

Disertacije • Dissertations

Katarina Šter

Poznosrednjeveška monastična recepција koralnega enoglasja na primeru antifonarjev iz žičke kartuzije

Kartuzija Žiče (ustanovljena ok. 1160 in ukinjena 1782), ki je bila pomemben samostan tako v današnjem slovenskem kot širšem evropskem porostoru, je v obdobju srednjega veka do konca 15. stoletja doživljala skoraj neprekinjen razcvet. Zanj je bilo najpomembnejše zgodovinsko obdobje čas velike zahodne shizme, v kateri je med letoma 1391 in 1410 postala sedež generalnega priorja rimskemu papežu zveste veje kartuzijanskega reda. Iz žičke kartuzije se je iz srednjega veka ohranilo šest antifonarjev, ki jih hrani Univerzitetna knjižnica v Gradcu (UB Graz). Rokopis s signaturo 273 je iz 13. stoletja in je eden najstarejših skoraj v celoti ohranjenih kartuzijanskih antifonarjev, ostali rokopisi (s signaturami 18, 21, 145, 51 in 7) pa so iz 15. stoletja. Kljub burnemu zgodovinskemu dogajanju in veliki časovni vrzeli med rokopisi, ki sta zagotovo vplivala na razlike med antifonarji, je mogoče domnevati, da vsi rokopisi pripadajo isti rokopisni tradiciji žičke kartuzije.

Naslov disertacije *Poznosrednjeveška monastična recepција srednjeveškega koralnega enoglasja na primeru antifonarjev iz kartuzije Žiče* je zasnovan na velikem številu muzikoloških, pa tudi zgodovinskih in liturgičnih pojmov, od katerih bi lahko vsak potegnil za sabo dolge in specifične definicije in utemeljitve. Obenem je tudi takšen, da posameznih pojmov med sabo ni mogoče preprosto ločiti in posamično razložiti, saj se njihov smisel skriva prav v posebni medsebojni mreži pomenov. Na prvem mestu se disertacija ukvarja z recepцією, a ne s kakršnokoli recepцією – tu ne gre za recepцією nekega glasbenega dela v novoveškem pomenu besede, za ugotavljanje njegovega učinka ali namena. Gre za recepцією, katere namen in učinek sta znana in trdno določena že vnaprej, saj je tu recepција v tesni povezavi z določeno (liturgično) funkcijo. Natančno znan in določen je tudi ozki krog sprejemnikov, ki so jim ti rokopisi namenjeni. V istem krogu (seveda ne nujno med istimi ljudmi) so rokopisi tudi nastali.

Tako gre v tem primeru za posebne vrste recepcijo znotraj iste monastične tradicije v obdobju srednjega veka. To, da je ta liturgična in glasbena tradicija kartuzijanska, recepcijo znotraj nje še bolj opredeljuje, saj prav za kartuzijanski red velja, da je bil v vseh obdobjih svojega delovanja, predvsem pa v srednjem veku, znan po svojih prizadevanjih po enotnosti in nespremenljivosti liturgije in liturgične glasbe. Zato je vsakršna recepcija v okviru liturgije pomenila tudi ohranjanje tradicije. Pojma recepcije in tradicije sta tu neločljiva.

Disertacija tako preučuje recepcijo zgodnejšega antifonarja iz kartuzije Žiče v poznejših srednjeveških antifonarjih. Ta recepcija je posredno lahko potrjena, če se ugotovi, da obravnavani rokopisi pripadajo isti širši oz. kartuzijanski liturgični tradiciji. Neposredno pa bi jo potrdile še tesnejše in posebne povezave med rokopisi, ob katerih bi namesto o rokopisih kartuzijanske tradicije lahko že govorili o rokopisih žičke tradicije. Metoda, s katero disertacija obravnava vprašanje pripadnosti določeni tradiciji, je večplastna primerjalna analiza liturgične vsebine rokopisov ter njihove notacije in glasbe.

V prvem delu disertacije so na kratko predstavljeni širši okviri kartuzijanske tradicije. Predstavitvi zgodovine in glavnih značilnosti kartuzijanskega reda sledi poglavje, ki se ukvarja z zgodovino in značilnostmi kartuzijanske liturgije. Največji poudarek velja obdobju srednjega veka, v katerem so nastali tudi obravnavani žički antifonarji. Posebno poglavje je namenjeno liturgični glasbi kartuzijanov – kartuzijanskemu koralu, njegovim posebnostim in značilnostim izvedbe.

Drugi del disertacije je razdeljen v dva večja sklopa, namenjen pa je predvsem žičkim rokopisom. V prvem sklopu je na podlagi prej orisane širše predstavitve kartuzijanskega reda na kratko predstavljena zgodovina kartuzije Žiče, usoda njene knjižnice in splošne značilnosti njenih rokopisov. Tu je obravnavana tudi glavna literatura o žičkih antifonarjih, ki so tako v širši kot v slovenski muzikološki javnosti postali znani šele v 2. pol. 20. stoletja, vendar se o njih še ni veliko pisalo. V posebnem poglavju je podrobneje predstavljen rokopis 273, najstarejši žički antifonar iz 13. stoletja, njegova provenienca in paleografske značilnosti, predvsem pa njegova notacija. Sledeče poglavje predstavi še njegovo liturgično vsebino in jo primerja z dvema sočasnim antifonarjema, enim kartuzijanskim in drugim benediktinskim. Primerjava z obema je potrdila, da je rokopis 273 nesporno kartuzijanski antifonar in kot tak postane možni izhodiščni rokopis kartuzijanske glasbene tradicije v Žičah.

Ko je bilo potrjeno možno izhodišče žičke tradicije antifonarjev, so sledile še primerjalne analize s poznejšimi žičkimi antifonarji. Drugi sklop drugega dela disertacije se ukvarja z recepcijo liturgičnega enoglasja zgodnjega antifonarja v poznosrednjeveških žičkih antifonarjih. V posebnem poglavju je predstavljena liturgična vsebina kasnejših antifonarjev v primerjavi z liturgično vsebino rokopisa 273. Liturgična vsebina rokopisov je predstavljena v več plasteh, od najširše (sestava liturgičnega koledarja, za njo pa prisotnost spevov v posameznih oficijih) do najpodrobnejše (primerjava besedil spevov na istih mestih v rokopisih). Čeprav imajo kasnejši rokopisi nekoliko več praznikov in

čeprav vprašanje umestitve praznika posvetitve cerkve v rokopisu 273 še ni bilo razrešeno, je primerjava liturgične vsebine srednjeveških žičkih antifonarjev iz Univerzitetne knjižnice v Gradcu potrdila, da obstaja velika možnost neposredne recepcije mlajšega rokopisa v poznejših.

Vsi srednjeveški žički antifonarji uporabljajo kvadratno notacijo. V poglavju, ki obravnava notacijske znake in figure iz oficija Epifanije ter njihove oblike in uporabo v posameznih rokopisih, je prav tako dokazana možnost vpliva rokopisa 273 na kasnejše rokopise. Obenem to poglavje izpostavi nekatere značilne razlike med rokopisi in pokaže, da vsak rokopis uporablja neke vrste svojo različico zapisovanja melodij v kvadratni notaciji.

Poglavje o paleografskih vprašanjih postavlja temelj za naslednjo raven primerjave – glasbeno primerjavo, ki je izvedena na primeru spevov oficija Epifanije v srednjeveških žičkih antifonarjih. Melodije teh spevov (tj. zaporedja intervalov v spevih) so v različnih rokopisih – z izjemo nekaj tonov – iste. Oblike teh melodij oz. skupine kvadratnih not, notnih figur in skupin teh figur pa kažejo na velike spremembe v okviru te rokopisne tradicije. Tu gre za vprašanje spreminjanja ritma kartuzijanskega koral, kakor vprašanje skupinjenja kvadratnih not imenujejo nekateri kartuzijanski avtorji. Še nekatere druge značilnosti glasbenega teksta, kot so npr. značilne melodične figure, majhne melodične razlike, uporaba okroglih b-jev ali pokončnih črt v notnem črtovju, zopet kažejo različne vrste povezav med posameznimi rokopisi. Nedvoumni meril, po katerih bi lahko izločili en sam rokopis iz glasbene tradicije na podlagi rokopisa 273, ni. Najbolj iz skupne tradicije gotovo izstopa rokopis 273, kar je zaradi zgodnjega časa njegovega nastanka v primerjavi z ostalimi razumljivo. Vsekakor pa kompleksna mreža raznovrstnih povezav med rokopisi dokazuje, da je neke vrste recepcija rokopisa 273 v kasnejših rokopisih skoraj gotovo obstajala.

Obstaja pa še drug aspekt te značilne monastične recepcije. Podrobno preučevanje je pokazalo, da je bil rokopis 273 na številnih mestih korigiran in da je bila v poznejših rokopisih skoraj vedno upoštevana korigirana različica. Morda so korekture v rokopisu 273 nastale celo v času, ko je nastajal kateri od kasnejših rokopisov. Recepcija tako ni šla samo v eno smer, temveč je bila na neki način tudi vzvratna. Nekatere značilnosti zgodnejšega rokopisa lahko prepoznamo v poznejših, določene značilnosti kasnejših rokopisov pa lahko najdemo tudi v korigirani plasti najstarejšega antifonarja. To je bila aktivna recepcija, ki ni le pasivno zajemala iz preteklosti, temveč je s posodabljanjem in korigiranjem starejšega rokopisa preoblikovala svojo lastno tradicijo in posledično vplivala na razumevanje le-te. Obenem je pokazala, da so kasnejši rokopisi rokopis 273 razumeli kot pomemben del svoje lastne, žive tradicije.

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Late medieval monastic reception of the liturgical plainchant: the example of the antiphoners of the Žiče Charterhouse

The Žiče Charterhouse was founded in 1160, and it was one of the most important in the territory of today's Slovenia. It was only the 20th Carthusian institution, but it was also among the first charterhouses built outside the "authentic" Carthusian countries, France and Italy. After comparative poverty in the 12th century, the Charterhouse Žiče reached its first blossoming in the 13th century and – with a constant rise of prosperity – it went on to thrive in the 15th century. During the years 1391–1410, in the time of the great Western Schism, the monastery played an extremely important role in the history of the Order, as it became the seat of the Prior General for all the charterhouses that remained loyal to the Roman Pope. After its decline in the 16th century, enduring devastation by the Turkish and also the period of Reformation, monastic life was abandoned for more than 30 years from 1565 till 1595. The 17th century was again a period of comparative advance. In 1782, the Habsburg Emperor Joseph II carried out his reforms in which he dissolved the Charterhouse Žiče and many other monasteries.

The Graz University Library (Universitätsbibliothek Graz) holds six medieval Carthusian antiphoners from Žiče. The first dates from the end of the 13th century (Ms 273) and is one of the oldest Carthusian antiphoners which remain well preserved. The remaining sources (Mss 18, 21, 145, 51 and 7) date from the 15th century. One could presume that the antiphoners belonged to the same manuscript tradition of the Žiče monastery – despite the turbulent history and large time gap between the manuscripts, which surely must have resulted in a number of differences between them.

In the special context of the liturgical life in the medieval Charterhouses (and in the Žiče Charterhouse as well), the term 'monastic reception' of the manuscript, which is used in this dissertation, does not mean anything like manuscript's effect on the wider audience or its wider popularity. A medieval Carthusian antiphoner was not a musical opus in the modern meaning of the word. It did not have an author as such, and it always had a very straightforward liturgical function. The circle of manuscript's recipients was always known in advance – and its very makers were part of the same circle: the Carthusian Order. Because the Carthusian Order is very conservative, the reception should always help maintain tradition, and thus the terms of reception and tradition were inseparable. We do not know much about the living, sonorous reception

of the antiphoners. But what we can come to know is the written reception of the tradition, which is the subject of this research.

The present study investigates the reception of the earlier antiphoner(s) from the Žiče charterhouse in the later ones. The direct reception can be confirmed only if the manuscripts belong to the same tradition. The main intention of this research is to confirm that all the manuscripts belong to the tradition of the Carthusian manuscripts, and that they probably belong to the same tradition of the Žiče manuscripts. The main research method of this work is the comparative analysis of the liturgical contents of the manuscripts and comparison of their music, especially in the fields of notation and melodies.

In order to present both the Carthusian tradition as well as the tradition in Žiče, the history of the Carthusian Order and its liturgy are introduced in chapters two and three. It is shown that in the time of the origin of the medieval Žiče antiphoners, the Carthusian liturgy has already been constituted, and that in the period till the end of the 15th century it did not change much except for the additions in the liturgical calendar. A chapter that follows concerns the Carthusian plainchant, its history, particularities and performance.

On the basis of the wider knowledge on the Carthusian liturgical manuscripts, the history of the Žiče Charterhouse and the destiny of its library and its codices are presented in the fifth chapter. Here the main literature on the Žiče antiphoners is listed as well. However, these manuscripts seem to become more widely known only from the second half of the 20th century, and they have not yet received much musicological interest.

The sixth chapter discusses the provenance and main palaeographical characteristics of Manuscript 273 (UB Graz, Ms 273) from the 13th century. In a liturgical comparison with contemporary Benedictine and Carthusian antiphoners in the seventh chapter, it is confirmed as a possible starting-point of the antiphoner manuscript tradition of Žiče.

After Manuscript 273 is confirmed as a starting-point of this tradition, there follows a comparative analysis of the liturgical contents of all the Žiče antiphoners in chapter eight. This comparison is performed on the basis of three layers of the manuscripts. The comparison of the first layer (the layer of the offices) investigates whether the manuscripts were made of the same offices. The second layer's comparison (the chant layer) is looking for the presence of the same chants in those offices that appear in Manuscript 273 as well as in the later manuscripts. Finally, the chants that the manuscripts have in common are researched in detail. Despite later additions of the feasts in the later manuscripts and the opened question of the place of the Church Dedication feast in Manuscript 273, the comparison of all three liturgical layers confirms that there was a large possibility of the direct reception of the earlier manuscript in the later ones.

All medieval Žiče antiphoners apply the square notation. Chapter nine, which discusses the notational signs and figures from the office of the Epiphany as well as the forms and use of these signs in the manuscripts, shows the possible

influence of Manuscript 273 on the later ones. It also shows some typical differences between them and proves that each manuscript applies its own version (or system) of writing melodies down in the square notation.

The chapter on the palaeographical questions lays the basis for the musical comparison of the Epiphany chants in the Žiže antiphoners. The melodies of the Epiphany chants (i.e. the sequence of intervals in the chants) in the antiphoners are the same, with the exception of a few tones. But the forms of these melodies – the groups of square notes in the figures and the groups of figures – show that there had been significant changes in the manuscript tradition concerning the Carthusian plainchant rhythm (as the Carthusian authors define the note groupings). Some characteristics of the later manuscripts show a lot of unifying features among them in which they seem to differ from Manuscript 273. But some other characteristics of the musical text, such as some typical figures, slight melodic differences or use of B-flats, show different types of connections between all the manuscripts. In this complicated network it can also be confirmed that there was a reception of the early manuscript in the later ones.

There is yet another aspect of this reception. The detailed research shows that Manuscript 273 had been corrected in many places, and that it was almost always the corrected version that had been taken into later manuscripts. Perhaps the corrections in Manuscript 273 date even from the time of writing some later manuscript down. It can be said that the reception of the earlier manuscript(s) did not only go one-way, but backwards as well – in other words, we can recognize some characteristics of the earlier manuscript in the later ones, but we can also find some of the later ones' characteristics in the corrected layer of the 13th-century manuscript. Thus this manuscript reception was not only passive, just taking from the source and adding changes in the later manuscripts, but also active, correcting and changing its source manuscript in the same time. In doing that, later manuscripts had influenced their own understanding of their tradition and in the same time showed that they considered Manuscript 273 as an important part of it. On the other hand, this backward process of reception shows that some questions concerning the origin of its primary source – Manuscript 273 – remain open for a more thorough research.

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