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AN EIGHT-PART MANUSCRIPT L 1643 FROM THE COLLECTION OF THE DIOCESAN LIBRARY IN SANDOMIERZ AND IT'S PROVENANCE

The Manuscript L1643, housed in the collection of the Diocesan Library in Sandomierz, comprises eight preserved partbooks and constitutes a vital, so far underestimated source of polychoral practice in Poland in the first half of the 17th century. That exceptional manuscript, found within the Sandomierz musical collection, tentatively examined shortly after the Second World War by Wendelin Świerczek,¹ has not yet attracted close attention of musicologists. The only exception is a highly valuable and truly engrossing master's thesis on eight Magnificats included in the collection, written by Irena Rybicka² at the Catholic University of Lublin.

The manuscript is made up of eight partbooks in quarto format (16.5 × 20 cm). The page edges of four of them are red, the remaining four – green-blue. They are all light-cardboard bound, covered with brown leather, with a bordure on the front cover and thoroughly blind stamped back cover.³ The central part of the

¹ Kancjonały Sandomierskich Panien Benedyktynek: B. Zbiór wielogłosowych śpiewów kościelnych z XVII i XVIII wieku [Cantionales of the Sandomierz Benedictine nuns: B. A collection of religious polyphonic music of the 17th and 18th centuries]. *Biuletyn Zrzeszenia Księży Muzyków* 7, 1948, pp. 1–2 and Kancjonały Sandomierskich Panien Benedyktynek [Cantionales of the Sandomierz Benedictine nuns]. *Kronika Diecezji Sandomierskiej* LI 7–8, 1958, pp. 240–243.

² Rybicka, Irena. *Magnificat dwuchórowe z kancjonału sandomierskich pp. benedyktynek (sygn. L. 1643; I połowa XVII wieku [Double-choir Magnificats from the Sandomierz cantionale of the Benedictine nuns (shelf number L. 1643; 1st half of the 17th century']*. Katolicki Uniwersytet Lubelski, 1990. Unfortunately, that highly interesting and painstakingly prepared work did not spark a deep interest of scholars, which resulted in the lack of other publications on the topic. I would like to express my deep gratitude to Ms Irena Rybicka for making the typescript available to me and to Marcin Konik for his selfless, invaluable help.

³ According to Irena Rybicka the style of the cover ornaments might resemble the 16th century Cracow school. Bordure is composed of lines, acanthus leaves and lockets with kings' heads. Irena Rybicka came across a similar book cover among reproductions published in: Bochniak, Adam – Buczkowski, Kazimierz. *Rzemiosło artystyczne w Polsce [Handicraft in Poland]*. Warszawa, 1971, ill. 135–136. The cover used to belong to the library of Sigismund August of 1559 (presently in the collection of the National Museum in Cracow). See: Rybicka, *Op. cit.*, p. 17. The Cracow bookbinding school mentioned above points out Mateusz

front cover is decorated with IHS monogram, making the impression of being embossed independently from other ornaments. However, it is beyond question that a different, later, unskilled and careless hand stamped in majuscules abbreviations of voices on each partbook: DISCANTUS PRIMUS FROM THE FIRST CHOIR, DISCANTUS SECUNDUS FROM THE FIRST CHOIR etc.⁴ The vast collection comprises over a hundred anonymously transmitted religious, polyphonic, mainly polychoral, pieces with Latin texts. The partbooks do not contain any dates or names,⁵ whereas few annotations accompanying the compositions refer entirely to the performance practice.

Handwriting analyses made Wendelin Świerczek date the collection back to the end of the 17th and the beginning of the 18th centuries. However, the very first examination of the musical notation raises a presumption of the collection having been written significantly earlier, already in the 1st half of the 17th century. The majority of the copyists of the L 1643 were writing rather big notes of a clear tear shape, characteristic for the 17th century manuscripts. Moreover, we may notice a consequent use of custos. What's more, the repertory of the collection comprises mainly motets and other liturgical pieces in polychoral style of the turn of the 16th and 17th centuries. Who would then take such pains as to preserve the outdated pieces hundred years later?

The examination of watermarks and ornamental style of the binding confirms its 17th century origin. The collection was written on one type of paper from the

Szymończyk, the Jarosław bookbinder active in the 1620s, as its possible maker. He cooperated with the local printer Jan Szeliga and a bookseller Andrzej Cichończyk who imported books mainly from Cracow. Kieferling, Krystyna. *Jarosław w czasach Anny Ostrogskiej. Szkice do portretu miasta i jego właścicielki (1594–1635)* [Jarosław at the time of Anna Ostrogska. Sketches to the portrait of town and its owner]. Przemyśl, 2008, pp. 221–222.

4 'DISZKANT PIERWSZY W PIR HO, DISZKANT WTORY W PIRW HO'. In the course of the article I will refer to the successive partbooks using the following abbreviations: CII, CI2, CI3, BI, CIII, CII2, AII, BII. The applied names of the voices refer to the ones appearing in the partbooks at the beginning of the musical script (1mus Cantus Primi Chori, Cantus 2ndus Primi Chori etc.).

5 **Front covers of the six partbooks bear just surname (rather than name – as Rybicka suggested) initials, preceded by a letter P (standing for 'Panna'/'Miss').** They are sloppily written in ink, accompanied with an equally sloppy note referring to the musical piece *Stabat Mater*: in CII 'in this partbook / there is Stabat Mater', in CII2 'in this partbook, there is Staban mater and it is sung', and in BII 'from here we sing / Staba Mater dolosa / always on Ho / ly Saturday' [in CII 'w tym Partesie / yest Stabat Mater', in CII2 'Wty Jest Staban mater i to si Spiwa', and in BII 'Stond Spiwa sie / Staba Mater dolosa / zawse w wie / lko subte']. We may put forward a hypothesis that the notes were added much later, at the time when the manuscript was practically not in use any more and only once a year, on Holy Saturday, a relatively simple, strophic, homorhythmic *Stabat Mater*, belonging presumably to the later part of the manuscript, was sung. A certain time span between the source creation and the initials may be also suggested by a blunt treatment of expensive, intricately made, leather bindings. The initials are: G, Ż, T (or L or F), K, S, Gum. It would be highly inappropriate to use the surname initials as the base for identifying the owners of the partbooks, however, in the course of the article we will try to use them as an element supporting the hypothesis concerning the manuscript's provenance.

Zgorzelec papermill. A watermark depicts a lion in a crowned cartouche with an inscription 'Gorliz' placed in its upper part, under the crown. Strikingly, similar watermarks are reproduced in *The Nostitz Papers*⁶ and are characteristic for the paper dated to 1626 and 1635 (no 228 and 229). After the year 1635 the Zgorzelec watermarks took on different forms.⁷ Fragments of another watermark, resembling the one depicting Doliwa with Leliwa, known from the paper found in Cracow in the years 1606–23 and in Lubin in 1627, are discernible only on the two opening pages of the CII and BI.⁸ It makes us date the source to the period between the second half of the 1620s and the first half of the 1640s, presumably not later, mainly due to the difficult times of wars and epidemics, marked with financial worries and numerous escapes from the convent in search of shelter.

The repertory of the collection, comprising entirely liturgical and paraliturgical pieces, includes compositions dedicated to St Benedict (3) and St Scholastica (5), which suggests the Benedictine convent as the place of its origin. The fact that the collection was found in Sandomierz, along with the lack of provenance and ownership notes, made Wendelin Świerczek and Irena Rybicka assume that those polychoral pieces belonged to the Sandomierz Benedictine convent, famous for its abundant musical life. However, it seems that the Sandomierz provenance of the collection may be questioned as the number of pieces dedicated to St Anne (5) equals those dedicated to St Scholastica, the saint patron of Benedictine women's religious communities. The legacy of the Sandomierz Benedictines does not bring any traces of the cult of Anne, Grandmother of Jesus,⁹ not that widespread in the 17th century Poland when compared e.g. with the cult of St Michael. Moreover, in the period in question, none of the founders or abbesses of the Sandomierz Benedictine nuns bore the name Anna.¹⁰

⁶ Hilversum, 1956, p. 52. See: Rybicka, *Op. cit.*, p. 19.

⁷ Rybicka, *Op. cit.*, pp. 18–19. In the 16th and the beginning of the 17th centuries the Silesian paper was exported mainly to the East (to Poland, Lithuania and Rus'). In the times of the Thirty Years' War the paper industry in Silesia was gradually declining (Maleszyńska, Krystyna. *Dzieje starego papiernictwa śląskiego* [The History of the Old Silesian Paper Making]. Wrocław 1961, p. 131, See: *Ibid.*)

⁸ Siniarska-Czaplicka, Jadwiga. *Filigrany papierni położonych na obszarze Rzeczypospolitej Polskiej od początku XVI do połowy XVIII wieku* [Watermarks of papermills located on the territory of the Polish Commonwealth from the beginning of the 16th to the mid 18th centuries]. Wrocław 1969, tab. 16. See: *Ibid.*

⁹ See: Marszałek, Wiesław. *Kult świętych w klasztorze Panien Benedyktynek w Sandomierzu* [The cult of saints in the Sandomierz Benedictine convent], master's thesis, the Catholic University of Lublin 1999, passim. There was St Anne's Guild at the Sandomierz collegiate, however, it was active only since 1717 (See: Konopka, Maria. *Kultura muzyczna w kolegiacie sandomierskiej* [The musical culture of the Sandomierz collegiate], diss., the Catholic University of Lublin 1995, p. 75.

¹⁰ Only in the years 1660–66 they were ruled by the abbess Anna Oleśnicka, however, it was a difficult time marked with plague and escapes from raids, which makes it highly unlikely that the manuscript could have been created at that time, even ignoring its much earlier dating based on codicological hints.

When examining other Benedictine convents as to the popularity of St Anne's cult, it seems most likely that the collection was created in the Benedictine convent in Jarosław, founded in 1611 by Anna Kostka Ostrogska, the then town owner. In the first year of its activity, until 1692, it was successively ruled by three abbesses of the same name: Anna Kostka.¹¹ In 1628 one of them, the abbess Anna Kostczanka I, founded and consecrated an altar of St Anne in the Benedictine convent church in Jarosław.¹² The same abbess, on her name day, presented the convent church with a 'golden, gem studded monstrance' whereas the second one was presented to St John's Jesuits.¹³ The cult of the Saviour's Grandmother developed also in the Jarosław collegiate.¹⁴ A particular reverence to St Anne in the town of manuscript's origin confirms the inscription on the endpiece of CII: 'Jesus, Mary, Anne', referring to the cult of St Anne Metterza.¹⁵ In other Benedictine manuscripts we may come across the inscription 'Jesus, Mary, Joseph', being an invocation to the Holy Family, enjoying a widespread cult.

Similarly, the presence of the pieces devoted to other saints can support the thesis of the Jarosław provenance of the collection. We refer here mainly to the three compositions to St Nicolas, including one with the NIKOLAUS acrostic. The saint was the patron of the hill where the convent and the convent church were erected. Such motets as *Angele Dei* and *Laudem date*¹⁶ can be linked to the guild of the Guardian Angels, founded in 1629 at the convent church by the abbess Anna Kostczanka I. Its members sang or read during Wednesday Masses to the Guardian Angels.¹⁷ St Michael, the saint patron of the Christian knighthood,

¹¹ The name of Anna was also born by the Lviv abbess (r. 1609–38), the daughter of the Saprowscy, the convent's founders. However, it is, again, unlikely that the manuscript might have been created in Lviv as the Benedictine convent there paid special reverence to St Fortunatus, whereas the cantionale lacks any musical piece dedicated to him. See: Gwioździk, Jolanta. Kult św. Fortunata w klasztorze lwowskich benedyktynek [The cult of St Fortunat in the Lviv Benedictine convent]. In: *Studia bibliologiczne ofiarowane prof. M. Pawłowskiemu*, Heska-Kwaśniewicz, Krystyna (ed.). Katowice 2005, xv, pp. 232–249.

¹² The manuscript of the Ossolineum Library, shelf number 101/II (BN Mf 3948), *Opisanie praw, funduszów y przywilejów wielebnym Pannom Oyca św. Benedykta klasztoru jarosławskiego w roku 1740 zaczęte* [A description of the rules, funds and privileges of the Jarosław Benedictine nuns since 1740], p. 7.

¹³ 'szczerozłotą monstrancję wysadzaną klejnotami'. *Ibid.*, p. 8.

¹⁴ 'Jezus, Marya, Anna'. St Anne was the patron of the chapel in the Jarosław collegiate where the duchess Ostrogska buried her four prematurely died sons. (Kieferling, *Op. cit.*, pp. 38–39). At the collegiate, there was also St Anne's Guild whereas on Tuesdays the organist played during the votive Mass dedicated to the saint. A careful attention to paying a special reverence to the saint patrons was a typical element of the piety of the 17th century Polish nobility.

¹⁵ A term St Anne Metterza refers to depictions of St Anne as a mature or elderly woman with the Holy Virgin Mary and Jesus on her lap. Sometimes both of them – Mary and Jesus – are depicted as children. In some of the depictions Mary and Anne sit next to each other. Already since the 14th century St Anne was paid a special reverence in Silesia. She is the saint patron of families, wives, brides, mothers, childless women and widows.

¹⁶ Entitled *De Angelis*.

¹⁷ Ossol., shelf number 101/II, f.105v. See: Pelczar, Roman. *Życie muzyczne w kościołach*

a dedicatee of three motets of the L1643, was paid a great reverence all over the Commonwealth. The ‘Heavenly Hetman’, as Anna Ostrogska referred to him, enjoyed a special cult also in Jarosław, being one of the town saint patrons. The duchess founded the monument of St Michael on the overlooking the town collegiate tower in Jarosław and dedicated to him two churches located within her outer-wall properties.¹⁸ Since the beginning of the 17th century, on the strength of the early 17th century foundation of the priest Michał F. Snopkowiecki, the day of St Michael was solemnly celebrated in the Benedictine church with musical performances of the chapel instrumentalists, given some money on food and wine for their service.¹⁹

The factor strengthening the hypothesis of the Jarosław origin of the manuscript is the presence of other musical manuscripts from that town in the Sandomierz musical collection. The Diocesan Library in Sandomierz stores three musical manuscripts with a marked Jarosław provenance: two from the Jesuit collegium and one dated to 1719, presented to Miss Żaboklicka, a Benedictine nun from the Jarosław convent.²⁰ It is highly possible that Helena Żaboklicka owned also one of the partbooks, adorned with cover initials P[anna] Ż[aboklicka]. Trying to match the cover initials of the partbooks: G, Ż, T (or Ł or F), K, S and Gum, to the names listed in the metrical book of the Jarosław Benedictine nuns, I focused on the Gum and Ż as scarcely represented. In that way I managed to point out Apolonia Gumowska and Helena Żaboklicka as the later owners of the manuscripts. Their novitiate, profession and consecration took place in the same years (in 1693, 1695 and 1696 respectively), they belonged, then, to the same generation.²¹ At the time of their stay in the convent the manuscript was already so old that one could write in ink on its leather, stamped cover ‘In this partbook,

i klasztorach Jarosławia [Musical life in churches, monasteries and convents of Jarosław]. *Nasza Przyszłość* 107, 2007, pp. 5–38, 35.

18 Kieferling, *Op. cit.*, pp. 48–49.

19 Ossol., shelf number 101/II, 110; See: Pelczar, *Op. cit.*, p. 32.

20 ‘Wielebnej w Chrystusie JPannie Żaboklicki Wojewodziance Podolski Zakonnicy Reguły S.O.B. (...) Panien Jarosławskich WM Pannie z serca Kochany Ciotce y Dobrodzi(...)’ [‘The Reverend in Christ Miss Żaboklicka, the daughter of the Podole Voivode, the Jarosław nun of the Benedictine rule (...), a Beloved Aunt and Benefactress’] – on the verso of the title page *Concerto pro defunctis Parendum est*, BDS shelf number A VIII 139. In the pre-partition Poland many nuns bore the same surname, e.g. four at the Norbertines in Zwierzyniec. As one of them, Katarzyna, the former cantor, died in 1714, she can’t have presented Helena with the manuscript. Moreover, addressing Żaboklicka an aunt is not a sign of family connections between her and the donor as the younger Benedictine nuns of the Chelmino congregation addressed in that way the older ones (See: Borkowska, Małgorzata. *Życie codzienne polskich klasztorów żeńskich w XVII–XVIII wieku* [Everyday life of the Polish women’s convents in the 17th–18th century]. Warszawa 1996, p. 207.

21 Gumowska died in 1748, Żaboklicka in 1734. Borkowska, Małgorzata. *Leksykon zakonnicy polskich epoki przedrozbiorowej* [Lexicon of the Polish nuns of the pre-partition Poland], iii. Warszawa 2008, p. 211.

there is Staban mater (sic!) and it is sung', accompanied with the initials of the actual possessors.²²

The structure of the manuscript is so complex that it could be a subject of a separate article. It is the effect of a cooperation of nine scribes, one of them significantly dominating. The order of pieces is to some extent planned, however, sometimes it seems chaotic. Moreover, the work on the manuscript must have been evidently stopped. One of the explanations to such a course of manuscript creation might be provided by a hypothesis concerning its repository character, which could be supported by a low level of its wear and tear²³ as well as desynchronous way of noting down some of the musical pieces in the successive partbooks.

Among 112 polyphonic compositions we find seven four-part, two six-part, one nine- and one ten-part pieces²⁴ as well as forty-one for eight voices. The titles of fifty-two point out the number of voices, the remaining sixty lack such annotations. However, twenty-one out of the latter sixty are noted down in all the eight partbooks, which makes it highly possible that also those pieces were intended for eight voices. We could have had then sixty-two pieces for two four-part choirs.²⁵ As for the setting of other compositions, preserved in an incomplete form without the number of voices given, it is difficult to speculate. Forty-six pieces are extant in a complete form, among them forty-one eight-, four four-part ones and one intended for six voices.

The collection comprises mainly Latin liturgical repertory, with only eight pieces with the Polish text. The music for the Office, especially the pieces for the afternoon services, such as Vespers and Compline, prevails. There are thirty-four antiphons, nineteen responsories, ten canticles (nine Magnificats and one Canticle of the Three Youths *Benedicite omnia opera domini*), seven hymns and two psalms.²⁶ Besides, we have nine pieces for the Mass: three offertories, three communions, one sequence with the Polish text (*Chwał Syjonie Zbawcę*), one Introit and one Alleluia verse.

²² 'Wty Jest Staban mater i to si Spiwa'. As for the remaining letters, to the generation of the Jarosław nuns belong also: Anna Gołyńska (nov. 1688, d. 1738), Katarzyna Głębocka (nov. 1686, d. 1735), Alojza Gliniczanka (nov. 1689, d. 1744); Katarzyna and Ludwika Tarłówna (respectively: nov. 1688 and 1690, d. 1728, 1741); Anna Korabiewska and Anna Krasowska (nov. 1680, 1679, d. 1713, 1726); Teofila and Marianna Sołykówna (nov. 1688, 1693, d. 1761, 1748), Katarzyna Skurczycka (nov. 1689, d. 1760).

²³ The manuscript must have been economically used as the page corners are clean, though the dye of the page edges is rubbed out at the corners. All the partbooks were damaged by book-worms, which, however, shall not cause difficulties with text reading.

²⁴ Rybicka, *Op. cit.*, p. 105 mentions two ten-part *Salve Regina*, however, it seems that the latter, written down solely in CI2, is, in fact, the ninth part of the first *Salve*.

²⁵ Not all of them are preserved in a complete form.

²⁶ To a great extent, I base my description and analyses of the manuscript on the findings of Irena Rybicka (Rybicka, *Op. cit.*, pp. 30–36).

Moreover, in the manuscript we come across nine religious songs (among them three carols), five litanies and two planctus.²⁷ Although it contains pieces without any specified liturgical function, the source of their texts can be established: *Adiuro vos* and *Vulnerasti cor meum* are popular 17th century texts from *Song of Songs*, predominant in the convent piety. *Dilecte mi, noli me deserere* is a fragment of a rhymed legend of St Scholastica and St Benedict, *O viri Galilei, o amici Dei* is a troped poetry based on the I chapter of the Acts of the Apostles, connected with the Feast of the Ascension of Jesus, whereas the chant to the short text *Deo dicamus gratias* could have had various functions and might have been used e.g. as the Mass ending.

The remaining pieces are accompanied with the texts of unidentified origin and unknown liturgical function, belonging, however, to a strictly specified cult. Among them we come across three dedicated to St Anne (*Canticis sanctam, Nihil est Annae, Salve Anna sanctissima*), one to the Feast of St Benedict (*Benedictum Sanctum*) and St Scholastica (*O sanctissima anima virginis Scholastice*) as well as to the Guardian Angels (*Angele Dei*). Two were intended for the Feast of Corpus Christi (*Salve corpus Jesu, Sine sitim*).²⁸

All the pieces written down in the manuscript L1643 are set for high voices, *ad aequales*. Their ambitus extends between f and a², being characteristic for the *voci mutata* (male voices) transposed up an octave. The collection of the polychoral pieces in high clefs is a rarity on a world scale.

It would be a dream of any scholar to identify the authors and repertory of the manuscript. Unfortunately, an attempt at finding any concordance in the RISM database has not, so far, brought satisfying results. We know that the collection comprises pieces written in the Polish environment, which is obvious in the case of eight compositions with the Polish texts and two Magnificats – Easter and Christmas – quoting Polish songs,²⁹ and possible in the case of pieces dedicated

²⁷ I included *Stabat mater* in that group as in the collection it bears the title *Plankt grobowy o Żalosej Boga Rodzice* [The grief and mourning of Mary, Mother of God] (See: Rybicka, *Op. cit.*, p. 32).

²⁸ They were written down in CII2 by the D copyist among four pieces labeled: ‘for the Feast of Corpus Christi’ [‘Na Boże Ciało’]. Apart from the ones already mentioned: *O quam suavis est domine, Dominus Iesus In qua nocte*.

²⁹ The fact of their presence was already noted down by Wendelin Świerczek (*op. cit.*, p. 8). As Irena Rybicka carried out thorough analyses of those Magnificats (*Op. cit.*, pp. 44–49), I refer to her findings. The two Magnificats mentioned above are – *Magnificat Wielkanocne sex vocum* and *Magnificat Tertii Toni Pro Natali Domini 8 vocum*. In the former, an anonymous composer used five songs: *Chrystus Pan zmartwychwstał* (Et exultavit), *Chrystus zmartwychwstał jest* (Quia fecit), *Wstał Pan Chrystus* (Fecit potentiam), *Chrystus zmartwychwstał jest, alleluja* (Esurientes), *Dnia tego świętego* (Sicut locutus), and, again, *Chrystus Pan zmartwychwstał* (Sicut erat). The song *Chrystus zmartwychwstał jest, alleluja* is also present in our collection in the eight-part setting. Rybicka has even noticed the elements of *contrafacta* in that piece and *Esurientes* part of *Magnificat Wielkanocny*. What is interesting, four out of five songs from the Benedictine manuscript that served as a melodic source for *Magnificat Wielkanocny* were also used by Marcin Leopolita in his *Missa paschalis*. In that Mass, the greatest importance is attached to the song *Chrystus Pan zmartwychwstał*

to saints connected with the local, Jarosław cult – St Anne and St Nicolas. The remaining musical pieces may only be a subject of speculations. Was one of the nuns, performers or scribes, a composer of any of the pieces e.g. with the Polish text? Did Melchior Fabricius, a Jesuit, staying twice in the Jarosław collegium of St John's as a lecturer in theology, known also as a composer of *Magnificat for 8 voices* from the Pelplin Tablature, contribute to the creation of the collection as a composer or 'agent' for obtaining the pieces?³⁰ Was another Jarosław Jesuit a composer or agent, as the Jesuits belonged to the most mobile clergymen and because of the views of the abbess Magdalena Mortęska very often cooperated with the Benedictine nuns as their chaplains and confessors? Finally, maybe it was another Jarosław musician employed at the collegiate or Ostrogska's chapel that had an impact on the collection. Maybe the Jarosław Benedictine nuns obtained the repertory thanks to family connections of the abbess Anna Kosteczanka, as the Kostka family belonged to the major musical patron of the Commonwealth.³¹ It is likely that the repertory came from different sources and was noted down in the manuscript L1643 that was supposed to have a repository function. Is it then possible that it might have also contained the musical pieces from 'partbooks for fractus singing', given to the nuns heading in 1613 for the new Jarosław foundation by the Chełmno abbess Magdalena Mortęska?³²

as it was opening almost all the Mass parts and was most commonly quoted. The same melody opens and closes *Easter Magnificat* from the manuscript L 1643. The melodies mentioned above appear also in the quasi-plainchant *Credo paschale*, present in various versions in the Polish graduals of the 17th and 18th centuries, that, as Feicht presumed, constituted a musical basis for the Mass of Marcin of Lviv (Feicht, Hieronim. *Studia nad muzyką polskiego renesansu I baroku*. Kraków 1980, p. 37). The melody of the song *Chrystus Pan zmartwychwstał* is of an unknown origin, whereas the remaining three, being melodic sources for *Missa paschalis* and *Magnificat wielkanocne*, have their origin in the plainchant; similar songs were performed in Czech and German. In *Magnificat Bożonarodzeniowy* the composer used four carols: *Resonet in laudibus* (the first half of the melody in *Et exultavit* and the second in *Quia fecit*), *Puer nobis nascitur* (Fecit potentiam), *Nużmy wszyscy* (Esurientes), *Aniol pasterzom* (Sicut locutus) and, again, *Resonet in laudibus* (Sicut erat). In that setting of the Marian canticle, after each of the six verses recurs a refrain based on the melody of the refrain of the carol *Resonet in laudibus*: 'Eia, eia, *Virgo Deum genuit*'. In both of those 'song-like' Magnificats c.f. is placed almost entirely in the upper voices of the two choirs; most commonly the entire songs are used, whereas the successive phrases appear in the dialogues of the two choirs.

30 Melchior Fabricius held lectures on theology in the Jarosław collegiate of St John's in the years 1622–23, 1630–31; he was also its graduate. (Pelczar, Roman. *Działalność oświatowo kulturalna jezuitów w diecezji przemyskiej w XVI–XVIII wieku* [Educational-cultural activity of the Jesuits in the Przemyśl Diocese in the 16th–18th centuries]. Przemyśl 1999, p. 49.

31 See: Walter-Mazur, Magdalena. Music in the Benedictine Nunneries in Chełmno and Toruń after the Post-Tridentine Reform. In: *Musica Baltica. The Music Culture of Baltic Cities in Modern Times*, Woźniak, Jolanta (ed.). Gdańsk 2010, pp. 443–453, 446.

32 'Parteski do śpiewania fraktowego', see: Szoldrski, Władysław (ed.). *Kronika benedyktynek chełmińskich* [The Chronicle of the Chełmno Benedictine nuns]. Pelplin 1937, p. 146. The only extant Chełmno manuscript, intended for the 'Jarosław choir', is presently stored in

Assuming that the repertory of the manuscript L1643 was performed among the Jarosław Benedictine nuns in the 1620s, 1630s or since the beginning of the 1640s, we shall appreciate the fact of having such an invaluable musical source that proves a high level of musical culture of that convent, being at the same time another unique proof for the popularity of polychoral technique in the Commonwealth of the first half of the 17th century. However, we still feel unsatisfied as we are unable to place it within the context of musical practice of that convent. Unfortunately, neither a chronicle of the Jarosław convent, nor registers of expenditures, it is the sources that might provide us with exact information concerning the cultivation of music, are extant. The preserved metrical annotations are strictly limited to dates and dowry sums and do not contain any information referring to the activities of individual nuns, which makes it impossible to point out possible scribes and performers of the repertory. The only person that might have been somehow linked to the creation of the manuscript was the first cantor of the Jarosław convent, Elżbieta Bobolanka (d. 1656 in Jarosław), appointed to that post from Chełmno in 1611.³³ Hopefully, in the future, we will be able to provide answers to the questions put forward in that article, concerning the circumstances of manuscript's creation, its provenance and transfer of its repertory. The author is especially hoping for the future chance to identify musical pieces written down in the Jarosław source.

RUKOPIS L 1643 ZE SBÍREK DIECÉZNÍHO MUZEA V SANDOMĚŘI (SANDOMIERZ, POLSKO) A OTÁZKA JEHO PŮVODU

Dosud nepříliš známý rukopis, skládající se z osmi hlasových knih kvartového formátu, byl objeven krátce po druhé světové válce Wendelinem Świerczekem, dosud se mu však nedostalo zasloužené pozornosti s výjimkou diplomové práce Ireny Rybické zaměřené na osm dochovaných Magnificat. Jedná se o velmi vzácný příklad domácího polyfonního repertoáru z první poloviny 17. století. Rukopis pochází nejspíše z ženského benediktinského kláštera v Jarosławi, čemuž by odpovídaly i v repertoáru zastoupené dedikace jednotlivým svatým, zejména sv. Anně a sv. Mikuláši. Repertoár zahrnuje výhradně liturgické a paraliturgické skladby s převahou latiny, z celkem 112 skladeb je osm v polském jazyce, představují tedy důležitý doklad o uplatnění mateřského jazyka v sakrálním repertoáru. Převažují skladby k nešporám a kompletáři, v menší míře jsou zastoupeny zpěvy ke mši, písně, litanie a plankty. Zcela výjimečné, avšak předpokládanému místu užití odpovídající, je určení repertoáru ad voces aequales pro vysoké hlasy s ambitem f–a². Přestože se jedná o dílo kompilativní a anonymní, autorka závěrem uvažuje také o možných autorech, snad přímo z konventu benediktinek, z okruhu jarosłavské jezuitské koleje či tamní kapituly.

the Benedictine convent in Przemyśl. It was also written down by the Chełmno Benedictine Dorota Wichorska in 1617. (Pelczar, *Życie muzyczne*, p. 33).

³³ Borkowska, *Leksykon zakonnic...*, i, Warszawa 2004, p. 235.

