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Sixteenth- and Seventeenth-century Music Prints at the National Museum Library in Warsaw

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Searches conducted during the years 2005–2006 at the National Museum in Warsaw revealed an interesting collection of musical sources which had remained unnoticed until then. Alongside liturgical manuscripts from the 13th–17th centuries, which are the subject of a separate article¹, the Museum houses a collection of early music prints. It is not an extensive collection, a mere 13 volumes (20 titles), nor a homogeneous one, but for a number of reasons it deserves a closer inspection, since among the prints we find items regarded as lost during the Second World War, as well as rare or unique copies.

The music prints held at the National Museum Library in Warsaw include: 1) seven volumes of polyphonic music from the turn of the sixteenth and seventeenth centuries (ref. nos SD 727–733); 2) three liturgical books (ref. nos SD 341, 347, 940); 3) two cantionals (ref. nos 715, 2533); and 4) the score of *Proserpine* by Jean Baptiste Lully (ref. no. SD 2038)². A detailed list of these prints is given in the Appendix; below we simply give a brief commentary on the particular groups of sources³.

4.1 Polyphonic Music Prints

The polyphonic music prints include single partbooks which were published during the years 1587–1601 by the German (Paulus Kauffmann, Alexander Philipp Dietrich, Valentinus Schoenigg, Philippus de Ohr) and Venetian print-

ing firms (Angelo Gardano, Hieronymus Scotto, Giacomo Vincenti). We find here collections containing works by Giovanni Pierluigi da Palestrina, Iacobus Handl Gallus, Hans Leo Hassler, Orazio Vecchi, Adam Gumpelzhaimer and many other composers from the end of the sixteenth century. The characteristic binding of these volumes (brown leather embossed with letters of the alphabet), as well as old reference numbers and stamp marks ('Oberpfarrkirche zu St. Marien. Bibliothek D.')

leave us in no doubt that we are dealing with the partbooks from the collection of the St Mary's Church in Gdańsk, which after 1912 was held on deposit by the Municipal Library there (now the Gdańsk Library of the Polish Academy of Sciences)⁴, and which was regarded as lost during the Second World War. Prints from the National Museum supplement the Gdańsk collection with the voices which have until now been missing. This allows the partbooks to be completed, or at least to recreate their pre-war state.

References at the National Museum	Old Gdańsk references	Relevant partbooks at the Gdańsk Library
SD 727	Bibl.Mar.q.97d	Bibl.Mar.q.94–97b
SD 728, 729, 730	Bibl.Mar.q.102, 103, 101	Bibl.Mar.q.98–100
SD 731	Bibl.Mar.q.78	Bibl.Mar.q.76–77, 79–81
SD 732	Bibl.Mar.q.106	Bibl.Mar.q.105, 107–112
SD 733	Bibl.Mar.q.88	Bibl.Mar.q.82–87

Table 4.1: Reference concordances.

The majority of the titles which found their way to the National Museum is known from the numerous copies dispersed throughout the whole of Europe⁵. In a number of cases we are dealing with relatively rare volumes: for example, only four copies of *Psalmi omnes ad vespas* by Tiburtio Massaini (Venice 1587) are known to have been preserved apart from those held in Warsaw and Gdańsk. However, the print *Sacrae cantiones* by Handl Gallus from 1597,

published in Nuremberg by the printing firm of Alexander Philipp Dietrich (Theodoricus), merits particular attention. It is a special kind of re-edition of *Quartus tomus musici operis* from 1590 (RISM A/I: H 1985), until now not known from any other copies⁶. The Museum possesses the bassus, quinta vox and septima vox, while the Gdańsk Library holds partbooks with the cantus, altus and tenor. The print is still incomplete (sexta vox and octava vox are missing), but finding three additional voices in Warsaw undoubtedly increases its value as a musical source⁷.

4.2 Liturgical Books

The National Museum Library holds three prints of liturgical books intended for Polish dioceses: two missals from the first half of the sixteenth century with a separate musical part, and a fragment of a gradual from 1629. *Missale Cracoviensis dyocesis* published by Jan Haller in Kraków, the printing of which was completed in February 1516, is of particular value. Although the Central Catalogue of Early Prints at the National Library lists as many as seven copies of this missal, the book from the National Museum in Warsaw is unique. It is printed on parchment, quite richly illuminated (it has many coloured wood engravings, and floraturas added in the margins), with the original, sixteenth-century binding. The book contains numerous handwritten additions and inscriptions, including musical ones. In the sixteenth century the missal belonged to Ioannes Raysky, whose name is embossed on the cover. Prior to the Second World War it belonged to the Krasiński Estate Library, almost totally destroyed during a special action by Brandkommando, which systematically burned down Warsaw after the capitulation of the uprising. This copy, which fortunately has survived, is thus of enormous historical value: it is one of the few relics of that collection, so important to Poland, which bore particularly acute losses in the area of the polonica. In view of its unique character, it should also undoubtedly become the subject of wider bibliological research.

The remaining two liturgical prints are of lesser interest. The third edition of the so-called Piotrowczyk's gradual (Kraków 1629) — already known from

quite numerous copies — is highly defective, since less than half of its original volume has survived. We know nothing about the history of this book: we have neither its cover or its title page, which might provide some clues as to the previous users and owners. The Museum also possesses a missal from Kraków, published in 1532 in Venice by the German printer Petrus Liechtenstein. The story of this book is also not clear to us, although it has been preserved without large deficits and with the original sixteenth-century cover.

4.3 Cantionals

Apart from the missals and the gradual, the National Museum also holds two Evangelical songbooks. The first of them is one of the successive editions of the Polish cantional of Piotr Artomiusz, which was published by the Gdańsk printing house of Andrzej Hünefeldt in 1640. In 1689 this copy belonged to the church of the Holy Ghost in Elbląg (Germ. Elbing); that church was the centre for the Polish-speaking Protestants living in that city⁸, and its immediate user was someone called Ernest Fifeber. Before the war it belonged to the library of the St Mary's Church in Elbląg, with the reference number 210.

The second songbook at the Museum looks exceptionally sumptuous. This is a cantional of the Czech Brethren, dating from 1576, printed in Ivančice in Moravia. It is the second issue of a new, Ivančice edition of the songbook, which was first published by Aleksander Augezdecki in Szamotuły in 1561⁹. It is printed in large format, with great attention to detail and with exceptionally rich wood engraving ornamentation. Moreover, spaced throughout the book are 28 copperplates by well-known Flemish artists, and the book is bound in red leather embossed in gold. This copy, skillfully coloured and in places decorated with floraturas, stands out among the musical collection held at the Museum library; it has already been used as an exhibit once, and has been given an initial description¹⁰. The story of this book is interesting: according to the inscription on the lining of the front cover¹¹, in 1589 it was purchased by Petr Vok of Rožmberk (1539–1611), the last descendant of a famous Bohemian family. He was persuaded by his Moravian wife to convert from Catholicism to the Union of the Czech Brethren, who were then

mainly concentrated in Moravia¹². A few years later (1594) the cantional found its way into the possession of someone who signed his name as ‘B.D. z Semanína’¹³, and then, perhaps at the beginning of the seventeenth century, came to the library of Karel of Žerotín (1564–1636), an enthusiastic supporter of the Czech Brethren, and one of Moravia’s outstanding citizens¹⁴. In 1628, when non-Catholic gentry had to escape from Moravia, Žerotín moved to Wrocław, taking with him both his own possessions and the library of the Union¹⁵. Perhaps the book belonged to that library (or to one of the fellow believers emigrating to Silesia) – a similar copy, although printed on parchment, was also in Žerotín’s private collection. Both cantionals came later to be held in the collection of the church of St Mary Magdalene in Wrocław, and then in the Municipal Library, where their reference numbers were ‘2 K 204’ (the parchment cantional with Žerotín’s coat of arms on the cover) and ‘2 K 234’ (the paper cantional, now held at the National Museum)¹⁶. We do not know what happened to the first one (it is not to be found in the University Library collection in Wrocław); the second one arrived in Warsaw after the war from the Museum Stores of the Ministry of Culture and Art in Narożno (now Bożków) near Kłodzko.

The Warsaw copy of the Czech Brethren’s cantional thus represents great value, not only in view of its bibliophile character, but also because of its strange fate, associated with the most prominent personalities of the Bohemian and Moravian history at the turn of the sixteenth and seventeenth centuries. It is also worth adding that, as far as is known, there are a further seven extant copies, the majority of them incomplete¹⁷.

4.4 Lully’s *Proserpine*

The score of the first edition of the opera *Proserpine* by Jean Baptiste Lully (Paris 1680) is undoubtedly an extremely interesting item among the early prints in question. The copy held by the National Museum previously belonged to the collection of the Warsaw Music Society before the war, as is indicated by the old stamp marks and reference numbers. It is a very common print – the RISM catalogue registers as many as 49 copies in various European

libraries, mainly French ones. However, the Polish stock of prints of Lully's works is relatively modest and is mainly limited to collections which were not originally associated with Poland: a few copies of his scores can be found at the University Library in Warsaw, the Czartoryski Library in Kraków, the Marie Curie-Skłodowska University Library in Lublin, and notably in the Berlin collection of the Jagiellonian Library¹⁸. As far as we know, only one copy of the score of *Proserpine* from 1680 is held in Poland, in the Jagiellonian Library, with the reference 'Mus.ant.pract. L 1075'. The National Museum in Warsaw is thus in possession of the second copy of the first edition of that important work, which is likely to have some significance for research into the reception of Lully's music in Poland.

For us, the most important feature of this print is the presence of inscriptions in French and in Polish, which should become the subject of historical analysis. One can conclude from them that the print was originally owned by a 'Mademoiselle Dumons' (who, as was added underneath, playing on the words, was a worldly miss: 'Ce [Mademoiselle] Du monde'). It came into a Polish community probably as early as the end of the seventeenth century, as is indicated by the note on the inside page of the front cover, containing a kind of confession, probably made by a pupil at a school run by nuns: 'Kocham Lubie y Szanuie Matke [...] Gertrude Szalego Serca Mego' [I love, like and respect Mother Gertrude with all my heart]. Notes which appear to have been made as a way of 'trying out the pen', in French and in Polish, can also be found in other places in the print, especially on the inner page of the back cover. The score — and this is significant — bears marks of having been used: in a number of places there are corrections to the musical notation (see pages 204, 278 and 355), as well as the French text (pp. 15, 219–220). It is thus undoubtedly the case that the score documents direct French-Polish links and in this sense is a particularly valuable research source.

Appendix*

SD 341

Missale secundum Ritum Insignis Ecclesie Cathedralis Cracoviensis Noviter Emendatum [...]. Venice 1532 Petrus Liechtenstein (Lichtenstein).

SD 347

Missale Cracoviens[is] dyocesis. Ad Librarios. No[n] sine magna impensa missalia hec ex officina nostra in lucem p[ro]deunt [...]. Kraków 1515–1516 Jan Haller. Illuminated print on parchment.

SD 715

Pisně Duchovní Ewangelistské opět znouu přehlédnuté zpravené a shromážděné [...]. [Ivančice] 1576 Union of the Czech Brethren. Illuminated print.

SD 727

Tiburcio Massaini: *Psalmi omnes ad vespas per totum annum decantandi una cum quatuor magnificat octo vocum*. Venice 1587 Angelo Gardano (= RISM A/I: M 1272). Bassus secundus.

SD 728–730

Iacobus Handl Gallus: *Sacrae cantiones, de praecipuis festis per totum annum, quae ex sancto ecclesiae catholicae usu ita sunt ordinatae et dispositae, ut omni tempore inservire queant, quatuor, quinque, sex, octo et plurimum vocum*. Nuremberg 1597 Alexander Philipp Dietrich (Theodoricus) (= RISM A/I: H 1990). Bassus (SD 730). Quinta vox (SD 728). Septima vox (SD 729).

SD 731

1) *Sacrae symphoniae diversorum excellentissimorum authorum. Quaternis, V. VI. VII. VIII. X. XII. & XVI. tam vocibus, quam instrumentis. Editio nova*. Nuremberg 1598 Paulus Kauffmann (= RISM B/1: 1598²). Quinta vox.

* A detailed description of the prints can be found in the Polish version of this work: Paweł Gancarczyk, 'Druki muzyczne XVI–XVII wieku w Bibliotece Muzeum Narodowego w Warszawie', *Polski Rocznik Muzykologiczny* V (2006), pp. 87–97.

2) Hans Leo Hassler: *Cantiones sacrae, de festis praecipuis totius anni, 4, 5, 6, 7, 8, & plurimum vocum. Editio altera. Ab ipso autore correcta, & motectis aliquot aucta.* Nuremberg 1597 Paulus Kauffmann (= RISM A/I: H 2324, HH 2324). Quinta vox.

3) Giovanni Pierluigi da Palestrina: *Motectorum quinque vocibus. Liber quartus.* Venice 1588 Giacomo Vincenti (= RISM A/I: P 719). Quinta vox.

4) Giovanni Pierluigi da Palestrina: *Motettorum quinque vocibus. Liber quintus.* Venice 1588 [MDLXXVIII] Hieronymus Scotto (= RISM A/I: P 729). Quinta vox

5) Giovanni Pierluigi da Palestrina: *Missarum cum quartuor, quinque, ac sex vocibus. Liber primus.* Venice 1596 Angelo Gardano (= RISM A/I: P 659, PP 659). Quinta vox (in the case of the Mass *Sine nomine* also sexta vox).

SD 732

1) Jacob Hassler: *Magnificat octo tonorum, quatuor vocum, una cum missa, sex vocum & psalmo 51. Miserere &c. 8. vocum.* Nuremberg 1601 Paulus Kauffmann (= RISM A/I: H 2346). Altus.

2) *Magnificat octo tonorum, diversorum excellentissimorum authorum, quartuor, V. VI. VII. VIII. & XII. vocum.* Nuremberg 1600 Paulus Kauffmann (= RISM B/1: 1600¹). Altus.

3) Johannes (Noricus) Agricola: *Motetae novae pro praecipuis in anno festis decantandae, 4. 5. 6. 8. pluribusque vocibus compositae.* Nuremberg 1601 Catharina (Katherina) Dietrich (widow of Alexander Philipp Dietrich) (= RISM A/I: A 432, AA 432). Altus.

4) Adam Gumpelzhaimer: *Sacrorum concentuum octonis vocibus modulandorum [...] liber primus.* Augsburg 1601 Valentinus Schoenigg (Schönigk) (= RISM A/I: G 5139). Altus primi chori.

5) Orazio (Tiberio) Vecchi: *Convito musicale, a tre, quattro, cinque, sei, sette, & otto voci, novamente composto, & dato in luce.* Venice 1597 Angelo Gardano (= RISM A/I: V 1050). Altus.

SD 733

1) *Sacrarum symphoniaram continuatio. Diversorum excellentissimorum authorum. Quaternis, V. VI. VII. VIII. X. et XII. vocibus tam vivis,*

quàm instrumentalibus accomodata. Nuremberg 1600 Paulus Kauffmann (= RISM B/1: 1600²). Octava vox.

2) Hieronimus Praetorius: *Cantiones sacrae de praecipuis festis totius anni 5. 6. 7. & 8. vocum*. Hamburg 1599 Philippus de Ohr (= RISM A/I: P 5336, PP 5336). Octava vox.

SD 940

Graduale Romanum de tempore et sanctis [...]. Kraków 1629 Andrzej Piotrkowczyk junior. Incomplete.

SD 2038

Jean Baptiste Lully: *Proserpine tragedie mise en musique [...]*. Paris 1680 Christophe Ballard (= RISM A/I: L 3014, LL 3014). Score.

SD 2533

Cantional, To jest: Pieśni Krześciańskie: ku Chwale Boga w Troycy jedynego y pocieszę Wiernych [...]. Gdańsk 1640 Andrzej Hünefeldt. Cantional of Piotr Artomiusz.

Notes

- 1 Paweł Gancarczyk, 'Nieznane rękopisy liturgiczno-muzyczne XIII–XVII wieku w zbiorach Muzeum Narodowego w Warszawie', *Muzyka* LII (2007) no. 2, in print.
- 2 Moreover, the National Museum Library holds the libretto of the opera *L'eroe cinese* by Pietro Metastasio, published in Warsaw in 1754 (ref. no. SD 6168).
- 3 I would like to express here my sincere gratitude to Ms Małgorzata Polakowska from the National Museum Library in Warsaw for all her help during my work on this collection.
- 4 See: *Biblioteka Gdańska Polskiej Akademii Nauk: dzieje i zbiory*, eds. Maria Babnis, Zbigniew Nowak, Wrocław 1986 p. 30. On the matter of the St Mary's Church collection and its relation to the bibliophile activities of Georg Knoffius, see: Martin Morell, 'Georg Knoff: Bibliophile and Devotee of Italian Music in Late Sixteenth-century Danzig', in: *Music in the German Renaissance. Sources, Styles, and Contexts*, ed. John Kmetz, Cambridge 1994 pp. 103–126 (see pp. 116–117 and 125–126).
- 5 Cf. the relevant volumes of *Répertoire International des Sources Musicales* (RISM).
- 6 I am grateful to Mr Tomaž Faganel from the Institute of Musicology of the Slovenian Academy of Sciences and Arts in Ljubljana for confirming this point.
- 7 More on this subject in: Paweł Gancarczyk, 'The Mystery of 'Sacrae cantiones' (Nuremberg 1597): Remarks on Jacob Handl and 16th-Century Printing Practice', *De musica disserenda* III (2007) no. 2, in print.

- 8 Wanda Klesińska, 'Niektóre dowody polskości Elbląga w XVII–XVIII wieku', *Rocznik Elbląski* II (1963) pp. 67–95 (see pp. 74–77).
- 9 See: Jan Kouba, 'Vzájemný poměr Kancionálu Šamotulského a Evančického', *Miscellanea musicologica* I (1957) pp. 25–31.
- 10 See note by Małgorzata Polakowska in: *111 arcydzieł Muzeum Narodowego w Warszawie. Przewodnik po wystawie. 14.09–26.11.2000*, ed. Dorota Folga-Januszewska, Warszawa 2000 p. 96.
- 11 I would like to thank Ivana Ebelová (Charles University in Prague), Weronika Karlak (University Library in Wrocław) and Lenka Mráčková (Charles University in Prague) for their help in the reading and interpretation of this inscription.
- 12 See: *Ottův slovník naučný. Illustrovaná encyklopaedie obecných vědomostí*, vol. 22, Praha 1904 pp. 34–35.
- 13 Most probably this refers to Brother Daniel Jindřich Schwarz (Švorc) from Semanín, a priest of the Czech Brethren, who maintained close contacts both with Petr Vok of Rožmberk, and with Karel of Žerotín (see: *ibid.*, vol. 23, Praha 1905 p. 80).
- 14 See: *ibid.*, vol. 27, Praha 1908 pp. 820–823.
- 15 Mirjam Daňková, *Bratrské tisky ivančické a kralické. The Prints of Ivančice and Kralice of the Union of Czech Brethren (1564–1619)*, Praha 1951 pp. 51–58 (Sborník národního musea v Praze. Svazek V-A – Historický č. 1).
- 16 Beda Dudík, *Über die Bibliothek Karl's von Žerotín in Breslau*, in: *Sitzungsberichte der königl. böhmischen Gesellschaft der Wissenschaften in Prag*, Jahrgang 1877, Prag 1878 pp. 210–267 (see pp. 225–226).
- 17 *Knihopis českých a slovenských tisků od doby nejstarší až do konce XVIII. století*, ed. František Horák, vol. II: *Tisky z let 1501–1800*, part 7, Praha 1961 pp. 14–16 (no. 12.864); see also: Mirjam Daňková, *op. cit.*, pp. 66–70. According to Daňková's classification, the National Museum copy belongs to version A of the print.
- 18 Cf. Aleksandra Patalas, *Catalogue of Early Music Prints of the Collections of the Former Preußische Staatsbibliothek in Berlin, Kept at the Jagiellonian Library in Cracow / Katalog starodruków muzycznych ze zbiorów bytej Pruskiej Biblioteki Państwowej w Berlinie przechowywanych w Bibliotece Jagiellońskiej w Krakowie*, Kraków 1999 pp. 217–219.