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978-1-107-08302-8 - The Making of Liturgy in the Ottonian Church: Books, Music and Ritual in Mainz, 950–1050

Henry Parkes

Frontmatter

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THE MAKING OF LITURGY IN THE OTTONIAN CHURCH

This highly original study examines the history and religious life of the Ottonian Church through its ritual books. With forensic attention to the writing and design of four important manuscripts from the city of Mainz – a musician’s *troper*, a priest’s ritual handbook, a bishop’s pontifical and a copy of the enigmatic compilation now known as the ‘Romano-German Pontifical’ – Henry Parkes transforms liturgical sources into eloquent witnesses to the ecclesiastical history of early medieval Germany. He also presents the first comprehensive revision of Michel Andrieu’s influential ‘Romano-German Pontifical’ theory, from the dual perspective of Mainz’s cathedral of St Martin and its Benedictine monastery of St Alban. Challenging long-held assumptions about the geographies of Ottonian power, in particular the central role of Mainz and its archbishops, the book opens up important new ways of understanding how religious ritual was organised, transmitted and perceived.

HENRY PARKES is assistant professor of music at the Institute of Sacred Music and Department of Music at Yale University.

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Henry Parkes

Frontmatter

[More information](#)

For my parents

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Henry Parkes

Frontmatter

[More information](#)

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978-1-107-08302-8 - The Making of Liturgy in the Ottonian Church: Books, Music and Ritual
in Mainz, 950–1050

Henry Parkes

Frontmatter

[More information](#)

CONTENTS

| | |
|---|-----------|
| <i>List of maps, figures and tables</i> | page viii |
| <i>Acknowledgements</i> | ix |
| <i>List of abbreviations</i> | xi |
| <i>A note on the text</i> | xiv |
| INTRODUCTION: MAKING LITURGY | I |
| <i>Part I: A troper</i> | 31 |
| 1 RECORDING MUSIC IN THE TENTH CENTURY | 33 |
| 2 THE HISTORICAL IMPORT OF A ‘TROPER’ | 62 |
| <i>Part II: A ritual handbook</i> | 89 |
| 3 THE CONTESTED IDENTITY OF VIENNA, ÖNB, COD. 1888 | 91 |
| 4 INTERMINGLED SONG | 118 |
| <i>Part III: Episcopal liturgy</i> | 133 |
| 5 ITINERANT RITUAL | 135 |
| 6 THE NASCENT ‘PONTIFICAL’ | 158 |
| <i>Part IV: The Romano-German Pontifical</i> | 183 |
| 7 THE PRG IN MAINZ | 185 |
| CONCLUSION: DISENTANGLING LITURGY | 212 |
| <i>Bibliography</i> | 224 |
| <i>Index</i> | 251 |

Cambridge University Press

978-1-107-08302-8 - The Making of Liturgy in the Ottonian Church: Books, Music and Ritual
in Mainz, 950–1050

Henry Parkes

Frontmatter

[More information](#)

MAPS, FIGURES AND TABLES

MAPS

| | | |
|---|--|----------------|
| 1 | The church province of Mainz and its environs <i>c.</i> 1007 | <i>page xv</i> |
| 2 | The Bavarian geography evoked by the saints' names in HAB 7.2 Aug. 4° | 140 |

FIGURES

| | | |
|-----|---|-----|
| 1.1 | British Library, Add. MS 19768, folio 10r (© The British Library Board) | 34 |
| 3.1 | ÖNB Cod. 1888, folio 24r (© ÖNB Vienna) | 109 |
| 5.1 | Herzog August Bibliothek Wolfenbüttel, Cod. Guelf. 7.2 Aug. 4°, folio 56v (Herzog August Bibliothek Wolfenbüttel) | 137 |
| 7.1 | ÖNB Cod. 701, folio 4r (© ÖNB Vienna) | 191 |

TABLES

| | | |
|-----|---|-----|
| 1.1 | The distribution of chant types in BL Add. 19768 | 57 |
| 1.2 | The changing scribal attitude to the presentation of introit tropes in BL Add. 19768 | 58 |
| 2.1 | The repertory of sequences in BL Add. 19768 | 64 |
| 3.1 | A summary of the structure and contents of ÖNB Cod. 1888 | 106 |
| 4.1 | Chants shared between BL Add. 19768 and ÖNB Cod. 1888 | 121 |
| 5.1 | A schema of the gatherings of HAB 7.2 Aug. 4° | 149 |
| 7.1 | A schema of the gatherings of ÖNB Cod. 701 | 192 |
| 7.2 | The principal contents and scribes of ÖNB Cod. 701 | 193 |

Cambridge University Press

978-1-107-08302-8 - The Making of Liturgy in the Ottonian Church: Books, Music and Ritual in Mainz, 950–1050

Henry Parkes

Frontmatter

[More information](#)

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Cambridge University Press

978-1-107-08302-8 - The Making of Liturgy in the Ottonian Church: Books, Music and Ritual in Mainz, 950–1050

Henry Parkes

Frontmatter

[More information](#)*Acknowledgements*

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Cambridge University Press

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Henry Parkes

Frontmatter

[More information](#)

ABBREVIATIONS

| | |
|---------------|--|
| A. | Antiphon |
| AH | <i>Analecta hymnica medii aevi</i> , ed. G. M. Dreves, C. Blume and H. M. Bannister, 55 vols. (Leipzig, 1886–1922) |
| AmrhKG | <i>Archiv für mittelhheinische Kirchengeschichte</i> |
| Bamberg Lit. | Bamberg, Staatsbibliothek, MS Lit. |
| BAV Pal. Lat. | Vatican City, Biblioteca Apostolica Vaticana, MS Palatinus Latinus |
| Bib. Cap. | Biblioteca Capitolare |
| Bib. Mun. | Bibliothèque Municipale |
| BL | London, British Library |
| BnF Lat. | Paris, Bibliothèque nationale de France, manuscrit Latin |
| Bodl. | Oxford, Bodleian Library |
| CAO | <i>Corpus antiphonalium officii</i> , ed. R.-J. Hesbert, 6 vols. (Rome, 1963–79) |
| CCCM | Corpus Christianorum, <i>continuatio medievalis</i> (Turnhout, 1966–) |
| CCSL | Corpus Christianorum, series Latina (Turnhout, 1952–) |
| Clavis | Conciliar canon, cited by index key in <i>Clavis canonum: selected canon law collections before 1140</i> , ed. L. Fowler-Magerl, MGH Hilfsmittel 21 (Hanover, 2005) |
| Clm | Munich, Bayerische Staatsbibliothek, Codex Latinus Monacensis |
| D | Diploma, cited by number in the following editions: |
| D O I | Otto I, <i>Diplomata</i> , ed. T. Sickel, <i>Die Urkunden Konrad I., Heinrich I., und Otto I.</i> , MGH <i>Diplomata regum et imperatorum Germaniae</i> 1 (Hanover, 1879–84) |
| D O II | Otto II, <i>Diplomata</i> , ed. T. Sickel, <i>Die Urkunden Otto des II.</i> , MGH <i>Diplomata regum et imperatorum Germaniae</i> 2.1 (Hanover, 1888) |

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Henry Parkes

Frontmatter

[More information](#)*List of abbreviations*

| | |
|---------------|--|
| D O III | Otto III, <i>Diplomata</i> , ed. T. Sickel, <i>Die Urkunden Otto des III.</i> , MGH <i>Diplomata regum et imperatorum Germaniae</i> 2.2 (Hanover, 1893) |
| DA | <i>Deutsches Archiv für Erforschung des Mittelalters</i> |
| EHR | <i>English Historical Review</i> |
| EME | <i>Early Medieval Europe</i> |
| EMH | <i>Early Music History</i> |
| fol(s). | folio(s) |
| HAB | Wolfenbüttel, Herzog August Bibliothek, codex Guelferbytanus |
| HBS | Henry Bradshaw Society |
| JAMS | <i>Journal of the American Musicological Society</i> |
| JEH | <i>Journal of Ecclesiastical History</i> |
| JMH | <i>Journal of Medieval History</i> |
| MGG | <i>Die Musik in Geschichte und Gegenwart</i> , ed. F. Blume and L. Finscher, 2nd edn, 27 vols. (Kassel and Stuttgart, 1994–) |
| MGH | <i>Monumenta Germaniae historica</i> |
| Auct. ant. | <i>Auctores antiquissimi</i> |
| Capit. | <i>Capitularia regum Francorum</i> |
| Capit. episc. | <i>Capitula episcoporum</i> |
| Const. | <i>Constitutiones et acta publica imperatorum et regum</i> |
| Epp. | <i>Epistolae</i> |
| SRG | <i>Scriptores rerum Germanicarum in usum scholarum separatim editi</i> |
| SRG NS | <i>Scriptores rerum Germanicarum, nova series</i> |
| SS | <i>Scriptores in Folio</i> |
| MS(S) | manuscript(s) |
| MUB | <i>Mainzer Urkundenbuch</i> , vol. I, <i>Die Urkunden bis zum Tode Erzbischof Adalberts I. (1137)</i> , ed. M. Stimming (Darmstadt, 1972) |
| NA | <i>Neues Archiv der Gesellschaft für altere deutsche Geschichtskunde</i> |
| NG | <i>New Grove dictionary of music and musicians</i> , ed. S. Sadie, 2nd edn, 29 vols. (London, 2001) |
| ÖNB | Vienna, Österreichische Nationalbibliothek |
| OR | <i>Ordo Romanus</i> , cited by number in <i>Les Ordines Romani du haut moyen âge</i> , ed. M. Andrieu, <i>Spicilegium sacrum Lovaniense</i> 11, 23–24, 28–9, 5 vols. (Leuven, 1931–61) |
| PL | <i>Patrologiae cursus completus, series Latina</i> , ed. J.-P. Migne, 221 vols. (Paris, 1844–64) |
| PMM | <i>Plainsong and Medieval Music</i> |

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Henry Parkes

Frontmatter

[More information](#)*List of abbreviations*

| | |
|-----------|---|
| PRG | <i>Pontifical Romano-Germanique</i> , chapters cited by number in <i>Le Pontifical Romano-Germanique du dixième siècle</i> , ed. C. Vogel and R. Elze, <i>Studi e testi</i> 226–7, 269, 3 vols. (Vatican City, 1963–72) |
| Ps. | Psalm |
| R. | Responsory |
| RB | <i>Revue Bénédictine</i> |
| RGP | <i>Romano-German Pontifical</i> ; see PRG |
| RISM | Répertoire international des sources musicales |
| Settimane | Settimane di studio del centro Italiano di studi sull’alto medioevo (Spoleto, 1955–) |
| SG | St Gall, Stiftsbibliothek |
| UB | Universitätsbibliothek |
| V. | Verse |
| ZRG KA | <i>Zeitschrift der Savigny-Stiftung für Rechtsgeschichte, Kanonistische Abteilung</i> |

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Henry Parkes

Frontmatter

[More information](#)

A NOTE ON THE TEXT

Transcriptions of liturgical and musical texts are subject to a number of typographical conventions, principally in order to preserve the visual or semantic hierarchies present in the original manuscripts, as far as that is possible. In the first two chapters, tropes are therefore distinguished from their associated chants by use of Roman type and small capitals, respectively (e.g. *Hodie in terra pax est PUER NATUS EST NOBIS*). Wherever a liturgical text combines spoken elements with silent rubrics, instructions or commentary, the latter material is distinguished by use of italics; bold type is reserved to bring out certain features editorially. The names of musical and poetic compositions, wherever they occur in the main text, are set in inverted commas (e.g. ‘*O redemptor sume carmen*’), while the names of sequence melodies are presented in small capitals (e.g. *METENSIS MINOR*). Psalms are numbered according to the Vulgate system, and unless otherwise indicated all translations are my own.

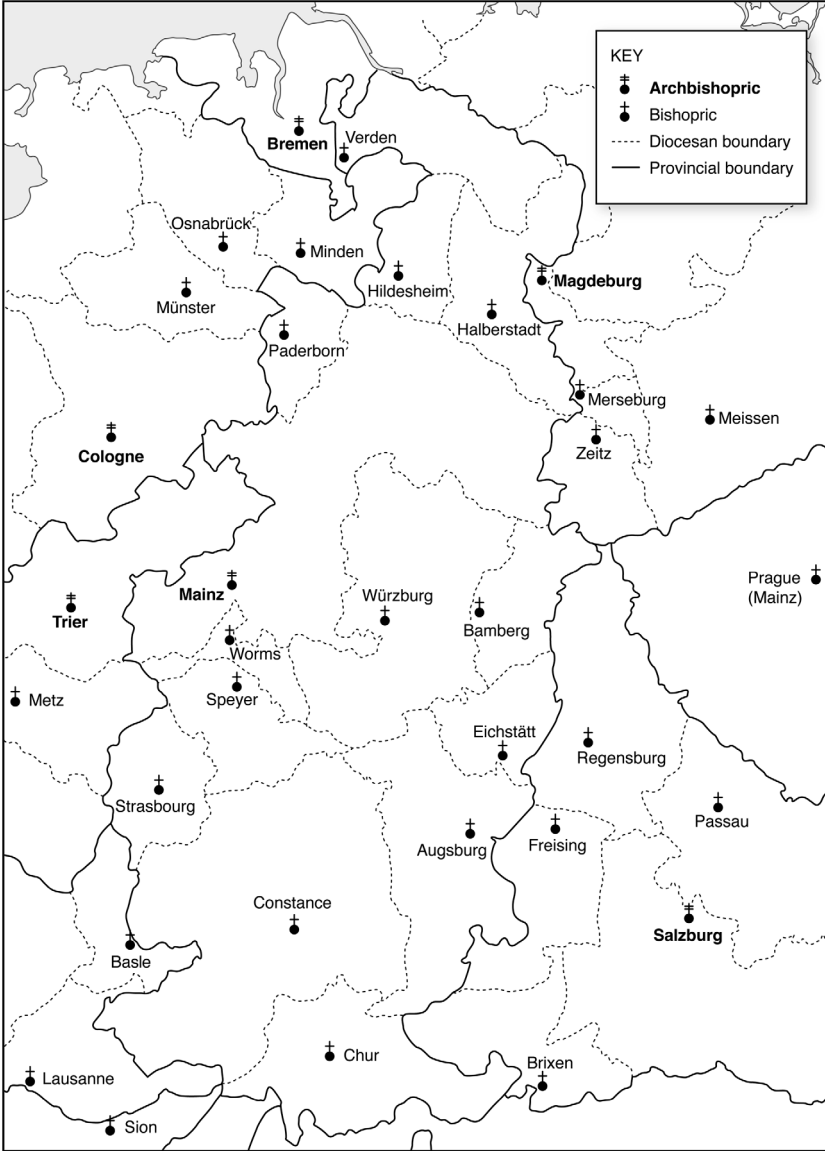
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Frontmatter

[More information](#)



Map 1. The church province of Mainz and its environs c. 1007