

Liturgical Song in the Statutes of the Viennese Monastery of the Canons Regular of St. Augustine from the 15th Century

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The Canons Regular of St. Augustine were among the more important monastic orders operating in Central Europe in the late Middle Ages. Daily life at the convent was regulated by monastery statutes. In addition to other statutes, those of the individual monasteries of the Order of the Canons Regular of Saint Augustine also standardised the form of liturgy, in relation to which there is also information disseminated throughout the statutes concerning music, or more precisely song.¹ We will devote our attention to the statutes of the Monastery of Saint Dorothea in Vienna from the 15th century. A critical edition of the statutes was prepared by Heinrich Fasching.² The Viennese canonry was established in 1414. Floridus Röhrig provided a brief description of the history of the monastery,³ Walter Zechmeister published a monography on late medieval history of the canonry.⁴ Overviews of research into the history of the Canons Regular of St. Augustine in east-central Europe have been published by Pavel Krafl.⁵

¹ On medieval music, see Nada Hrková, *Dějiny hudby. I. Evropský středověk [The History of Music. I. The European Middle Ages]* (Praha: Ikar, 2005); David Hiley, *Western Plainchant. A Handbook* (Oxford: Clarendon Press, 1993); Richard H. Hoppin, *Hudba středověku [Medieval Music]* (Bratislava: Hudobné centrum, 2007).

² Heinrich Fasching, ed., *Die Wiener Konstitutionen für Regulierte Augustiner Chorherren in Österreich im 15. Jahrhundert. Edition und Kommentar* Floridus, Beiträge zur Kirchengeschichte Niederösterreich 16, Geschichtliche Beilagen zum St. Pöltner Diözesanblatt 33 (St. Pölten: Diözesanarchiv St. Pölten, 2008).

³ Floridus Röhrig, ed., *Die ehemaligen Stifte der Augustiner-Chorherren in Österreich und Südtirol* (Klosterneuburg: Mayer & Comp. Verlagsges m. b. H., 2005), 661–688.

⁴ Walter Zechmeister, *St. Dorothea in Wien. Die Augustiner-Chorherren von 1414 bis 1534* (Wien: MyMorawa, 2019).

⁵ Pavel Krafl, “Výzkumy středověkých dějin středoevropských klášterů řeholních kanovníků sv. Augustina [Research into the Medieval History of the Central European Monasteries of the Canons Regular of St. Augustine],” *Acta Universitatis Reginaebradecensis, Facultas Paedagogica – Humanistica* 1 (2008): 171–182; Pavel Krafl, *Ecclesia in Glacž frequencius a Christi fidelibus visitetur. Kapitoly z dějin kladrské kanonie v době předhusitské [Ecclesia in Glacž frequencius a Christi fidelibus visitetur. Chapters from the History of the Kladsko Canonry during the pre-Hussite era]* (Brno: Masarykova

Song is mentioned mainly in the first book of statutes: in the article regulating the form in which psalms should be sung (IX. *De modo psallendi etc.*), the article about canonical hours (X. *De suffragiis in matutinis et vespers et de conclusione horarum et aspersione post completorium*), and the article determining when one must sit and when one must stand during canonical hours and also when it is necessary to express honour by bowing, kneeling or similar (XIII. *De sessione et stacione*; XIV. *De inclinacione, prostracione, genuflexione, capitis nudatione*; XIX. *Qualiter se habeant fratres quando intersunt misse*).⁶ More information can be found in the articles about the rectors of the choir and about the hebdomadarius priests and prelate mass (XV. *De rectoribus chori lectoribus lectionum cantantibus responsoria versiculos benedicamus*; XVI. *De sacerdote ebdomadario*; XVII. *Quando prelatur officiare debet*; XVIII. *De cerimonia in officio misse, quando prelatus cantare solet et de officio ministrorum altaris*).⁷ Song is also mentioned in the description of church services held in relation to the deaths of chapter members and masses held on behalf of founders, their parents, and the deceased (LII. *De exequiis in obitu fratrum psalterio disciplina et tricesimo*; LIII. *De missa fundatoris et eius anniversario, de memoria parentum et officio in die animarum*).⁸ Finally, we must also mention article VIII. of the second book of statutes entitled *De cantore*.⁹

The first subject is the manner of singing psalms. The brothers should sing psalms clearly and distinctly and pause in the middle verse. There was to be no pause between individual verses; however, another choir was to join in at the end of the verse so that the last syllable was emphasised. Emphasis was placed on the requirement that no one was to sing too fast or prolong the singing, and also that no one should raise their voice or, on the contrary, sing too quietly. Everyone should sing uniformly, articulate the words properly, and refrain from protracting syllables or embellishing their singing—that is, everyone should sing the text in accord and begin and finish the song at the same time.¹⁰

Article IX. describes the sanctions that were to be imposed on a brother who erred when singing psalms, the responsory, or an antiphon. He should be

univerzita, 2015), 23–63, especially on pp. 27–29, see literature on monasteries in Austrian and Alpine countries. See also Marek Derwich, Lesław Spychała, – Marek L. Wójcik, – Agata Tarnas-Tomczyk, – and Adam Żurek, “State of Reseach on a Daily Life of Monks and Canons Regular in East-Central Europe during Middle and Modern Ages,” in *La vie quotidienne des moines et chanoines réguliers au Moyen Age et Temps modernes. Actes du Premier Colloque International du L.A.R.H.C.O.R. Wrocław–Książ, 30 novembre – 4 decembre 1994* (Wrocław: Institut d’Histoire de l’Université de Wrocław, 1995), 51–98.

⁶ Fasching, *Die Wiener Konstitutionen*, 229, 232, 248–254, 288.

⁷ *Ibid.*, 261–279.

⁸ *Ibid.*, 420–426.

⁹ *Ibid.*, 506–507.

¹⁰ *Ibid.*, 229, art. IX.

demeaned by being made to stand up and bend forward with a bare head; he should touch the floor with his hand throughout all the Divine Office and the Nine Readings (*lectio*), or he should be made to kneel in the stall and kiss it. Outside the stall, he should kiss the ground or pulpit at ground level. However, this demeaning punishment should not be imposed in the presence of laypersons. Moving heavy liturgical books was noisy and so two young brothers were required to prepare the relevant books in advance and the books were not to be moved during chapter and services. The author of the text also remembers cases in which a brother fell asleep during a service. In such cases, he was to be discreetly woken by his brothers. However, if he failed to reform or feigned inability, he was to be denounced during chapter.¹¹

A short section of provisions on sanctions for a member of the convent who made a mistake in singing psalms, responsories, or antiphons is literally taken from the statutes of the Roudnice monastery of Canons Regular of St. Augustine.¹² Otherwise, the Roudnice statutes classify various forms of improper behaviour when singing as wrongdoings. This is the case when a member of the convent does not devote himself to singing to a sufficiently thorough extent, disrupts the choir during responsories or antiphons during Matins, offends the choir with bad singing, or does not ask forgiveness when beginning to sing something other than that which has been approved by common consent.¹³

The form of canonical hours, or more precisely their conclusion, was also specified.¹⁴ When singing psalms during canonical hours the brothers should stand, except during vespers. The brothers should always stand during the first pause and as soon as the first antiphony can be heard; they should stand before *gloria patri*. On the most important holy days, they should stand during all psalms, with the exception of matins and three days before Easter, but with the

¹¹ Ibid., 229, art. IX.

¹² Adéla Ebersonová, ed., *Roudnická statuta. Zvyklosti augustiniánské kanonie v Roudnici nad Labem (komentovaná edice a překlad)* [*The Roudnice Statutes. Customs of the Augustinian Canonry in Roudnice nad Labem (annotated edition and translation)*], (Dolní Břežany: Skriptorium 2021), 106.

¹³ Ibid., 124.

¹⁴ "Singulis quoque horis canonicis et defunctorum vigiliis in fine subiungatur antifona *Salve regina* sine nota cum versiculo *Ora pro nobis sancta Dei genitrix* et collecta *famulorum tuorum* post completorium vero sub nota cantetur cum versu *Ave Maria* et collecta *protege quesumus Domine*. A die Pasce usque ad octavam Penthecostes post completorium sub nota post ceteras horas sine nota dicatur antiphona *Regina celi* cum versiculo *Ora pro nobis* et collecta *Deus qui per unigeniti* excepto quo per octavas Penthecostes loco college iam dicte dicitur collecta *protege*. Per totum quoque annum duobus tantum diebus scilicet quinta et sexta feriis ante Pasca exceptis finito completorio antifona *Asperges me Domine* cum versu *miserere mei Deus* dicatur plane et cum pausis superiore eos interim aspergente aqua benedicta deinde subinferente versiculo *Domine apud te est fons vite* cum collecta *Sancti spiritus quesumus Domine corda nostra* etc." Fasching, *Die Wiener Konstitutionen*, 232, art. X.

exception of the second compline, when they should stand. During matins, they should stand at the beginning of the responsory. During vigils for the deceased in night lectures and responsories, they were permitted to sit or stand during the reading or singing of *placebo* and *benedictus*, and during all antiphonies up to *de profundis*. They should stand when singing *alleluia*.¹⁵ Similar provisions are contained in the article *De inclinatione, prostratione, genuflexione, capitis nudatione*.¹⁶

Each choir was to have its own rector for each week, chosen from among its members, beginning with seniors and ending with the youngest, with the exception of the provost and the dean. The duties of the choir's rector were also specified. His task was chiefly to begin the singing of psalms at individual canonical

¹⁵ Ibid., 248, art. XIII.

¹⁶ "In omni regulari cursu, cum ad *gloria patri* ventum fuerit, convertat se chorus contra chorum et se omnes ob reverenciam sancte Trinitatis usque *sicut erat* incuruabunt. Similiter facient in omnibus extremis versibus ymnorum et in penultimo versu cantici trium puerorum usque ad penes finem, qui maxime in laudibus sancte Trinitatis conditi esse noscuntur. Omnibus festis sive privatis diebus, ex quo invitatorium incipitur, totus conventus se ad altare vertat et ita usque ad *gloria patri* stabit conversus et ille, qui in loco suo stans *venite* cantaturus antequam invitatorium incipiat et antequam *venite* incipiat reverenter debet inclinare aliis se ad *gloria patri* inclinantibus, ut ipse cepit persistere debet. Ad ultimum invitatorium incipiat, quo reincepto inclinans ante se uniformiter cum aliis stabit. Generaliter vero quicumque singillatim antiphonam, responsorium seu versum intra regularem horam inceperit et ante inceptiorem et post inceptiorem humiliato corde et corpore Deo reverenciam exhibeat. In summis festivitatibus illi duo, qui invicem cantanturi sunt, in medio convenient et illum versum, qui paulo ante de inclinibus dictus est, observent. Quicumque etiam duo aliquid insimul cantanturi sunt eandem reverenciam observabunt."; "In plenis autem officiis et novem lectionum diebus ad predicta inclinamus hoc excepto, quod ad antiphonam *Salve regina* erecti stamus." Ibid., 252, art. XIV. – "Aliae sunt mediae inclinationes, quae fiunt cum humeri et capitis inclinatione. Sic inclinandum est cum in *gloria in excelsis* cantatur *adoramus te* et in *venite*, cum canitur *adoremus et procidamus ante Deum* et cum altaria pretereuntur, atque ymagi crucifixi; et ad nomen *Jhesu* et *Maria* quando in cantu misse aut horarum canonicarum vel in antiphonis post horas auditur. ... Flectatur etiam ad antiphonam *Veni sancte Spiritus* usque dum canitur *et tui amoris in eis* etc. et ad versum *alleluia veni sancte Spiritus*. In XL^{ma} ad omnes introitus feriales, quo ad primam inceptiorem. In annunciatione ad antiphonam *hec dies dum canitur hodie Deus homo factus* et in quadragesima ad versum *adiuva nos Deus* usque dum canitur *et propter gloriam*. Item in passionibus, cum dicitur *inclinato capite* vel aliud proportionale, donec ille surgat, qui passionem legit. In ymno *Vexilla regis* ad versum *O crux ave spes unica* et ad antiphonam *Media vita* semel quando canitur *Sancte Deus sancte fortis* usque ibi *amare morti* etc. Item in *sequencia* de sancta Trinitate ad versum *o veneranda Trinitas* atque de corpore Christi ad versum *Ecce panis angelorum* et ad elevationem, ubi corpus dominicum videtur, cum canitur *Benedictus qui venit* aut cicius, si oportunitas. Et hoc omnia in choro fiant sive unus sive plures ibi existant." Ibid., 253, art. XIV. – "Item cantans missam pluries cooperire potest caput usque ad ewangelium, quando frigus compellit sed tamen omnia, quae ad missam pertinent, legat capite nudato. ... Item quando canitur *salve regina* usque dum canitur *miserere* et *regina celi* usque ad primum *alleluia* omnes capita nudent yeme et estate." Ibid., 254, art. XIV.

hours.¹⁷ In some cases, this role was assumed by the provost or the dean.¹⁸ There were even regulations concerning singing by clerics of a lower ordination than priests, also priest-novices and younger priests in general.¹⁹ Canonical hours and sung masses are also mentioned in the article, which defined the activities of the hebdomadarius priest (*sacerdos hebdomadarius*).²⁰

The service duties of the monastery provost and dean were also specified. The provost was required to serve a sung mass and all canonical hours on the most holy days. A list of holy days is given.²¹ All the brothers should begin sing-

¹⁷ "Rectores in summis festivitibus in primis et secundis vespers ac matutinis et in mediis festis in primis vespers et matutinis solum ambo simul in medio chori incipiant psalmos *magnificat benedictus* et antiphonas post predicta cantandas et suffragia, si occurrunt, ibidem incipiant vel apud librum, si in medio fuerit liber. In secundis autem vespers mediorum festorum ac aliis diebus in vespers semper et in horis minoribus omnium dierum indifferenter rector illius chori, in quo antiphona imponitur, incipiat predicta omnia preter antiphonas in stallo suo. Cum in vespers habetur responsorium ambo simul ipsum incipiant et cantent versum cum *gloria* sed in adventu Domini et in XL^{ma} in feriis unus solus ipsum incipiat et versum cantent alternatim seniore incipiente. Item in plenis officiis et 9 lectionum diebus rectores in matutinis in medio chori simul incipiant invitorium et ibidem *venite* usque ad finem cantabunt. In diebus autem trium lectionum non habentibus plenum officium et in feriis alternatis diebus hoc faciant quilibet in stallo suo iterum seniore eorum incipiente." Ibid., 261, art. XV.

¹⁸ "Cantato *venite* in matutinis prepositus, si assit, incipiat primam antiphonam, secundam decanus aut senior in alio choro et sic consequenter usque ad laudes, in quibus idem modus servatur similiter et in vespers." Ibid., 261, art. XV.

¹⁹ "Item versiculos et *benedicamus* in vespers et matutinis ac responsoria in horis diurnis fratres infra sacerdotium et novicii eciam, si sint sacerdotes, per vices suas cantabunt in plenis officiis duo simul, in ceteris unus solus. Si vero omnes forent presbiteri, tunc quatuor iuniores sacerdotes illa per vices cantabunt. Si unus solus fuerit infra sacerdotium, tres iuniores secum vices tenebunt. Si duo fuerint non sacerdotes, ipsi soli predicta cantabunt. Eodem modo fiat de ministerio altaris ad missas cantandas." Ibid., 262, art. XV.

²⁰ "In matutinis regularibus ebdomadarius dabit benedictiones ad lectiones. In cursu vero prelatus aut senior post eum ipso absente *Te Deum laudamus* antiphonas super *benedictus* et *magnificat* et ad omnes horas minores ipse incipiet. Similiter *kyrie eleison* et *miserere* quando in precibus habetur. Similiter et antiphonas alias, que post completorium cantatur. Missam conventualem ebdomadarius cantabit et, si occurrunt, duo officia una die dicenda ipse illud de quo hore canoniche habentur, cantabit, reliquum expediat precedens ebdomadarius, nisi unum ipsorum ad prelatum pertineat. Sacerdos publicam missam cantaturus exeat chorum sub tercio psalmo hore missam precedentis una cum ministris et preparent se, ut expedita hora statim missa incipiatur." Ibid., 267, art. XVI.

²¹ "Prepositus in omnibus summis festivitibus cantabit summam missam cum omnibus horis canonicis totius diei excepto secundo completorio, nisi aliud summum festum sequatur et hee habent repulsiones in primis vespers, videlicet festum Nativitatis Domini, beati Stephani, Circumcisionis, Epiphanie, Purificationis, Annunciationis, Pasce, Inventionis sancte Crucis, Ascensionis, Pentecostes, Trinitatis, Corporis Christi, Iohannis Baptiste, apostolorum Petri et Pauli, Visitacionis beate Marie virginis, invencionis sancti Stephani, Assumptionis et Nativitatis beate virginis, Augustini, Michaelis, Omnium sanctorum, Concepcionis beate Marie, patrocinii et dedicacionis ecclesie. In festo Nativitatis Christi missam in gallicantu decanus cantabit. Si non erit decanus, prelatus cantet eam. In aurora senior cantabit. Item festum beati Iohannis ewangeliste feria secunda et tercia Pasce et Pentecostes peraguntur solemniter, sed nisi prelatus per se velit, alius officabit,

ing during mass at the same time.²² Ministrants were also required to take part in the service.²³ The subdeacon should not sing *Item missa est* or *benedicamus*.²⁴ A description of the parts of the mass during which the brothers were to kneel or bow is also given.²⁵

If any of the brothers was dying, a vigil was held before matins with sung psalms and a sung mass. This was also the case on the day of his death and after he died. A vigil was to be held, psalms sung, and a sung mass celebrated on specified days four times a year on behalf of all deceased brothers.²⁶ However,

scilicet in festo Iohannis et feria secunda decanus, tertia feria senior. Prelatus cantabit etiam diebus sequentibus. In die cinerum missam tantum, sed si patrociniū tunc incidat, cantabit de patronis et decanus de feria. In die palmarum aget totum officium. In Cena Domini et duobus sequentibus similiter totum officium aget et in Cena Domini celebravit mandatum. In hoc triduo incipiat prelatus horas diurnas a psalmodia ceteris statim adiuvantibus. Post psalmodiam incipiat versiculum et *Pater noster* tam alte, ut valeat audiri. Ad primam et completorium postquam subpressa voce compleverit *Pater noster*, incipiat expresse *Credo in Deum*. Quo dicto expresse incipiat psalmum *Miserere mei Deus*, postea subdendo versiculum competentem. Item in vigilia Penthecostes etiam cantabit summam missam. Item in die anomarum et obitu fratrum suorum aget totum officium defunctorum et missam cantabit. Potest etiam aliis diebus cum sibi placuerit missam cantare, videlicet cum fiunt professiones noviciorum precipue, si fuerint aliquantum festivi etca." Ibid., 272, art. XVII.

²² Ibid., 288, art. XIX.

²³ "Ad summam missam cottidie ministretur in ornatibus et si non possunt haberi duo ministri, sufficiat unus, diebus tamen, quibus prelatus consuevit, cantare habeantur duo ministri sive per se cantet sive alius loco eius." Ibid., 278, art. XVIII.

²⁴ Ibid., 278, art. XVIII.

²⁵ "Item si due misse uno die cantatur, genuflexio post *sanctus* vel inclinatio post *per omnia secula* usque ad *pax Domini* solum in illa fiat, que pro publico officio tenetur, videlicet sic, ut in pleno officio inclinetur, in ceteris flectatur." Ibid., 288, art. XIX.

²⁶ "De hiis, qui moriuntur, id observandum est, quod dexter chorus vigilet ante matutinas psalterium usque ad *dixit Dominus* expressa voce cum pausis legendo. Quo finito pulsantur matutine et chorus, qui vigilavit, per se dicat matutinas et postmodum eat pausatam. Sinister vero chorus matutinas solito more cantet et matutinis finitis psalterium compleat. Si autem fratres propter labores precedenti fatigati fuerint, potest prelatus lectionem psalterii differre ad crastinum. In die sepulture peracto capitulo et recepta ab omnibus a maiori usque ad minorem corporali disciplina cum psalmis *Verba* etca convenient ad chorum. Quibus finitis cantabitur vel legatur ut tempore interdicti missa defunctorum. Si tamen corporalis disciplina in die obitus recipi non posset, recipiatur proxima die apta sequenti. Infra tricesimum omni die dicetur vigilia maiores et missa defunctorum et psalmi *Verba mea* in capitulo. In diebus 9 lectionum simplicibus et plenis officiis psalmi omittuntur in capitulo et vigilie in primis vespers sed non in secundis nisi plenum officium aut aliud 9 lectionum festum sequatur. In mediis autem et summis festis, quo ad utrasque vespas. In septimo et tricesimo cantetur missa defunctorum et in tricesimo habeatur commendacio et preter missas tricenarii infra tricesimum vel quando potest unusquisque sacerdos dicet XXX missas et qui sacerdos non est tria psalteria legat. Qui autem psalterium nescit ut laici conversi, dicant trecenta *Pater noster*." Ibid., 420, art. LII. – "Placuit etiam fratribus in consuetudinem redigi, ut in obitu cuiuslibet fratris nostri tam maioris quam minoris vigilie cantentur sollempniter et missa et post missam fiat commendacio. Insuper quater in anno singulis quatuor temporibus semel die ad hoc apta pro omnibus fratribus nostri monasterii defunctis vigiliis maiores cum pausis dicimus et in

if a greater number of brothers died and the regulations concerning psalms and masses became difficult to observe, then the prelate was permitted to govern the order of service held on behalf of the deceased as necessary.²⁷ The psalm *Verba mea*,²⁸ which was to be sung during chapter, was emphasised. A mass could be read or sung in honour of the founder. The psalm *Verba mea* was to be recited and a vigil sung on the anniversary.²⁹ The brother's holy day was on All Saints' Day and on the day after this holy day they were required to sing the *invitatorium* and *venite* during the vigil. They were also required to celebrate a sung mass in honour of deceased parents.³⁰

Singing the psalm *Verba mea* is also ordered in the Roudnice statutes. Specifically, it is required on the day of a funeral and at an anniversarium. In addition, it is to be sung for the deceased if alms in excess of ten solidus are given to the convent.³¹ This psalm also appears in the texts of confraternity documents that the individual convents of the Canons Regular of St. Augustine in east-central Europe exchanged. With these documents, they undertook to perform acts of worship for the deceased members of an allied convent, including the singing of the psalm mentioned. One example is a document issued in 1416 by the Viennese Convent of St. Dorothea for the benefit of the convent of the monastery of the Canons Regular of St. Augustine in Třeboň.³² A reciprocal document with the same wording and the same reference was issued by the Viennese convent in 1418.³³

A special article of the statutes is devoted to the office of the cantor. The cantor supervised the singing and monitored what was to be read and what was to be sung every week. He was required to notify scholars of a sung mass. The cantor was required to monitor the pitch and depth of voices and make adjustments. He was also required to ensure that a sung mass was held in a ceremonial manner on holy days, and in a simple manner on ordinary days. When absent, the cantor was

capitulo psalmos *Verba mea* etca cum missa defunctorum cantata et commendacione post missam."

Ibid., 421, art. LII.

²⁷ Ibid., 421, art. LII.

²⁸ Ps 5. *Biblia sacra iuxta Vulgatam versionem*, editio tertia emendata (Stuttgart: Deutsche Bibelgesellschaft, 1969), 773–774.

²⁹ Fasching, *Die Wiener Konstitutionen*, 420, 421, art. LII.

³⁰ Ibid., 426, art. LIII.

³¹ Eberssonová, *Roudnická statuta*, 126, 128, 130.

³² Pavel Kraf, "Neznámá konfraternitní listina třeboňské kanonie (1416) z archivu v Klosterneuburgu ["An Unknown Confraternity Document of the Třeboň Canonry (1416) from the Archive in Klosterneuburg]," *Studia historica Brunensia* 60, no. 1–2 (2013): 109–113.

³³ National Archives Prague, Archives of Defunct Monasteries, Třeboň Monastery Archive, no. 153.

to be substituted by the subcantor, whose normal task was to support the cantor during singing.³⁴ There is a brief mention of song in relation to the chapter.³⁵

We can state that song was mentioned frequently in the statutes of the Viennese Convent of Saint Dorothea, particularly in the context of sung masses and the singing of psalms. The offices of cantor, subcantor, choir rector, and hebdomadarius priest were regulated. The roles of the representatives of the monastery and convent, i.e., the provost and dean, during liturgical singing were also defined. The statutes specified the form of canonical hours. Emphasis was placed on the uniform character of the singing; individual displays were not permitted. Excess during singing was sanctioned and the sanctions were designed to diminish the personal dignity of the transgressor, but were of a non-public character. The statutes of the Viennese Convent of Saint Dorothea, including the provisions on liturgical song, are therefore a valuable source of information.

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³⁴ Fasching, *Die Wiener Konstitutionen*, 506, art. VIII.

³⁵ *Ibid.*, 236, art. XI.

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Liturgical Song in the Statutes of the Viennese Monastery of St. Dorothea of the Canons Regular of St. Augustine from the 15th Century

Abstract

The statutes of the individual monasteries of the Order of Canons Regular of St. Augustine, inter alia, normatively regulate the form of the liturgy. Information concerning music or song is also scattered throughout the statutes in connection with this. The article focuses attention on the statute of the Monastery of St. Dorothea in Vienna from the 15th century. There is considerable information on song in the statutes of the Viennese convent of St. Dorothea, the statutes primarily concentrating on the sung mass and the singing of psalms. References to song can be found, in particular, in the first book of the statutes: in Article IX, regulating the form of psalm singing; in Article X, on the form of canonical hours; and in Articles 13, 14, and 19, which specify when to sit and when to stand during canonical hours, when to pay respect by bowing, kneeling, and so on. The statutes define the roles of the representatives of the monastery and convent, namely the prior and the dean, in liturgical song. The statutes also regulate the form of canonical hours. Emphasis is placed on the uniform nature of singing, with individual manifestations precluded. Deviations in singing are penalised, although the sanction is not of a public nature. The statutes of the Viennese Convent of St. Dorothea are a valuable source of information on the form of liturgy and liturgical song in the environment of the Order of Canons Regular of St. Augustine in the late Middle Ages.

Liturgický zpěv ve statutech vídeňského kláštera sv. Doroty řeholních kanovníků sv. Augustina z 15. století

Abstrakt

Statuta jednotlivých klášterů řádu řeholních kanovníků sv. Augustina mimo jiné normativně upravují podobu liturgie. V souvislosti s ní jsou po statutech

roztroušeny i informace týkající se hudby, respektive zpěvu. V článku je upřena pozornost na statuta kláštera sv. Doroty ve Vídni z 15. století. Informace o zpěvu ve statutech vídeňského konventu u sv. Doroty jsou poměrně bohaté, statuta se soustřeďují zejména na zpívanou mši a zpěv žalmů. Zmínky o zpěvu nalezneme zejména v první knize statut: v článku č. IX upravujícím podobu zpěvu žalmů, v článku č. X o podobě kanonických hodin a v článcích č. XIII, XIV a XIX, které stanovují, kdy je při kanonických hodinách třeba sedět a kdy stát, kdy je třeba projevit úctu úklonou, pokleknutím a podobně. Ve statutech je vymezena role představitelů kláštera a konventu, tedy probošta a děkana, při liturgickém zpěvu. Statuta upravují podobu kanonických hodin. Důraz je kladen na jednotný charakter zpěvu, vyloučeny jsou individuální projevy. Odchyly při zpěvu jsou sankcionovány, nicméně sankce mají neveřejný charakter. Statuta vídeňského konventu sv. Doroty představují cenný zdroj informací o podobě liturgie a liturgického zpěvu v prostředí řádu řeholních kanovníků sv. Augustina v pozdním středověku.

Keywords

Liturgical song; mass; canonical hours; monastic statutes; Canons Regular of St. Augustine; Viennese Monastery of St. Dorothea, Late Middle Ages

Klíčová slova

Liturgický zpěv; mše; kanonické hodinky; klášterní statuta; řeholní kanovníci sv. Augustina; vídeňský klášter sv. Doroty; pozdní středověk

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