

Musicalia

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Časopis Českého muzea hudby

New Findings about the Life
and Work of Jiří Cropatius Teplický

*Nové poznatky o životě a díle
Jiřího Cropatia Teplického*

Jakub Srkal's 1579
Litoměřice Cantional

*Litoměřický kancionál
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The Image of Růžena Maturová
in the Iconography Collection
of the Bedřich Smetana Museum

*Obraz osobnosti Růženy Maturové
v ikonografické sbírce
Muzea Bedřicha Smetany*

The Film Music of Luboš Fišer

Filmová hudba Luboše Fišera



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Musicus et poeta trilinguis. New Findings about the Life and Work of Jiří Cropatius Teplický

Marta Vaculínová – Petr Daněš

Abstract: This joint article by a classical philologist and a musicologist deals with Jiří Cropatius (a figure documented between 1569 and 1580). Until now, he has been known as a composer who achieved what no other Czech had ever done: getting his music printed by Angelo Gardano in Venice. Current research on sources has allowed us to expand greatly our knowledge about Cropatius's life. In light of new discoveries, Cropatius is now seen as not only a musician, but also an expert on Latin, Greek, and Hebrew, the languages in which he also wrote poetry. We learn more about his life and, in particular, about his journey to the Holy Land. Cropatius's Masses, issued in print by Gardano in 1578, have not been preserved, but we can get an idea of what kind of composer Cropatius was from two preserved voices from a manuscript of his Mass for five voices now kept at the Staatsbibliothek zu Berlin.

Key words: Printed music, polyphonic settings of the Ordinary, journey to the Holy Land, humanism in music, part books, conversion, Jiří Cropatius, Angelo Gardano

It is noteworthy how often in the literature dealing with musical culture in Bohemia or the history of European music printing, the name Jiří Cropatius is mentioned (he wrote his own name as Georgius Cropatius or Cropacius, but he is also known from sources and the literature as Georg Kropáčz, Kropáč, Jorgius Cropatius, and Jurge, and his name has even been misspelled as Coppacius, Cropaluis, or Giorgio Cropalio¹). The frequency with which the name is cited is peculiar given that so far very little is actually known about his life or work. Jiří Cropatius is remembered primarily because in 1578 in Venice he had the title *Missarum tomus primus quinque vocum iuxta dodecachordi modos, dorii scilicet, hypodorii et lydii accurate compositus, recensque in luce editus* published by Angelo Gardano, a leading

1) For example, as Georgius Cropaluis, composer of a five-voice Mass published in Venice in 1578, he appears in the revised universal bibliography: *Bibliotheca instituta et collecta primum per Conradum Gessnerum ... deinde locupletata ... cum priorum tum novorum auctorum opusculis, ex instructissima Vienensi Austriae Imperatoria Bibliotheca amplificata, per Iohannem Iacobum Frisium Tigurinum*, Tiguri: Christophorus Froschauer 1583, p. 267. To the bibliography revised in 1574 by Iosias Simler, Jakob Frisius added older and new titles from the Imperial Court Library in Vienna. One would then assume that Cropatius's printed music was there at the time.

European printer specialising in music. To this day, no preserved printed specimen has been found, but the mere fact that a composer from a family of Protestant townsmen who was trying to gain a foothold in the environment of Bohemian cities (Teplice, Louny, Rokycany, Prague) had a collection of polyphonic Mass settings published by a Venetian printer in the late 1570s is so historically extraordinary and unique that it has been inspiring more in-depth consideration and study for several years.

The origins of Jiří Cropatius, his studies, and his activities in Bohemia

Until now, information about the origins, life, and activities of Jiří Cropatius² has mainly been derived from a handful of prints of his occasional poetry published in 1574–1575 by the printing presses of Jiří Nigrin and Jiří Jakubův Dačický in Prague. Now, however, we have discovered more details, which have significantly expanded his still sketchy biography.

Cropatius was born in ca. 1550 in Teplice (*Teplicensus*, *Teplicensis*) to a non-Catholic family. We know nothing concrete about how his studies began. He himself writes that he was interested in languages from his youth, having shown an affinity for not only Latin and Greek, but also Hebrew, with which he may have become familiar among members of Teplice's sizeable Jewish community,³ or more likely later while studying in Wittenberg. In his prints, he also used Czech occasionally, and one would assume that he also knew German and Italian. In the foreword to one of his prints, Cropatius says the following about the knowledge of languages:

“The study of languages is not merely useful; rather, it also brings noble pleasure to the mind, when those who read Hebrew can draw the living voice of God directly from the source, and when they get to know the good authors in Greek and Latin in the languages in which they themselves spoke during their lifetimes. Once I myself had begun to understand this useful and pleasant aspect of the knowledge of languages, already as a boy I set to work in order to master at least a small amount of this vast, sublime material in such a way that it would rightfully belong to me, so to speak.”⁴

Cropatius undoubtedly gained a deeper knowledge of the three holy languages at the university in Wittenberg, where he matriculated on 4 December 1569 as *Georgius Cropacius*

2) For a brief discussion of his life and works, see TRUHLÁŘ, Josef – HRDINA, Karel – HEJNIC, Josef – MARTÍNEK, Jan: *Rukověť humanistického básnictví v Čechách a na Moravě 1* (A Handbook of Humanistic Poetry Written in Bohemia and Moravia, hereinafter *Rukověť*), Academia, Praha 1966, pp. 496–497.

3) There are records of a Jewish school in Teplice in 1554, and the population of the Jewish community was gradually increasing; see BURGEROVÁ, Lenka – SPÁLA, Radek: *Židé v Tepličích – 600 let historie* (Jews in Teplice – 600 Years of History), Jan Zykmond, Teplice 2014, p. 8.

4) In the foreword to *Carmen ad filium Dei*, Pragae: Georgius Nigrinus 1575, A1b: “Neque vero utile tantum est hoc linguarum studium: sed etiam liberalem animis voluptatem affert: dum vivam DEI vocem in sanctis scripturis haurire videntur ii, qui hebraea legunt: et bonos autores, Graecos et Latinos cognoscunt in ea lingua, qua ipsi, cum viverent, sunt locuti. Hanc ergo cognitionis linguarum utilitatem et suavitatem, cum ego quoque intelligere caepissem: statim a pueritia in hanc curam studiose incubui, ut magnae et honestae rei quantulamcunque partem propriam mihi facerem, et meo quasi iure possiderem.”

Vandalus.⁵ He probably remained there until early 1574, when he was still an author contributing to prints with the Wittenberg impressum.⁶ He then departed for Prague, where he was active as an author from 1574 to 1575. Of the intellectuals there, the one closest to him was the already respected editor and poet Tomáš Mitis. Mitis had visited the baths in Teplice,⁷ so he may have already met Crotatius at the latter's birthplace.

At first, Crotatius served as the preceptor of Balthasar, the son of Jiří Mehl of Střelice, vice-chancellor of the Kingdom of Bohemia. Jiří Mehl, a Protestant nobleman from Breslau who spent considerable sums on his own personal presentation, was known as a patron of the arts and a bibliophile, and his Renaissance renovation of Grabštejn Castle is also noteworthy.⁸ Nothing, however, is known about his interest in music apart from a mention in a foreword dedicated to him by Jiří Crotatius. It is also from the foreword that we first learn about Crotatius's activities as a composer. At the same time as the poem *De adventu Iesu Christi*, he also gave Mehl an *Officium Missae* for five voices composed on the basis of a motet:

“To this negligible gift I have also attached an Officium Missae, which I recently composed for five voices on a motif from a motet, because interest in poetry goes together excellently with interest in music, and you love one no less than the other. I therefore implore you again and again that you might receive both little gifts, however modest and insignificant they may be, with loving kindness, and that you do not cease to help and support me. Later, when the right time comes and the Muses show me more favour, I shall attempt to submit to you something more serious and greater. And it would be the greatest challenge to me, were I to sense that you have accepted this clumsy work with a favourable turn of mind.”⁹

5) *Album academiae Vitebergensis*, Vol. 2: *Ab a. ch. MDII usque ad a. MDCII*, Niemeyer, Halle 1894, p. 172. He was enrolled free of charge among those who were “*gratis inscripti*”. In those days, the meaning of the designation “*Vandalus*” was broad, and it could have referred to inhabitants of the Baltics, Pomerania, Russia, Prussia, Poland, and neighbouring countries, but here it probably means “*Slav*”.

6) Specifically, he contributed to Felix Chrudimský's printing *Historia passionis* (*Rukověť* 2, pp. 135–136; Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts [hereinafter VD16] ZV 18634) and also to three other occasional printings of Czech students at Wittenberg; for a listing, see *Rukověť* 1, p. 497.

7) However, his *Ode de thermis Teplicensibus* predates 1561; see *Rukověť* 3, p. 359.

8) See ŠŤOVÍČEK, Jan: *Renesanční bibliofil Jiří Mehl ze Střelice* (The Renaissance Bibliophile Jiří Mehl of Střelice), *Fontes Nissae*, no. VI, 2005, pp. 6–23. For information about Mehl as a dedicatee, see STEINMANN, Marc: *Der Libellus gnomologicus des Joachim Camerarius (1569): Bemerkungen zur Entstehungs- und Textgeschichte sowie zur pädagogischen Intention*, in: Camerarius Polyhistor: Wissensvermittlung im deutschen Humanismus, ed. Thomas Baier, Narr Francke Attempto, Tübingen 2017, pp. 95–97. Concerning the reconstruction of Grabštejn, see WINZELER, Marius: *Kaple sv. Barbory na hradě a zámku Grabštejn* (St Barbara's Chapel at the Grabštejn Castle and Chateau), online: <http://www.mikroreg.info/index.aspx?rub=112> (there is also older literature here).

9) Foreword to *Ode de adventu Iesu Christi*, Pragae: Georgius Daczicenus 1574, a1b (we wish to thank Lenka Veselá for the copy of the print): “*Huic exiguo munusculo adiunxi etiam officium Missae: quod symphonia 5 vocum, super quandam metatam nuper composui: siquidem et poetica studia cum musicis optime coniunguntur: et tu non minus haec, quam illa, amas. Quare obnixae etiam atque etiam oro: ut utrumque munusculum, exiguum licet, ac levidense, grato benevoleque animo suscipere velis: et me iuvare et promovere non desistas. Alio tempore, dum maturuerit aetas: et si Musae magis favebunt meis coeptis: graviora, melioraque offerre conabor. Ad quae plurimum me excitabis: cum intellexero grato haec parta et rudia te accepisse animo.*”

We do not know for how long Cropatius was in Mehl's services. On the basis of the dedications of prints, it seems that not long after having written this foreword, he was seeking a new position – in a succession of occasional prints, he approached the town councils of Rokycany, Louny, and Prague's Old Town and New Town.¹⁰ He seems not to have found work in Bohemia, however, and he vanishes without a trace until 1578, when he reappears on a journey to the Holy Land.

Cropatius in Italy and on a journey to the Holy Land

Cropatius travelled to Jerusalem from Padua, where he may have studied with Hans von Arnim, who was also a participant in the expedition.¹¹ Philipp Han drew heavily from Hans von Arnim's detailed travel diaries for the sermon at the latter's funeral.¹² On the way, in Venice Cropatius had Antonio Gardano print a set of five-part musical settings of the ordinary of the Mass, the full title of which is known, but there are no known preserved specimens. There may be one piece of literary evidence supporting the assertion that Cropatius spent time in Padua. In a manuscript of the important Italian humanist Bernardino Baldi of Urbino (1553–1617) there is a copy of a Greek poem in Sapphic stanzas with the heading Γεωργίου Κρωπαλίου.¹³ Baldi studied Greek in Padua from 1573, and he also mastered Hebrew and Chaldean. Possibly (although it cannot be said with certainty) it was at the time of his studies in Padua that he met Cropatius and obtained his poem. Baldi placed it in the part of his manuscript that was a compilation of Greek and Italian poems dedicated to Gioseffo Zarlino,¹⁴ an important Italian composer and music theorist, who will be mentioned later in our text in connection with Cropatius's printed masses (AD IOSEPHUM ZARLINUM CARMINA).¹⁵ Cropatius's Greek poem in Baldi's manuscript collection is in the style of the humanistic odes, and it celebrates music as a great, divine gift. It deals with music's beneficial effects on people, and it praises Zarlino's contribution to music and singers.

We have reports about Cropatius's journey to Jerusalem from the preserved travel diaries of the aristocratic adventurers, mercenaries, and travellers Leopold von Wedel (1544–1615) and Jost Fögelli (1554–1607), both of whom mention the Bohemian student and musician.¹⁶

10) For a list of these prints, see *Rukověť 1*, pp. 496–497.

11) His itinerary is described only very briefly in GRUNDMANN, Christian Wilhelm: *Versuch einer Ucker-Märckischen Adels-Historie*, Bd. 1, Christian Ragoczy, Prentzlau 1744, pp. 183–184.

12) *Christliche Betrachtung aller Gottes Heiligen und Gleubigen Pilgram- und Bürgerschaft*. (Herzog August Bibliothek Wolfenbüttel, shelf mark Xa 1:1 [12], hereinafter HAB). See BEPLER, Jill: *Travelling and Posterity: the Archive, the Library and the Cabinet*, in: *Grand Tour: Adeliges Reisen und Europäische Kultur vom 14. bis zum 18. Jahrhundert*, Jan Thorbecke Verlag, Ostfildern 2005, p. 201.

13) BRAVI, Luigi: *Epigrammi greci in un manoscritto di epigrammi di Bernardino Baldi*, Studi umanistici Piceni, vol. 36, 2016, pp. 205–206 (edition with an Italian translation, hereinafter BRAVI). The editor of the poem comments that he was unable to find any details about the identity of the author.

14) B. Baldi is also the author of the first biography of Giuseppe Zarlino. Cf. BALDI, Bernardino: *Le vite de' matematici: Edizione annotata e commentata della parte medievale e rinascimentale a cura di E. Nenci*, F. Angeli, Roma 1998, pp. 543–557.

15) BRAVI, op. cit. in footnote no. 13, pp. 200–201, 204–206.

16) Wedel's description was published by BÄR, Max: *Lupold von Wedel's Beschreibung*, F. Hessenland, Stettin 1895 (hereinafter BÄR), and there is a newer, detailed discussion with an overview of older literature in

He probably joined the expedition in May 1578 in Venice together with Hans von Arnim, with whom he may have studied in Padua earlier, and with Jost Fögelli.¹⁷ Another member of the expedition was the Dutch physician Bernardus Paludanus (1550–1633), whose preserved album contains entries also documenting the progress of the journey.¹⁸ From Venice (where Cropatius had Masses printed, as is discussed below), the travellers sailed for Cyprus on 22 June 1578, then they passed through Tripoli and proceeded to Jaffa, where they landed on 4 August. Joining the expedition in Ramla was Kryštof of Fictum, later the director and a member of the Defenders of the Faith during the Estates Revolt.¹⁹ Forty-eight days after sailing from Venice, the travellers arrived in Jerusalem on 8 August 1578. There, they spent a week visiting holy sites, including the usual programme for visitors and pilgrims.²⁰ The group then divided, and the noblemen and their guides continued on their journey, while Cropatius and three Jesuits split off from the expedition on 15/16 August. Cropatius stayed behind in Jerusalem in order to devote himself to music and to compose something for the monks at St. Saviour's Monastery.²¹

In the travellers' reports from Jerusalem, Cropatius is spoken of as a Catholic who did not refuse to go to confession at the Franciscan church together with Fögelli and Hans Sebald von Gemmingen. The other members of the expedition, who were Lutherans, did not wish to go to confession, of course.²² One may assume that during his stay in Italy, Cropatius was converted. In Jerusalem he met Meletius Pegas, later the Patriarch of Alexandria. In his Latin poem, Meletius praised Cropatius as an outstanding musician and an expert on languages.²³

KOŚCIELNA, Joanna A.: *Lupolds von Wedel Bericht von der Reise in den Nahen Osten (1578-1579). Teil I: Peregrinatio Hierosolymitana Leopoldi de Wedell*, Stargardia, vol. X, 2015, pp. 233–279 (hereinafter KOŚCIELNA). Concerning Cropatius p. 243, footnote no. 84 and pp. 254–255. Fögelli's description of the journey, preserved in Fribourg, was described by von DIESBACH, Max: *Le pellegrinage en Terre-Sainte de Josse Voegeli 1578*, Revue del histoire vaudoise, vol. 9, 1901 (hereinafter DIESBACH). An expanded description with illustrations has been published by KING, Norbert: *Die „Pilgerfahrt“ des Freiburger Ritters Josef Fögelli (1578-1579)*, Freiburger Geschichtsblätter, vol. 86, 2009, pp. 117–186 (hereinafter KING).

17) BÄR, op. cit. in footnote no. 16, p. 62: "Zudem ist da ein Studente aus dem Lant zu Bemen, welcher auch zu Padua studeret, mit dem Dofnam Jurge genannt, der Zunam mir vorgessen. Derfultig handelt auch, dass er mit zok (1578, Mai, Juni)."

18) Nationale Bibliotheek van Nederland, Den Haag, shelf mark KW 133 M 63; for general information, see KOŚCIELNA, op. cit. in footnote no. 16, p. 237 et passim, which draws attention to specific entries.

19) *Mezi houfy lootrův se pustili... České cestopisy o Egyptě 15.–17. století* (To Set Out among Hoards of Thieves. Czech Travel Books about Egypt of the 15th – 17th Centuries), ed. Lucie Storchová, SET OUT– Roman Mišek, Praha 2005, pp. 224–227 (letter by Kryštof Fictum from Aleppo).

20) KING, op. cit. in footnote no. 16, pp. 128–129.

21) KING, op. cit. in footnote no. 16, p. 131: "vnnd liessen do die dry Jesuiter vnnd vnsser Gsellen ein, Jorgius Cropatius genannt, ein Böhem, welcher sagt, er welle ein monat oder etlich do blyben, dan er was ein Componist oder Musicus vnnd wolt den Brüdren (des Salvatoroklosters in Jerusalem) etwas machen" (fol. 86^v). Twenty years later, in 1598, Kryštof Harant of Polžice and Bezdrůžice also stayed at St. Saviour's Monastery. He was captivated by the singing of the monks, which inspired him to create a motet based on Psalm 124; see HARANT z POLŽIC a BEZDRŮŽIC, Kryštof: *Putování aneb Cesta z království českého* (Wandering, or A Journey from the Kingdom of Bohemia), ed. Hana Bočková et al., Host, Praha – Brno 2017, p. 166 ff. and 294.

22) KOŚCIELNA, op. cit. in footnote no. 16, p. 255.

23) Published from a manuscript in the library of the Greek specialist Ioannes Sakkélión by Émile LEGRAND: *Lettres de Mélétiús Pigas*, J. Maisonneuve, Paris 1902, p. 8; on p. IX of the foreword, he also refers to its

His poetic praise has been preserved in two manuscript versions in the context of other texts commemorating Meletius's stay in Jerusalem,²⁴ where he had arrived in 1579 in the entourage of Archbishop Eugenius of Sinai for the election of Patriarch Sophronius IV. The heading of the poem, which has been preserved in Ioannes Sakkélion's manuscript, mentions Cropatius's main qualities, namely as a musician and an expert on three holy languages:

*Ad Georgium Copaccium (!) Polacum apprime doctum triplicique in genere linguarum versatissimum, tum musicum ac poetam peritissimum.*²⁵

Non tu pectus iners sine numine docte Georgi

Calliopes, Euterpes, Uraniesque decus.

Carmine tu, numerisque potens,²⁶ non saeva ferarum

Pectora, sed poteris flectere corda hominum;

Corda hominum, superumque²⁷ tibi Threicius Ὀρφεύς

*cedat, seque matre iam neget esse Dea.*²⁸

Other reports on Cropatius's fate are uncertain. It is questionable whether we can identify him as the alumnus of the Olomouc college, 30 years old at the time (on the basis of this report, if this really was "our" Cropatius, we would be able to estimate that he was born in ca. 1550), who was thrown out of the college "propter liberius ingenium" on 20 May 1580, and who asked to be allowed to return to the seminary. We know that Cropatius had already converted earlier, and that in the Holy Land he was in contact with Jesuits, so it cannot be ruled out that he might have entered the Olomouc seminary. His case was handled leniently because he had converted a certain non-Catholic lady to the faith and because after his own conversion, his Protestant parents had refused to support him, so accommodations were secured for him with one of the townsmen of Olomouc, and he received a small amount of financial support, but he was not allowed to return to the seminary.²⁹

occurrence in a manuscript of the university in Tübingen, shelf mark Mb 10, p. 332 with the heading "Ad Georgium Cropacium Polacum poetam et musicum". This manuscript, known as the "Le codex Vratislav", was in the possession of a professor of Greek named Martin Crusius, who furnished the texts with Latin marginalia, and in the case of our poem, we read "Laus poetae".

24) E.g. the poem of the Jerusalem guardian Jeremias von Brixen on p. 330 of the Tübingen Manuscript.

25) Ad Georgium Cropacium Polacum poetam et musicum] Tübingen Manuscript.

26) potest] Tübingen Manuscript.

27) superumque] Tübingen Manuscript.

28) The reproduced text is based on Legrand's edition of Sakkélion's manuscript, and the variant readings in the footnotes are from Martin Crusius's Tübingen Manuscript (see footnote no. 23).

29) THENIER, Augustin: *Versuche und Bemühungen des heiligen Stuhles in den letzten drei Jahrhunderten die durch Ketzerei ... von ihm getrennten Länder des Nordens wieder mit der Kirche zu vereinen*, Verlag der Karl Kollmann'schen Buchhandlung, Augsburg 1839, vols. 1–2, p. 137 quotes a letter from the papal legate Antonio Possevino dated November 1580 from Prague: "Georgius Cropacius, Bohemus, 30, discessit 20 Maji 1580 ... Georgius autem Cropacius, nobilis Bohemus, cum propter liberius illius ingenium dimissus esset, ac vero me redeunte vehementer ursisset, ut iterum admitteretur in Seminarium, existimatum est, ut neque reciperetur, nec tamen omni praesidio destitutus relinqueretur, quod ob nobilitatem, et quia nobilem matronam Picardicam convertit, quodque ejus parentes haeretici nihil illi suppeditant, adjuvandus videretur. Itaque ad duos menses pensionem ei solvi apud civem Olomucensem unius talleri cum dimidio pro singulo mense, pecuniamque Patri

According to Bohuslav Balbín, Cropatius continued his literary activities, supposedly still publishing his poems in 1580, 1583, and 1585.³⁰ Balbín's assertion, taken up later by Cerroni as well,³¹ can be neither confirmed nor refuted; today, we do not have any of the printed materials that were published under his name at the time.

Cropatius as a poet

In literature, Cropatius profiled himself as a poet. Besides standard Latin, he also wrote in Greek from his student days, and he is also important as the only Bohemian humanist of the period before the Thirty Years' War to have printed his own poetry written in Hebrew. His preserved poetic works belong to the genres of occasional and religious poetry. As far as his works in Latin are concerned, we can speak of good craftsmanship in his mastery of verse technique and the basic rules of the genres, while he used practically only two verse forms – the elegiac couplet and the Sapphic stanza. Cropatius's verses in Greek and Hebrew have yet to be evaluated. Both of these languages appear in prints, but Greek was often prioritised, and the poet was also recognised abroad for his knowledge of Greek, as is shown by one poem preserved in manuscript.

Cropatius's verses were first printed in Wittenberg after about two years of study in 1571. He wrote a brief poem in Greek and Latin versions to accompany Jan Felix Chrudimský's religious epic *Historia Passionis*. Here, contrary to usual practice, the Greek version is primary, and a Latin paraphrase follows it. After a silence of some length, at the beginning of 1574 Cropatius contributed to an anthology of epicedia for the wife of Ernst Albrecht Kindler von Zackenstein, with whose sons he was studying in Wittenberg. Other Bohemian humanists contributed to the anthology – Tomáš Mitis, Šimon Proxenus, and Jakub Havlík of Varvažov. Here, too, Cropatius presents the poem first in Greek and then in Latin. It is relatively lengthy, with 31 elegiac couplets.

After returning to Bohemia, that same year Cropatius contributed to two more prints published by Jiří Nigrin (where more than half of the poems being produced were published at the time),³² contributing epithalamia in Sapphic stanzas to an anthology for Kašpar Menšík of Menštejn and Václav Havlík of Varvažov. While the epithalamium for Menšík is quite conventional, in the epithalamium for Havlík of Varvažov, the author allows three virtues associated with marriage – piety, concord, and patience (*Pietas, Concordia, Patientia*) – to speak in succession. It cannot be ruled out that their speeches were to have been set to music.

During his Prague period, confined to the years 1574–1575, Cropatius had several separate small prints and broadsheets published. Their common denominator with a single exception

Rectori Collegii reliqui, qua si vel is vel aliquis alius pergant in studiis et pietate, possint tantisper juvari, dum cum V. D. Ill[ustrissi]ma loqui potero.”

30) BALBÍN, Bohuslav: *Bohemia docta*, Pars I., ed. K. R. Ungar, Pragae: Adamus Hagen 1776, p. 278.

31) See *Rukověť* 1, p. 497.

32) ŠÍCHA, Vojtěch: *Jazyková skladba pražské tiskařské produkce 16. století* (The Linguistic Content of Prints Produced in Prague in the 16th Century), *Knihy a dějiny*, vol. 25, 2018, nos. 1-2, p. 58.

is poetry with religious content, which he dedicated to his patrons and to influential townsmen or city council members, from whom support could be expected.

Probably Cropatius's oldest Prague print is *Ode de adventu Iesu Christi* for Jiří Mehl of Střelice, which he had printed by Jiří Jakubův Dačický. He entrusted all of his later printing to Jiří Nigrin. According to the foreword, Cropatius began writing the ode at Christmas in 1573 (this type of poetry was a usual Christmas or New Year's gift in those days), but he did not have it published until 1574. The short Hebrew poem "in Cristum Emmanuelem" is printed on the title page, followed by a Latin poem on the arrival of Christ with a length of thirty-six Sapphic stanzas.

The aforementioned exception, worthy of special attention, is a broadsheet with an epicedium by Jan Vartovský of Varta³³ in three languages. For the first time, Cropatius adds Hebrew to the Latin and Greek. While printers in the Czech lands had been using Greek typeface since the 1550s, Cropatius's broadsheet from Jiří Nigrin's printing press happens to be the first documented use of Hebrew type in this country.³⁴ In the broadsheet, besides knowledge of languages, the author also demonstrates formal poetic skill – all three language versions contain the name of the departed as an acrostic. Jan Vartovský of Varta died on 3 July 1559, so the broadsheet may have been published for the fifteenth anniversary of his death. In view of the fact that an epicedium was usually published not long after the death of the person in question, one may wonder what led Cropatius, who was still just a boy when Vartovský died, to the delayed publication of an epicedium. We learn nothing more from Vartovský's epitaph by Tomáš Mitis, which is also printed on a broadsheet. We may assume that Cropatius wished to lay claim to the legacy of Jan Vartovský of Varta as a learned man who had mastered three holy languages and translated from them into Czech. The epicedium begins with a reflection on the brevity of human life, which sometimes ends suddenly, as was the case with Vartovský. At the heart of the poem is praise of his knowledge of Hebrew, Greek, and Latin, and at the conclusion Cropatius predicts not only Vartovský's eternal life, but also eternal fame. Perhaps the broadsheet, endorsed by Mitis's authority, was intended by its author as a kind of recommendation for Jan Vartovský's son, who shared his father's name and inherited his (surely interesting) library including the manuscripts of his translations.³⁵

Cropatius's Wittenberg education is clearly seen from the choice of subjects and forms. That education also left its mark on the older generation of Czech humanists, likewise

33) Jan Vartovský of Varta was a gifted Prague townsman who translated the Old Testament from Hebrew. The manuscript has not been preserved, however; see VOIT, Petr: *Starý Zákon* [encyclopaedia entry for "Old Testament"], in: *Encyklopedie knihy* (The Book Encyclopaedia), Libri, Praha 2006, p. 840. As late as 1566, some scholars were attempting to publish the translation, being urged by Jan Blahoslav to do so quickly – JIREČEK, Josef: *Rukověť k dějinám literatury české do konce XVIII. věku: ve způsobě slovníka životopisného a knihoslovného* (A Manual on the History of Czech Literature to the End of the 18th Century: in the Manner of a Biographical and Bibliographical Dictionary), B. Tempský, Praha 1875, p. 310.

34) VESELÁ, Lenka: *Hebrejská typografie v českých nežidovských tiskárnách 16. a 17. století* (Hebrew Typography at Non-Jewish Printers of the 16th and 17th Centuries), in: *Hebrejský knihtisk v Čechách a na Moravě* (Hebrew Book Printing in Bohemia and Moravia), Academia, Praha 2012, pp. 165–176, here p. 169.

35) ADAM z VELESLAVÍNA, Daniel: *Kalendář historický* (Historical Calendar), Praha: Daniel Adam 1590, p. 303.

Wittenberg graduates (Matouš Collinus, Tomáš Mitis etc.).³⁶ There, religious poetry was very often combined with music. Cropatius's Wittenberg inspiration is seen very concretely in his poetic composition *Oda de angelis*. It is strongly influenced by an ode with the same title by Philipp Melanchthon, which was set to music many times in the original and in a German translation by Paul Eber.³⁷ In some passages, Cropatius uses Melanchthon's original as a framework in which he substitutes words and phrases. This strophe is an example:

Melanchthon:

*Interim sed nos tegit Angelorum
Quae ducem Christum sequitur, caterva,
Atque grassantis reprimat cruenta
Arma Draconis.*

Cropatius:

*Turma sanctorum vigil Angelorum
Hostis a pravi metuere rictu
Servat et diri reprimat cruenta
Arma Draconis.*

Cropatius's poem *Cymba Christi* may also have had Wittenberg inspiration. In it, the author expands on motifs from the Gospel of Matthew 8:18–21 and describes Christ's church as a ship tossed by a storm. He also explains this motif in the foreword dedicated to the Louny town council. However, if we compare this composition with the poem by Johann Maior with the same title, which is moreover written in elegiac couplet,³⁸ we find surprisingly large differences, especially in the use of mythology from antiquity, which is prevalent with Cropatius – on stage, he presents not only Aiolus, keeper of the winds, but also Scylla and Charybdis. At the time, the theme of a ship as a symbol of the church was so widespread that the author may also have had other models in mind, such as the poet Veit Jacobaeus from the university in Vienna, who dedicated hexameters on the same theme to Antonín Brus of Mohelnice on the occasion of the latter's appointment as Archbishop of Prague.³⁹

Not even Cropatius himself probably regarded the creation of poetry as his chief attribute, and his poetic attempts must be understood in the context of his oeuvre as little works that served to support his search for a position and to help him make new friends.

36) For more about religious poetry from Wittenberg, see KIPF, Klaus: *Geistliche Dichtung Wittenberger Humanisten in der ersten Hälfte des 16. Jahrhunderts – Zeugnis einer Devotionspraxis?*, in: *Wie fromm waren die Humanisten?*, eds. Berndt Hamm – Thomas Kaufmann, Harrassowitz Verlag, Wiesbaden 2016, pp. 261–285.

37) *Ibid.*, pp. 271–273.

38) MAIOR, Johannes: *Psalmi duo CXXXI. et CXXXV. explicati carmine elegiaco. Item, Cymba Christi*, Wittenberg: s. t. 1556, A3a–A5a (VD16 B 3443). Appearing ten years later is the print: BUNTSCHENIUS, Johann: *Cymba Christi, quae est imago ecclesiae*, Wittenberg: Schwenck 1566 (VD16 B 9785). Specimen HAB A: 36.3 Poet. (35).

39) JACOBÆUS, Vitus – LACTANTIUS CODICIUS, Joannes: *Carmen in consecrationem et inaugurationem reverendissimi principis D.D. Antonij de Muglitz*, Wien: Hofhalter 1561. *Rukověť* 1, pp. 232–233.

Of note for research on his foreign contacts are occasional poems in manuscript that have been preserved abroad in connection with him, and more may still be found over time.

Cropatius and music

The printed collection of polyphonic Masses, something quite atypical by Czech standards, that Jiří Cropatius had published in Venice seems to have been first mentioned in a catalogue of the production of Angelo Gardano's printing press from 1591⁴⁰ with the following very brief entry: *Messe di Georgio Cropatio A 5. et 6.* (meaning Masses for five and six voices).⁴¹ Johann Clessius must have seen the original print; in his listing *Unius saeculi, eiusque Virorum litteratorum... elenchus consummatissimus*, he gives the detailed title or a copy of the title page.⁴² Georgius Draudius,⁴³ a journalist, publisher, and editor of a series of inventories published at the beginning of the seventeenth century, must have taken this catalogue of prints by Johann Clessius as his point of departure; in one of his pivotal works, *Bibliotheca classica sive catalogus officinalis* (1625),⁴⁴ he includes Cropatius's work, published according to him in 1548. This is undoubtedly an error that has been passed on to other literature down to the present day. Cropatius's print is listed in the chapter *Libri musici*, in the section labelled *Missae*, where it is cited as: *Georg. Cropatii Missarum Tomus primus, 5. vocum, iuxta dodecachordi modos, Dorii scilicet, Hypodorii & Lidii compositus, Venet. 1548. in 4.*⁴⁵ It was primarily this work, sometimes corrected to take Clessius into account, which was taken by many encyclopaedists as their point of departure from the eighteenth century until the twentieth.⁴⁶

For example, Johann Gottfried Walther, author of the first German musical encyclopaedia *Musicalisches Lexikon oder Musicalische Bibliothec* (1732), bases his entry for Jiří Cropatius

40) Cf. AGEE, Richard J.: *The Gardano Music Printing Firms, 1569–1611*, University of Rochester Press, Rochester 1998, pp. 221, 363, 392, Appendix II. A – *Annotation of the 1591 Gardano Booklist* a Appendix II. B, *Chronological Ordering of the 1591 Gardano Booklist by Date of Publication* (hereinafter AGEE).

41) THIBAULT, Geneviève: *Deux catalogues de libraires musicaux: Vincenti et Gardane (Venise 1591)*, *Revue de musicologie*, vol. 10, 1929, no. 32, pp. 177–183 and vol. 11, 1930, no. 33, pp. 7–18; MISCHIATI, Oscar: *Indici, cataloghi e avvisi degli editori e librai musicali italiani dal 1591 al 1798*, Olschki, Firenze 1984.

42) CLESSIUS, Johann: *Unius saeculi, eiusque Virorum litteratorum monumentis ab Anno Dom. 1500 ad 1602, Elenchus consummatissimus*, Frankfurt: Ioannes Saurius 1602, p. 396.

43) Draud Georg (1573–1630); Draudius Georgius; Draut Georg; cf. e.g. GREEN, Lawrence D. – MURPHY, James Jerome: *Renaissance Rhetoric Short-title Catalogue 1460-1700*, Ashgate Publishing, Farnham 2006, p. 171.

44) Cf. DRAUDIUS, Georgius: *Bibliotheca classica sive catalogus officinalis in quo singuli singularum facultatum ac professionum libri, qui in quavis fere lingua extant quique intra hominum propemodum memoriam in publicum prodierunt secundum artes et disciplinas ... recensentur*, Francofurti ad Moenum: Balthasar Ostern 1625, p. 742.

45) *Ibid.*, p. 1222.

46) The Czech musicology literature of the twentieth century also mentions Jiří Cropatius with the same repeated information about his Venice printing, so it makes no sense to give an overview of it. Among all the titles, we should at least mention *Česká polyfonní tvorba. Výběr vícehlasých děl českého původu z XVI. a XVII. století* (Czech Polyphonic Music: A Selection of Polyphonic Works of Czech Origin from the 16th and 17th Centuries), ed. Jitka Snížková, SNKLHU, Praha 1958, p. 14; ŠTĚDRŮŇ, Bohumír: *Cropatius, Jiří* [entry], in: *Československý hudební slovník osob a institucí* (Czech Dictionary of Musicians and Musical Institutions), I., SHV, Praha 1963, p. 172; MACEK, Petr: *Cropatius, Jiří* [entry], in: *Český hudební slovník osob a institucí* (Czech Dictionary of Musicians and Musical Institutions), accessed from: http://ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&task=record.record_detail&id=6345 [accessed on 6 April 2020].

on Draudius's work, which he cites directly. He also retains the incorrect dating of Cromptius's print (1548).⁴⁷ On the other hand, nearly a hundred years after Walther, Johann Clessius is referenced by Gottfried Johann Dlabacz (1812), who repeats the information about Cromptius's print and summarises the few existing mentions of him.⁴⁸ The other musical catalogues and dictionaries of the 19th century fail to go beyond Walther or Dlabacz because they lacked new information or discoveries.⁴⁹ It is thus logical that in Volume 5 of the greatest music encyclopaedia of the late nineteenth century, Robert Eitner's *Biographisch-Bibliographisches Quellen-Lexikon der Musiker* (Leipzig, 1901), it is merely asserted that since the days of Draudius, all encyclopaedias have repeated the same information about Jiří Cromptius. It also states that the constantly referenced edition of Cromptius's Masses had not been found by the publication date of the encyclopaedia.⁵⁰ The entry did not mention that ten years earlier, new information about Jiří Cromptius's works had been discovered in a catalogue being prepared by Emil Bohn, who was working on musical manuscripts from the sixteenth and seventeenth centuries from the collection of the Breslau Municipal Library. Mentioning this information was probably neither possible nor relevant in view of the marginal importance of this entry in Eitner's vast dictionary. In that collection, Bohn had found, amongst other things, one five-voice Mass attributed to Jiří Cromptius.⁵¹

In his catalogue of Breslau musical manuscripts, Emil Bohn also included a collection of very interesting sets of part books, which are also of great interest for the history of musical culture in Bohemia. Several of them document the real closeness and connectedness between musical events in Breslau and in Bohemian towns at the end of the sixteenth century. They contain notation of music by composers who were living and working in

47) WALTHER, Johann Gottfried: *Cromptius (Georgius)* [entry], in: *Musicalisches Lexikon oder Musicalische Bibliothec*, Wolfgang Deer, Leipzig 1732, p. 193.

48) DLABACZ, Gottfried Johann: *Kropáč Georg* [entry], in: *Allgemeines historisches Künstlerlexikon für Böhmen und zum Theil auch für Mähren und Schlesien*, Zweiter Band, J–K, Gottlieb Haase, Praha 1815, cols. 139–140.

49) E.g. GERBER, Ernst Ludwig: *Cromptius (Georgius)* [entry], in: *Neues historisch-biographisches Lexikon der Tonkünstler: welches Nachrichten von dem Leben und den Werken musikalischer Schriftsteller, berühmter Komponisten, Sänger, Meister auf Instrumenten, kunstvoller Dilettanten, Musikverleger, auch Orgel- und Instrumentenmacher, älterer und neuerer Zeit, aus allen Nationen enthält*, A. Kühnel, Leipzig 1812, vol. 1, column 822; FÉTIS, François-Joseph: *Cromptius (George)* [entry], in: *Biographie universelle des musiciens et bibliographie générale de la musique*, vol. 3, Leroux, Bruxelles 1836, p. 222; BECKER, Carl Ferdinand, in: *Die Tonwerke des XVI. und XVII. Jahrhunderts oder systematisch-, chronologische Zusammenstellung der in diesen zwei Jahrhunderten gedruckten Musikalien*, Erns Fleischer, Leipzig 1847 even list's Cromptius's print twice, first dated 1548 under the name Cromptius G. (col. 4), then dated 1578 (col. 8) under the name Kropacz G; *Cromptius, Georg* [entry], in: *Musikalisches Conversations-Lexikon. Eine Encyclopädie der gesammten musikalischen Wissenschaften. Für Gebildete aller Stände*, eds. Hermann Mendel – August Reissmann, vol. 2, Robert Oppenheim, Berlin 1872, p. 27: it gives both dates: "Venedig 1548 und 1578."

50) EITNER, Robert: *Kropáč (Cromptius), Georg* [entry], in: *Biographisch-Bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten*, vol. 5, Breitkopf & Haertel, Leipzig 1901 (hereinafter EITNER), p. 458.

51) BOHN, Emil: *Die Musikalische Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau, Ein Beitrag zur Geschichte der Musik im XVI. und XVII. Jahrhundert*, Hainauer, Breslau 1890 (hereinafter BOHN), pp. 111–112, 236, 334, "Georg. Cromptij. Missa 5v". In the index of compositions on p. 236 Bohn lists Cromptius's Mass in the section "Missa / 5v." with a brief musical incipit of the alto voice notated using letters: "99 B 21. Cromptius (A: _ _ a d d h g d d c b a d d c h cis d cis d)".

Prague, primarily at the emperor's court, and also by a distinct generation of composers from the northern parts of Bohemia, and especially from the German-speaking areas.⁵² One of them is a manuscript that Bohn designates with the numeral 99.⁵³ Already by the time the catalogue was made, there were only two preserved part books – Alt and Vagans / Quinta vox – of the original set of probably six volumes. The manuscript, divided into two parts, contains 14 + 21 musical settings of the Ordinary or of at least several parts of it. The first part of the manuscript contains mostly six-voice masses, and the second part has Masses for five voices. Composers from the circle of Emperor Rudolf II predominate (Philippe de Monte – 8 Masses, Alexander Utendal – 1 Mass, Jacob Regnart – 2 Masses, Johan de Cleve – 1 Mass, Alessandro Orologio – 1 Mass, Tiburzio Massaini – 1 Mass, Georgius Flori – 1 Mass), the most popular central European composer Orlando di Lasso is plentifully represented (8 Masses), and Jacobus Handl Gallus has two compositions in the manuscript; composers are also represented who were professionally engaged in northern Bohemia, Silesia, and Lusatia (Johannes Nucius – 2 Masses, Michael Hess – 2 Masses, Christophorus Köckritz – 1 Mass, Gregor Langius – 1 Mass). The manuscript also uniquely preserves compositions by Konrád Leher (Conrad Leherius – 1 Mass), who is basically unknown and is not documented elsewhere. He seems to have come from the Bavarian town Volkach.⁵⁴ Also represented is his best-known compatriot Thomas Elsbeth (Authore Thoma Helsbetho Franco – 1 Mass), who was born in Bavaria in Neustadt near Coburg, but who lived and worked in Frankfurt an der Oder and actually directly in Breslau.⁵⁵

The manuscript was created gradually, as can be seen from inscriptions at the ends of certain Masses of the second part of the manuscript, which contains five-voice Masses. The dates by which the scribes documented the time when the notation was finished range from 10 April 1595 (5th Mass, Orlando di Lasso, *Missa s. Credidi*)⁵⁶ to 21 or 26 March 1600 (19th Mass, Georgius Florius, *Missa s. Come la turturelle*). Crotatius's Mass is the last to have been notated, i.e. the 21st in sequence. It appears with only the title *Missa* without reference to the original, as is the case with most of the other settings of the Ordinary in the manuscript. One may therefore deduce that it is not a parody Mass. In the notation of the vocal part in the volume Quinta vox, the Mass is identified as *Missa a 5 Georgio Crotatio Authore*,

52) DANĚK, Petr – BAŤA, Jan: *Numero Arithmetico notata Series officiorum pro Choro Musico Ustensi (1588) aneb pramen polyfonie plný překvapení (Arithmetico notata Series officiorum pro Choro Musico Ustensi [1588] – A Source of Polyphony Full of Surprises)*, *Musicologica Istropolitana*, vols. X–XI, 2011–2012, pp. 45–67.

53) BOHN, pp. 111–112. A description of the manuscript, which is one of the important sources for the music of composers in the circle of Emperor Rudolf II, is also found in COMBERIATI, Carmelo Peter: *Late Renaissance Music at the Habsburg Court. Polyphonic Settings of the Mass Ordinary at the Court of Rudolf II (1576-1612)*, Gordon and Breach Science Publishers, New York 1987, p. 225.

54) LEHER, Konrad, *Volcacensis*. Cf. EITNER, op. cit. in footnote no. 50, vol. 6, 1902, p. 117, hereinafter http://loci.gwi.uni-muenchen.de/Qp/Musikalische_Taetigkeit=Komponist [accessed on 6 April 2020].

55) BIRKENDORF, Rainer: *Elsbeth, Thomas* [entry], in: *Die Musik in Geschichte und Gegenwart*, Ludwig Finscher (Hrsg.), Zweite Ausgabe, Personenteil, Band 4, Bärenreiter/Metzler, Kassel u. a. 2000.

56) In our text, the names or designations of Masses contained in the manuscript Bohn 99 are based on the form used in that manuscript. We emphasise this because some better known Masses or ones that were more widespread at the time that were notated in this manuscript are also found in other period sources with variant forms of their titles.

Cantus Secundus, and in the *Altus* volume as *Missa quinque Vocum Georgii Cropacii*. As is apparent from the comments in the course of the Mass, the basic setting is for five voices, the *Pleni sunt coeli* is for just three voices, and the concluding *Agnus Dei* (AD), to the contrary, requires six voices. Only two of the five voices have been preserved, so one can hardly judge the compositional quality of the music, but we can determine from the preserved voices that CROPATIUS's Mass was in the Dorian mode, which was the mode of one of the Masses in the Venice print.

CROPATIUS's Mass in the Breslau manuscript does not contain a *Credo* (Cr). The omission of that part of the Ordinary or even of some others is nothing unusual in this source. The scribe or the person who commissioned or was to use this set of polyphonic Ordinary settings had only certain movements copied for some of the Masses, usually the *Kyrie* (K) and *Gloria* (Gl), and this is in keeping with the tradition of a particular kind of "Kurzmesse" or *Missa brevis*, which was employed primarily in the Protestant tradition.⁵⁷ The notation of CROPATIUS's Mass was not written down until after March 1600, as follows from what is written above. It is thus apparent that at that time the scribe of the Breslau manuscript had the original of the Mass at his disposal. The copy was made carefully, as can also be seen from the fact that in this Mass (and also in others in this manuscript!) there are a number of markings that clearly break down the text placement beneath musical passages. This is not all that usual in the practice of central European manuscripts with notation of polyphonic vocal repertoire. Often, this is an indication that the original may have been a printed specimen. Whatever the scribe of the Breslau manuscript had as an original, it can be documented that CROPATIUS's Mass was used or at least known in the cultural milieu of Silesia in ca. 1600. The preserved Breslau manuscripts catalogued by Bohn are rare documentation of the breadth of the repertoire that was in current use at the turn of the sixteenth and seventeenth centuries, and CROPATIUS's Mass fits in interestingly with that peculiar generational, national, and stylistic spectrum.

Contents and structure of the Breslau manuscript Bohn 99⁵⁸

The table below gives a clear summary of important information about the manuscript Bohn 99. The first column gives the number of the composition and the folia on which the manuscript is found. The second column gives the name of the composer of the Mass (or motet) based on inscriptions in the preserved part books. The third column contains the title of the Mass in question again in accordance with the manuscript, and the last column gives a complete listing of the voices employed and all important marginalia written in the manuscript. If abbreviations of movements of the Ordinary are not listed in this column, it means that the complete Ordinary is set to music.

57) KAST, Paul: *Die mehrstimmige Messe* [entry], in: *Musikalische Gattungen in Einzeldarstellungen*, Band 2: *Die Messe*, Deutscher Taschenbuch Verlag und Bärenreiter Verlag, 1985, pp. 50–51 etc.; MORAWSKA, Katerzyna: *The History of music in Poland: The Renaissance*, Sutkowski Edition Warsaw, Warszawa 2002, p. 148 ff.

58) The manuscript Bohn 99, like most of the Breslau musical manuscripts in Bohn's catalogue, is now kept in Berlin: Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, <http://www.staatsbibliothek-berlin.de>

Number of the composition according to the manuscript / folia Altus / Quinta vox	Composer	Title of the composition according to the manuscript	Number of voices / Mass movements / comments, period inscriptions Altus / Quinta vox
1 / 1 ^r –4 ^r / 1 ^r –3 ^r	Philippe de Monte	<i>Missa</i>	6
2 / 5 ^r –8 ^r / 4 ^r –7 ^r	Jacobus Handl Gallus	<i>Missa s. Elisabeth Zachariae</i>	6 / Ky – Gl – Cr
3 / 8 ^r –10 ^r / 7 ^r –8 ^r	Jacobus Handl Gallus	<i>Missa s. Locutus est Dominus ad Moysen</i>	6 / Ky – Gl Q. v.: Secundus Tenor
4 / 10 ^r –12 ^r / 8 ^r –10 ^r	Alexander Utendal	<i>Missa s. Surge propere</i>	6 / Ky – Gl
5 / 12bis ^r –15 ^r / 11 ^r –15 ^r	Philippe de Monte	<i>Officium s. Nasce la pena mia</i>	6
6 / 16 ^r –20 ^r / 15 ^r –19 ^r	Michael Hess	<i>Missa s. Usquequo Domine</i>	6 Q. v.: Secundus Tenor
7 / 21 ^r –27 ^r / 19 ^r –24 ^r	Orlando di Lasso	<i>Missa s. Si me tenes</i>	6
8 / 27 ^r –33 ^r / 25 ^r –29 ^r	Orlando di Lasso	<i>Missa s. In principio</i>	6
9 / 33 ^r –40 ^r / 30 ^r –35 ^r	Orlando di Lasso	<i>Missa s. Congratulamini</i>	6
10 / 41 ^r –45 ^r , 45 ^r –46 ^r / 36 ^r –40 ^r , 40 ^r –41 ^r	Philippe de Monte	<i>Missa s. Si ambulavero / moteto Si ambulavero, vivificabis me / 2. pars Illumina oculos meos</i>	6 Q. v.: Altus 2
11 / 47 ^r –52 ^r / 42 ^r –47 ^r	Jacobus Regnart	<i>Missa Quodlibetica</i>	6 Q. v.: Secundus Altus
12 / 53 ^r –59 ^r / 48 ^r –53 ^r	Johannes de Cleve	<i>Missa s. Dum transisset sabbatum</i>	6
13 / 59 ^r –61 ^r / 53 ^r –55 ^r	Thomas Helsbethus	<i>Missa s. Domine quid multiplicati sunt</i>	6 / K – Gl A, Q. v.: Authore Thoma Helsbetho Franco
14 / 62 ^r / Not contained in Q. v.	Orlando di Lasso	<i>Missa s. O passi sparsi</i>	4 / K – Gl
66 ^r / 56 ^r			A., Q. v.: Sequitur Missae quinq[ue] vocum A
1 / 67 ^r –68 ^r / 57 ^r –58 ^r		<i>Missa s. Transeunte Domino</i>	5 / K – Gl Q. v.: <i>Missa ad imitationem Transeunte Domino</i>
2 / 69 ^r –73 ^r / 59 ^r –63 ^r	Johannes Nucius	<i>Missa s. Vestina colli</i>	5
3 / 74 ^r –76 ^r / 65 ^r –66 ^r	Gregorius Langius	<i>Missa s. In dieser weiten Welt</i>	5 / K – Gl Q. v.: <i>Sequitur Missa super suavissimam Cantiuunculam In dieser weiten Welt. Authore Gregorio Langio à 5</i>

Number of the composition according to the manuscript / folia Altus / Quinta vox	Composer	Title of the composition according to the manuscript	Number of voices / Mass movements / comments, period inscriptions Altus / Quinta vox
4 / 77 ^v –80 ^v / 66 ^r –69 ^v	Christophorus Köckritz	<i>Missa s. Gregorii Langii motetam: Tota pulchra es</i>	5 Q. v.: <i>Missa à 5 super suavissimam motetam Gregorii Langii Tota pulchra es, Secundus Tenor</i>
5 / 81 ^r –84 ^v / 70 ^r –73 ^r	Orlando di Lasso	<i>Missa s. Credidi</i>	5 1595. 10 Aprilis Q. v.: Finis. Anno 1595. 10 Aprilis.
6 / 84 ^v –90 ^r / 73 ^r –77 ^r	Jacobus Regnart	<i>Missa</i>	5 – AD 6
7 / 90 ^v –94 ^v / 77 ^r –80 ^v	Orlando di Lasso	<i>Missa s. Sydus ex claro neniens Olympus</i>	5
8 / 95 ^r –99 ^r / 81 ^r –84 ^r	Alexandro Orologio	<i>Missa s. Quando fra bianche perle</i>	5 Q. v.: 2 Tenor
9 / 99 ^r –103 ^v / 84 ^v –89 ^r	Conrad Leherus	<i>Missa s. Hispanum ad coenam</i>	5 A: Authore Conrado Lehero Volcacensi Franco Q. v.: 2. Altus
10 / 103 ^v –108 ^r / 89 ^r –93 ^v	Tiburtio Massaini	<i>Missa super Hypodorium</i>	5 Q. v.: 2 Tenor
11 / 108 ^r –111 ^v / 93 ^v –96 ^v	Philippe de Monte	<i>Missa</i>	5 A: Altus Q. v.: 2dus Tenor
12 / 111 ^v –115 ^r / 96 ^v –99 ^v	Philippe de Monte	<i>Missa VII toni</i>	5 A: Altus Q. v.: 2 Tenor
13 / 115 ^r –118 ^v / 100 ^r –103 ^r	Philippe de Monte	<i>Missa</i>	5 A: Altus Q. v.: 2 Tenor
14 / 118 ^v –122 ^r / 103 ^r –105 ^v	Philippe de Monte	<i>Missa</i>	5 Q. v.: 2 Tenor
15 / 122 ^r –126 ^r / 106 ^r –109 ^r	Orlando di Lasso	<i>Missa s. Le Berger et la Bergere</i>	5 Q. v.: 2 Tenor
16 / 126 ^v –130 ^v / 109 ^v –113 ^r	Orlando di Lasso	<i>Missa s. Ite ime dolenti</i>	5 Q. v.: Tenor 2
17 / 131 ^r –135 ^v / 113 ^r –117 ^r	Horatio Vecchi	<i>Missa s. Se desio fuggier</i>	5 Q. v.: 2 Tenor / Finis 13. Maii 99
18 / 135 ^v –139 ^r / 117 ^v –120 ^v	Michael Hess	<i>Missa s. Litaniam b. M. V. Constantii Portae</i>	5 A: Finis 28 Maii Ao. 99
19 / 139 ^v –143 ^r / 121 ^r –124 ^r	Georgius Florius	<i>Missa s. Come la turturelle</i>	5 A, Q. v.: text not printed A: Ao. 1600. 21. Martii Q. v.: <i>Missa à 5 facta ad imitationem Moduli Gallici Come la turturelle. Cantus 2. Georgii Florii</i> Q. v.: Finis. Ao 1600. 26 Martii

Number of the composition according to the manuscript / folia Altus / Quinta vox	Composer	Title of the composition according to the manuscript	Number of voices / Mass movements / comments, period inscriptions Altus / Quinta vox
20 / 143 ^v –145 ^v / 124 ^v –126 ^v	Johannes Nucius	<i>Missa s. Chara Theodoram</i>	5 / Ky – Gl
21 / 145 ^v –147 ^v / 126 ^v –128 ^v	Georgius Cropatius	<i>Missa</i>	5 / without Cr Q. v.: AD Sex vocum

The Venetian print of Masses by Jiří Cropatius

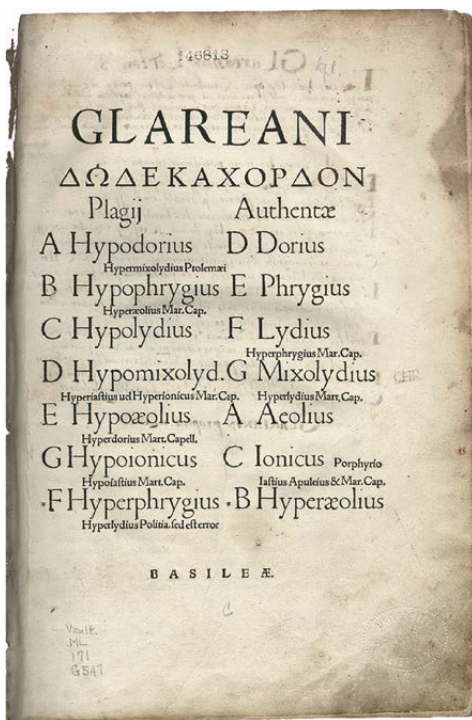
In view of the fact that Cropatius's Venetian print has not been preserved, we can only hypothesise about its origin, form, and content as well as about all of his activity as a composer. The title probably read: *Missarum tomus primus quinque vocum iuxta dodecachordi modos, dorii scilicet, hypodorii et lydii accurate compositus, recensque in luce editus* (Volume one of Masses for five voices in modes according to the dodecachordon, in Dorian, Hypodorian, and Lydian, carefully composed and recently brought to light). From this, we can deduce that this was the first part of five-voice musical settings of the Ordinary of the Mass according to the “dodecachordon”, a classification of twelve modes newly defined by Heinrich Glareanus in the third volume of his treatise *Dodecachordon* (ΔΩΔΕΚΑΧΟΡΔΟΝ), printed in 1547. Cropatius's print contained Masses in the Dorian, Hypodorian, and Lydian modes. We have no idea whether Cropatius also composed Masses in other modes⁵⁹ or only intended to do so. Nonetheless, even just for the concept behind Cropatius's Venetian print, we have to admire the modernity of his thinking that is indicated. Glareanus's idea of twelve modes had only begun to make headway in Europe in the latter half of the sixteenth century, and from the 1580s we have found no hint that it had found any theoretical acceptance or practical application in the Czech lands.⁶⁰ Cropatius's “new” modal thinking based on a humanistic conception is unique even in comparison with the greatest authorities on composition in the 1580s, i.e. Orlando di Lasso and Palestrina, who were both still using the traditional system of eight modes. In the environment of Italian musical culture, where Glareanus's concept was accepted and developed primarily by Giuseppe Zarlino,⁶¹ the modal system

59) I.e. Phrygian, Hypophrygian, Hypolydian, Mixolydian, Hypomixolydian, Aeolian, Hypoaeolian, Ionian, and Hypoionian.

60) FULLER, Sarah: *Defending the Dodecachordon: Ideological Currents in Glareanus's Modal Theory*, in: *Musical Theory in the Renaissance*, ed. Cristle Collins Judd, Routledge, London – New York 2013 (hereinafter COLLINS JUDD), pp. 321–354. Glareanus's *Dodecachordon* does not appear in print in Bohemia until the early 17th century, when Jiří Bartholdus Pontanus of Breitenberk had it in his library. The preserved specimen, however, seems not to have been used in practice. It contains no inscriptions and is in an almost exemplary, untouched condition. Cf. Library of the Metropolitan Chapter in Prague, shelf mark Db a 30. Also cf. DANĚK, Petr: *Historické tisky vokální polyfonie, rané monodie, hudební teorie a instrumentální hudby v českých zemích do roku 1630* (Historical Prints of Vocal Polyphony, Early Monody, Music Theory, and Instrumental Music in the Czech Lands until 1630), KLP, Praha 2015, pp. 84–85 (hereinafter DANĚK).

61) *Le Institutioni armoniche*, 1558/1573 and *Dimostrazioni armoniche*, 1571. Da COL, Paolo: *The Tradition and Science: The Institutioni harmoniche of Gioseffo Zarlino. Introduction to the Facsimile Edition*, Bibliotheca Musica Bononensis II, in: COLLINS JUDD, op. cit. in footnote no. 60, pp. 373–393. A specimen of the first edition is

also found acceptance only gradually thanks in part to such composers as Claudio Merulo, Annibale Padovano, and Giovanni and especially Andrea Gabrieli.⁶² There is, of course, another collection worthy of mention by Alexander Utendal, who was working in Bohemia. The title is *Septem Psalmi penitentiales*, and it dates from back in 1570;⁶³ Cromptius may have been familiar with it. In connection with the Venice edition of Cromptius's Masses, however, one must think quite realistically. Gardano printed Cromptius's Masses not because Cromptius was all that extraordinary a composer, whose "fame" reached as far as Venice, but instead undoubtedly because the composer sought him out and paid for the printing. One may therefore assume that the number of prints was not large, the printing was done frugally, and even after specimens were printed, there was no subsequent concerted effort to distribute them around Italy or Europe. This would also explain why the print is absent today among the preserved European collections of printed music of the sixteenth century. The main distributor was probably the composer himself. Nonetheless, there can be no doubt about Cromptius's original



Heinrich Glareanus: Dodecachordon

Print / Tisk, Heinrich Petrus, Basel, 1547

Title page with characteristics of the twelve modes / Titulní strana s charakteristikou dvanácti módů

Private collection / Soukromá sbírka

found in Prague at the Capuchin Provincial Library, shelf mark 2 C 31 (1). It is very likely, however, that it did not arrive in Bohemia until after 1600. The original owner was the Italian composer and poet Giovanni Battista Massarengo, who was working in Prague from the beginning of the seventeenth century until his dramatic death; for more information, see HRADILOVÁ, Marta: *Italština v knihovně kapucínské konventu na Hradčanech* (Italian in the Library of the Capuchin Convent at Hradčany), in: *Libri magistri muti sunt. Pocta Jaroslavě Kašparové*, eds. Alena Čísařová Smítková – Andrea Jelínková – Milada Svobodová, Knihovna Akademie věd ČR, Praha 2013, pp. 335–346; more recently HRADILOVÁ, Marta: *Giovanni Battista Massarengo and his Prague Library*, *La Bibliofilia. Rivista di Storia del Libro e di Bibliografia*, vol. 120, no. 2, 2018, pp. 201–208; DANĚK, op. cit. in footnote no. 60, p. 91.

62) Cf. e.g. the print *Madrigali et Ricercari di Andrea Gabrieli a quattro voci*, Venezia: Angelo Gardano 1589. RISM A/IG 77.

63) UTENDAL, Alexander: *Septem Psalmi penitentiales, adiunctis ex prophetarum scriptis orationibus eiusdem argumenti quinque, ad Dodecachordi modos duodecim*, Noribergae: Theodor Gerlach 1570. RISM U 119; BOSSUYT, Ignace: *Die „Psalmi Poenitentiales“ (1570) des Alexander Utendal. Ein künstlerisches Gegenstück der Bußpsalmen von O. Lassus und eine praktische Anwendung von Glareans Theorie der zwölf Modi*, *Archiv für Musikwissenschaft*, vol. 38, 1981, no. 4, pp. 279–295; POWERS, Harold: *Is mode real? Pietro Aron, the octenary system, and polyphony*, in: COLLINS JUDD, op. cit. in footnote no. 60, pp. 169–212, especially p. 171.

activities as a composer. The evidence consists of not just the mentions of Gardano's print and the copy of the Mass in the Breslau manuscript, but also the testimony of his fellow travellers to the Holy Land, his decision to stay behind and compose at the St. Saviour's Monastery in Jerusalem, and the gift to Jiří Mehl in the form of a five-voice Officium Missae. Where he learned the art of composition is also unclear, of course. It was probably during his studies abroad, because if he had followed the path of domestic Bohemian composers from the milieu of the literary confraternities and Latin schools, we would surely have found his compositions preserved in the repertoire owned by Bohemian literati. As a composer, however, Crotatius stood apart from the milieu of the Bohemian townsmen in several ways, as we have already shown in previous parts of this text.

Crotatius's print in the production of Gardano's press in 1578⁶⁴

If we consider the production of Gardano's printing press in the year when Crotatius's print was issued, and if we attempt to make certain generalisations and comparisons, we find that in that year Angelo Gardano published 23 editions of printed music. Most of them were in quarto format and therefore were part books. Only the title *Missarum liber primus* by Constanzo Porta (1529–1601)⁶⁵ was printed in folio format in a costly manner, and it contained seven Masses for four voices (*Missa primi toni*, *Missa secundi toni*, *Missa tertii toni*, *Missa quarti toni*, *Missa quinti toni*, *Missa sexti toni*, *Missa de beata virgine*), two for five voices (*Missa Descendit angelus*, *Missa Mortuorum*), and three for six voices (*Missa Quemadmodum*, *Missa Audi filia*, *Missa La, sol, fa, re, mi*), all printed on 130 pages in the style known as "Chorbuch".

Crotatius's print was more modest in every respect. It contained only three Masses, making it comparable, for example, to another collection of Masses that Gardano printed that same year, the *Liber primum missarum* by Constanzo Antegnati (1549–1624) for six and eight voices.⁶⁶ This print, like Crotatius's, contained only three musical settings of the Ordinary of the Mass (*Missa A laqua sagra*, *Anchor ch'io possa dire*, *Nasce la pena mia*), so volumes for individual voices were just 17 pages long in quarto format, while a volume that contained two voices (e.g. *secundus chorus altus*, *secundus chorus tenor*) was 22 pages long.

The production of Gardano's printing press from 1578 offered nearly all of the period's types and genres: motets are the most numerous (7), followed by madrigals (6), Masses (4), psalms for Vespers (3), *ricercari* (1), *canzoni spirituali* (1), and a collection of unique dance compositions for voices and instruments by Giorgio Mainerio (ca. 1530/1540–1582) titled *Il primo libro de balli a quattro voci*.⁶⁷ It is noteworthy that with just a single exception, the anthology *Madrigali ariosi a quattro voci, composti da diversi eccellentissimi autori*. *Libro*

64) Processed in accordance with AGE, op. cit. in footnote no. 40, especially pp. 219–223 and RISM Online.

65) RISM A/I P 5180.

66) RISM A/I A 1260.

67) RISM A/I M 187.

primo,⁶⁸ Gardano published only collections of music by single composers that year.⁶⁹ Italians are predominant among them, of course. Besides Jiří Cropatius, the exceptions are the composers of Spanish origin Don Ferdinando de las Infantas and Pietro/Pedro Valenzola.⁷⁰ The printed edition of madrigals by Philippe de Monte titled *Il settimo libro delli madrigali a cinque voci*⁷¹ has connections of a kind to Bohemia and central Europe because it is dedicated to Emperor Rudolf II, and the foreword is dated February 1578 in Vienna.⁷² Gardano, however, printed Monte regularly, and he issued most of his prints repeatedly.⁷³

Author's name (listed alphabetically)	Abbreviated title / contents of the printing RISM	No. of voices	Format
multiple authors	<i>Madrigali ariosi a quatro voci, composti da diversi eccellentissimi authori, novamente con somma diligentia ristampati</i> RISM 1578 ²⁰	4	4°
Antegnati, Constanzo (1549–1624)	<i>Liber primus missarum sex et octo vocum</i> RISM A/I A 1260	6, 8	4°
Asola, Giovanni Matteo (ca. 1532–1609)	<i>Vespertina omnium solemnatum psalmodia, iuxta decretum sacrosancti Tridentini concilii, duoque; B. Virginis cantica primi toni, cum quatuor vocibus ... primus chorus extat etiam secundus chorus, ad pares voces concinendus</i> RISM A/I A 2532	4	4°
Asola, Giovanni Matteo	<i>Secundus chorus vespertinae omnium solemnatum psalmodiae, iuxta sacrosancti Tridentini concilii decretum, duoque B. Virginis cantica, primi toni, vocibus quatuor paribus concinendus</i> RISM A/I A 2538	4	4°
Balbi, Lodovico (1545–1604)	<i>Ecclesiasticarum cantionum quatuor vocum omnibus Adventus dominicis, nec non Septuagesimae, Sexagesimae, Quinquagesimae, simul atque quibuscunque totius anni opportunitatibus deservientium</i> RISM A/I B 737	4	4°

68) RISM 1578²⁰; it is noteworthy that this print has been preserved only at the Biblioteka Cyfrowa Uniwersytetu Wrocławskiego in Wrocław, Poland, RISM Recueils Imprimés XVI^e – XVII^e siècles, p. 306. However, the specimen comes from Legnica, from the library of Prince George Rudolf of Liegnitz; cf. KOLBUSZEWSKA, Aniela: *Katalog zbiorów muzycznych legnickiej biblioteki księcia Jerzego Rudolfa „BIBLIOTHECA RUDOLPHINA”*, Legnickie Towarzystwo Muzyczne, Legnica 1992, p. 24. The print is part of a noteworthy composite volume, where we also find several more Italian prints, including three of Gardano's from 1578 (Filippo Nicoletti, Pietro Valenzola, *Madrigali ariosi*). Accessed from: <https://bibliotekacyfrowa.pl/dlibra/publication/63908/edition/63824?language=en> [accessed on 6 April 2020].

69) Another collective print of a certain kind is the uniquely preserved *Motectorum liber secundus*, RISM 1578², RISM A/I L 2806, because it contains music by two composers.

70) RISM A/I V 144; there are also three specimens of this relatively plentifully preserved print in Poland. <http://www.rism.info/index.php?id=31&L=0>

71) RISM A/I M 3366.

72) Van DOORSLAER, Georg: *La vie et les oeuvres de Philippe de Monte 1521-1603*, Georg Olms Verlag, Bruxelles 1921, pp. 115–116.

73) *Ibid.*, e.g. p. 116.

Author's name (listed alphabetically)	Abbreviated title / contents of the printing RISM	No. of voices	Format
Infantas, Don Ferdinando de las (1534–ca. 1610)	<i>Sacrarum varii styli cantionum tituli Spiritus sancti, liber primus cum quatuor vocibus</i> RISM A/I I 37	4	4°
Ingegneri, Marc' Antonio (ca. 1535–1592)	<i>Il primo libro de madrigali a quatro voci, novamente con ogni dilligentia ristampati</i> RISM A/I I 51	4	4°
Cropatius, Georgius (ca. 1550–?)	<i>Georg Cropatii missarum tomus primus</i>	5	4°
Lasso, Orlando di (1532–1594)	<i>Sacrae cantiones (vulgo motecta appellatae) quinque, et sex vocum, tum viva voce tum omnis generis instrumentis cantatu commodissimae, liber tertius</i> RISM A/I L 910	5, 6 or more	4°
Lasso, Orlando di	<i>Liber septimus ... sacrorum cantuum quinque vocibus concinendorum, quinque instrumentorum sonis, et vocum concentibus adaptari possunt</i> RISM A/I L 911	5	4°
Lombardi, Bartolomeo (?–?)	<i>Mottectorum liber secundus cum quinque vocibus</i> RISM A/I L 2806	5	4°
Luzzaschi, Luzzasco (ca. 1545–1607)	<i>Il Secondo. libro. De. Ricercari. a Quattro voci, DI Luzzasco Luzzaschi Ferrarese partit. 1578</i> Preserved only in manuscript ⁷⁴	4	4°
Mainerio, Giorgio (ca. 1535–1582)	<i>Il primo libro de balli a quattro voci accomodati per cantar et sonar d'ogni sorte de istromenti</i> RISM A/I M 187	4	4°
Massaini, Tiburtio (ca. 1550–ca. 1609)	<i>Missae quinque et sex vocum ... Missa Rorate coeli, quinque voc.; Missa Nuncium vobis, quinque voc.; Missa Omnes gentes, sex voc.; liber primus</i> RISM A/I M 1269	5, 6	4°
Merulo, Claudio (1533–1604)	<i>Liber primus sacrarum cantionum quinque vocibus</i> RISM A/I M 2358	5	4°
Merulo, Claudio	<i>Liber secundus sacrarum cantionum, quinque vocibus</i> RISM A/I M 2359	5	4°
Monte, Philippe de (1521–1603)	<i>Il settimo libro delli madrigali a cinque voci</i> RISM A/I M 3366	5	4°
Nicoletti, Filippo (ca. 1555–ca. 1620)	<i>Il primo libro de madrigali ... a cinque voci</i> RISM A/I N 676	5	4°
Pelio, Giovanni (?–?)	<i>Il primo libro delle canzoni spirituali a cinque voci</i> RISM A/I P 1147	5	4°

⁷⁴ Preserved in a period copy, Bologna, Convento di S. Francesco, Biblioteca Martini; LADEWIG, James: *The Use of Opens Score as a Solo Keyboard Notation in Italy ca. 1530-1740*, in: *Essays in Honor of John F. Ohl: A Compendium of American Musicology*, Northwestern University Press, Evanston, Illinois 2001, p. 78, 84. RISM ID no.: 859000063.

Author's name (listed alphabetically)	Abbreviated title / contents of the printing RISM	No. of voices	Format
Pordenone, Marc' Antonio (ca. 1535–ca. 1590)	<i>Il quinto libro de madrigali a cinque voci</i> RISM A/I P 5105	5	4°
Porta, Constanzo (ca. 1528–1601)	<i>Missarum liber primus</i> RISM A/I P 5180	4, 5, 6	Folio
Rossi, Flaviano (?–?)	<i>Psalmorum vesperarum omnium totius anni dierum festorum ... lib. primus ... quatuor vocum</i> RISM A/I R 2737	4	4°
Valenzola, Pietro/Pedro (?–?)	<i>Madrigali ... a cinque voci, con uno a sei, et uno dialogo a otto ... libro primo</i> RISM A/IV 144	5, 7, 8	4°

With respect to quantity, the number and reputations of the composers, and content, the production of the printer Angelo Gardano in 1578 is comparable to the production of another important Venetian family of printers, Scotto, but the latter printed not only music, but also books in the fields of medicine, philosophy, and theology.⁷⁵ After the death of the prominent printer Girolamo Scotto in 1572, his printing press was run by his nephew Melchiorre Scotto, but the title pages continued to bear the name of his more famous uncle (herede di G. Scotto). In 1578 that printing press issued two dozen prints of vocal polyphony, while in terms of genre, the published works are similar to those published by Angelo Gardano. The printers differ in their choices of composers, of course, but the profiles are similar. There are some composers whose music was published by both printers (Philippe de Monte, Infantas, Massaini). That year, however, Scotto gave preference to printing collections of music by multiple composers, and unlike Gardano, he did not publish Masses at all.⁷⁶ It is therefore understandable that Jiří Cropatius chose Angelo Gardano to print his Masses.

Conclusion

Although until now Jiří Cropatius has tended to be seen as just a name in encyclopaedias and musical dictionaries, today the better availability of old literature and sources and also their modern processing have allowed us to add new and interesting facts to the mosaic of his life. From an unknown Protestant from Teplice, the addition of new findings has shown him to be a traveller and a convert, and from a poet with Wittenberg training, he has become an acknowledged musician and an expert on languages who befriended the Patriarch of Alexandria and who wrote texts in praise of Giuseppe Zarlino. We can still view Jiří Cropatius as a composer of Masses, one of which has been partially preserved in Berlin, and in this article it is presented in broader contexts for the first time. For the future, one can only hope that over time we will learn even more details about his life and that, above all, Cropatius's Venetian print will perhaps be found. Although the music of

⁷⁵ BERNSTEIN, Jane A.: *Music Printing in Renaissance Venice: the Scotto Press, 1539–1572*, Oxford University Press, 1998.

⁷⁶ Cf. RISM Online, Scotto 1578.

Jiří Croupatius is documented only by an illustrative fragment about which we cannot now make any reasonable judgement, it is clear that, like its composer, it belonged to the musical culture of its day. From the existing musicology literature, we have become accustomed to think basically in terms of two types of composers of vocal polyphony who took part in the shaping of the era before the Battle of White Mountain or the Rudolphine stage of musical culture in Bohemia: composers from the milieu of the literary confraternities, and composers of foreign origin, the vast majority of whom came to Bohemia in connection with the Habsburg court, whether during the governorship of Ferdinand of Tyrol or during the period when Emperor Rudolf II had his residence in Prague. The former type of composer learned music primarily through practice during studies at school, and that practice then continued for a lifetime through singing at church. These composers arrived at their style mainly by learning the works of respected composers from imported printed music (Jacobus Clemens non Papa, Nicolas Gombert) and by the imitation of distinguished domestic composers. The court composers and other musicians who wrote music had a higher level of skill, because they usually spent their years of study and of learning music in direct contact with the exceptional composers of their day (Orlando di Lasso, Philippe de Monte), who trained them systematically. These court musicians also drew inspiration from their travels around Europe, and as the sixteenth century progressed, Italian musical culture played an increasingly important role in this. Heretofore, it has been difficult for us to assign the two composers who were working in Bohemia, Jacobus Handl Gallus and Kryštof Harant, to one of these two categories. Jiří Croupatius now joins them. One of the conclusions of our text may therefore be that there are probably more of these isolated figures who did not belong to either of the two large groups mentioned above. According to our findings, one must search primarily in the milieu of the aristocratic courts and residences and in connection with the activities of the monasteries and ecclesiastical orders.

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**Incipits of preserved movements of the Mass by Jiří CROPATIUS /
Incipity dochovaných částí mše Jiřího CROPATIA**

Altus



Kyrie eleison ij



Christe eleison ij



Kyrie eleison ij ij



Et in terra pax hominibus bonae voluntatis



Qui tollis peccata mundi suscipe



San - ctus ij ij Dominus



Pleni sunt caeli et ter - ra maiestatis gloria



Osanna in excelsis ij



Benedictus qui venit ij



Agnus Dei ij qui tollis peccata mundi

Quinta vox



Kyrie eleison ij



Christe eleison ij ij



Kyrie e - leison ij



Et in terra pax hominibus ij



Qui tollis peccata mun - di suscipe



San - ctus ij Dominus Deus Sabaoth



Pleni sunt caeli et terra



Osanna in excelsis ij



Benedictus qui venit ij



Agnus Dei ij qui tollis

Missa a 5 Georgio CROPATIO Authore

Bohn Ms. mus 99 (Altus, Quinta vox)

Staatsbibliothek zu Berlin – Preußischer Kulturbesitz

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Musicalia, the journal of the Czech Museum of Music, is published as a double issue once during a year. Its main portion consists of scholarly studies not previously published based on research in the collections of all divisions of the Czech Museum of Music. These studies range in length from four pages (7,200 characters) to a maximum of twenty pages (36,000 characters). The journal also includes articles of an informative nature acquainting readers with the past, the structure, and the activities of the museum; these may range from a single page up to ten pages (18,000 characters) according to their importance.

The editors accept texts via e-mail, as documents in the formats '.doc' or 'RTF'. Use a single standard 12-point font with justification to the left, without spaces between paragraphs, without division of words into syllables, and with no pictures inserted into the text. Indicate footnotes in the main text with raised numbers and give their content at the end of the page. Graphs, tables, and illustrations must be submitted to the editors as separate files in print quality (preferably 300 or more dpi). Authors are responsible for securing authors' rights and reproduction rights for illustrations. The style for bibliographical citations may be found at <https://publikace.nm.cz>.

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Stairway in the hall of the Czech Museum of Music during the programme BROKEN REBROKEN

at the exhibition *Import / Export / Rock'n'Roll* /

Schodiště ve dvoraně Českého muzea hudby během programu BROKEN REBROKEN

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