

The translation of the text *Muzyka w środowisku dominikańskim na ziemi chorwackiej w XVII i XVIII wieku* from the book *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej* (red. Aleksandra Patalas, Musica Iagellonica, Kraków 2016, pp. 243–250), prepared within a project financed by the Polish National Science Centre (decision no. DEC-2011/03/B/HS2/04186).

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Musical Life in the Dominican Circles in the Croatian Lands in the Seventeenth and Eighteenth Centuries

Although Croatian musicologists have conducted meticulous research on the involvement of the local Dominican monks in musical life, the issue of musical culture in monasteries in the region of historical Croatia still awaits a thorough study. However, the contribution of the local Dominican circles to the development of music in the seventeenth and eighteenth century has been proven beyond any doubt¹.

According to the available scholarship, in the late middle ages (XIII–XIV centuries) the Order of Preachers in Croatia was very much involved in education, including musical education. Besides, a local variant of plainchant was developed in the Zagreb cathedral. In the sixteenth century lived Benedict Babić (about 1540–1591)². A Dominican monk from the monastery in Dubrovnik, Babić was an organist, organ master and composer highly valued by his contemporaries for brilliant play. Some polyphonic works by him (nowadays lost) were supposedly written in 1570³ and sung with organ accompaniment in the mentioned monastery until as late as the middle of the eighteenth century. It is also supposed that other compositions by Babić might have been performed in the same place on the feast day of St. Blaise, a patron saint of Dubrovnik and of singers.

¹ Perhaps the most valuable scholarly paper on that issue is the synthetic study by a musicologist from Zagreb Ennio Stipčević. Cf. idem: *Dominikanci i glazba u Hrvatskoj (16.–20. Stoljeće)*, „Croatia Christiana Periodica” 67 (2011), pp. 77–84.

² Seraphinus Maria Cerva, *Bibliotheca Ragusina in qua Ragusini scriptores eorumque gesta et scripta recensentur*, tom I, ed. Stjepan Krasić, Jugoslavenska akademija znanosti i umjetnosti, Zagreb 1979, p. 157: „Glazbenu je umjetnost izvrsno poznavao, pjevao je divnim glasom, sviraoje orgulje, a mnoge je i popravljao; iz te je umjetnosti ostavio mnoge rukopise”. Quoted after: Ennio Stipčević, *Dominikanci i glazba...*, op. cit., p. 78. A very intriguing account of the Dominican monastery in Dubrovnik and the feast of St. Blaise in 1588 may be found in: LA | STORIA | DI RAVGIA. | Scritta nuouamente in tre libri, | da F. Serafino Razzi, dottor | Teologo Domenicano. | *Con licenzia de' Sig. Superiori.* | IN LVCCA, | Per Vincentio Busdraghi. [1595], reprinted in: Idem, Forni, Bologna 1980, pp. 135–145. On page 144 the author describes father Babić in the following words: „Viue oggi, fra gl'altri padri di San Domenico, il Reuerendo Lettore veterano, e Baccellieri, F. Benedetto Musico & Organista: diuoto seruo di Dio: confessore di nominanza: gratiosissimo à i Senatori per la sua incolpata vita, e molta letteratura: & in somma ornamento singolare di quella casa.”

³ Ambroz Gučetić, *Catalogus virorum ex familia Praedicatorum in litteris insignium*, apud Franciscum Bariletum, Venezia 1605, p. 41.

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Dominican monks in Croatia have always taken particular care of organ play, which included maintaining the existing instruments and the construction of new ones. Subsequently, providing the friars with proper musical education was natural. In the case of Croatia the closest thriving centre of musical life was, of course, Italy — in particular Bologna, a cradle of the Dominican spirituality. For instance, Cornelius Nassi from Dalmatia (about 1560 – about 1644) initially studied divinity in Padua. Then, he continued his studies in Bologna (since 1591) where he was employed as the main organist in the church of San Domenico. In 1600 he returned to Dalmatia to become a lecturer of theology in the monastery in Zadar, but he never gave up his musical interests. One of the alumni of the *Studium Generale* of Zadar was father Innocencij Jerković (about 1575–1636), recognized as the most gifted Dalmatian organist of his times. Having spent several years in Italy, in 1601 Jerković returned to Zadar. For a number of years after 1612 he was an organist in various churches in Hvar, Dubrovnik, Zadar and Korčula⁴. He is alleged to have copied the famous and voluminous organ tablature from the St. Stephen's cathedral in Hvar. This tablature is considered as the most important Croatian manuscript of the Renaissance era pertaining to organ music. It contains multiple organ masses, and several of them are by the Italian master Claudio Merulo⁵.

The mutual contacts between the Croatian and Italian Dominicans in the sixteenth and seventeenth centuries involved also music. A good testimony of that is an episode from the life of Sebastian Razzi (1531–1611) — an episode connected with Dubrovnik and particularly fruitful in works. Razzi was a Dominican monk. An author of thirty printed works and more than one hundred manuscripts⁶, he spent in the then Ragusa two years (1587–1588) being initially the prior of the local monastery of his order and then a vicar in the archdiocese of Dubrovnik. Apart from his other merits, Razzi published the first history of Dubrovnik (in 1595) in which he described the Dominican monastery and church within its walls as well as the feast of St. Blaise. He also mentioned the role of music in everyday life of its inhabitants⁷. One should stress that two Razzi's publications contributed to the popularization of the custom of performing polyphonic lauds (religious hymns of praise). The first of them was *Libro*

⁴ Anton Zaninović, *O hvarskom orguljašu fra Inocenciju Jerkoviću, dominikancu*, „Sv. Cecilija” 22, 1928/4, p. 181–183.

⁵ Tatjana Čunko, *Hvarska tabulatura iz Hvara*, „Rad HAZU” 455 (2005), pp. 5–36.

⁶ Lodovico Ferretti, *Fra Serafino Razzi: appunti biografici*, „Il Rosario: Memorie Domenicane” 20 (1903).

⁷ Cf. footnote 2.

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primo delle laudi spirituali published in Florence in 1563⁸. According to its full title, the included compositions should be sung after the vespers or compline and also in female convents⁹. It was one of the first sets of polyphonic lauds (for one to four voices)¹⁰. In fact, it was an anthology of songs derived from the musical folklore of the central Italy. Razzi was enthusiastic about Girolamo Savonarola and wrote even a biographical manuscript on that Florentine member of the Order of Preachers. It is important, because that was exactly Savonarola who insisted on performing polyphonic lauds in a simple homorhythmic manner¹¹. The second set of lauds by Razzi was entitled *Sanctuario dei laudi* (1609)¹² and its most crucial part are the songs in praise of diverse Dominican saints¹³. Both in *Libro primo delle laudi spirituali* and in *Sanctuario dei laudi* Razzi provided with new musical accompaniment the texts written by himself, by Savonarola and by multiple other authors (one musical arrangement typically suits more than one text). The former book contains about seventy compositions. Some of them were published again in *Sanctuario dei laudi* consisting mainly of pure texts of songs, but also of thirty one musical compositions (songs for one to four voices)¹⁴. In terms of music Razzi used many popular Tuscan melodies of his era, borrowed either from folklore or

⁸ Libro Primo | DELLE LAVDI SPIRITVALI | DA DIVERSI ECCELL. E DIVOTI AVTORI, ANTICHI E MODERNI COMPOSTE. | Le quali si vsano cantare in Firenze nelle Chiese dopo il Vespro | ò la Compieta à consolatione e trattenimento | de' diuoti serui di Dio. | *Con la propria Musica e modo di cantare ciascuna Lauda, come si è vsato | da gli antichi, & si vsa in Firenze.* | Raccolte dal R. P. Fra Serafino Razzi Fiorentino, dell'ordine | de' Frati Predicatori, à contemplatione delle Monache, | & altre diuote persone. | *Nuouamente stampate.* | *Con Priuilegij della Illustriss. Signoria di Venetia, & del | Duca di Firenze, & di Siena.* | In Venetia, ad instantia de' Giunti di Firenze. | M. D LXIII. See the facsimile edition in the book series «Bibliotheca Musica Bononiensis», ed. Giuseppe Vecchi, Sezione IV N. 37, Forni Editore, Bologna 1969.

⁹ In his preface the publisher, Filippo Giunti, bemoaned that lauds were no longer sung in churches, confraternities and in private homes. The publication was intended to encourage people, especially the nuns to whom the book was primarily dedicated, to rekindle that devotions.

¹⁰ In the same year (1563) the other collection of lauds entitled *Il primo libro delle laudi* was published in Rome by Giovanni Animuccia, a chapel master in the St. Peter's church.

¹¹ See Patrick Macey, *Bonfire Songs. Savonarola's Musical Legacy*, Clarendon Press, Oxford 1998.

¹² SANTVARIO | DI LAVDI, O VERO | RIME SPIRITVALI, | *Per le feste di ciaschedun santo, solennemente celebrato | per tutto l'anno da S. Chiesa: con eziandio quelle | delle Feste Mobili: e di alcune da cantarsi, nel vestire di Monache. Con breui | Annotazioni in prosa.* | Composte dal Padre F. Serafino Razzi, del sacro ordine de i Predicato | Maestro della sacra Teologia, e professo del Conuento di S. Marco | di Firenze. Ad istanza, e richiesta di persone spirituali. | CON LICENZA DE SIG. SVPERIORI. | IN FIRENZE, | *Appresso Bartolommeo Sermartelli, e Fratelli.* | MDCIX.”

https://books.google.pl/books?id=pzJbAAAACAAJ&printsec=frontcover&hl=pl&source=gbg_summary_r&ad=0#v=onepage&q&f=false [accessed: October 2015]

¹³ On pages 116–117 Razzi included the laud to St. Hyacinth of Poland and the brief biography of the saint together with the date of his canonization. Unfortunately, he has not provided the information to which melody one should perform it. The text of that laud is at the end of the chapter.

¹⁴ Apart from the above-mentioned publications Razzi left four books of lauds in his manuscript that is currently a part of the collection of the Bibliotheca Nazionale in Florence (cat. no. Palat. 173).

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from the works by various composers. Their textual layer is simple in order to reach a wide audience. Such combination allowed virtually all the believers to sing lauds together with the monks and to touch the sacred. The 1609 publication, whose copy is kept, among others, in the Dominican monastery in Dubrovnik, contains the text of a song to St. Blaise. Razzi indicated which melody suits the poetic text (it was provided in *Libro primo* from 1563) and included the note that the saint is the patron of the city¹⁵.

It is believed that the second half of the seventeenth century was hardly favorable period for the spiritual development in the Croatian territory, and the Dominican music was also, to a certain degree, affected by the external circumstances. However, two illustrious figures are worth mentioning who were Dominican monks active in those years. The first of them was Vincenzo Comnen or Vinko Komnen (1590–1667)¹⁶. A professor of philosophy at the Dominican University in Rome, Komnen travelled widely giving lectures at multiple Italian universities to die in the monastery of his order in Naples. He was also a member of several academies and an author of more than thirty works in various fields of science. However, Komnen entered the Order of Preachers in 1608 in Dubrovnik. Interestingly enough, his contribution to Croatian music are not religious but secular works. According to the very voluminous book (it has more than nine hundred pages) entitled *La glorie cadute Dell' Antichissima, ed Augustissima Famiglia Comnena*¹⁷, which was published in Venice in 1663 and provided with the name of the Neapolitan priest and historian Lorenzo Miniato, Komnen was a descendant of none other than a Byzantine emperor Alexios Komnenos (1432–1505). The seventh chapter of the analyzed book comprises three compositions to the same text entitled *Vaghe Ninfa* (for one and two voices and organ accompaniment and for three voices a cappella). For unknown reasons both the musical works above and the whole book were dedicated to the king of Spain Philip IV on the occasion of his marriage to Anna Maria of Austria. The songs are preceded with the following note: “Questa Canzonetta è fatta di otto silabbe ad imi-

¹⁵ „[...] la nobilissima città di Raugia lo tiene per suo padrone e auuocato. Il canto e nel primo libro a carte 57.”; zob. *Santuario di laudi...*, op. cit., p. 57.

¹⁶ Miho Demović, *Dubrovački ranobarokni skladatelj Vincenzo Komnen (1590–1667)*, „Rad JAZU” 377 (1978), pp. 315–336. The most recent scholarly study on the composer is Stanislav Tuskar, *Dubrovački ranobarokni skladatelj Vinko Komnen i mreža njegovih odnosa s prethodnicima i suvremenicima*, „Arti musices: hrvatski muzikološki zbornik” 46(1), pp. 5–25; <http://hrcak.srce.hr/143631> [accessed: October 2015]. Komnen's mother came from the vicinity of Dubrovnik.

¹⁷ According to the most recent sources, only the second edition dedicated to the king of Spain Philip IV survived until now.

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tatione della Poesia Illiriche” (this canzonetta consists of eight-syllable verses to imitate the Illyrian poetry). Komnen had visited Dubrovnik before the second edition of *Le glorie cadute* was published. Therefore, he is supposed to have written the text of *Vaghe Ninfa* under the influence of that visit and having the local audience in view. The music to the analyzed text might be by an author other than Komnen. Despite the fact that the referred musical works were labeled as “canzonette”, they are nowadays considered as the latest surviving madrigals from the Croatian lands. It is dubious if Komnen himself composed other motets and canzonettas included in the above-mentioned book, and if he played various instruments. On the other hand, he was probably an author of the treatise on the theory of music entitled *Annotationes in Geometriam, Arithmetica, Musicam & Astrologiam* — a work he might have used in his teaching practice in Naples in the 1630s and 1640s.

Apart from Komnen, the second Dominican of Croatian origin involved in music in the second half of the seventeenth century was Juraj Križanić or Georgius Crisanius (1618–1683)¹⁸. Križanić was born near Zagreb and received his education in that city. Facing the long-standing Turkish expansion into Europe, he fostered an idea of the union of all Slavs and the reconciliation between the western and eastern church with the aim to defeating the common enemy. He particularly wanted to convince the Russian tsar to that vision and in 1646 was at last given permission to travel to Moscow (via, among others, Kraków and Warsaw). He resided in the latter city on the way back i.e. in the years 1648–1650. Križanić visited Moscow again in 1659, this time travelling through Lviv. His visit initially seemed to be a success, but in the end he was sent into exile in Siberia (in Tobolsk) for fifteen years. Pardoned in 1677, he left Russia and on his way, in Vilnius, entered the Order of Preachers assuming the name of Augustine. There, he wrote his last work, *Historia de Siberia* (The History of Siberia) dedicated to the Polish king Jan III Sobieski. Križanić went missing without trace in the battle against Turks at Vienna.

An avid observer, Križanić wrote many works, but they remained in manuscript and were not circulating in his lifetime. Among those writings the treatises on the theory of music

¹⁸ Ivan Golub, *Juraj Križanić. Glazbeni teoretik 17. stoljeća*, Jugoslavenska akademija znanosti i umjetnosti, Zagreb 1981; Stanislav Tuksar, *Juraj Križanić, His Treatise De Musica (1663-1666) and His Remarks on Performing Practices*, „Diasporas” 26 (2015), pp. 35–55, available on: <https://diasporas.revues.org/404> [accessed: October 2015]; Id., *U Bibliotheque Nationale de France u Parizu pronadeni zagubljeni primjerci dvaju Križanićevih djela (Asserta musicalia i Tabulae nouae, exhibentes musicam)*, „Arti musices: hrvatski muzikološki zbornik” 45(1), 73-84; available on: <http://hrcak.srce.hr/127440> [accessed: October 2015]

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are very important. Only two of them (those written earliest) were published in print¹⁹, three survived in manuscript, and the authorship of the next two is dubious. In his earlier treatises, written in Rome in the 1650s, Križanić discussed the basics of music theory referring to such “classics” as Boethius, Gioseffo Zarlino or Giovanni Battista Doni. His manuscripts written in Russia in the 1660s and 1670s²⁰ were influenced by the views of various seventeenth-century polymaths and authors of great scientific syntheses e.g., Marin Mersenne, Athanasius Kircher, Rene Descartes, Juan Caramuel y Lobkowitz. In the case of wind instruments Križanić referred to the writings of Polish Jesuite priest and lexicographer Gregorius Cnapius (Grzegorz Knap)²¹. *De Musica* — a treatise by Križanić being a set of guidelines for a ruler — pertains mainly to the social and ethnic background of music. Unlike most of his contemporaries the Croatian author rejected the ancient idea of the emotional impact of music and claimed that the diversity of music stemmed from the diversity of human languages. He discussed also the issue of performance practices whose shape varies depending on the particular nation. For instance, Križanić fought against performing in inns. According to him it may spoil their guests whereas some orders (e.g., Capuchins or Carmelites) successfully purged musical accompaniment from their churches in order to remove all the vain glory and opportunity to sin. Such sociological deliberations were an original contribution made by Križanić to the seventeenth-century theory of music.

In the eighteenth century musical life in Dominican monasteries in the Croatian lands was in deeper and deeper decline, but the monks have never ceased to repair old organs and built new ones. In 1787 Gaetano Moscatelli (1765–1822), a member of a well-known family of organ masters and, at that time, one of the most active representatives of his profession in Dalmatia and northern Croatia, built new organ in the Dominican monastery in Bol (on the island of Brač). This is nowadays one of the most treasured instruments in that region.

It is necessary to conduct further research on the musical culture in the Dominican monasteries in the Croatian lands in the seventeenth and eighteenth century, because too many fundamental questions pertaining to this issue remain unanswered. First of all, we hard-

¹⁹ *Asserta musicalia nova prorsus omnia* (Roma 1656) and *Nova inventa musica. Tabulae novae* (1658).

²⁰ *De Musica*, being a part of a more voluminous treatise entitled *Razgovori ob wladatelistvu* (Tobolsk 1663–1663), and *O cerkovnom penju* (Tobolsk–Moscow 1675).

²¹ Gregorius Cnapius, *Thesaurus Polonolatinograecus*, Franciscus Cesarius, Kraków 1621 (2nd edition published in 1643)

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ly know which compositions were played in the above-mentioned monasteries and in which manner they were performed. The next difficult problem is the state of the surviving archival sources regarding the musical ensembles connected with the referred cloisters. However, there is no doubt that the local monks belonging to the Order of Preachers were involved in theory of music, musical education, composition and organ play. They were also successful in all these fields.

translated by Piotr Plichta

Serafino Razzi, *Santuario di laudi...*, op. cit., pp. 116–117 (diplomatic transcription).

Lauda CVIII. Di S. Iacinto. |

1. Glorioso Iacinto, io pur vorrei | Lieto di te cantare, | Ma non so ritrouare | Atte, e condegne rime, | A tua virtu sublime, | E al tuo valore. |

2. Se nobiltà ne reca alcuna laude | Come nel vero apporta, | Quando virtu l'è scorta, | Tu di laude sei degno, | Che nel Pollacco regno | Fusti illustre. |

3. Ma poi lodar dobbianti, che di Christo | La nobiltà cercando, | Al mondo desti bando | E à tutti i suoi fauori, | E de i predicatori | L'ordine entrasti. |

4. Vestito da quel padre dotto, e santo, | Di Callaroga honore, | San Domenico autore | Dell'ordine prefato, | Dosi da Dio spirato, e da Maria |

5. Di Roma poscia, in Pollonia tornando | Fondasti piu conuenti E di padri eccellenti | Quelli anche riempiendo | L'ordin tuo riuerendo | Assai ampliasti. |

6. La santa vita, e la sana dottrina | Ti fero illustre, e chiaro, | Al secolo che raro | Suol veder tai soggetti | Giu da i celesti tetti | A lui mandati. |

7. Si aggiunse poi la gloria de i miracoli | Tanti, e si segnalati, | Dal signore operati, | A gloria tua Iacinto, | Gemma, e fiore, che estinto | Mai non cade. |

8. Amasti dopo Dio singolarmente | La sua madre beata, | E per lei impetrata | Da te ora ogni grazia | Dal suo figliuol che sazia | Ogni desio. |

9. Ecco che sopra l'acque camminare | Ti veggio co i piè asciutti | E trar di guai, e lutti | Molte donne, e di duoli | Rendendo a i lor figliuoli | La vita persa. |

10. Al monte andren di Mirra, e a i colli Libani | Sento alla fin cantare, | E con Maria poggiare | Ti miro all'alto cielo. | Qua senz'ombra, o velo | Iddio contempli. |

11. Di la su per noi prega almo Iacinto | La santa Trinitade, | E impetrane bontade, | Spirito e diuozione | Ma prima contrizione | De i nostri cuori. |

12. E tienci in grazia della Vergin santa, | La qual tu tanto amauì, | E seruirla bramauì, | Accioche ancora noi | Qui fauorisca, e poi | La su ne tiri.