

Issues in Medieval Liturgy

Convener and Chair: Daniel J. DiCenso (djdicens@gmail.com) is Associate Professor of Music at the College of the Holy Cross, Worcester, Massachusetts.

Members in Attendance: Cara Aspesi, Katie Buggy, Daniel DiCenso, Barbara Haggh-Huglo, Walter Knowles, Rebecca Maloy, Tyler Sampson, Kate Steiner, Michael G. Witzak, Anne Yardley

Visitors: Samantha Slaubaugh

Description of Work: Our seminar's work in 2023 was divided between online and in-person presentations. We heard fourteen diverse presentations, some of them work that is ready for publication and others "work in progress." As usual, our discussions were lively, and each presenter got helpful feedback.

Papers and Presentations:

- Michael G. Witzak: "The History of the Roman *Ordo Missae*: Shifting Paradigms of Spirituality." After reviewing the emergence of the concept of a "liturgical spirituality" in the early twentieth century, the presentation explored the development of the *Ordo Missae* of the Roman Rite, pausing at the introduction of *apologiae* attached to rubrics in the Carolingian manuscripts beginning in the mid-eighth century. The codification of the *Ordo Missae* with the *Missale Romanum* of 1570 and its reform after Vatican II led to a final consideration of the liturgical spirituality contained in the reformed *apologiae* of the Eucharistic celebration.
- Tyler Sampson: "On *Ordo* in Early and Medieval Christian Thought." Gordon Lathrop's emphasis on *ordo* as a normative source for liturgical theology has been highly influential in both ecumenical liturgical reform and in ecumenical liturgical theology. His presentation of *ordo*, however, has also faced criticism for its inattention to historical specificity and lack of emphasis on the divine initiative. This paper situates *ordo* first as a theological concept in order to then understand its liturgical function. To situate *ordo* theologically, Sampson turned to Scriptural and Patristic sources, namely Paul and Augustine. Augustine's *De vera religione*, *De ordine*, and *De civitate Dei* are exemplary of and foundational for the Christian West's understanding of *ordo*. He drew on examples of *ordo*, liturgically and theologically, from other First Millennium sources, e.g., the *Rule of Benedict* and the *Ordines Romani*.
- Rebecca Maloy: "The Liturgical Role of Martyrs in the Old Hispanic Rite."

- Barbara Haggh-Huglo: “Problems of Authorship in the Visitation Office ‘*Exurgens autem Maria*’ of Cambrai and its Alleluias.” In 1455, the feast of the Visitation of Mary was introduced at Cambrai Cathedral. In her book she demonstrates that Gilles Carlier, dean of the Cathedral, brought the office of Jan of Jenstein back from Prague—a city to which he was deputed by the Council of Basel. Yet the chant to Jenstein’s texts finds no match in manuscripts from Prague, raising the possibility that this chant was composed in Cambrai and by Du Fay. In this paper she analyzed the music and compared it with other manuscripts and with the plainchant she has securely attributed to Du Fay. She concluded that the chant was not by Du Fay but composed in a city other than Prague that Carlier may have visited. When Jenstein’s office was revised, as is known, it was transmitted to other locations without chant and local composers added new melodies—that could explain the variants. She has since the Annual Meeting learned that new chant in the vernacular from Bohemia also more often than not has local variants. She also spoke about the alleluias ending every single chant in the Cambrai Visitation office, which are found in the very earliest layers of Gregorian chant. Thomas Kelly published a series of melismas ordered by mode in the 13th c. but these do not match the Visitation alleluia melodies.
- Anne Yardley: “The Curious Inclusion of Prime in Monastic Horae at Amesbury Priory and Shaftesbury Abbey.” This paper explored the liturgical landscape of Amesbury Priory and Shaftesbury Abbey through the lens of the antiphons sung at prime noting the variation of antiphons in Benedictine English houses. It also asked the question of why prime would be included in a book of hours.
- Samantha Slaubaugh: “The Ascent of the Virgin: Douceline of Digne and the Assumption of the Virgin Mary.” This paper examined Douceline of Digne’s ecstatic rapture on the Feast of the Assumption of the Virgin Mary described in her Old Occitan hagiography. During this narration of rapture, Douceline processed into the choir of Franciscan friars, interrupted their office of compline, and then began leading them with chant in a procession in the church. She argued that this narrative promotes a model of beguile liturgical leadership and a liturgical imitation of Mary that also built support among the beguine community and Franciscan community in Marseille at the turn of the fourteenth century.
- Katie Bugyis and Cara Aspesi: “Medieval Liturgy: Tutorials for Students, Teachers and Researchers.” This presentation introduced their teaching website in development, *Medieval Liturgy: Tutorials for Students, Teachers & Researchers*, giving an overview of the structure and scope of the project, demonstrating the teaching-tutorial format, and explaining how scholars can get involved in the project by creating a teaching tutorial (or a series of tutorials) on a topic within their area of expertise. They also highlighted that all tutorials will undergo peer review and, therefore, count as publications in the Digital Humanities.

- Kate Steiner: “Report on the Canadian Chant Database Project within the Digital Analysis of Chant Transmission.” She presented the goals and scope of the Canadian Chant Database Project within the Digital Analysis of Chant Transmission (DACT) partnership project funded by the Canadian Social Sciences and Humanities Research Council (SSHRC). She offered an update on the project so far. Debra Lacoste joined as the Project Manager of DACT to provide context for the larger DACT project and work done so far.
- Daniel DiCenso: “Teaching Chant in the Undergraduate Context.” This was a presentation on how to teach Gregorian chant in the undergraduate context, including how to attract and retain students in the course and what teaching resources to use. It was modelled on the successful course at the College of the Holy Cross, with Latin sung Vespers as the final exam with over sixty students enrolled per year in two sections.

Other Work and Plans for the Future: Continued work on existing projects and discussion about future formats for NAAL. Concern about bringing in new members.