

TABLE OF CONTENTS

BIBLIOGRAPHY	11
Repertories	11
History of Hymnody	11
Hymnological Dictionary	11
General Text Collections	12
Index	12
Early Hymns	12
Processional Hymns	12
Offices	13
Sequences	14
<i>I. Studies</i> ¹	14
<i>II. Texts</i>	15
Tropes	15
<i>I. Studies</i>	15
<i>II. Texts</i>	16
Conductus	16
<i>I. Studies</i>	16
<i>II. Texts</i>	16
Motets	16
Cantiones	17
Rondeaux	17
Rhythmi	17
Pia Dictamina	17
Lorica	18
Caritas-Songs	18
Planctus	18
Laudes Regiae	18
Susceptacula Regum	18
Hymnody of Religious Orders	19
National and Regional Collections and Studies	20
Theoretical Studies	24
East-West Relations	24
Musical Definition of Hymn and Sequence Form	24

¹ Occasionally with some texts.

Hymn and Sequence Melodies	24
Musical Manuscripts	25
Metrical Studies	25
Special Hymn Types	25
<i>Eucharistic Hymns</i>	25
<i>Christmas Hymns</i>	25
<i>St. Christopher Hymns</i>	25
<i>Holy Cross Hymns</i>	25
<i>Holy Ghost Hymns</i>	25
<i>St. James and St. John Hymns</i>	26
<i>St. John the Evangelist Hymns</i>	26
<i>Marian Hymns and Antiphons</i>	26
<i>Mary Magdalen Hymns</i>	26
<i>St. Patrick Hymns</i>	26
<i>St. Peter Hymns</i>	26
<i>Victory Hymns</i>	26
Macaronic Hymns	27
Collected Studies	27
Detail Studies	27
Hymn Parodies	28
History, Cultural History and Hymnody	28
Art History and Hymnody	28
CHAPTER I : HYMN AND HYMNODY : FUNCTIONAL DEFINITION OF ITS LITERARY FORM	29
CHAPTER II : EVOLUTION OF THE HYMN FORMS	32
CHAPTER III : HYMNODIST AND TRADITION	57
I. AUTHORSHIP	57
1. Personality, Social and Cultural Background of the Hymnodists	57
2. Identifications and Attributions	59
3. Ambiguities and Problems	61
4. Revision of Authorship by Modern Research	63
5. Motivations of the Hymnodists	63
6. The Hymnodist as the Speaker of the Community : Liturgical and Non-Liturgical Hymns	64
7. The Share of Copyists in Shaping of Hymns : Changes Caused by Oral Transmission	65

8. Hymnodist and Composer	66
II. TRANSMISSION AND TRADITION	68
1. Manuscript Sources	68
2. Type and Content Tradition	69
3. The Language Tradition	70
CHAPTER IV : DIFFUSION OF HYMNODY	73
Introduction	73
1. ITALY	74
2. FRANCE	79
3. BELGIUM AND THE NETHERLANDS	88
4. THE IBERIAN PENINSULA	90
5. THE BRITISH ISLES	93
6. GERMANY, SWITZERLAND, AUSTRIA	96
7. SCANDINAVIA	103
8. SLAVIC COUNTRIES AND HUNGARY	106
CHAPTER V : INFLUENCE AND NACHLEBEN	110
CHAPTER VI : EDITIONS	121
1. EARLY EDITIONS	121
2. THE ANALECTA HYMNICA	121
3. MINOR SUBSIDIARY AND SPECIAL EDITIONS	124
CHAPTER VII : HISTORICAL AND CULTURAL INTEREST :	
HYMNODY AND THE MEDIEVAL WORLD	126
I. THE TYPE TRADITION	126
1. Making of the Tradition	126
1°) <i>Early Types Created by Ambrose</i>	126
2°) <i>The Prudentian Heritage</i>	128
3°) <i>Sedulius</i>	129
2. Widening of the Type Tradition	129
1°) <i>Bases of the Monastic Hymnody</i>	129
2°) <i>Hymns in the Frankish World</i>	130
3°) <i>The Insular Type Tradition</i>	131
4°) <i>Carolingian Achievements</i>	132
3. Diversification of the Hymnody : The Sequences	133
4. Liturgical Hymns of the Central Middle Ages	134
5. Later Middle Ages	135

1°) <i>Types of the Non-Liturgical Hymns</i>	135
2°) <i>Paraliturgical Hymns</i>	136
<i>Analecta to Type History I: Abelard's Hymns</i>	136
<i>Analecta to Type History II: Hymns of St. Peter</i>	137
<i>Analecta to Type History III: St. Jérôme Hymns and the Humanism</i>	138
II. RELIGIOUS TRENDS, CULTURAL CHANGES	138
1. Sources and Vorbilder	138
2. Models and Bausteine	139
3. Reflections of Human History: Trends and Events	140