

TOMASZ JEŻ, DANIELIS SARTORII MUSICALIA WRATISLAVIENSIA  
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In the sixteenth and seventeenth centuries, the 'Kunst- und Wunderkammer' was 'an encyclopedic collection of all kinds of objects of dissimilar origin and diverse materials on a universal scale' that showcased 'a collector's panoramic education and broad humanist learning'.<sup>1</sup> Such collections also established the collector's social and economic status and served as locations for aristocratic and learned entertainment. In many cases the collectors were young men who travelled abroad during or after their university education. The foundation of the *Danielis Sartorii Musicalia Wratislaviensia* is the Bibliotheca Rehdigeriana, a large collection of books, manuscripts, coins, precious stones, and works of art amassed by the Wrocław patrician Thomas Rehdiger (1540–76).

Thomas Rehdiger and his brothers were educated in Wrocław's Gymnasium Elisabethanum, a major centre of humanist learning attached to the St Elisabeth Church. For his university education, in 1558 Rehdiger was sent to Wittenberg, where he was entrusted to the 'intellectual care and hospitality of Philip Melanchthon himself' (p. 65). Shortly after completing his university studies, he embarked on his European 'Wanderjahre', from which, unfortunately, he never returned. For the rest of his life he travelled and practiced law in France, the Netherlands, Italy, and Germany. He died in Heidelberg on January 5, 1576. In his will he entrusted his collection to his younger brothers Adam

and Jacob, directing them to transport it to Wrocław and make it accessible to the general public. In 1581 the collection reached Wrocław and in 1589 it was displayed in the Auditorium Theologicum, a room located above one of the sacristies of the St Elisabeth Church. In 1645, ownership of the collection was formally transferred to the Wrocław City Council, who finally opened it in 1661 as the city's first public library. In the following decades, the Bibliotheca Rehdigeriana was enlarged through the addition of 399 music prints and five manuscripts, known as the Sartorii Musicalia Wratislaviensia, collected by the St Elisabeth organist Ambrosius Profe (1589–1661) and the St Elisabeth teacher Daniel Sartorius (1612–71). In keeping with the spirit of the Kunstkammer, this collection is a mixed musical repertoire 'assembled for didactic and erudite purposes' (p. 63) ostensibly for use by the students and faculty of the St Elisabeth Gymnasium.

The history of the Profe/Sartorius collection in the nineteenth and twentieth centuries is interesting and, in some respects, unfortunate. In the mid-nineteenth century, the prints and manuscripts were catalogued by Siegfried Wilhelm Dehn, curator of the Musikabteilung of the Königliche Bibliothek in Berlin, before becoming part of the music library of the new Wrocław Stadtbibliothek in 1865. The Wrocław Musikabteilung was created by combining the music prints and manuscripts from a number of church and monastic libraries in Silesia. During this process, the original ordering of the Profe/Sartorius collection was disrupted. Many duplicate prints were sold to other libraries and others were disposed

1 Wolfram Koeppel, 'Collecting for the Kunstkammer', in: *Heilbrunn timeline of art history*, New York 2000–, see: [http://www.metmuseum.org/toah/hd/kuns/hd\\_kuns.htm](http://www.metmuseum.org/toah/hd/kuns/hd_kuns.htm), access: X 2002.

of as being of no use to the new library. In the 1880s, Emil Bohn, the librarian of the Royal Academic Institute for Church Music in Wrocław, published two catalogues of the Musikabteilung's prints and manuscripts.<sup>2</sup> In these catalogues, Bohn presented the music as a unified collection without reference to their provenance. (In fact, Bohn removed the original provenance marks from some of the prints.)

The entire Stadtbibliothek music collection was disrupted during World War II when it was divided and sent to several nearby cities for protection. Following the war, the surviving prints (about 70% of the pre-war collection) became part of the University of Wrocław Library, and the surviving manuscripts eventually were given to the Berlin Staatsbibliothek. Today, the prints still belong to the University of Wrocław Library and the manuscripts, known collectively as the Bohn Collection, are housed in the Musikabteilung Preußischer Kulturbesitz, Staatsbibliothek zu Berlin.

Tomasz Jeż's *Danielis Sartorii Musicalia Wratislaviensia* is a comprehensive reconstruction of Dehn's inventory of the Profel Sartorius collection (i.e., as it was before its disruption beginning in 1865). Naturally, the largest portion of the volume is the catalogue itself.<sup>3</sup> The works are listed in the same order as the Dehn inventory. Each entry contains the composer's name and birth-death dates as used in RISM; the content of the title page; publication information; a description of the volume(s) (number of partbooks, format, dedication information,

original table of contents, etc.); the current shelfmark of the surviving volume(s) in RISM format; notes on the item (including state of preservation and handwritten additions and corrections); provenance; list of additional catalogues (both print and online) in which the work may be listed; links to online facsimiles; titles of modern editions; lists of selected recordings; and a list of contents (titles of individual works in the order in which they appear). The sheer amount of information included in each entry is remarkable. Of course, one would expect items such as composer lists, title page transcriptions, dedicatee information, descriptions, and shelfmarks in a work such as this. Jeż's inclusion of online catalogue information, addresses of online facsimiles, and selected recordings, however, turns what could have been another dry reference book into an invitation to explore an interesting and historically significant repertory.

Furthermore, the *Danielis Sartorii Musicalia Wratislaviensia* offers more than just a listing of sources. According to Jeż, because this large collection (more than 8,000 individual works) has never been the subject of a comprehensive monograph, he introduces the catalogue with four thorough and detailed introductory chapters in both Polish and English (in his terms, 'a rather more-detailed-than-usual historical-cultural introduction', p. 61). Chapter one is a brief introduction to the project. Chapter two contains a biography of Thomas Rehdiger; a description of the musical life of the St Elisabeth Church and Gymnasium; a discussion of the life, careers, and musical interests of Profe and Sartorius; and the fate of the Sartorius collection in later years. Chapter three is a comprehensive discussion of the collection including places of publication and publishers, the composers and music centres, the dedicatees, musical forms and genres, and the character and distinctive features of the collection. In chapter four Jeż describes his editorial standards, lists

2 Emil Bohn, *Bibliographie der Musik-Druckwerke bis 1700 welche in der Stadtbibliothek, der bibliothek des Academischen Instituts für Kirchenmusik und der Königlichen und Universitäts-Bibliothek zu Breslau aufbewahrt werden*, Berlin 1883; idem, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau 1890.

3 The catalogue is written in English using the standard musicological terms familiar to most scholars.

abbreviations and sources, and concludes with a helpful bibliography for further reading.

Finally, one may ask if this catalogue is only a list of seventeenth-century music. If so, why should scholars be interested in it? If not, what makes it more than a mere list? In various previous articles, Jeż successfully has described this collection as a significant example of the spread of early Baroque, Italian-style music into Central Europe. On the other hand, in my opinion, inventories such as this are valuable because they provide clues to the tastes and values (personal, collective, and cultural) of the collectors and owners. How they are maintained also indicates values: in this case, the Reh-diger Library (at least the books and music) not only was kept together but also was increased with the addition of the Profe/Sartorius collection. It remained whole until the creation of the Stadtbibliothek in the 1860s. We know its history, so why should it be reconstructed, if only on paper? Are there aspects of the collection that make sense only in context with the whole?

According to Jeż, 'the Daniel Sartorius music collection stands out as strikingly original. It consists of more than 400 music sources from the years 1606–65, mostly Venetian prints containing early Baroque Italian music' (p. 73). Profe as well shared Sartorius's interest in the latest Italian musical styles. His chief contributions to the library are a number of anthologies of

sacred music – the *Geistliche Concerten*. 'His anthologies comprise almost exclusively modern music by Italian composers in the early Baroque *seconda pratica* style. The publisher [Profe] clearly intended to promote this musical style, which did not attract much interest in German Protestant churches at the time. His choice of repertoire was motivated not so much by ecumenical as by aesthetic reasons. Profe was looking for music that reflected [...] rhetorical ideals, and found it in contemporary Catholic repertoire. [...] He dedicated special attention to the secular madrigals written in the Catholic world, which were by their very nature an excellent example of music subordinated to the rhetorical presentation of the text' (pp. 76–77). These qualities must have appealed to Profe 'as an *Elisabetanum* graduate and teacher with distinct humanist inclinations [...]' (p. 77). It appears that Profe and Sartorius collected Italian music that interested them more as humanists and educators than as practicing musicians. From this perspective, the 'Sartoriana' fits perfectly into the 'Rehdigeriana' as a continuation of Thomas Reh-diger's 'Kunstammer'. In compiling his catalogue, Tomasz Jeż not only has recreated (in a sense) a significant music collection of the past, but also has continued the spirit of the Kunstammer into the twenty-first century.

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