

A NEWLY IDENTIFIED NOTATED *FRAGMENTULUM* IN THE SLOVAK NATIONAL ARCHIVES

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ABSTRACT

Studying tiny fragments (*fragmentula*) can open up new avenues of medieval codex research. Bookbinding strips containing only a few notes or letters and partially legible parchment covers *in situ* are often overlooked in favour of larger, more informative fragments. However, the surviving musical source material from the medieval Kingdom of Hungary is so incomplete that even the smallest fragments are invaluable. This paper focuses on identifying a single *fragmentulum* – a codex fragment housed in the archival fond of the Bratislava Chapter of the Slovak National Archives. It first came to my attention in a fragment catalogue as the cover of Manuscript 242. Only the spine is legible, on which there are a few preserved neume fragments and a syllabized capital *M*. However, it was later discovered that the siglum of the host book was incorrect, necessitating its correct identification and a tracing of its provenance. The second challenge was to identify the fragment based on the limited data available. To my great surprise, I succeeded: the minimal information from the notated fragment proved highly informative, ultimately leading me to one of the most significant 15th-century musical codices of the Archdiocese of Esztergom.

Keywords: codex, fragment, host book, antiphoner, notation, Esztergom, Bratislava, Slovak National Archives

For years, our research group in Budapest¹ has undertaken the study of fragments. We are often granted the privilege of accessing the collections of various libraries, includ-

¹ The team operates as the Department of Early Music History within the HUN-REN Research Centre for Humanities, Institute of Musicology, Budapest, under the leadership of Zsuzsa

ing manuscripts, rare books, and their storerooms.² Here, we have had the opportunity to engage in the meticulous task of searching for fragments of musical codices *in situ*. Entire collections of books have been made available for examination, with each volume carefully removed from the shelves for thorough inspection. This methodical approach has allowed for a comprehensive exploration of the materials. The scale of our discoveries has far exceeded initial expectations. It was unexpected that such a large number of notated codex fragments had survived, and even more surprising was the discovery of numerous tiny notated parchment pieces – such as small spine strips and reinforcements embedded in book bindings – which have considerable scientific value.

The newly-discovered fragment corpus is analysed according to well-established criteria, focusing on quantitative characteristics: the results are then published on the *Fragmenta Manuscriptorum Musicalium Hungariae Mediaevalis* website.³ The fragment descriptions vary in length: some pieces are discussed in great detail, sometimes accompanied by a study-length summary of observations, while others receive only a brief description. The depth of analysis depends on the information that can be extracted from each fragment.

One of the key criteria for analysis is the size of the written parchment. Larger codex fragments are particularly valuable, as they tend to preserve more text and musical notation, increasing the likelihood of identifying the original notated leaf. In contrast, smaller fragments and parchment strips are often regarded as less significant, as their limited content provides minimal insight into the fragment's provenance or the mother codex. Typically, these small excerpts do not provide enough information to determine the musical notation, liturgical function, or origin of the manuscript. However, even the most seemingly insignificant fragments should not be dismissed, the tiniest remnants can yield valuable insights.

To illustrate this, I will present two compelling examples. At the Reformed College of Kecskemét in central Hungary, surplus binding fragments are stored in plastic at a secure storage facility. One such strip was noted by Zsuzsa Czagány, who identified that it contained parts of a responsory verse associated with the feast of St. Stephen the Martyr. The verse *Mortem enim* was sung in the 4th mode within a single tradition, and it was only in this tradition that it was linked to the

Czagány. From 2019 to 2025, it functioned as the *Momentum – Digital Music Fragmentology Research Group*, supported by the Hungarian Academy of Sciences. Beginning in 2025, fragment research will be funded by the NRDI Office through project K 146780, titled *Fragments, Chants, Notations: The Ecosystem of Musical Fragmentology*.

² First and foremost, we can highlight our extensive research in the most important collections in Hungary, including the National Széchényi Library, the ELTE University Library and Archives, the Department of Manuscripts and Rare Books of the Hungarian Academy of Sciences Library and Information Centre. The collection of codex fragments will continue to expand as old books are restored, bindings are removed, and hidden remnants preserving medieval melodies are uncovered.

³ Available online: <<https://fragmenta.zti.hu/>> (last visited: 14 February 2025). This website is dedicated to discovering, collecting, classifying, and publishing notated medieval and early modern manuscript fragments, which are preserved in libraries and archival collections both within Hungary and abroad.



Facsimile 1

responsory *Patefactae sunt*: the Cistercian Order.⁴ This identification was made possible by a small, yet noteworthy fragment. In another remarkable discovery, Eszter Gaál identified small fragments of a codex leaf from the Roman Catholic Diocesan Library of Nagyvárád (Oradea, Romania).⁵ These spine strips, measuring just 2–3 centimetres, were connected to an antiphoner from St. Martin's Church in Utrecht by the analysis of a unique musical formula, characteristic of the responsory verse *Itaque cum* for the office of St. Martin.

These discoveries highlight how even the smallest fragments can become crucial in understanding a larger musical and historical context, especially when they possess distinct attributes. A unique chant, recognizable from a limited number of notes, distinctive neume forms, or unusual writing dimensions can, in rare cases, lead to identifying the provenance of the source.

As regards the smallest yet still recognizable fragment, the piece at the heart of this study is a strong contender. Notably this fragment, which is kept in Bratislava, was not uncovered by traditional methods such as research expeditions or *in situ* examination of collections. Rather, it was identified from a photograph in a fragment catalogue. The fragmentulum forms part of the spine reinforcement of a book, a large portion of which remains concealed beneath a red-painted leather cover (Facsimile 1). Currently,

⁴ F 939 Available online: <<https://fragmenta.zti.hu/f-939-antiphonale-cisterciense-s-15-1-fragmentulum-kecskem-et-reformatus-egy-hazkozseg-konyvtara-b-25-hordozo/>> (last visited: 14 February 2025).

⁵ F 1063. Available online: <<https://fragmenta.zti.hu/f1063-antiphonale-s-14-5-fragmentulum-nagyvarad-nagyvaradi-romai-katolikus-egy-hazmegyei-konyvtar-551/>> (last visited: 14 February 2025).



Facsimile 2

it is housed in the Slovak National Archives (Slovenský národný archív) in Bratislava.⁶ It was discovered and published by Eva Veselovská in the third volume of *Catalogus fragmentorum cum notis musicis medii aevi* series.⁷

The fragment is a spine reinforcement, and only a few notes and a part of a red capital letter have been preserved (Facsimile 2). The catalogue description suggests a possible Polish origin,⁸ given features such as the five-line staff and the square form of the custos. These elements are significant, as they are common in large, ornate Central European codices of the 15th century. However, a more precise determination of provenance is required. While reviewing the catalogue, the fragment caught my attention due to its resemblance to notation found in primary sources from the northern region of the medieval Archdiocese of Esztergom. This group of manuscripts includes: (1) two truncated antiphoners preserved in the Cathedral Library of Esztergom (Ms. I. 3c–d);⁹ (2) four fragments from Slovak collections (Trnava and Modra), discovered by Eva

⁶ In the Fond of the Archives of the Bratislava Chapter (Kapitulská knižnica v Bratislave).

⁷ VESELOVSKÁ, Eva: *Catalogus fragmentorum cum notis musicis medii aevi – Archivum Nationale Slovaccum*. (= *Catalogus fragmentorum cum notis musicis medii aevi* in Slovakia. Tomus 3.) Bratislava : Ústav hudobnej vedy Slovenskej akadémie vied, 2014, pp. 99, 256: Nr. 53 Antiphonar.

⁸ It states: 'N[otation]: Messine Gothic Notation, Polish Provenance, b, Custos'.

⁹ Körmendy, Kinga – LAUF, Judit – MADAS, Edit – SARBAK, Gábor: *Az Esztergomi Főszékesegyházi Könyvtár, az Érseki Simor Könyvtár és a Városi Könyvtár kódexei* [Codices of the Esztergom Metropolitan Library, the Archdiocesan Simor Library, and the Municipal Library]. *Fragmenta et Codices in Bibliothecis Hungariae VII-A. Esztergom*; Budapest : Cathedral Library of Esztergom; National Széchényi Library; Akadémiai Kiadó, 2021, pp. 63-69.

Veselovská;¹⁰ and (3) eight parchment leaves from a gradual, recently collected from various libraries and archives in Hungary (from Budapest, Pécs and Szombathely).¹¹ After extensive research, Hungarian scholars – codicologists, as well as art and music historians – have concluded that these manuscripts may have originated in Nagyszombat in the Archdiocese of Esztergom (modern-day Trnava, Slovakia), a northern royal free city in the medieval Kingdom of Hungary.¹² At the time of the Ottoman invasion (from 1543), the Archbishop of Esztergom relocated his seat to Trnava. With this in mind, it was essential to verify whether the initial hypothesis – that the sources in question were linked and could be traced to a recognized scriptorium within the Archdiocese – was correct.

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Our research team studies fragments alongside their carriers, often extending beyond the traditional scope of musicology. A manuscript may offer insights into the binding site and the history of the carrier, and conversely the host book may also contain information about the fragment's provenance. At a point in their history, the parchment cover and its host book become intricately intertwined. A unified body of research is applied to these merged sources, allowing for a more comprehensive and cohesive analysis. Identifying a small fragment may initially seem an insurmountable challenge – due to its minute size and the significant difficulties with determining the identity of the host volume.

As regards our fragment, in the Slovak fragment catalogue, the carrier's signature is listed as *Manuscripta 242*, but it is marked with a question mark, introducing uncertainty about the accuracy of this designation.¹³ The siglum is inscribed in ink on the lower part of the spine, while an older bookmark – crossed out and overwritten in the

¹⁰ VESELOVSKÁ, Eva: *Catalogus fragmentorum cum notis musicis medii aevi e civitate Tyrnaviensi*. (= *Catalogus fragmentorum cum notis musicis medii aevi in Slovacia*. Tomus 4.) Bratislava : Ústav hudobnej vedy Slovenskej akadémie vied, 2015, No. 1 Graduale, Meisterbuch 1653–1870 cover, No. 7 Graduale, MMT III d/598 Liber taxarum /1605/1662/1669 cover; eadem, VESELOVSKÁ, Eva: *Catalogus fragmentorum cum notis musicis medii aevi e civitatibus Modra et Sanctus Georgius*. (= *Catalogus fragmentorum cum notis musicis medii aevi in Slovacia*. Tomus 1.) Bratislava : Ústav hudobnej vedy Slovenskej akadémie vied, 2008), No. 20 Graduale, Bratislava State Archives, Modra Branch Archives, 3112. II. 3. 53. 307, Kammerrechnung 1660 cover.

¹¹ GILÁNYI, Gabriella: *From Fragments to Workshop. Reconstructing a 15th-Century Graduale Strigoniense*. (= *Resonemus pariter*. Tomus 4.) Budapest : HUN-REN Research Centre of the Humanities, Institute for Musicology, 2025, pp. 177–398.

¹² Situated in the north-eastern corner of the Pozsony County, along the banks of the Tirna stream, the town is mentioned in historical works under various names: Tyrnavia in Latin; Dyrnau/ Tyrnau in German; Trnava in Slovak; Szombathely, Szombat, Szombati, and Nagyszombat in Hungarian. Although Trnava's ecclesiastical prominence peaked in 1543, it was already the third-largest center of the Esztergom diocese in the 15th century. At that time, it was an exempt parish under Esztergom's supremacy, a significant free royal town, and even a thriving market town. It also served as a favored residence and later the burial place of Louis the Great of Hungary from the House of Anjou (1326–1382).

¹³ VESELOVSKÁ, Ref. 7, p. 99.

same ink – further complicates identification. Additionally, another modern number (157) is also present.

The carrier is a manuscript lacking a frontispiece, with the title *De ultimis voluntatis et successionibus ab intestato* inscribed at the top of the first page (Facsimile 3).¹⁴ This, along with the word *Tractatus* at the bottom, suggests that it may be a copy of a legal treatise on succession, possibly from a university notebook. Since the manuscript is preserved in the collection of the former Archives of the Bratislava Chapter, an attempt was made to identify the work in the historical catalogue of Nándor Knausz – an esteemed 19th-century historian of the Chapter Archives.¹⁵

The label at the top of the spine, bearing the abbreviation *Jur.* (Facsimile 2), was originally part of the bookmark and referred to the *Jurisprudentia* or *Juristica* – the legal department of the earlier Chapter Archives. However, in the Knausz catalogue, under number 242, a manuscript copy of Ferenc Nádasdy's *Mausoleum Potentissimorum Regum et Ducum Hungariae* is listed under the *Historia* category,¹⁶ which suggests there may be some confusion regarding the manuscript markings.

Furthermore, the other number on the spine, 157, is also incorrect, as it corresponds to a notebook on mathematics according to the catalogue (with the old signature Phil. 143).¹⁷ In summary, the analysis revealed that the numbers written in ink cannot be traced to the Chapter Archives' catalogue.

To clarify the identity of the manuscript, I attempted to decipher the crossed-out original number and sought a match in the Chapter Archives' catalogue, specifically under *Juristica*. By enlarging the photo and digitally adjusting it in various colour scales and to various temperatures, I was able to confirm the number 287. This led to a breakthrough: in the Knausz catalogue, under the old *Jur.* 287, I found a potential match for the manuscript. Knausz's description of Manuscripta 181 aligns with what we know about the book,¹⁸ confirming that this is indeed the correct number. Manuscripta 181 is identified as a university notebook containing excerpts from canon and civil law, allowing us to identify the volume that was later assigned incorrect catalogue numbers and nearly lost in the process.¹⁹

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¹⁴ 'Wills and Testamentary Succession'.

¹⁵ Nándor Knausz (1831–1898), Prelate of Bratislava, historian, and researcher of the Archdiocese of Esztergom's history. See KNAUZ, Nándor: *A pozsonyi káptalannak kéziratái – Codices Manuscripti Capituli Posoniensis*. Esztergom : Horák, 1870. A separate edition from *Hungarian Sion*, Vols. IV–VII.

¹⁶ KNAUZ, Ref. 15, p. 340.

¹⁷ At Knausz's catalogue: 'Iskolai könyv. [School notebook.] – Listed under No. 157. Scientiarum quarundam Mathematicarum Selectae Praxes Conscriptae a Joanne Jacobo Francisco Schwartzner Matheseos Auditor (sic!) 1668 die 7. Nov.' KNAUZ, Ref. 15, p. 240.

¹⁸ KNAUZ, Ref. 15, p. 272: Iskolai könyv. [School Notebook.] [...] Modus scribendi et legendi Citationes Textuum in Jure tam Canonico, quam civili [...]

¹⁹ The incorrect index number results from a cataloguing error, as the contents of the volume were likely not included in Knausz's catalogue.

The following discussion will focus on the binding of the notated codex fragment, which features a spinal reinforcement partially covered by a thin layer of red leather. The inscribed parchment extends beneath this leather layer, although the leaf does not fully cover the entire binding. On both sides of the spine, an additional two to three centimetres of parchment remain hidden. Damage to the red cover is evident at the bottom right-hand corner, where paper maculature and printed text are visible underneath.²⁰ As stated above, a large section of the parchment strip is obscured by the library label, concealing a significant part of the content.

At the left edge of the fragment (at the headband, see **Facsimile 2**), there is a linking element of a neume, followed by a red *M* lombarda at the beginning of the melody. This is accompanied by puncta, a clavis, and the lower part of a porrectus, which appears at the double bounding lines. Four staff lines are visible, and a fifth can be inferred due to the missing portion of the porrectus. The rastrum used to delineate the staff lines was likely dipped in ink shortly before use, resulting in a particularly pronounced mark. The chant lacks clefs, but a later addition of a *b* rotundum clarifies the tonality and makes the melody legible.²¹ Below the staves, the lower half of a square custos is included, with a prolonged run-out stem.

Despite the limited information available, the data collectively paints a compelling picture. The form of this custos and the five staff lines are typical of Bohemian and some Polish Gothic notations. However, the clavis differs from the usual Bohemian form in that its stem is cut straight rather than ending in a rhombus with a small line extending from it. This feature, which is of particular significance, was what initially drew my attention, as it mirrors the design found in the previously mentioned sources from Trnava.

The list of notable notation elements continues with the observation that the *b* rotundum, added later, is a characteristic feature of the Trnava source group, seen both in the antiphoners and the gradual fragments.²² Additionally, parallels can be drawn between the red *M* capital of the chant text and these sources. However, the defining feature that clarified the identification was the square custos (for the notation elements, see **Table**).²³








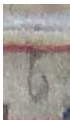








²⁰ Unfortunately it is illegible.

²¹ The beginning of the melody: *f-a-ca-cdc(d?)*.

²² The lighter ink and finer pen strokes suggest a later stage of transcription.

²³ Comparative sources in the table: 1. Fragmentulum in the Slovak National Archives; 2. 15th-century truncated antiphoner, Ms. I. 3c, Cathedral Library of Esztergom; 3. 15th-century truncated antiphoner, Ms. I. 3d, Cathedral Library of Esztergom; 4. 15th century gradual fragments from Szombathely, Pécs and Budapest, see GILÁNYI, Ref. 11, p. 181: Fr, p. 184.

Table: Notation elements of the Trnava source group

	Bratislava Fragment	Antiphoner Ms. I. 3c	Antiphoner Ms. I. 3d	Gradual fragments (Budapest, Pécs, Szombathely)
clivis				
<i>b</i> rotundum				
M capital				
custos				

It is important to note that this shape does not correspond to the late medieval Gothic pipe form typical of the Esztergom scriptoria. Instead, it is a unique and rare occurrence, and similar characters are only found in a single work of the Esztergom diocese: the antiphoner Ms. I. 3c. This is one of the best known Esztergom archdiocesan chant manuscripts, referenced in previous research, which is kept in the Cathedral Library of Esztergom.²⁴ The distinctive features of this codex are reinforced by the presence of the custos and the elements mentioned above, which only appear together in this antiphoner.²⁵ Using Bohemian elements of notation,²⁶ the truncated musical codex contains a summer temporale and a sanctorale, which is likely the second part of a two-volume manuscript.²⁷ Returning to the small fragment, as previously noted, the chant text begins with the capital letter *M*, which is a key indicator. In antiphoner Ms. I. 3c, major responsories begin with Lombard initials of the same form. This strongly suggests we

²⁴ Available online: <http://esztergom.bibliotheca.hu/scan/ms_i_3_c/index.html> (last visited: 14 February 2024); see also Ref. 9.

²⁵ For a full comparison of neume forms, see the Hungarian Neume Catalogue website: Available online: <https://neume.zti.hu/en_index.asp> (last visited 14 February 2024).

²⁶ SZENDREI, Janka, *Középkori hangjegyvírások Magyarországon*. Budapest : Institute for Musicology of the Hungarian Academy of Sciences, 1983. Műhelytanulmányok a magyar zenetörténethez 4, p. 78; GILÁNYI, Gabriella: The 'Esztergom Antiphoners' (Cathedral Library of Esztergom, Ms. I. 3c, d) in the Context of Musical Notation. In: *Notated Sources from Medieval Europe and Medieval Hungary. Transregional Research and Online Database Building*. Eds. Eva Veselovská – Zsuzsa Czágány. Bratislava : Institute of Musicology of the Slovak Academy of Sciences; Budapest : Institute of Musicology, Research Centre for the Humanities, 2020, pp. 66-73.

²⁷ However, this is not the companion volume to Ms. I. 3d.

are dealing with a responsory. The opening of the melody is characteristic of the 5th mode, which considerably narrows the range of possible pieces.

In László Dobszay and Janka Szendrei's edition of the Hungarian responsory repertory, the authors arranged the melodies by tonality and type, enabling precise identification of the chants.²⁸ Their work based on the reconstruction of the beginning part of the melody facilitated the detection of the piece,²⁹ which is the *Misit Dominus angelum* responsory from the *Historia of the Prophets* and is legible in the fragment (Musical Example).³⁰

Musical Example: Resp. *Misit Dominus angelum* (Historia Prophetarum), Ms. I. 3c, f.193r



Mi - sit Do - mi - nus an - ge - lum su - um et con - clu - sit o - ra

le - o - num * et non me con - ta - mi - na - ve - runt qui - a co -

ram e - o iu - sti - ti - a in - ven - ta est in me.

V) Mi - sit De - us mi - se - ri - cor - di - am su - am et ve - ri - ta - tem

su - am a - ni - mam me - am e - ri - pu - it de me - di - o ca - tu - lo - rum

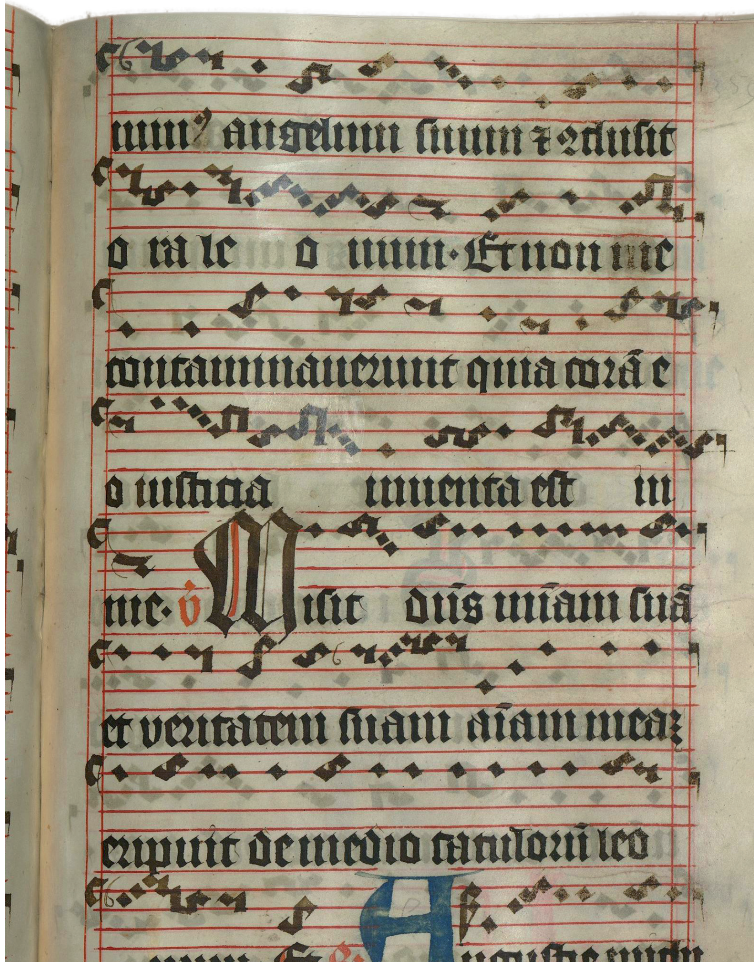
le - o - num. *

²⁸ DOBSZAY, László – SZENDREI, Janka (Eds.): *Responsories*, Vol. 1–2. Budapest : Balassi, 2013.

²⁹ See Ref. 21.

³⁰ DOBSZAY – SZENDREI (Eds.), Ref. 28, Vol. 2, No. 5003.

This finding is particularly significant for this research, as the antiphoner Ms. I. 3c contains this section of the *Historia Prophetarum* from the summer temporale. Initially, this was disappointing – if the passage was present in the codex, it seemed our fragmentulum did not belong to it. However, it was discovered that a folio was missing from the corresponding leaf of the truncated antiphoner.³¹ This missing folio contained the opening phrase of the chant *Misit Dominus angelum*, while the subsequent folio revealed its continuation (Facsimile 4).³²



Facsimile 4. Continuation of Resp. *Misit Dominus angelum* (*Historia Prophetarum*), Ms. I. 3c, f.193r

³¹ Fol. 193r.

³² I sincerely thank Katalin Szalai, Director of the Cathedral Library of Esztergom, for granting permission to publish the folio from the codex.

As a result, the responsory began at the very bottom of the reverse side of the preceding folio – now absent – and continued on the recto of the following leaf in the codex. Intriguingly, the missing leaf was absent from both the contemporary and historical folio numbering systems.³³ This suggests that the folio may have been removed before the manuscript was rebound in the late 16th century. The present fragment thus provides a valuable addition to the examination of the fragmentulum, demonstrating the insights a thorough palaeographical analysis can yield. Ultimately, it shows that even the smallest fragment can be pivotal during an identification.

The conclusions drawn from further research on the carrier are outlined in the final section of this paper, which also raises several important issues. For instance, it is plausible that the owner copied the manuscript for personal study. It is reasonable to hypothesize that the copier was a former student of the Trnava university, which was already established in this period. Consequently, it has been proposed that the antiphoner Ms. I. 3c was both created and cut in Trnava and the binding was also produced there. Previous research supports the hypothesis that antiphoner c kept in Esztergom now originated and was cut in the town. However, if the folio was excised from its mother codex before the 16th century, as suggested by the layers of folio numbering, it can be deduced that its later use in bookbinding occurred much later, or as a secondary event. It is known that in the 19th century, the antiphoner Ms. I. 3c remained in Trnava until 1820, when the archbishop and library returned to Esztergom after a prolonged absence. However, the data also suggests that the removal of the folio from the codex may have occurred much earlier.

After extensive research, the owner of the volume has finally been identified. Although no possessor entry is found in the notebook, Nándor Knauz has noted a close association between this booklet and another work, manuscript number 187.³⁴ It is possible that he noted similar handwriting in the two notebooks, both dated 1722. Fortunately, the owner of the latter volume has also been identified. Johannes Joseph Spácz, a former student at St. Stephen's Seminary in Trnava and a reading canon from Bratislava, attended the classes of Weichard Lewenberg, professor of canon law and dean at the Seminary.³⁵ Spácz likely copied the treatise for these classes. This missing link closes the circle. It is known that Spácz, a former Hungarian student at the seminary in Trnava, took his schoolbooks with him to Bratislava, the final stop in his ecclesiastical career.

Following Spácz's death, his books were given to the Chapter Archives and in the 20th century, to the Slovak Central Archives, now part of the Slovak National Archives. The history of the identified carrier and its late owner is remarkable in its own right, but the more significant musicological outcome is the discovery of a fragment from

³³ KÖRMENDY, Kinga – LAUF, Judit – MADAS, Edit – SARBAK, Gábor: *Az Esztergomi Főszékes-egyházi Könyvtár, az Érseki Simor Könyvtár és a Városi Könyvtár kódexei* [Codices of the Esztergom Metropolitan Library, the Archdiocesan Simor Library, and the Municipal Library], p. 63.

³⁴ 'Az alább felhozandó 187. sz. alatti kézirattal egyidős.' [It is of the same date as the manuscript at No. 187 below.] KNAUZ, Ref. 15, p. 272.

³⁵ KNAUZ, Ref. 15, p. 273. Iskolai könyv [School Notebook.] – Listed under No. 187. Canones Joan. Jos. Spacz, quos scripsit sub A. R. P. Weichardo Lewemberg Tarnaviae S. Steph. R. H. Alumnus existens a. 1722. Libri Quarti Decretarium Tractatus.

the magnificently decorated 15th-century music codex created in the Trnava workshop. The Ms. I. 3c is one of the primary sources of the archdiocesan plainchant practice of Esztergom. It is to be hoped that this will not be the last fragment of the codex to be found, and that more pieces of this historical mosaic will come to light.

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Summary

NEWLY IDENTIFIED NOTATED *FRAGMENTULUM* IN THE SLOVAK NATIONAL ARCHIVES

The bindings of old books often conceal tiny parchment fragments of medieval manuscripts, such as spine strips, which pose a considerable challenge as regards identification. These minuscule pieces are frequently discarded, as reconstructing their origins from just a few musical notes is typically impossible. However, in rare instances, successful identification can reveal insights into a manuscript's genre, date, content, notation, or provenance – and, in the most fortunate cases, even lead to the identification of the original codex. This study presents the reconstruction of a 15th-century notated fragment containing only four neumes, discovered in the National Archives in Bratislava. We were able to trace its origins, despite its seemingly unidentifiable nature, by applying a complex methodology. Our investigation led not only to the well-known mother codex preserved in the Cathedral Library of Esztergom, and to new insights into the host book that preserved the fragment. Furthermore, our findings shed light on the late owner's ecclesiastical career, revealing previously unknown aspects of its history. This case study highlights the potential of digital fragmentology in reconstructing lost musical heritage, demonstrating how even the smallest manuscript fragments can contribute to a broader understanding of medieval book culture.

Resumé

NOVOIDENTIFIKOVANÝ NOTOVANÝ *FRAGMENT* V SLOVENSKOM NÁRODNOM ARCHÍVE

Vo väzbách starých kníh sa často skrývajú malé pergamenové fragmenty pochádzajúce zo stredovekých rukopisov, ako sú chrbtové pružky, ktorých identifikácia predstavuje značnú výzvu. Tieto nepatrné kúsky sa často prehliadajú, keďže rekonštrukcia ich pôvodu iba na základe niekoľkých zachovaných neum je obvykle nemožná. V zriedkavých prípadoch môže úspešná identifikácia poskytnúť pohľad na druh, datovanie, obsah, notáciu či provenienciu rukopisu, a v tých najšťastnejších prípadoch dokonca viesť k identifikácii pôvodného kódexu. Predkladaná štúdia poskytuje pohľad na rekonštrukciu notovaného fragmentu z 15. storočia obsahujúceho iba štyri neumy, ktorý bol objavený v Slovenskom národnom archíve v Bratislave. Aj napriek zdanlivo neidentifikovateľnému charakteru sa nám pomocou aplikovania zložitej metodológie podarilo vystopovať jeho pôvod. Výskum nás doviedol nielen k dobre známemu materskému kódexu, ktorý sa zachoval v Katedrálnej knižnici v Ostrihome, ale aj k novým poznatkom týkajúcim sa hostiteľskej knihy, ktorá na sebe niesla daný fragment. Naše výskumy odhalili predtým neznáme aspekty príbehu knihy s recyklovaným zlomkom a objasnili aj cirkevnú kariéru jej posledného vlastníka. Táto prípadová štúdia poukazuje na potenciál digitálnej fragmentológie v rekonštrukcii strateného hudobného dedičstva, demonštrujúc, ako dokonca i tie najmenšie fragmenty dokážu prispieť k širšiemu porozumeniu stredovekej knižnej kultúry.