Certainly this psychological experiment suggests application in the art world where pressures are not those of the majority, but of a powerful influential few "taste-makers." Otherwise, how shall we account for the success of Artist X who was practically unheard of a few years ago, and today his work is covered with prizes and acquired by museums and collectors all over the world? Is this success the result of spontaneous agreement of a large number of informed, independent opinions? Or, do fear and ignorance simply result in unquestioning submission to the judgment of so-called "art critics" or press agents?

If social pressures can sway public opinion so strongly in other areas (politics, advertising, etc.) how susceptible opinion must be in the field of art where admittedly there are no absolute formulas nor stereotyped patterns, and where social prestige attaches to knowing the so-called "great names" in modern art.

We must examine carefully the bases on which our judgments are made and remember that the only way to inform independence is through understanding and experience. This understanding will be facilitated in the matter of judging works of art of any period, and particularly our own, if we are aware of the difficulties involved.

(2) Ibid.
(3) Ibid., p. 34.

ST. TUTILO OF ST. GALL AND THE ORIGIN OF DRAMA

Eugen Rosenstock-Huessy

The lyrics, epics, and dramas of the last thousand years were not developed from secular origins, but from literary and musical types of expression known as hymns, sequences, and tropes, and these three grew from the Liturgy itself. Hymns, sequences, and tropes, therefore, form an historic link between the Mass and subsequent secular literature.

After the edifice of our Liturgy had been established, it was enriched in three ways. With St. Ambrose, a hymn became a sacred song independent of the Mass both in words and music. With Notker of St. Gall, a sequence became a new text for the wordless music of the Alleluia. And a trope was the injection into the liturgical text of further text. Generally speaking, the hymns allowed for the unfolding of the lyrical aspect of our worship. The sequences permitted the growth of epical communications. And in the tropes we find the first seeds of the drama. The author of the first tropes was Tutilo of St. Gall.

Tutilo's life may be placed between 850 and 915 with relative certainty. In the last issue of the Catholic Art Quarterly a piece of his work in ivory was shown, but he was a painter and a poet as well as a sculptor. Although a professed monk,
he was so valiant a fighter that the Em­peror Charles III exclaimed, “I would like to see the man executed who put so great a potential soldier into a cowl.” It is fitting to gi­ve honor to the man who wrote the trope from which all the medieval Easter plays took their origin, and who was thus the dramatic ancestor of Shakespeare and Molière, Calderon and Schiller.

Tutilo wrote one trope for Christmas: “Hodie cantandus est nobis puer.” In it the first and yet decisive step from liturgy to drama was taken, and can be studied. This step is so inconspicuous that the un­trained eye would never see why it had in it seeds of such an immense later growth. Our habit of reading books blunts our understanding of the tremendousness of any change in the spoken, lived, and en­acted liturgy.

The words of the Christmas Introit, taken from Isaias the Prophet (9, 6):

> Puer natus est nobis et filius datus est nobis, culus imperium super humerum ejus,

rang in Tutilo’s ears. He composed three stanzas leading up to these words. But only in print do they seem to be stanzas. Actually they are three dramatic steps. The first is the summons: “We have to sing today . . . .”

The second is the “delaying element”, the question: “Interrogant, Quis est iste puer? . . . .”

The third releases the tension with the answer: “Respondent, Hie enim est . . . .”

We may assume that the *interrogatores* and the *responsores* were two half-choirs, because the manuscript breaks the flow of the verses by these two prose headings: *Interrogant* and *Respondent*.

Now, for the first time, the prophetic utterance is preceded by a little drama which evoked what only drama can: the sense of necessity, of a common will binding together different kinds of people in a common reality, and through the medium of dialogue, giving them truly dramatic roles.

The monastic chronicler of St. Gall has recorded the performance of this Christ­mas trope, invented by their choir master, but it seems to have remained a local affair. No so, however, with Tutilo’s Easter trope. The local chronicle does not mention it, but it made history. The liter­gical tone of Easter is different from that of Christmas. Here the dramatic question occurs in Chapter 20 of St. John’s Gospel, and any dialogue developed from it is thus much closer to the Liturgy. The dramatic element in the Evangelist’s unaltered story served as a conduit through which poured out the whole later development of the medieval Easter Plays. On Easter morning the angel at the sepulchre asks Mary: “Whom dost thou seek?” Tutilo takes this line from the Gospel and majestically rewrites it: “Quem quaeritis in sepuicro, Christicolae?” Here Mary takes on the guise of the Universal Church of Christendom. *Christicolae*, with a pun, is answered by *eccehie* in Mary’s reply. And again, instead of the one angel, the whole cloud of angels is before us. We translate the dialogue as follows:

*Angel*: “Whom do you seek in the tomb, all ye in whom Christ dwells?”

*The Marys*: “Jesus of Nazareth, the crucified, all ye who dwell in heaven.”

*Angel*: “He is not here; he has risen as he foretold. Go out, proclaim, he has risen from the grave.”

*The Marys*: “Alleluja. The Lord has risen. Today he has risen, the strong lion, God’s Son; say Grace to God. Eia!”

Another drama of the Church, for the day of the Holy Innocents (December 29th), grew out of a similar question in Rachel’s song: “Why dost thou weep O virgin mother?” (Quid tu virgo mater ploras?)

But Tutilo’s dialogue affected even wider circles. K. Young, in his book "The
Dr. of the Medieval Church" (1931, 1, 201 - 272) has traced the expansion of its influence.

The less self-conscious, the atom the more fruitful it becomes. It took the in
genuity and laboriousness of modern scholar
ship to establish Tutilo as the author of

the Easter trope in manuscripts 484, 578, 294, and 384 in the library of St. Gall.

In the fantastically small beginnings of anything great the law of our creation
stand revealed. Of this law Tutilo's
achievement is a good specimen.

---

See Walther von den Steinen's profound and
informational work on Tertullian, cited earlier, in two

volumes, Bern, 1916.

**ORIGINAL TUTILO TEXTS**

**TROPE FOR CHRISTMAS**

Rubric: Primo dicit cantores:

Hodie canantibus est nobis puer

 quem gigniet malliciae ante
tempora pater,

et conden sub tempore generavit

indica mater.

Rubric: Interrogant (dicant alii):

Quis est iste puer,

quem tanquam praecones
dignum vociferatis?

C. Dicite nobis,

ut collaboratores

corn preconitis.

Rubric: Respondent (item dicit prae-
titulati cantores):

Hic enim est,

quem praesagis et electus

solum Dei ad terras

venit praevidens

longe ante praelavit

siquae praedixit:

(Here the official liturgy begins)
Puer natus est et Iulius datus est

nobis ....

**TROPE FOR EASTER**

Rubric: Sicent parati diei dicentiae in mali
dianarum ante altare dicentes:

Quem quaeritis in sepulcro,

O Cristioloac?

Rubric: Respondent diei cantones

stantes in choro:

Isaum Nazarenum crucifixum,

O Caeciliac.

Rubric: Item dicit:

Non est hic; surrexit, sicet prae-
dixerat.

Ita, munita,

quia surrexit.

Rubric: Tune cantor dicit excelsa voce:

Alleluia, resurrexit Dominus,

hodie resurrexit leu furtis,

filii Dei, 

Deo gratias dicite; cia.

---

From Clemens Blume, S.J., Analecta

Hymnica

Volume 49, Propi Graduales, Leip-

zig, 1906, page 7