

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.

- (1) Solomon E. Asch, "Opinions and Social Pressure" *Scientific American*, 193 (November, 1955), 32.
- (2) *Ibid.*
- (3) *Ibid.*, p. 34.

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

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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 Alleluja. 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, cuius 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, Hic 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 rôles.

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.⁽¹⁾ No so, however, with Tutilo's Easter trope. The local chronicle does not mention it, but it made history. The liturgical 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 unadorned 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 doest thou seek?" Tutilo takes this line from the Gospel and majestically rewrites it: "Quem quaeritis in sepulcro, Christicolae?" Here Mary takes on the guise of the Universal Church of Christendom. *Christicolae*, with a pun, is answered by *caelicolae* 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 28th), grew out of a similar question in Rachel's song: "Why doest thou weep O virgin mother?" (Quid tu virgo mater ploras?)

But Tutilo's dialogue affected even wider circles. K. Young, in his book "The

Drama of the Medieval Church" (1933, I, 201 - 272) has traced the expansion of its influence.

The less self-conscious, the acorn the more fruitful it becomes. It took the insight and laboriousness of modern scholarship to establish Tutilo as the author of

the Easter trope in manuscripts 383, 376, 398, and 381 in the library of St. Gall. In the fantastically small beginnings of anything great the law of our creation stands revealed. Of this law Tutilo's achievement is a good specimen.

(1) See Wolfram von den Steinen's profound and informative work on Tutilo's friend Notker, in two volumes, Bern, 1945.

ORIGINAL TUTILO TEXTS

TROPE FOR CHRISTMAS

Rubric: *Primo dicant cantores:*
Hodie cantandus est nobis puer
quem gignebat ineffabiliter ante
tempora pater,
et eundem sub tempore generavit
inclita mater.

Rubric: *Interrogant (dicant alteri):*
Quis est iste puer,
quem tam magnis praeconiis
dignum vociferatis?

☉ *Dicite nobis,*
ut collaudatores
esse possimus.

Rubric: *Respondent (item dicant praetitulati cantores):*

Hic enim est,
quem praesagus et electus
symmista Dei ad terras
venturum praevideos
longe ante praenotavit
sicque praedixit:

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

TROPE FOR EASTER

Rubric: *Stent parati dum diaconi induti
dalmaticis retro altare dicentes:*
Quem quaeritis in sepulcro,
O Casticolae?

Rubric: *Respondent dum cantores
stantes in choro:*
Iesum Nazarenum crucifixum,
O Caelicolae.

Rubric: *Item diaconi:*
Non est hic; surrexit, sicut praedixerat.
Ite, nuntiate,
quia surrexit.

Rubric: *Tunc cantor dicat excelsa voce:*
Alleluja, resurrexit Dominus,
hodie resurrexit leo fortis,
filius Dei.
Deo gratias; dicite; cia.

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Hymnica*
Volume 49, *Propi Graduales*, Leipzig,
1906, page 7