
This edition of the rhymed Office for St Kentigern represents the sixth volume in a series published by The Musica Scotica Trust under the general editorship of the recently-deceased Kenneth Elliott (1929–2011), a tireless advocate and pioneer in the study of early Scottish music. Most of the titles in the series are devoted to materials from the sixteenth to eighteenth centuries, reflecting the sore lack of manuscript sources for liturgical (and indeed secular) music from medieval Scotland. Produced with the support of the Scottish Arts Council, the British Academy, the Anderson-Dunlop Fund and the Strathmartine Trust, the book represents the fruits of long collaboration between Greta-Mary Hair, a musicologist and specialist in medieval liturgy, and Betty I. Knott, a specialist in medieval Latin. It is a welcome complement to Cappella Nova’s recording of *The Miracles of St Kentigern* (Gaudeamus 1997) in which both of these scholars also were directly involved.

St Kentigern (otherwise known as Mungo), whose feast occurs on 13 January, is the patron saint of Glasgow. He lived in the sixth century and is accepted as a genuine historical figure. According to legend, he was born in eastern Scotland to St Thaney (also known as Thenew), daughter of the king of Lothian, and fostered by St Serf (Servanus), founder of the monastery of Culross, on the northern shore of the Firth of Forth in Central Scotland. Kentigern subsequently left Culross and went to preach in Cumbria (formerly part of north Wales, now Strathclyde) where he founded a monastery. After some years he returned to Scotland, leaving his pupil, St Asaph, in charge, and eventually settled in Glasgow where he died in the early 600s. Glasgow Cathedral, first consecrated in 1136 and dedicated to St Kentigern, is
believed to have been built on the site of his grave, and from at least this time he has been claimed as first bishop of Glasgow.

This is the first full edition of the Kentigern Office to be published, and the only one to include music. It is based on its main source, The Sprouston Breviary (Edinburgh, National Library of Scotland, Adv. MS 18. 2. 13B, dated to the late 1200s) — so called because it contains a reference to the dedication of the church at Sprouston on the Feast of St Basil (14 June), written in a later hand in the top margin of the folio for the month of June. No evidence survives as to how it reached the National Library of Scotland (probably around 1872 x 1874 [22]).

The edition is supplemented with material from another copy in an early fourteenth-century breviary known to have been used in Scotland (now Edinburgh University Library, Special Collections MS 27) which contains the same version of office, including some items not found in Sprouston, but without music notation. Another version of the office is found in the Aberdeen Breviary (1510), one of Scotland’s oldest printed books (also without music notation).

St Kentigern is one of only two ‘Scottish’ saints for whose office music has survived. The other is St Columba (Colmcille), who spent his missionary years on Iona and is represented in Scotland by the fragmentary early-fourteenth-century Inchcolm Antiphoner (Edinburgh, University Library, MS 211/IV, accessible at: http://www.lib.ed.ac.uk/about/bgallery/Gallery/researchcoll/14thcentury.html) and in Ireland by a processional from Christ Church Cathedral Dublin, dating to the first half of the fourteenth century (now Dublin, Marsh’s Library, MS Z. 4. 2. 20). The Sprouston manuscript is marginally older, and thus contains the earliest extant office with proper chants and readings for a local Scottish saint so far known. (Inchcolm, being an antiphoner, does not include lections.) No corresponding mass text has survived for either saint.
The book is organized in two sections: (1) an Introduction by each editor, and (2) the Editions, comprising an edition of the music by Hair, and Knott’s edition and translation of the Sprouston and Aberdeen texts. The scope of the introduction demonstrates the range of scholarly expertise required for the study of the Historia or Saint’s Office, involving a combined knowledge of hagiography, liturgy, musicology, political history, as well as Latin and its many regional nuances.

Hair’s introduction focuses on the manuscript and its provenance, the history of the cult of Kentigern and its associations with Glasgow, and on the liturgy and Use of Sarum. She discusses the opinions of earlier scholars on all of these aspects before drawing her own (understandably tentative) conclusions. According to Hair, Sprouston is a Sarum breviary and shares many characteristics with the Herdmanston Breviary (National Library of Scotland, Adv. MS 18. 2. 13A, dated c. 1300) which may have originated in Northumberland (it contains an office for St Cuthbert) but was subsequently used in Scotland at the chapel of the St Clair (Sinclair) family in the Haddington region. Both manuscripts can be linked directly to Salisbury via the Risby Ordinal, the earliest extant Sarum ordinal, dating to c. 1270 (24). Hair also notes that the Sarum Rite was introduced directly to Glasgow whose constitution was modelled on that of Salisbury Cathedral, albeit with some modifications (36). (The Sarum Rite, a form of liturgy which became standardized in southern England, gradually took over as the principal rite throughout Britain and Ireland in the course of the thirteenth, fourteenth, and fifteenth centuries, when the first Sarum books were printed, replacing most of the regional practices apart from the celebration of feastdays of local saints.)

The Calendar of Sprouston is ‘almost pure Sarum’ (23) and does not include Kentigern, although he is invoked twice in the litany. Indeed neither breviary includes any Scottish saints. In her attempt to trace its
provenance, Hair discusses at length an entry in the Calendar to one St Alwinus, involving her in a search of both Irish and Anglo-Saxon sources. Finally, she identifies him as most likely to be St Aldwyn (Alwinus — founder of the Priory of Great Malvern, Worcestershire), and suggests that his presence in a Scottish book may point to a strengthening of bonds between Anglo-Saxon and Scottish aristocracy in the eleventh and twelfth centuries, in turn influencing closer ecclesiastical ties in the thirteenth century, with the spread of Sarum Use (29).

Concerning the date of the Sprouston Breviary, Hair tentatively suggests some time between the mid 1280s and the late 1290s, with a central or eastern Scottish provenance most likely (as suggested by palaeographic similarities with the Chronicle of Melrose according to recent research by Dauvit Broun [24–25]). In view of these considerations, and the general quality of the breviary, both editors concur that it does not appear to have been intended for a prestigious centre such as Glasgow Cathedral (29–31), and that it is later than any original office text(s) which may have been commissioned for its dedication (1136, with a new enlarged building in 1197). Indeed one is led to wonder under what circumstances it may have been written since, as Hair points out, it seems to have been produced during years of political crisis in Scotland shortly before the uprising led by William Wallace in 1287 and threats to the independence of the Scottish Kingdom.

The Office as it survives in Sprouston is based on two different versions of the Life, and at least two different earlier offices. The editors are of the opinion that it is not the original but a later composite. The modal order of the melodies is inconsistent here and there, while the topics of some of the responsories do not correspond to the respective preceding lections. Both editors notice two separate streams in the patterns of versification, syllable count, narrative content, and use of
modes. (The complexity of this discussion might have been alleviated by a table summarising the modal pattern instead of having to leaf through to the appropriate points in the book.)

In her discussion of the historical background to the cult, Hair gives an account of Kentigern’s links with North Wales (Cumbria — later Strathclyde, reaching north as far as Carlisle) and the struggle of the Scottish church to establish independence from England through gaining archiepiscopal status for St Andrews; and Bishop Jocelin’s ambition to free Glasgow from dependency on St Andrews, York and even Canterbury which eventually succeeded in 1189 or 1192. (Glasgow, under Bishop Jocelin (1175–99), was the first Scottish diocese to achieve independence.) Promotion of the ‘Welsh connection’ may have assisted this by emphasizing a distinction from the English. This is underlined in the First Vespers responsory which commences as follows: ‘In northern Welshland [Wallia] / not far from Albania / the church celebrates / the holy ritual of Kentigern’ [138]).

Knott, in her introduction, discusses the sources for Kentigern’s Life and provides a detailed analysis of the texts of the office from Sprouston, Edinburgh and Aberdeen — which last also contains lections from the Life of St Thenew, Kentigern’s mother.

There are two different extant Lives — one anonymous from the mid-twelfth century commissioned by Bishop Herbert of Glasgow (1147–64), and another commissioned by Herbert’s successor, Bishop Jocelin, and written by his namesake, the Cistercian monk, Jocelin of Furness c. 1180 (also author of a Life of St Patrick). In presenting his Life, Jocelin made reference to two other twelfth-century sources (now lost), including one which was in use at Glasgow Cathedral, and another little book in ‘Irish style’. The version in Irish script is thought to have been written in Hiberno-Latin, perhaps dating to the 10th/11th century, and possibly from Strathclyde which would have been Irish-speaking by then.
(replacing the native Cumbric). Herbert and Jocelin also used local stories as well as having recourse to the Lives of SS Serf and Asaph, material from Gildas and perhaps also Geoffrey of Monmouth. Overall, Knott concludes that the two offices have emerged from this textual complex.

Knott describes how Jocelin’s Life was intended to serve the purpose of enhancing and enlarging the reputation of Kentigern to suit the importance and significance of the new cathedral. According to Hair, it may also have been intended as a supporting document for the saint’s canonization and translation — although historical evidence for a translation is patchy (35) and seems unlikely in view of the failure of the canonization petition. However, a translation of relics associated with Kentigern may have occurred (35–36).

Knott provides some interesting insights into Jocelin’s approach to his task: his rejection of both of the older texts (the Glasgow Cathedral book, and the little book in *stile Scottico*), firstly on stylistic grounds (he refers to ‘poor Latin’, and ‘barbarous language’ [48]); and secondly on doctrinal grounds: how Kentigern’s birth out of wedlock is to be interpreted. However, she maintains that a lot of the denunciation of style is rhetorical and typical of the times, rather than to be taken at face value.

The Edition is presented in two sections, one with music notation and the other with literary texts only, accompanied by a translation into English of both the Sprouston and Aberdeen sources. However, it is much more than an edition of the proper texts: it is a full reconstruction of the office liturgy, including the psalms and psalm melodies, further guided by comparative information from two other sources: the Herdmanston Breviary; and the *Breviarium ad usum insignis ecclesiae Sarum*, the Sarum ‘Great Breviary’ (printed in 1531), better known in the text-only edition of 1879–86 by Procter and Wordsworth.
Both sections of the edition are accompanied by substantial notes and commentaries. Knott’s notes on the textual content, in particular, are a veritable *tour de force* not only for interpretation of Latin nuance (including Hiberno-Latin and Hisperic display) but also for all kinds of local information, including political relations, place-names, geography, and even botany and horticulture (e.g., an intriguing discussion of the evidence for the blackberry and mulberry in medieval Scotland [217 n.23]).

And yet there are a few misjudgements in the English translation which might have been avoided with more thought of the context, e.g., *sollemnia* (First Vespers responsory [138]) is rendered as ‘the holy ritual’ where ‘solemnity’ would more precise liturgical language; *Hymnum* (First Vespers hymn [139]) is translated ‘chant of praise’ rather than ‘hymn’; while in the Matins prosa, ‘plaudite tripudio’ (156) is translated as ‘exultant leaping’ where ‘rhythmic’ or ‘stamping’ *dance* would be more accurate. Furthermore, in the rubrics where the clerk addresses the celebrant as ‘Domine’, the English form ‘Sir’ sounds quite unliturgical and out of place.

The volume concludes with a comprehensive index of the individual items of the office from the Sprouston and Aberdeen breviaries, organized liturgically and in alphabetical order, with cross-references numbered according to their respective location in the editions. This is followed by three appendices containing the Psalms with their melodies for First and Second Vespers, and a separate edition of the Proper sung items (antiphons and responsories) from Sprouston rendered in modern staff notation.

It is somewhat disappointing that the high standard of scholarship and the painstaking work evident in this publication should be marred by so many typographic errors and omissions, particularly in the Bibliography. Examples include: the ‘Pentpont’ (*recte* Penpont’
Antiphonal; Rachel Bromwich’s surname given as ‘Bromwitch’, Jean-François Goudesenne’s surname missing an ‘n’. The format of the Henry Bradshaw Society publications series is inconsistent: e.g., Günze (1993): ‘Henry Bradshaw Society 108’; Lawler (recte ‘Lawlor’) and Best (1931): ‘Henry Bradshaw Society series 68’; and even ‘Henry Bradford Society’ in the case of Procter and Dewick (1893); Christopher Höhler’s name is spelt throughout as in German, ‘Höhler’, although he never used this form in his publications; page numbers are missing for an article by Robert Bartlett (1999); and there are also inconsistencies in the use of full stops, commas, and semi-colons, all of which should have been picked up by a copy-editor before the book went to press. Another (double) infelicity is the reference (by Betty Knott) to a verbal communication which she received from ‘Michel Picard of Dublin University’ (50) who is of course Jean-Michel Picard of University College Dublin (another institution altogether). Furthermore, the two maps are in very small font and visually of poor quality.

That said, the book will be of immense value to those interested in the history of saints’ cults, chant, liturgy, and Scottish Studies, as also, in a practical way, to professional singers and church musicians. The inclusion of photographs from the Sprouston manuscript greatly enhances its usefulness, while the fine colour photograph of a fifteenth/sixteenth-century painting of St Kentigern from Cologne Cathedral is a tantalising suggestion of what may once have occupied an important place in Glasgow’s medieval cathedral.

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