

„Neben der zentralen Steuerung der Atmung wirken äußere Reize sowohl auf die Selbststeuerung wie auf die pathologische Fehlsteuerung der Atmung ein. Reize, welche die äußere Haut treffen, bewirken tiefe Inspiration mit nachfolgendem Atemstillstand. Dies ist die sogenannte Dynopse des Kälteschocks, auf welche eine lange Expiration erfolgt.“¹⁹⁹

Da Beethoven seit 1796 praktisch als Dauerpatient anzusehen und daher eine entsprechende Beobachtung physiologischer Vorgänge wahrscheinlich ist, mag diese Gestaltung bewußt oder unbewußt auf eine solche Beobachtung zurückgehen. Ob dies der Fall ist oder „ob der Hörer auch an solche erinnert wird und ob er überhaupt ihnen im Ablauf des musikalischen Geschehens mit einer solchen Beziehungsetzung folgen kann“ ist nicht wesentlich. „Wesentlich ist vielmehr, daß solche Modelle folgerichtig auftreten und den Hörer auch völlig unbewußt und vielleicht nicht einmal determiniert in eine bestimmte Erlebnisrichtung zu lenken vermögen.“²⁰⁰

Das vorliegende Referat unternimmt den Versuch, das Gebiet der musikalischen Klangforschung in seinen Voraussetzungen, Grundlagen, Aspekten und Anwendungen in einigen Hauptlinien zu charakterisieren und dabei sowohl die ältere, zu Unrecht häufig weniger beachtete Literatur wie die neuere einzubeziehen. Naturgemäß ist aber mit einem solchen Vorgehen verbunden, daß ein Teil der Literatur nicht zur Sprache kommt, was keineswegs eine Hintanstellung bedeuten soll, und daß sich darüberhinaus aus dem Zeichnen in großen Linien gewisse Verzeichnungen ergeben, welche mit Hinweisen wie „im allgemeinen“, „in erster Linie“ usw. nicht wettgemacht werden können. Der Verfasser fühlt sich zu diesem Hinweis verpflichtet. Er möchte aber auch erwähnen, daß der vorgelegte Gegenstand seit Jahren mit seinen Mitarbeitern, vor allem mit seinem Assistenten Franz Fördermayr, mit Helmut Rösing und Kurt Schügerl diskutiert wurde und daß sich hieraus, im einzelnen nicht mehr erfaßbar, mancher Hinweis oder Gedankengang ergab. Es sei ihm darum gestattet, den genannten Herren und allen seinen anderen Mitarbeitern und Kollegen herzlichst zu danken.

Philological Works on Musical Treatises of the Middle Ages

A bibliographical report

F. ALBERTO GALLO (BOLOGNA)

Introduction: Philology and Musicology

This report is for the purpose of collecting and examining recent text editions and studies of the manuscript tradition of medieval musical treatises. Such research seems particularly useful, as general bibliographic repertoires such as the *Année philologique* or the „Bulletin codicologique“ of *Scriptorium* usually are

¹⁹⁹ WOLFGANG HOLZER, *Physikalische Medizin in Diagnostik und Therapie* (2. Aufl. Wien 1941), S. 41.

²⁰⁰ WALTER GRAF, a. a. O. (Anm. 159), S. 270.

extremely defective in the musicological field. On the other hand, specialized bibliographic repertoires such as the *Bibliographie des Musikschritftums* from 1950 or the *Répertoire international de la littérature musicale* from 1967 do not generally make a distinction between works concerning the verbal "form" of the treatises from works concerning their technical "content". One of the aims of this report, dedicated exclusively to the first type of works, is to raise the scientific autonomy of the branch of musicological research which uses the means and methods of philology*.

1 *Ars musica*

I EARLY MIDDLE AGES

I. ADLER, *Le traité anonyme du manuscrit Hébreu 1037 de la Bibliothèque Nationale de Paris*, in: Yuval. *Studies of the Jewish Music Research Centre*, Jerusalem 1968, pp. 1–47. — M.-TH. D'ALVERNY¹, *La sagesse et ses sept filles. Recherches sur les allégories de la philosophie et des arts libéraux du IXe au XIIe siècle*, in: *Mélanges dédiés à la mémoire de Felix Grat 1*, Paris 1946, pp. 245–278. — M.-TH. D'ALVERNY², *Alain de Lille et la "Theologia"*, in: *L'homme devant Dieu. Mélanges offerts au Père Henri de Lubac 2*, Paris 1964, pp. 111–128. — M.-TH. D'ALVERNY³, *Les Muses et les sphères célestes*, in: *Classical, Mediaeval and Renaissance Studies in Honor of Berthold Louis Ullman 2*, Roma 1964, pp. 7–19. — B. BISCHOFF¹, *Eine verschollene Einteilung der Wissenschaften*, in: *Archives d'histoire doctrinale et littéraire du Moyen Age 33*, 1958, pp. 5–20 and in: *Mittelalterliche Studien. Ausgewählte Aufsätze zur Schriftkunde und Literaturgeschichte 1*, Stuttgart 1966, pp. 273–288. — B. BISCHOFF², *Die europäische Verbreitung der Werke Isidors von Sevilla*, in: *Isidoriana. Colección de estudios sobre Isidoro de Sevilla publicados con ocasión del XIV Centenario de su nacimiento*, Léon 1961, pp. 317–344. — Alain de Lille, *Anticlaudianus. Texte critique avec une introduction et des tables*, ed. R. BOSSUAT, Paris 1955. — R. BRAGARD, *Boethiana. Études sur le "De institutione musica" de Boèce*, in: *Hommage à Charles van den Borren. Mélanges*, Anvers 1945, pp. 84–139. — H. G. FARMER¹, *Al-Fārābī's Arabic-Latin Writings on Music*, (Glasgow 1934) New York — London — Frankfurt 1965. — H. G. FARMER², *The Sources of Arabian Music. An annotated Bibliography of Arabic Manuscripts which deal with the Theory, Practice, and History of Arabian Music from the Eighth to the Seventeenth Century*, (Bearsden 1940) Leiden 1965. — J. M. FERNÁNDEZ CATÓN, *Las Etimologías en la tradición manuscrita medieval estudiada por el Prof. Dr. Anspach*, Léon 1966. — F. A. GALLO, *La musica nell'opera di frate Remigio fiorentino*, in: *L'ars nova italiana del Trecento 2*, Certaldo 1968, pp. 85–89. — G. GÖLLER, *Vinzenz von Beauvais O. P. (um 1194–1264) und sein Musiktraktat im Speculum doctrinale*, Regensburg 1959. — N. GOLDINE, *Henri Bate, chanoine et chantre de la cathédrale Saint-Lambert à Liège, et théoricien de la Musique (1246–après 1310)*, in: *Revue belge de musicologie 18*, 1964, pp. 10–27. — L. GOMPF, *Der Leipziger "Ordo artium"*, in: *Mittelalterliches Jahrbuch 3*, 1966, pp. 94–128. — Guillaume de Conches, *Glosae super Platonem. Texte critique avec introduction, notes et tables*, ed. E. JEAUNEAU¹, Paris 1965. — E. JEAUNEAU², *Gloses marginales sur le "Timée" de Platon, du manuscrit 226 de la Bibliothèque Municipale d'Avranches*, in: *Sacris erudiri 17*, 1966, pp. 71–89. — P. JONES, *The glosses de musica of John Scottus Eriugena in the Ms. Lat. 12960 of the Bibliothèque Nationale, Paris*, Rome 1957. — C. LEONARDI¹, *Raterio e Marziano Capella*, in: *Italia medioevale e umanistica 2*, 1959, pp. 73–102. — C. LEONARDI², *I codici di Marziano Capella*, in: *Aevum 33*, 1959, pp. 443–489 and 34, 1960, pp. 1–99, 411–524. — C. LEONARDI³, *Nuove voci*

* For a general view of the recent musicological studies on the Middle Ages, see the useful bibliography started by J. SMITS VAN WAESBERGHE, *Das gegenwärtige Geschichtsbild der mittelalterlichen Musik (1957 bis 1960)*, in: *Kirchenmusikalisches Jahrbuch 46* (1962), pp. 61–80 and followed up annually. For the translations of theoretical texts, see the general bibliography of J. COOVER, *Music Theory in Translation, a Bibliography*, in: *Journal of Music Theory 3* (1959), pp. 70–95 and 13 (1969), pp. 230–247.

poetice tra secolo IX e XI, in: *Studi medievali*, III Serie 2, 1961, pp. 139–168. — Remigii Autissiodorensis *Commentum in Martianum Capellam*, ed. C. E. LUTZ, I–II, Leiden 1962 bis 1965. — Gunzo, *Epistola ad Augienses und Anselm von Besate, Rhetorimachia*, ed. K. MANITIUS, Weimar 1958 (MGH). — Johannes Daci *Opera*, ed. A. ORTO, Hauniae 1955. — P. PASCAL, *The Institutionum disciplinae of Isidore of Seville*, in: *Traditio* 13, 1957, pp. 425–431. — J. PINBORG, *Die Entwicklung der Sprachtheorie im Mittelalter*, Münster/Westfalen — Kopenhagen 1967. — U. PIZZANI¹, *Uno pseudo-trattato dello pseudo-Beda*, in: *Maia* 9, 1957, pp. 36–48. — U. PIZZANI², *Studi sulle fonti del "De Institutione Musica" di Boezio*, in: *Sacris erudiri* 16, 1965, pp. 5–164. — J. G. PRÉAUX, *Le commentaire de Martin de Laon sur l'œuvre de Martianus Capella*, in: *Latomus* 12, 1953, pp. 437–459. — J. PRIM¹, *L'harmonie du monde dans la pensée du dominicain d'Oxford Nicolas Trivet (début du XVIe siècle)*, in: *École pratique des Hautes Études. IVE Section. Sciences historiques et philologiques. Annuaire 1965–1966*, Paris 1965, pp. 275–281. — J. PRIM², *L'harmonie du monde chez Nicolas Trivet (XIVe siècle)*, in: *École pratique . . . Annuaire 1966–1967*, Paris 1966, pp. 299–307. — M. REYDELLET, *La diffusion des Origines d'Isidore de Séville en Haut Moyen Age*, in: *Mélanges d'Archéologie et d'Histoire de l'École Française de Rome* 78, 1966, pp. 383–437. — H. SCHMID, *Zur sogenannten "Musica Adelboldi Traiectensis"*, in: *AML* 28, 1956, pp. 69–73. — A. SHILOAH, *Deux textes arabes inédits sur la musique*, in: *Yuval. Studies of the Jewish Research Centre*, Jerusalem 1968, pp. 221–248. — Z. K. SIEMIATKOWSKA, *Gilles de Rome ou Jean de Dacie? "La Philosophia Communis" du Ms. Krakow B. J. 1252*, in: *Mediaevalia philosophica polonorum* 11, 1963, pp. 5–22. — K. V. SINCLAIR, *Eine alte Abschrift zweier Musiktraktate*, in: *AfMw* 22, 1965, pp. 52–55. — H. STAHL, *To a better understanding of Martianus Capella*, in: *Speculum* 40, 1965, pp. 102–115. — J. SULÓWSKI, *Radulphus Longchamp on Seven Liberal Arts*, in: *Sophia* 35, 1967, pp. 335–343. — P. VOSSEN, *Der Libellus Scolasticus des Walther von Speyer. Ein Schulbericht aus dem Jahre 984*, Berlin 1962. — *Timaeus a Calcidio translatus commentarioque instructus*, ed. J. WASZIN, London/Leiden 1962. — E. WERNER, I. SONNE, *The Philosophy and Theory of Music in Judaeo-Arabic Literature*, in: *Hebrew Union College Annual* 16, 1941, pp. 251–319 and 17, 1942–43, pp. 511–572.

The translation and comment of Calcidius to the platonic Thimeus is a late Latin text that was widespread in the Middle Ages and also transmitted knowledge on Greek musical theory; it has recently been edited by J. Waszin on the basis of a very large collection of manuscripts [to be added: Olomuc, Capitular Library, C O 565]. E. Jeuneau^{1,2} has published the commentary on the Thimeus by Guillaume of Conches and other glosses which contain references to music. With the same platonic text are also connected the section on music from the *Speculum divinatorum et quorundam naturalium* of Henricus Bate published by N. Goldine, and the works of Nicolaus Trivet studied by J. Prim^{1,2}.

A view of recent studies on the work of Martianus Capella and relative commentaries has been traced by H. Stahl. However, particular mention should be made of the work of C. Leonardi² which contains a detailed description of the codices constituting Martianus's vast manuscript tradition [to be added: Olomuc, Capitular Library, C O 565]. C. E. Lutz has published the critical edition, based on a large collection of manuscripts, of the commentary by Remigius of Auxerre: the section on music achieves enormous improvement with respect to the partial and defective text known in GS I. J. G. Préaux calls attention to the commentary by Martinus of Laon. C. Leonardi¹ publishes some notes of Raterius (second half of the 10th century) from a Leiden codex. Only a mention is due to the work by P. Jones.

Some research has been dedicated to the manuscript tradition of Isidore of Seville: including the general statement of B. Bischoff² to the particular studies of J. M. Fernández Catón (who published the research of August Eduard Anspach covering about a thousand manuscripts) and M. Reydellet on *Etymologiae* or *Origines*. Music is also found among the study disciplines in the short text attributed to Isidore and published by P. Pascal.

R. Bragard began preparatory work for a critical edition of *De institutione musica* of Boethius with an examination of the manuscript tradition and a description of the codices preserved in Belgian libraries. One now awaits the edition announced by U. Pizzani² who examined the Greek sources from which Boethius's treatise is derived. The article by K. V. Sinclair is a contribution to these Boethian researches and points out the existence of a manuscript containing the *De institutione musica* (and the *Musica Enchiriadis*) in Melbourne. Other studies on the successive utilization of Boethius's text have permitted U. Pizzani¹ and H. Schmid to recognize as simple Boethian copies a compilation attributed to Bede and the *Musica* attributed to Adelboldus Traiectensis, respectively.

A series of editions and studies deals with texts on the *ars musica* within the seven liberal arts. B. Bischoff's¹ study speaks of the organisation of the sciences in Carolingian times and refers specially to texts preserved from two codices in St. Paul (Kärnten) and from a codex in Munich. In a critical edition K. Manitius has published the letter on the *artes* to the Reichenau monks written by Gunzo of Novara in the second half of the 10th century. The poem by Walther of Speyer on scholastic discipline, edited by P. Vossen, also belongs to the same period. Other verses on music among the arts contained in a Florentine manuscript and recopied in a Vatican manuscript have been published by C. Leonardi³. A similar text of the 11th century from a Parisian manuscript has been edited by M. Th. d'Alverny¹. One should also remember the critical edition by R. Bossuat of the most famous poem of this type: the *Anticlaudianus* by Alain of Lille; the *Rhythmus de Incarnatione et de septem artibus* attributed to the same writer has been recently republished by M. Th. d'Alverny²; reference to a commentary on the *Anticlaudianus* is made in the article by J. Sulowski. Two poetic texts set to music belonging to the beginning of the 12th century on music in relation to the celestial spheres and the Muses from two Parisian manuscripts have also been published by M.-Th. d'Alverny³. A poem in hexameters on the *artes* from Germany, dated around 1200, has been edited by L. Gompf.

The musical treatises contained in works by Arab and Jewish medieval authors are mostly devoted to *musica speculativa*. As regards manuscript sources and studies of Arab texts, it is only possible here to refer to the new edition of the bibliography compiled by H. G. Farmer², which can be completed with further bibliographical indications contained in A. Shiloah's article. The general work by E. Werner and I. Sonne, completed with further information contained in I. Adler's article, is recommended for Jewish texts. One should also mention separately the reprint of the edition undertaken by H. G. Farmer¹ of the Al-Fārābī script on musical science because, as well as the original Arab text, it also contains medieval Latin translations.

The Latin version of Al-Fārābī is one of the sources in the sextion devoted to music in the *Speculum doctrinale* of Vincent of Beauvais; this section has now been published in a critical edition by G. Göller on the basis of five manuscripts and three incunabula. A section on music is also in the *Divisio scientie* of the Danish philosopher Johannes Dacus, edited by A. Otto; for other manuscripts of this work see Z. K. Siemiątkowska and J. Pinborg.

An isolated example from Italy of music in the *artes* system consists of two works by Remigio de Girolami, perhaps a pupil of St. Thomas in Paris and Dante's teacher in Florence: the *Divisio scientie* and *Contra falsos Ecclesie professores*; reference is made to both in F. A. Gallo's study.

2 *Musica plana*

Alia Musica. (Traité de musique du IXe siècle), ed. J. CHAILLEY, Paris [1965]. — L. ELLINWOOD, *John Cotton or John of Affligem? The Evidence of a Manuscript in the Library of Congress*, in: *Notes* 8, 1950–1951, pp. 650–659. — E. F. FLINDELL¹, *Joh[ann]is Cottonis*, in: *Musica disciplina* 20, 1966, pp. 11–30. — E. F. FLINDELL², *Joh[ann]is Cottonis. Corrigenda et Addenda*, in: *Musica disciplina* 23, 1969, pp. 7–11. — J. FROGER, *L'épître de Notker sur les Lettres significatives. Édition critique*, in: *Études grégoriennes* 5, 1962, pp. 23–71. — F. A. GALLO, *La musica e le artes in Italia attorno al Mille. L'insegnamento di Lorenzo da Amalfi nel codice marciano Z. lat. 497 (= 1811)*, in: *Quadrivium* 5, 1962, pp. 101–107. — L. GUSHEE, *The Musica disciplina of Aurelian of Réomé. A critical text and commentary I–II*, Yale University Dissertation 1963. — H. HÜSCHEN, *Regino von Prüm, Historiker, Kirchenrechtler und Musiktheoretiker*, in: *Festschrift Karl Gustav Fellerer*, Regensburg 1962, pp. 205–223. — M. HUGLO¹, *Un tonaire du Graduel de la fin du VIIIe siècle (Paris, B. N. lat. 13159)*, in: *Revue grégorienne* 31, 1952, pp. 176–186, 224–233. — M. HUGLO², *Les noms des neumes et leur origine*, in: *Études grégoriennes* 1, 1954, pp. 53–67. — M. HUGLO³, *Le tonaire de Saint-Bénigne de Dijon*, in: *Annales musicologiques* 4, 1956, pp. 7–23. — M. HUGLO⁴, *Un théoricien du XIe siècle: Henri d'Augsburg*, in: *Revue de musicologie* 52, 1967, pp. 53–59. — M. HUGLO⁵, *Un troisième témoin du tonaire carolingien*, in: *AML* 40, 1968, pp. 22–28. — M. HUGLO⁶, *Le théoricien bolognais Guido Fabe*, in: *Revue de musicologie* 55, 1969, pp. 78–82. — M. HUGLO⁷, *L'auteur du "Dialogue sur la musique" attribué à Odon*, in: *Revue de musicologie* 55, 1969, pp. 119–171. — M. HUGLO⁸, *Der Prolog des Odo zugeschriebenen "Dialogus de Musica"*, in: *AfMw* 28, 1971, pp. 134–146. — M. HUGLO⁹, *Les Tonaires. Inventaire, Analyse, Comparaison*, Paris 1971. — Odoranni, *Senonensis Formulae regularium modorum*, ed. M. HUGLO¹⁰, in: *Odoranni Senonensis Opera*, ed. R. H. BAUTIER, Paris (in print). — H. KNAUS, *Neudatierung einer Berliner Musikhandschrift. Codex theol. lat. quart. 261*, in: *Mf* 21, 1968, pp. 312–314. — H. OESCH¹, *Guido von Arezzo. Biographisches und Theoretisches unter besonderer Berücksichtigung der sogenannten odonischen Traktate*, Bern 1954. — H. OESCH², *Berno und Hermann von Reichenau als Musiktheoretiker*, Bern 1961. — L. SCHRADER¹, [Review of J. Smits van Waesberghe³], in: *JAMS* 9, 1956, 214–217. — L. SCHRADER², [Review of J. Smits van Waesberghe⁷] in: *MQ* 43, 1957, pp. 112–116. — A. SEAY, *Guglielmo Roffredi's "Summa Musicae Artis"*, in: *Musica disciplina* 24, 1970, pp. 69–77. — J. SMITS VAN WAESBERGHE¹, *Some Music Treatises and their Interrelation. A School of Liège c. 1050–1200?*, in *Musica disciplina* 3, 1949, pp. 25–31, 95–118. — *Johannis Affligemensis De Musica cum Tonario*, ed. J. SMITS VAN WAESBERGHE², American Institute of Musicology 1950 (CSM 1). — *Aribonis De Musica*, ed. J. SMITS VAN WAESBERGHE³, American Institute of Musicology 1951 (CSM 2). — J. SMITS VAN WAESBERGHE⁴, *John of Affligem or John Cotton?*, in: *Musica disciplina* 4, 1952, pp. 139–153. — J. SMITS VAN WAESBERGHE⁵, *De musico-paedagogico et theoretico Guidone Aretino eiusque vita et moribus*, Florentiae 1953. — J. SMITS VAN

WAESBERGHE⁶, *Musikalische Beziehungen zwischen Aachen, Köln, Lüttich und Maastricht vom 11. bis zum 13. Jahrhundert*, in: *Beiträge zur Musikgeschichte der Stadt Aachen*, Köln und Krefeld 1954, pp. 5–13. — *Guidonis Aretini Micrologus*, ed. J. SMITS VAN WAESBERGHE⁷, American Institute of Musicology 1955 (CSM 4). — *Expositiones in Micrologum Guidonis Aretini*, ed. J. SMITS VAN WAESBERGHE⁸, Amsterdam 1957. — J. SMITS VAN WAESBERGHE⁹, [Review of H. Oesch²], in: *Mf* 17, 1964, pp. 198–200. — J. SMITS VAN WAESBERGHE¹⁰, *Musikerziehung, Lehre und Theorie der Musik im Mittelalter*, Leipzig 1969. — W. G. WAITE, *Two Musical Poems of the Middle Ages*, in: *Musik und Geschichte. Leo Schrade zum 60. Geburtstag*, Köln 1963, pp. 13–34. — R. WEAKLAND, *Hucbald as Musician and Theorist*, in: *MQ* 42, 1956, pp. 66–84.

Two important general works should be remembered first. The issue of *Musikgeschichte in Bildern*, edited by J. Smits van Waesberghe¹⁰, gives a useful and accurate choice of reproductions from medieval manuscripts containing texts on musical theory. Together with a series of research studies on single texts (M. Huglo^{1, 3, 5, 10}), M. Huglo⁹ has accomplished a comprehensive study on tonaries: listed and analysed in appropriate chapters are the first tonaries (8th–10th century), the tonaries of the first theorists, the tonal indications of liturgical books, the Aquitane tonaries from the 10th to the 11th century, the Italian, Swiss, German, Belgian, French, and English tonaries up to the 13th century, the tonaries of the religious orders, and finally the principal mnemonic formulas and the theorists' tonaries from the 14th century until the introduction of printing. The whole investigation has been carried out on the basis of the most complete and scrupulous utilisation of manuscript sources, which not only makes the work exemplary from the methodological point of view, but also very useful as a reference book.

Studies on the oldest treatises of *musica plana* have not been very numerous. One can mention a strange edition with French translation of the so-called *Alia musica* published by J. Chailley on the basis of five manuscripts [to be added: Brugge, Stadsbibliotheek, 532]. Publication within the CSM is awaited of the critical edition of the treatise of Aurelianus of Réomé prepared by L. Gushee. Two articles containing references to the manuscript tradition and photographs of codices are those of H. Hüschen on Regino of Prüm and R. Weakland on Hucbald.

One of the newest and most interesting results of M. Huglo's⁹ research is clarification regarding the activity of three Italian theorists before Guido, who influenced him. Abbot Odon (from Arezzo or in any case from Central Italy) is the author of the tonary of the latter part of the 10th century, known in CS II, 117–149. An anonymous Lombard at the beginning of the 11th century wrote the text known as *Dialogus Odonis* in GS I, 252–264; M. Huglo⁷ dedicates a masterly study to the manuscript tradition of this work. There is also a monk, who was author of a prologue to an antiphony in alphabetical notation used as an introduction to the *Dialogus* and now published in a critical edition by M. Huglo⁸.

Smits van Waesberghe⁵ has carried out penetrating research on the manuscript tradition of Guido's works, and also on the sources for his biography (see also H. Oesch¹). Smits van Waesberghe⁷ has also published the critical edition of the *Micrologus* on the basis of a large collection of manuscripts. Again, Smits van Waesberghe⁸ has collected and published the commentaries on Guido's work: *Liber*

argumentorum, Liber specierum, Metrologus, Commentarius anonymus (the volume also contains a list of *corrigenda* to the CSM 1, 2, 4 editions). Laurentius of Amalfi, a contemporary of Guido's, appears to be responsible for the collection of texts in the Venetian codex described by F. A. Gallo. The compilation attributed to Guglielmo Roffredi (second half of the 12th century) is based on Guido's theory: it is published by A. Seay on the basis of a Lucca manuscript [to be added: Piacenza, Capitular Library, 65].

Smits van Waesberghe^{1,6} has also completed an investigation of the manuscript tradition and the textual relations of some treatises written in the country around Liège between the 11th and 13th centuries. Smits van Waesberghe³ has also published the critical edition of the treatise *De musica* by Aribio of Liège on the basis of eight manuscripts [to be added: Leipzig, Universitätsbibliothek, 431]. Again Smits van Waesberghe² has undertaken the critical edition of the treatise *De musica* of Johannes called Afflighemensis, as the work is conceived to be dedicated to a *Fulgentio ang(e)lorum antistiti*, Abbot of Affligem (Brabant), and written by a monk from the same abbey. This last edition has caused controversy. L. Ellinwood defends the traditional ascription to Johannes Cotton (the name under which the text was known in GS I), pointing out the existence of a new manuscript in the Library of Congress. In his reply Smits van Waesberghe⁴ published the variants of the new codex with respect to his edition. E. Flindell^{1,2} later maintained that the work was dedicated to Saint Anselm *fulgentio Anglorum antistiti*, Abbot of Le Bec (Normandy), and written by a monk from the same abbey. The matter is still open to discussion [to be added to the manuscripts known up to now: Kraków, Biblioteka Jagiellońska, 1861].

The two editions by Smits van Waesberghe^{3,7} have been subject to reviews by L. Schrade^{1,2}, both of which are very important from the methodological point of view. In the first, the author rightly criticizes among other things the editorial criterion of adopting an "orthography standardized according to Classic Latin. Such a standardization obscures the exact form of the original". (Moreover, another author in a different case had also opportunely observed that "Es ist ja nicht die Forderung einer Neuausgabe, dem mittelalterlichen Texte eine glatte klassische Form zu geben", see II, 1, J. Wolf, p. 73). In the second, in a more general way, a very exact complaint is made to the effect that "the edition arrives at something of an 'abstract' text, a summary and distillation of all manuscripts as it were, perhaps an 'ideal', but obviously not the historical 'original'". It should be added that the method contested here was formulated as *Normae directivae pro opere CSM* (unfortunately acritically followed also by other editors outside this series) which has now been abandoned in favour of a method which more faithfully reflects the reality (even if uncertain and contradictory) of the manuscript tradition.

H. Oesch² has studied the biography and works of Berno and Hermann of Reichenau; the list of manuscripts is moreover to be integrated with the additions given by Smits van Waesberghe⁹ in his review and now by M. Huglo⁹. M. Huglo⁴ comments on an incomplete and still unedited treatise and on a didactic formula attributed to Henricus of Augsburg. Theoretical texts concerning notation have been

carefully edited by J. Froger: the *Epistola* of Notker, and by M. Huglo²: the *Tabulae* containing forms and names of the neumes.

Two studies have been devoted to a 13th century manuscript of Italian origin now in Berlin: H. Knaus has found evidence for dating it to 1292; M. Huglo⁶ gives a description of it, dwelling on a treatise attributed to Guido Faba, identifiable with the professor of rhetoric at the University of Bologna at the beginning of the 13th century (the same work, in an anonymous version, can also be found at Pesaro, Biblioteca Oliveriana, 1336). W. G. Waite has studied another, later, Italian manuscript in the Vatican Library and published the initial part of two scholastic compilations in verses.

3 *Mensura instrumentorum*

I. ADLER, *Les mesurations des tuyaux d'orgue dans le ms. Hébr. 1037 de la Bibliothèque Nationale de Paris*, in: AMI 40, 1968, pp. 43–53. — *Theophilus, De diversis artibus. The Various Arts*, [ed. and] transl. C. R. DODWELL, London, Edinburgh, Paris, Melbourne, Toronto, and New York 1961. — K.-J. SACHS, *Mensura fistularum. Die Messurierung der Orgelpfeifen im Mittelalter I*, Stuttgart 1970. — *Cymbala (Bells in the Middle Ages)*, ed. J. SMITS VAN WAESBERGHE, American Institute of Musicology 1951. — D. V. THOMPSON, *Theophilus Presbyter: Words and Meaning in Technical Translation*, in: *Speculum* 42, 1967, pp. 313–339. — K. WEILER, "De mensura fistularum", ein Gladbacher Orgeltraktat aus dem Jahre 1037, in: *Kirchenmusikalisches Jahrbuch* 40, 1956, pp. 16–22.

The complex group of medieval texts containing instructions for the construction of musical instruments has been studied in a systematic and exemplary manner. Smits van Waesberghe has collected and published twenty-two texts relative to the *mensura cymbalorum*, on the basis of about fifty manuscripts. The same author, in a previously quoted work (see I, 2, Smits van Waesberghe⁵) lists about seventy texts regarding the *mensura monocordi*. Together with specific editions by K. Weiler and I. Adler, there is also the work by K.-J. Sachs, consisting of a complete collection of the texts relative to the *mensura fistularum* from the 10th to the 15th centuries, based on about eighty manuscripts; the volume contains first editions of unknown texts, better editions of known texts, and a careful demonstration of the relations or dependence of various texts with one another. Chapters devoted to these musical subjects are contained in the technical treatise, *De diversis artibus*, of Theophilus: C. R. Dodwell has undertaken the critical edition with an English translation; on this see the observations by D. V. Thompson.

4 *Organum*

H. H. EGGBRECHT, F. ZAMINER, *Ad organum faciendum. Lehrschriften der Mehrstimmigkeit in nachguidonischer Zeit*, Mainz 1970. — F. A. GALLO, *Esempi dell' "organum" dei "Lumbardi" nel XII secolo*, in: *Quadrievium* 8, 1967, pp. 23–26. — *Ad Organum Faciendum & Item de Organo*, ed. and transl. J. A. HUFF, Brooklyn [1969]. — K.-J. SACHS¹, *Der Contrapunctus im 14. und 15. Jahrhundert. Untersuchungen zum Terminus, zur Lehre und zu den Quellen*, in: *Mf* 21, 1968, pp. 499–500. — K. J. SACHS², *Zur Tradition der Klangschritt-Lehre. Die Texte mit der Formel "Si cantus ascendit . . ." und ihre Verwandten*, in: *AfMw* 28, 1971, pp. 233–270. — A. SEAY, *An anonymous Treatise from St. Martial*, in: *Annales musicologiques* 5, 1957, pp. 7–42. — H. SCHMID, *Die Kölner Handschrift der Musica Enchiriadis*, in: *Kongressbericht Köln 1958*, Kassel 1959, pp. 262–264. — M. SCHNEIDER, *Geschichte der*

Mehrstimmigkeit. Historische und phänomenologische Studien (Berlin 1934), Tutzing 1969. — J. SMITS VAN WAESBERGHE, *La place exceptionnelle de l' Ars Musica dans le développement des sciences au siècle des Carolingiens*, in: *Revue grégorienne* 31, 1952, pp. 81–104. — E. L. WAELTNER, *Die Lehre vom Organum in den Musiktraktaten bis zur Mitte des 11. Jahrhunderts*, Tutzing (in print). — F. ZAMINER, *Der vatikanische Organum-Traktat (Ottob. lat. 3025)*, Tutzing 1959.

This sector, too, will soon be treated thoroughly. One awaits the critical edition of *Musica Enchiriadis* announced by H. Schmid in his study devoted to a preliminary examination of the vast manuscript tradition (Smits van Waesberghe, on the basis of a Valenciennes manuscript, proposes the attribution of the treatise to Otgerus, Count of Laon and Abbot of St. Amand). One also awaits the publication and study of the oldest treatises on *organum* up to the middle of the 11th century by E. L. Waeltner. Some editions (Guido, Johannes Afflighemensis, etc.) previously quoted should be recalled, since they also contain chapters on polyphony; for a special question regarding a polyphonic example in an Italian manuscript of the *Liber specierum*, see F. A. Gallo.

Texts on the most recent phase in *organum* theory have been collected in an excellent volume edited by H. H. Eggebrecht and F. Zamminer; the authors have published a facsimile, transcription, and German translation of the so-called treatise of Milan in the two sections, prose and verses, as well as the different versions and connected texts preserved in the manuscripts of Berlin and Brugge; there is also the so-called treatise of Montpellier. Some of these texts have also been published with an English translation by J. A. Huff.

A. Seay has published integrally for the first time a treatise of *musica plana* containing some chapters on polyphony (already edited separately by de la Fage and Handschin) attributable to the St. Martial School; the new edition is based on three manuscripts in Florence, Pisa, and Venice [to be added: Barcelona, Biblioteca Central, 832 and Parma, Biblioteca Palatina, parmense 1158, see II, 2, F. A. Gallo⁸]. F. Zamminer has carried out the edition accompanied by the facsimile and German translation of the so-called Vatican treatise which seem to belong to the period of the Notre Dame School; the same volume also contains the first edition of a short text taken from a Venetian manuscript.

Within the range of this research, one may also mention the reprint of M. Schneider's work, containing the edition of a theoretical text on polyphony from a manuscript in the British Museum (it should be added that the same text is also preserved in Napoli, Biblioteca Nazionale, VIII D 12, and had already been published in 1920, see II, 2, F. A. Gallo⁸). For treatises relative to the last phase of medieval polyphony, K.-J. Sachs^{1,2} is completing a comprehensive study, including the publication of unedited texts.

II LATE MIDDLE AGES

1 France and England

M. BENT, *A postscript on the Berkeley theory manuscript*, in: AML 40, 1968, p. 175. — H. BESSELER, *Zur "Ars musicae" des Johannes de Grocheo*, in: Mf 2, 1949, pp. 229–231. — R. BRAGARD¹, *Le "Speculum musicae" du compilateur Jacques de Liège*, in: *Musica*

disciplina 7, 1953, pp. 59–104 and 8, 1954, pp. 1–17. — *Jacobi Leodiensis Speculum Musicae*, ed. R. BRAGARD², I–V, American Institute of Musicology 1955–1967 (CSM 3). — R. L. CROCKER, *A new source for mediaeval music theory*, in: AML 39, 1967, pp. 161–171. — W. FROBENIUS, *Zur Datierung von Francos "Ars cantus mensurabilis"*, in: AfMw 27, 1970, pp. 122–127. — F. A. GALLO¹, *La definizione e la classificazione della musica nella Summula di Henricus Helene*, in: *Jocunda laudatio* 1, 1963, pp. 165–167. — F. A. GALLO², *Tra Giovanni di Garlandia e Filippo da Vitry. Note sulla tradizione di alcuni testi teorici*, in: *Musica disciplina* 23, 1969, pp. 13–20. — *Petrus Picardus, Ars motetorum compilata breviter*, ed. F. A. GALLO³; *Anonymus, Ars musicae mensurabilis secundum Franconem*, ed. G. REANEY, A. GILLES; *Anonymus, Compendium musicae mensurabilis artis antiquae*, ed. F. A. GALLO, American Institute of Musicology 1971 (CSM 15). — F. A. GALLO⁴, *Lo studio della "Musica speculativa" di Johannes de Muris in Polonia e in Italia. Le glosse dell'Università di Cracovia e i Glossemata di Franchino Gaffurio*, in: *Incontri sulla musica in Polonia e in Italia dal Rinascimento al Barocco. Parma-Bydgoszcz 1969* (in print). — *Magistri Franconis Ars cantus mensurabilis. Ausgabe von E. de Coussemaker, nebst zwei handschriftliche Fassungen*, ed. F. GENNRICH, Darmstadt 1957. — A. GILLES¹, *Contribution à un inventaire analytique des manuscrits intéressant l' Ars Nova de Philippe de Vitry*, in: *Revue belge de musicologie* 10, 1956, pp. 149–154. — A. GILLES², *Un témoignage inédit de l'enseignement de Philippe de Vitry. Manuscrit 7378 A du fonds latin de la Bibliothèque Nationale*, in: *Musica disciplina* 10, 1956, pp. 35–53. — A. GILLES³, G. REANEY, *A new source for the "Ars nova" of Philippe de Vitry*, in: *Musica disciplina* 12, 1958, pp. 59–66. — A. GILLES⁴, *L'Anonyme III de Coussemaker "Scriptores" III*, in: *Musica disciplina* 15, 1961, pp. 27–38. — L. GUSHÉE, *New Sources for the Biography of Johannes de Muris*, in: JAMS 22, 1969, pp. 3–26. — J. HAAR, *Roger Caperon and Ramos de Pareia*, in: AML 41, 1969, pp. 26–36. — *Walteri Odington Summa de Speculatione Musicae*, ed. F. F. HAMMOND, American Institute of Musicology 1970 (CSM 14). — H. O. HIECKEL, *Zur Überlieferung des Anonymus IV*, in: AML 34, 1962, pp. 185–191. — E. F. KIRBY, [Review of R. Bragard²], in: JAMS 12, 1959, pp. 233–236. — U. MICHELS¹, *Der Musiktraktat des Anonymus OP. Ein frühes Theoretiker-Zeugnis der Ars nova*, in: AfMw 26, 1969, pp. 49–62. — U. MICHELS², *Die Musiktraktate des Johannes de Muris*, Wiesbaden 1970. — R. A. RASCH, *Johannes de Garlandia en de ontwikkeling van de voor-Franconische notatie*, Brooklyn, New York [1969]. — G. REANEY¹, A. GILLES, J. MAILLARD, *The "Ars Nova" of Philippe de Vitry*, in: *Musica disciplina* 10, 1956, pp. 5–33. — G. REANEY², *The "Breviarium Regulare Musicae" of Ms Oxford Bodley 842*, in: *Musica disciplina* 11, 1957, pp. 31–37. — G. REANEY³, *A Postscript to Philippe de Vitry's "Ars Nova"*, in: *Musica disciplina* 14, 1960, pp. 29–31. — G. REANEY⁴, *Zur Frage der Autorenzuweisung in mittelalterlichen Musiktraktaten*, in: *Bericht über den . . . Kongreß Kassel 1962*, Kassel [etc.] 1963, pp. 353–354. — G. REANEY⁵, *The question of authorship in the medieval treatises on music*, in: *Musica disciplina* 18, 1964, pp. 7–17. — *Philippi de Vitriaco Ars nova*, ed. G. REANEY⁶, A. GILLES, J. MAILLARD, American Institute of Musicology 1964 (CSM 8). — *Ms. Oxford, Bodley 842, Breviarium regulare musicae*, ed. G. REANEY⁷; *Ms. British Museum, Royal 12.C.VI, Tractatus de figuris sive de notis*, ed. G. REANEY; *Johannes Torkesey, Declaratio trianguli et scuti*, ed. A. GILLES, G. REANEY, American Institute of Musicology 1966 (CSM 12). — G. REANEY⁸, *John Wylde and the Notre Dame Conductus*, in: *Speculum musicae artis. Festgabe für Heinrich Husmann*, München 1970, pp. 263–270. — F. RECKOW, *Der Musiktraktat des Anonymus 4, I–II*, Wiesbaden 1967. — E. REIMER, *Johannes de Garlandia: de mensurabili musica, I–II*, Wiesbaden (in print). — H. J. RIECKENBERG, *Zur Biographie des Musiktheoretikers Franco von Köln*, in: *Archiv für Kulturgeschichte* 67, 1960, pp. 280–293. — E. ROHLOFF¹, *Der Musiktraktat des Johannes de Grocheo*, Leipzig 1943. — E. ROHLOFF², *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheo*, Leipzig (in print). — R. STEVENSON, *A Neglected Johannes de Garlandia Manuscript (1486) in South America*, in: *Notes* 24, 1967, pp. 9–17. — E. THURSTON, *The Music in the St. Victor manuscript Paris lat. 15139. Polyphony of the 13th century. Introduction and facsimile*, Toronto

1959. — W. G. WAITE, *Johannes de Garlandia, Poet and Musician*, in: *Speculum* 35, 1960, pp. 179–195. — J. WOLF [Review of E. Rohloff¹], in: *Mf* 2, 1949, pp. 72–74. — V. ZOUBOV, *Nicole Oresme et la musique*, in: *Mediaeval and Renaissance Studies* 5, 1961, pp. 96–107.

Following a study by H. O. Hieckel on the manuscript tradition, F. Reckow has furnished an excellent critical edition of the so called Anonymus 4, offering remarkable improvements with respect to the text known in CS I; the method of editing does not provide the numbering of the single phrases, but of the lines of each page; much care has also been taken in the precise identification of the sources used by the writer. A later theorist, John Wylde, is English like Anonymus 4 and, like the latter, refers to compositions of the Notre Dame School; Wylde's unedited treatise deals principally with *musica plana*, as can be seen from G. Reaney's⁸ study with examples.

A whole group of studies has been devoted to the important and equally enigmatic figure of Johannes de Garlandia. Leaving aside the observations put forward by W. G. Waite, who still proposes to identify the musical theorist with the poet and grammarian of the early 13th century, this problem has been accurately formulated by G. Reaney^{4, 5}; this author's study is methodologically important not only for this very point, but also for the identification and evaluation of the manuscript tradition of other theorists of this period (Franco, Simon Tunstede, Theodono de Caprio, etc.). R. Stevenson later pointed out the existence of the *Introductio musice* in Rio de Janeiro, while J. Haar has studied the unedited treatise of the Englishman Rogerius Caperonius, who declared himself to be a pupil of Johannes de Garlandia. F. A. Gallo² has carried out a complete examination of the manuscript tradition for the first time: the name of Johannes de Garlandia does not appear in the direct and indirect tradition of the treatise *De mensurabili musica*; only Hieronimus de Moravia refers it to a later and re-elaborated version of the work; this same anonymous treatise *De mensurabili musica* appears associated with a tract on *musica plana* in a Vatican manuscript and with a different tract on *musica plana* in a Brugge manuscript; the tradition of the *Introductio musice*, which many sources attribute explicitly to Johannes de Garlandia, appears completely separated from the tradition of the treatise *De mensurabili musica*, both as regards time and country. R. A. Rasch shows that the identification of the musical theorist Johannes de Garlandia with the poet and grammarian of the same name cannot be sustained; he attributes to Johannes de Garlandia the treatise *De mensurabili musica* and the treatise on *musica plana* associated with former in the Vatican manuscript; he also excludes the fact that the *Introductio musice* is attributable to him. One awaits now the critical edition of the treatise *De mensurabili musica* by E. Reimer.

The results of the bibliographical researches on Franco carried out by J. H. Rieckenberg (see G. Reaney⁵) remain uncertain; on the basis of a comparative examination of contemporary treatises W. Frobenius proposes dating the *Ars cantus mensurabilis* around 1280; the facsimile of two manuscripts of it (Saint-Dié 42 and Ambrosiano D 5 inf.) has been published by F. Gennrich. Also available, by E. Thurston, is the facsimile of two treatises, one in French and the other in Latin, linked to Franco's theory and copied in the margins of a Paris musical manuscript. The text of Petrus

Picardus, a disciple of Franco's, has been published complete for the first time by F. A. Gallo³, and in the same volume A. Gilles and G. Reaney publish the two existing versions of an anonymous Franconian compendium; another more recent one with a quotation by Petrus de Cruce is edited by F. A. Gallo.

Only a mention is due to the edition of Johannes de Grocheo's treatise by E. Rohloff¹; see the observations by J. Wolf and H. Bessler; one awaits the new edition by E. Rohloff². U. Michels¹ has published an unedited treatise and entitled it Anonymus OP from the manuscripts in Oxford and Paris; five notation problems are discussed; the text appears to be before 1321 and therefore seems to be one of the first texts on the new mensural theories. R. Bragard's¹ introductory study containing a description of the manuscript tradition is followed by the same author's² initial critical editions of the *Speculum musicae* attributed to Jacobus of Liège; up to now five of the seven books have been edited (the last two are known in CS II, erroneously attributed to Johannes de Muris). Bragard's first volume of the edition provides material for F. E. Kirby's important review, in which the author correctly sets criticism of a methodological nature (see I, 2, L. Schrade^{1, 2}) against the use of classical Latin orthography and against the realization of a text which in no way "can be viewed as an original in any sense".

A study by A. Gilles¹ on the manuscript tradition of the *Ars nova* by Philippe de Vitry is followed by the critical edition of the text by G. Reaney¹, A. Gilles, J. Maillard. At the same time, A. Gilles² has published a different text on Philippe de Vitry's theory preserved in a Parisian manuscript. Two more different texts relating to Philippe de Vitry's teaching have also been edited from a London manuscript by A. Gilles³ and G. Reaney, and from a Siena manuscript by G. Reaney³ (this last text is only in abbreviated version of an already known text; see II, 2, F. A. Gallo⁸). A. Gilles⁴ completes this research with the edition of the so-called Anonymus III in CS III, which probably reflects the original text of the first part of the *Ars nova*. All these treatises, published in separate articles, have later been reunited to form G. Reaney's⁶ volume. The precision of G. Reaney's³ hypothesis, according to which Philippe de Vitry's teaching tradition must have been handed down orally, seems to be quite clear: the various written versions that have come to us are probably not the original author's work, but that of various disciples; the same thing is probably true also of the treatise on counterpoint attributed to Philippe de Vitry: the manuscript tradition of this work has been studied by F. A. Gallo².

L. Gushee's article provides us with new information on the biography and activity of Johannes de Muris, based principally on a manuscript with autograph annotations preserved in the Escorial Library. U. Michel's² volume is devoted mainly to an examination of the treatises with a reconstruction of the manuscript tradition and a discussion of attributions; of the numerous texts published under the name of Johannes de Muris, the author maintains that only the following are certainly attributable to that theorist: *Notitia artis musicae* of 1321, *Compendium musicae practicae* of 1322, *Musica speculativa* in two versions A 1323, B 1325 [to be added to the quoted sources: Berlin, Staatsbibliothek Preußischer Kulturbesitz, lat. 4^o 175; Kraków, Biblioteka Jagiellońska, 568; Milano, Biblioteca Ambrosiana,

I 232 inf.; Praha, Universitni Knihovna, 44 4 8; see F. A. Gallo⁴], *Libellus cantus mensurabilis* [to be added to the quoted sources: Rio de Janeiro, Biblioteca Nacional, Cofre 18] and *Ars contrapuncti* of about 1340.

Henricus Helene, working around the middle of the 14th century, is the author of a treatise on *musica plana* described by F. A. Gallo⁴ on the basis of a manuscript in Venice [to be added: London, British Museum, Add. 23320]. The compilation, taking up most of the new manuscript described by R. L. Crocker, consists of an introduction and three sections: *musica plana*, *contrapunctus* and *musica mensurabilis*; the work appears to be dated Paris, 12th January 1375. Later, M. Bent communicated that the same compilation can be found also in a London manuscript. However, the same work had already been described in a Catania manuscript (see II, 2, F. A. Gallo³) which also gives the name of the compiler as *Magister Goscalcus francigena*. This work also has an indirect tradition, being quoted at the end of the 15th century in Italy by Florentius de Faxolis (see, II, 2, A. Seay⁹) and in Spain by Christoval de Escobar.

V. Zoubov refers to the musical interests of the French mathematician and astronomer Nicolaus Oresme, and quotes extracts from two unedited treatises: *De difformitate quantitatum* and *De commensurabilitate vel incommensurabilitate motuum celi*.

English theory at the beginning of the 14th century is amply shown in Walter Odington's treatise edited by F. F. Hammond with remarkable integrations and improvements with respect to the text known in CS I. A group of treatises from England during the period immediately following has been collected by G. Reaney⁷, who published the *Breviarium regulare musicae*; this is attributed to a certain Wilhelmus and was an unedited text (which G. Reaney² had described previously); in the same volume G. Reaney also republished the treatise known as Anonymus 6 in CS I; a third text edited by G. Reaney and A. Gilles is the *Declaratio trianguli et scuti* attributed to Johannes Torkesey.

2 Italy

D. BIANCHI, *Un trattato inedito di Domenico da Piacenza*, in: *La bibliofilia* 65, 1963, pp. 109–149. — L. CAMMAROTA, *Il Terminorum Musicae Diffinitorium di Johannes Tinctoris*, Roma [?]. — A. CARAPETYAN¹, *A Fourteenth-Century Florentine Treatise in the Vernacular*, in: *Musica disciplina* 4, 1950, pp. 81–92. — Anonimi *Notitia del valore delle note del canto misurato*, ed. A. CARAPETYAN², American Institute of Musicology 1957 (CSM 5). — A. CARETTA, L. CREMASCOLI, L. SALAMINA, *Franchino Gaffurio*, Lodi 1951. — S. CLERCX, *Johannes Ciconia théoricien*, in: *Annales musicologiques* 3, 1955, pp. 39–75. — F. A. GALLO¹, *Le traduzioni dal greco per Franchino Gaffurio*, in: *AMl* 35, 1963, pp. 172–174. — F. A. GALLO², G. MANTESE, *Nuove notizie sulla famiglia e sull'opera di Niccolò Leoniceo* in: *Archivio veneto*, V Serie, 72, 1963, pp. 5–22. — F. A. GALLO³, *La tradizione dei trattati musicali di Prosdocimo de Beldemandis*, in: *Quadrivium* 6, 1964, pp. 57–84. — F. A. GALLO⁴, *Citazioni da un trattato di Dufay*, in: *Collectanea historiae musicae* 4, 1966, pp. 149–152. — F. A. GALLO⁵, *La teoria della notazione in Italia della fine del XIII all'inizio del XV secolo*, Bologna 1966. — *Mensurabilis musicae tractatuli*, ed. F. A. GALLO⁶, Bologna 1966. — *Prosdocimi de Beldemandis Expositiones tractatus practice cantus mensurabilis magistri Johannis de Muris*, ed. F. A. GALLO⁷, Bologna 1966. — F. A. GALLO⁸, *Alcune fonti poco note di musica teorica e pratica*, in: *L'ars nova italiana del Trecento* 2, Certaldo 1968,

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1956, pp. 153–205. — *Marcheti de Padua Pomerium*, ed. G. Vecchi², American Institute of Musicology 1961 (CSM 6). — *Iohannis Spatarii Vtile e breve regole di canto* (Cod. Londin., British Museum, Add. 4920), ed G. Vecchi³, Bologna 1962. — G. Vecchi⁴, *Le Utile e breve regule di canto di Giovanni Spataro nel Cod. Lond. British Museum Add. 4920*, in: *Quadrivium* 5, 1962, pp. 5–68. — N. Wilkins, *Some Notes on Philipoctus de Caserta* (c. 1360? — c. 1435), with the *Ballade texts and an edition of the Regule Contrapuncti*, in: *Nottingham Mediaeval Studies* 8, 1964, pp. 82–99.

A complete view of treatise-writing on *musica mensurabilis* in Italy from the end of the 13th to the beginning of the 15th centuries, with constant reference to the manuscript tradition, is offered by F. A. Gallo⁵. The first differences in respect to Franco's notation are contained in the two short treatises published for the first time by F. A. Gallo¹⁰. Eight unedited texts on the particular notation of the Italian music (one by Frater Guido, one by Petrus of Amalfi, and six anonymous) from the beginning of the 14th century to the beginning of the 15th century are also published by F. A. Gallo⁶. Of Marchetus de Padua's *Lucidarium* (for dating information see O. Strunk), R. Monterosso has published a compendium from a Pavia manuscript [to be added: the other manuscript Pavia, Biblioteca Universitaria, Aldini 450]; the *Pomerium* (for dating information see N. Pirrotta) has been published by G. Vecchi² on the basis of six manuscripts [to be added: Chicago, Newberry Library, 54 1]; G. Vecchi¹ has also published the *Brevis compilatio* on the basis of three manuscripts [to be added: Parma, Biblioteca Palatina, parmense 1158, F. Gaffurio's copy, now edited by F. A. Gallo⁹].

Two counterpoint treatises attributed to 14th century Italian composers have also been published. Philippotus de Caserta's text, inadequately edited by N. Wilkins from a manuscript in Seville, is the same text that had already been edited twice by de la Fage as the final part of Nicolaus de Capua's treatise (see F. A. Gallo⁸). Paulus de Florentia's text has been edited by A. Seay from a Florentine manuscript [to be added: Siena, Biblioteca Comunale, L V 36, see F. A. Gallo⁸]. A treatise in Italian studied by A. Carapetyan¹, and later edited for the first time by him², belongs to the end of the 14th century or the beginning of the 15th; the united compilation of *musica plana, mensurabilis* and *contrapunctus* that A. Seay¹⁰ has published from a Vatican manuscript perhaps belongs also to the same period. The manuscript tradition of the musical treatises by Prosdocius de Beldemandis has been studied by F. A. Gallo³: eight manuscripts are described, the three successive phases of the author's activity and the different versions of the texts handed down are clarified. F. A. Gallo⁷ has also begun the edition of Beldemandis's works with the unedited extensive commentary to the *Libellus* by Johannes de Muris; the work is preserved from two manuscripts in what is probably the second version, but one must also add the fragments of another version later published by F. A. Gallo¹¹.

A different type of musical treatise, aimed more at speculation than at practice, is the work of the mathematician and astronomer Georgius Anselmi of Parma, studied first of all by J. Handschin and then published in its entirety on the basis of the only manuscript by G. Massera²; the same G. Massera¹ had previously edited and studied the section of the work devoted to notational theory. After some studies

(A. Seay^{2,4,5}) concerning the author's biography and manuscript tradition, A. Seay⁶ has undertaken the critical edition of a treatise summarizing all musical theory towards the middle of the 15th century: this is the *Musica disciplina* in five books by Ugolino of Orvieto; the text is established on the basis of eight manuscripts [to be added: Bologna, Civico museo bibliografico musicale, A 29, an 18th century copy of a manuscript now lost, which contains books II–IV]; for some amendments, see K.-W. Gumpel's useful review.

There were also many foreign theorists working in Italy during the 15th century. The first is Johannes Ciconia: an examination of the manuscript tradition of his theoretical work, begun by S. Clercx, has been completed by E. C. Krohn. Guillaume Dufay also appears to have written a theoretical text of which only a few fragments copied by F. Gaffurio now remain; these have been edited by F. A. Gallo⁴. The Englishman Johannes Hothby carried on his educational activity between Florence and Lucca; A. Seay¹¹ has published three short polemic treatises against Ramis de Pareia: the *Excitatio quedam musice artis per refutationem*, the *Dialogus Iohannis Ottobi Anglici in arte musica* (previously edited separately by A. Seay¹), and the *Epistola* (in Italian). Another foreigner working in Italy during the second half of the 15th century was Johannes Tinctoris; three re-editions of his *Terminorum musicae diffinitorium* have been published: with a French translation by A. Machabey, with an English translation by C. Parrish, and with an Italian translation by L. Cammarota, none of the three seems particularly useful from the philological point of view; four additional treatises by Tinctoris have also appeared in an English translation by A. Seay^{3,7,12,14} and deserve to be mentioned here as the texts have been checked against the manuscripts (Bologna and Brussels) with much improvement with respect to the edition in CS IV, particularly as regards music examples. Perhaps of Italian origin, but devoted principally to illustrating foreign compositional practice, is the treatise *De pr[a]eceptis artis musicae* by Guilelmus Monachus that A. Seay¹³ has published, here too with many improvements on the incomplete and often defective edition in CS IV. Activity by foreign theorists in Italy was still going on at the beginning of the 16th century, as can be seen by a short treatise by Joachim Woltersdorf that P. Kast has published from a Palermo manuscript, and the treatise on *musica speculativa* dedicated by Erasmus of Hörtitz to the Cardinal Domenico Grimani, which C. V. Palisca describes on the basis of the version preserved in a Vatican manuscript.

The presence of the Italian theorists can be felt again towards the end of the 15th century with Franchino Gaffurio's works. All the biographical and bibliographical indications on this author have been collected in the celebrative volume containing studies by A. Caretta, L. Cremascoli, and L. Salamina. One must also add the articles by O. Kinkeldey, K. T. Steinitz, and F. Unterkircher regarding books possessed and annotated by Gaffurio, and a manuscript copy preserved in Vienna. Later, the studies by F. A. Gallo¹ and F. A. Gallo², G. Mantese retraced the manuscripts and reconstructed the activity of Gianfrancesco Burana and Nicolò Leonicensino who translated works by the Greek musical theorists for Gaffurio. Still linked to 14th century theory is the first treatise written by Franchino Gaffurio, the *Extractus parvus*

musice, published for the first time from the unique autograph by F. A. Gallo⁹. The Gaffurian commentary to the first part of the *Musica speculativa* of Johannes de Muris has also been published from the unique autograph (see II, 1, F. A. Gallo⁴). Gaffurio's preparatory works for the *Practica musicae* have been studied by C. A. Miller, and R. Hallmark remarks upon a re-elaboration of the fourth book of the same work in England by John Dygon.

Still other theorists working between the end of the 15th and the beginning of the 16th centuries should be noted. G. Massera³ reconstructs Nicola Burzio's treatise on counterpoint, integrating the already known text with data from a Brussels manuscript and with the possibly autograph annotations added to a Parma incunabulum. A. Seay⁹ refers to, and publishes some extracts from, the unedited treatise in three books dedicated by Florentius de Faxolis to the Cardinal Ascanio Maria Sforza. Seay¹⁵ also publishes with an English translation a short treatise in Italian verse on *musica plana* by the monk Paolo Orlandini. G. Vecchi^{3,4} publishes the facsimile and transcription of a treatise on *musica mensurabilis* by Giovanni Spataro.

A general view of the manuscript tradition and editions of the Italian dance treatises of the 15th century is given by A. Michel [to be added: Firenze, Biblioteca Medicea Laurenziana, Antinori 13 and Firenze, Biblioteca Nazionale, palatino 1021]. The earliest text, that by Domenico of Piacenza, has been published for the first time by D. Bianchi from a Parisian manuscript.

3 Spain

H. ANGLÈS¹, *La notación musical española de la segunda mitad del siglo XV. Un tratado desconocido de Guillermus . . . de Podio*, in: *Anuario musical* 2, 1947, pp. 151–173. — H. ANGLÈS², "De cantu organico." *Tratado de un autor catalán del siglo XIV*, in: *Anuario musical* 13, 1958, pp. 3–24. — H. ANGLÈS³, *Un tractat de cant plà d'autor anònim del segle XVI*, in: *Spanische Forschungen der Görresgesellschaft* I/21, Münster 1963, pp. 277–293. — K.-W. GÜMPEL¹, *Der Toledaner Kapellmeister Bartolomé de Quevedo und sein Kommentar zu der Extravagante "Docta sanctorum" Johannes' XXII*, in: *Spanische Forschungen der Görresgesellschaft* I/21, Münster 1963, pp. 294–308. — K.-W. GÜMPEL², *Zur Frühgeschichte der vulgärsprachlichen spanischen und katalanischen Musiktheorie*, in: *Spanische Forschungen der Görresgesellschaft* I/24, Münster 1968, pp. 257–336. — K.-W. GÜMPEL³, *Das "Enchiridion de principiis musice discipline" des Guillermus de Podio*, in: *Spanische Forschungen der Görresgesellschaft* I/27, Münster (in print).

From a manuscript preserved in the Cathedral of Barcelona, H. Anglès² has published a treatise on *musica mensurabilis* of the beginning of the 14th century, containing references to the Catalan musical practice. Anglès¹ has also studied an unedited treatise by Guillermus de Podio preserved in Bologna (Civico museo bibliografico musicale, A 71, not "Cod. 159" as the author erroneously indicates), and has published a Spanish text on *musica mensurabilis* copied in the same source; Guillermus de Podio's treatise has now been edited by K.-W. Gumpel³. Gumpel² has also undertaken an accurate edition, containing a comparison of the different versions, of a treatise on *musica plana* in Catalan and Spanish, dating from the beginning of the 15th century. H. Anglès³ again has published yet another unedited text on *musica plana*, but in Latin and dating back to the 16th century, from a

manuscript in the Biblioteca Central of Barcelona. Although it is later (1562/1569), one should mention K.-W. Gumpel's¹ edition of the Latin commentary written by Bartolomé de Quevedo on a well-known medieval text: the extravagant *Docta sanctorum* of John XXII.

4 Central and Eastern Europe

A. BRINER, *Ein anonymes unvollständiger Musiktraktat des 15. Jahrhunderts in Philadelphia, USA*, in: *Kirchenmusikalisches Jahrbuch* 50, 1966, pp. 27–44. — R. FEDERHOFER-KÖNIGS¹, *Wolfgang Khainer und seine "Musica Choralis"*, in: *Kirchenmusikalisches Jahrbuch*, 43, 1959, pp. 32–48. — R. FEDERHOFER-KÖNIGS², *Ein unvollständiger Musiktraktat des 14. Jahrhunderts in Ms. 1201 der Universitätsbibliothek Graz*, in: *Kirchenmusikalisches Jahrbuch* 44, 1960, pp. 14–27. — R. FEDERHOFER-KÖNIGS³, *Ein anonymes Musiktraktat aus der 1. Hälfte des 16. Jahrhunderts in Cod. 514 der Benediktinerabtei Göttweig/Niederösterreich*, in: *Kirchenmusikalisches Jahrbuch* 45, 1961, pp. 58–81. — R. FEDERHOFER-KÖNIGS⁴, *Ein anonymes Musiktraktat aus der 2. Hälfte des 14. Jahrhunderts in der Stiftsbibliothek Michaelbeuern/Salzburg*, in: *Kirchenmusikalisches Jahrbuch* 46, 1962, pp. 43–60. — R. FEDERHOFER-KÖNIGS⁵, *Heinrich Saess und seine "Musica plana atque mensurabilis"*, in: *Bericht über den . . . Kongress Kassel 1962*, Kassel — Basel — London — New York 1963, pp. 359–361. — R. FEDERHOFER-KÖNIGS⁶, *Die "Musica plana atque mensurabilis" von Heinrich Saess*, in: *Kirchenmusikalisches Jahrbuch* 48, 1964, pp. 61–107. — R. FEDERHOFER-KÖNIGS⁷, *Ein musiktheoretisches Fragment aus der Abtei Fiecht (Tirol)*, in: *Festschrift für Walter Wiora*, Kassel [etc.] 1967, pp. 177–181. — R. FEDERHOFER-KÖNIGS⁸, *Ein Beitrag zur Proportionenlehre in der zweiten Hälfte des 15. Jahrhunderts*, in: *Studia Musicologica Academiae Scientiarum Hungaricae* 11, 1969, pp. 145–157. — W. FROBENIUS, *Johannes Boens Musica und seine Konsonanzenlehre*, Stuttgart 1971. — *Anonymus, Tractatulus de cantu mensurali seu figurativo musice artis*, ed. F. A. GALLO¹, *American Institute of Musicology* 1971 (CSM 16). — *Johannes Boens, Ars*, ed. F. A. GALLO², *American Institute of Musicology* 1972 (CSM 19). — F. A. GALLO³, *L'Europa orientale e l'Italia tra il XIV e il XV secolo. Giovanni Jenštejn, Zavoysius de Zap, Paolo Židek, Wenceslaus de Prachaticz studenti nell'Università di Padova*, in: *Incontri sulla musica in Polonia e in Italia dal Rinascimento al Barocco. Parma-Bydgoszcz 1969* (in print). — A. GEERING¹, *Ein tütsche Musica des figurirten Gsangs 1491*, in: *Festschrift Karl Gustav Fellerer*, Regensburg 1962, pp. 178–181. — *Ein Tütsche Musica 1491*, ed. A. GEERING², Bern 1964. — TH. GÖLLNER, *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters*, Tutzing 1961. — K.-W. GÜMPEL¹, *Das Tastenmonochord Conrads von Zabern*, in: *AfMw* 12, 1955, pp. 143–166. — K.-W. GÜMPEL², *Die Musiktraktate Conrads von Zabern*, Akademie der Wissenschaften und der Literatur in Mainz 1956. — K.-W. GÜMPEL³, *Hugo Spechtshart von Reutlingen, Flores musicae* (1332/42), Akademie der Wissenschaften und der Literatur in Mainz 1958. — K.-W. GÜMPEL⁴ [Review of F. Soddemann], in: *Mf* 13, 1965, pp. 212–213. — H. HÜSCHEN¹, *Das Cantuagium des Heinrich Eger von Kalkar. 1328–1408*, Köln und Krefeld 1952. — H. HÜSCHEN², *Rutgerus Sycamber de Venray und sein Musiktraktat*, in: *Studien zur Musikgeschichte des Rheinlandes. Festschrift . . . Ludwig Schieder mair*, Köln 1956, pp. 34–45. — A. KELLNER, *Ein Mensuraltraktat aus der Zeit um 1400*, in: *Anzeiger der phil.-hist. Klasse der Österreichischen Akademie der Wissenschaften*, Wien 1957, pp. 72–85. — J. MORAWSKI, *Inskrypcje teoretyczne w trzynastowiecznych rękopisach cystersów śląskich*, in: *Muzyka* 10, 1965, pp. 3–5. — R. MUŽÍKOVÁ¹, *Hudebně teoretický traktát Mikuláše z Kozlí*, in: *Miscellanea musicologica* 13, 1960, pp. 5–26. — R. MUŽÍKOVÁ², *Pauli Paulirini de Praga musica mensuralis*, in: *Acta Universitatis Carolinae. Philosophica et historica* 2, Praha 1965, pp. 57–87. — R. MUŽÍKOVÁ³, *Musica instrumentalis v traktátu Paula Ždika z Prahy*, in: *Miscellanea musicologica* 18, 1965, pp. 85–116. — M. PERZ, *Nieznany polski traktat chorałowy Marka z Płocka (1518)*, in: *Muzyka* 13, 1968, pp. 75–80. — J. SMITS VAN

WAESBERGHE¹, *Matthaei Herbeni Traiectensis "De Natura Cantus ac Miraculis vocis"*, in: *Kongreß-Bericht . . . Hamburg 1956, Kassel und Basel 1957*, pp. 219–220. — *Herbeni Traiectensis De natura cantus ac miraculis vocis*, ed. J. SMITS VAN WAESBERGHE², Köln 1957. — *Rutgerus Sycamber de Venray, Dialogus de musica (um 1500)*, ed. F. SODDEMANN, Köln 1963. — R. ŚWIĘTOCHOWSKI, *Identyfikacja postaci Marka z Płocka*, in: *Muzyka* 13, 1968, p. 81. — O. WESSELY, *Ein unbekanntes Fragment zu Martin Gerberts "Anonymi II Tractatus de musica"*, in: *Anzeiger der phil.-hist. Klasse der Österreichischen Akademie der Wissenschaften*, Wien 1949, pp. 29–39.

A new and original theorist is the Dutchman Johannes Boen who died in 1567; W. Frobenius's volume is devoted to the reconstruction of his biography and the edition and interpretation of his *Musica*; while the edition of his *Ars* has been prepared by F. A. Gallo².

German treatises deal principally with *musica plana*. The work of the Carthusian Henricus Eger of Kalkar has been published for the first time by H. Hüsch¹ on the basis of a manuscript in Berlin [to be added: Mainz, Stadtbibliothek, II 375]. Hugo Spechtshart of Reutlingen's treatise, which K.-W. Gümpel³ has published from thirteen manuscripts and some incunabula, is in verse, and the very careful edition also gives all the glosses and comments that accompany the text in the different sources. K.-W. Gümpel² has also undertaken the edition of all the treatises by Conradus of Zabern: *Novellus musicae artis tractatus, Opusculum de monocordo, De modo bene cantandi, Lehre von kōrgesanck*, partly from manuscripts and partly from incunabula; a section of the first treatise had already been edited and studied by Gümpel¹. A treatise of the 15th century on music for keyboard instruments is published in facsimile, transcription, and a German translation by Th. Göllner from a Munich manuscript. Some texts written towards the end of the century should also be remembered. A treatise on *musica mensurabilis* in German has been studied and then published in facsimile and transcription by A. Geering^{1,2} from a Bernese manuscript. The three books *De natura cantus ac miraculis vocis* by Matthaeus Herbenus that Smits van Waesberghe^{1,2} has studied and edited from the unique manuscript in Munich are particularly interesting owing to their "humanistic" polemics against polyphony. A friend of Herbenus's, Rutgerus Sycamber of Venray, is the author of a dialogue on sacred music studied by H. Hüsch² and published by F. Soddemann; for corrections to the edition see K.-W. Gümpel's⁴ useful review.

R. Federhofer-Königs¹⁻⁸ has completed a series of studies constituting systematic, invaluable, and exemplary investigation of the theoretical sources preserved in Austria from the 14th century until the time of the first prints; these studies contain the edition, comment, and facsimiles of the manuscripts. The treatises mainly concern *musica speculativa* or *musica plana*; one is in German (R. Federhofer-Königs⁷). A treatise on *musica mensurabilis*, in verse, is dedicated to a student at the University of Prague and dated 1369; R. Federhofer-Königs⁴ has published this from a manuscript in Michaelbeuern/Salzburg [to be added: Melk, Stiftsbibliothek, 950 and Kremsmünster, Stiftsbibliothek, 312, see F. A. Gallo³]. A treatise in French on the *proportiones* copied in 1460 by Georgius Eber of Aibling, a student at the University of Paris, has been published by R. Federhofer-Königs⁸ from a manuscript in Innsbruck. A text on the division of the monocord preserved in a Linz manuscript

is referred to by O. Wessely; while a text on *musica plana* contained in a manuscript of Austrian or German origin now at Philadelphia has been published by A. Briner. Probably originating from the same monastery at Melk, in which the unique manuscript is preserved, is a treatise on *musica mensurabilis* edited for the first time by F. A. Gallo¹; this work is linked to the teaching of Johannes de Muris and contains quotations on musical compositions.

Some studies have been devoted to texts from Bohemia and Poland. J. Morawski has edited some instructions on *musica plana* preserved in two liturgical books of the 13th century in the University Library at Wrocław. The treatise published by A. Kellner according to a manuscript at Kremsmünster [to be added: München, Bayerische Staatsbibliothek, lat. 24809], gives information on the *musica mensurabilis* studied in the city of Brzeg towards 1400. (For the study of the *Musica speculativa* of Johannes de Muris in Poland and for the publication of a short introduction and comment on the same from a Kraków manuscript, see II, 1, F. A. Gallo⁴.) A short treatise on *musica plana* of the beginning of the 15th century is published by R. Mužíková¹. Two articles containing the edition of the sections relative to *musica mensurabilis* and *musica instrumentalis* from Paulus Židek's work are also by R. Mužíková^{2,3}; for studies in Italy of Paulus and other Bohemian authors, see F. A. Gallo³. Devoted to *musica plana* is the treatise dating from the beginning of the 16th century by Marek of Płock: this is the *Hortulus musices choralis* preserved in a Wschowa manuscript; M. Perz describes its content; for the author's biography see the note by R. Świątochowski.

Conclusion: the inventory of the sources

From all the works examined, it would appear that philology applied to theoretical musical texts is still a new discipline but developing rapidly: this is confirmed also by the recent start of important linguistic researches such as the *Lexikon musicum latinum* (Munich) and the *Handbuch der musikalischen Terminologie* (Freiburg i. Br.).

Perhaps the main problem today is the incomplete and imprecise knowledge of the sources. For this reason, it seems useful to conclude this report with some consideration of the criteria used in the plan for cataloguing the manuscripts on musical theory in the *Répertoire International des Sources Musicales*, and the methods by which such a plan was carried out.

In particular it is difficult to justify the "racial discrimination" taken in favour of polyphonic sources, to the damage of theory sources. The volumes of the section B IV are extremely useful tools for the scientific description of content and for the practicality of editorial realization: each manuscript is identified by an abbreviation, each piece by a number; external description is sufficiently ample and detailed and includes all elements (binding, composition in fascicles, loss of pages, watermark) indispensable for an exact evaluation of the sources, and the description itself concludes with a list of the edited pieces and a detailed bibliography; moreover, large-size volumes have been published containing the entire repertoire of a certain type,

so that the final general index supplies a complete picture of the concordances. Section B III does not have this at all!

In a general way it is difficult to accept the great limitations in content and chronology in collecting theoretical sources. Simply as a small demonstration, there follows a list of the manuscripts used in the works quoted in this report and not included in the two volumes published until now:**

Austria

FIECHT bei SCHWAZ (Tirol), Benediktinerabtei, 45 (*musica plana*)
 GÖTTWEIG, Benediktinerabtei, 514 (*musica plana*)
 GRAZ, Universitätsbibliothek, 509 (*mensura fistularum*)
 INNSBRUCK, Universitätsbibliothek, 962 (*musica plana, proportiones*)
 KREMSMÜNSTER, Stiftsbibliothek, 269 (Johannes Dacus); 312 (*Tractatus metricus* 1369, Anonymus of Brzeg)
 MELK, Stiftsbibliothek, 950 (Hugo of Reutlingen, *Tractatus metricus* 1369, Anonymus CSM 17); 1099 (Hugo of Reutlingen); 1916 (J. de Muris)
 MICHAELBEUERN/SALZBURG, Stiftsbibliothek, 95 (*Tractatus metricus* 1396)
 ST. PAUL IM LAVANTAL (Kärnten), Stiftsbibliothek, 25.6.16, 126/3 (*ars musica*); 135/5, 264/4 (J. de Muris)
 WIEN, Österreichische Nationalbibliothek, 50 (Boethius); 67 (Isidorus); 176 (Calcidius); 266 (Martianus Capella); 272, 278 (Calcidius); 299 (Boethius); 443 (Calcidius); 683, 714 (Isidorus); 2269 (Calcidius); 2285 (Isidorus); 2376 (Calcidius); 2433 (J. de Muris); 2527 (Theophilus); 3097 (Isidorus); 3222 (Johannes Scotus); 3930 (Isidorus); 4784 (J. de Muris); 4787 (Wolfgang Khainer); 4831 (Isidorus); 5203, 5274 (J. de Muris); 5351, 13 637 (Isidorus); 15 470 (Boethius); Ser. nov. 12 745 (F. Gaffurio)

Belgium

BRUGGE, Stadsbibliotheek, 163 (Isidorus); 424 (Al-Farabi, Robert Kilwardby); 532 (*Alia musica*); 496, 539 (Johannes Dacus)
 BRUXELLES, Bibliothèque Royale, 978 (Alain of Lille); 1325, 1329, 1330, 1331, 1332, 1340, 1343 (Isidorus); 5093 (Calcidius); 9565–9566 (Martianus Capella); 9625–9626, 20782 (Calcidius); II 785 (J. de Muris, N. Burtius); II 1007 (Isidorus); II 4149 (J. de Muris); II 6188 (Boethius)
 GENT, Universiteitsbibliotheek, 200, 364 (Isidorus)

Switzerland

BASEL, Universitätsbibliothek, F III 14a, F III 15b (Isidorus); F V 40 (Martianus and Remigius)
 BERN, Stadtbibliothek, 95, 159, 224, 291 (Isidorus); 331 (Johannes Scotus); 681 (Calcidius); A 94 (Boethius); Hist. Helv. LI 76 (*Ein Tütsche Musica*)
 EINSIEDELN, Stiftsbibliothek, 298, 358 (Boethius)
 ST. GALLEN, Stiftsbibliothek, 231/232, 237 (Isidorus); 381 (Notker)

Denmark

KØBENHAVN, Kongelige Bibliotek, Gamle Kongelige S. 422, 1990 (Isidorus)

** *The Theory of Music from the Carolingian Era up to 1400. Descriptive Catalogue of Manuscripts*, Vol. I (Austria, Belgium, Switzerland, Denmark, France, Luxemburg, Netherlands), ed. J. SMITS VAN WAESBERGHE with the collaboration of P. FISCHER and CH. MAAS (München–Duisburg 1961) (B III⁴ ?); Vol. II Italy (and Vatican City!), ed. P. FISCHER (München–Duisburg 1968) (B III²). See the very important reviews by G. REANEY, in: *The Musical Times* 103, 1962, pp. 691–692, and by M. HUGLO, in *Revue de musicologie* 49 (1963), pp. 114–116 and 55 (1969), pp. 228–231. I would like to take this opportunity to thank my colleagues Michel Huglo and Gilbert Reaney for their help in the preparation of this report.

France

AMIENS, Bibliothèque Municipale, 221 (Isidorus)
 AVRANCHES, Bibliothèque Municipale, 226 (Calcidius, *ars musica*); 236 (Boethius); 240 (Remigius of Auxerre)
 AUXERRE, Bibliothèque Municipale, 76 (Isidorus)
 BESANÇON, Bibliothèque Municipale, 594 (Martianus and Martinus of Laon)
 BORDEAUX, Bibliothèque Municipale, 709 (Isidorus)
 BOULOGNE-SUR-MER, Bibliothèque Municipale, 1 (Isidorus)
 CAMBRAI, Bibliothèque Municipale, 920 (J. de Muris); 968 (Isidorus)
 CHARTRES, Bibliothèque Municipale, 16 (Isidorus); 48 (Boethius); 68 (Isidorus); 103 (Martianus Capella); 130 (*ars musica*); 498 (Boethius)
 DOUAI, Bibliothèque Municipale, 318, 319, 320, 321, 700 (Isidorus)
 LYON, Bibliothèque Municipale, 324 (Calcidius)
 MELUN, Bibliothèque Municipale, 46 (Isidorus)
 MONTPELLIER, Bibliothèque de l'École de Médecine, H 53, H 150, H 153 (Isidorus); H 384 (*musica plana*); H 491 (*mensura fistularum*)
 ORLÉANS, Bibliothèque Municipale, 293 (Boethius)
 PARIS, Bibliothèque Nationale, lat. 2236 (*ars musica*); lat. 2389 (Calcidius); lat. 3110 (*ars musica*); lat. 3517 (Alain of Lille); lat. 6280, 6281, 6282, 6283 (Calcidius); lat. 6298 (Al-Farabi); lat. 6569, lat. 6570 (Calcidius); lat. 6741 (Theophilus); lat. 7181 (Boethius); lat. 7188 (Calcidius); lat. 7199, 7201, 7204, 7205, 7206 (Boethius); lat. 7207 (Jacobus Leodiensis, J. de Muris); lat. 7207A (Jacobus Leodiensis); lat. 7281 (Nicolaus Oresme); lat. 7295 (J. de Muris, *mensura fistularum*); lat. 7369 (Dialogus Odonis, J. de Muris); lat. 7371 (Johannes Boen); lat. 7583, 7584, 7585, 7588,, 7590, 7591, 7592, 7593, 7594, 7595, 7596, 7596A, 7597, 7598, 7599, 7600, 7602, 7603, 7604, 7607, 7674, 7675, 7676 (Isidorus); lat. 7837, 7900A (Martianus Capella); lat. 8083, 8298, 8299, 8300, 8301 (Alain of Lille); lat. 8669 (Martianus Capella); lat. 8670 (Martianus and Martinus of Laon); lat. 8675 (Remigius of Auxerre); lat. 8677 (Calcidius); lat. 8786 (Remigius of Auxerre); lat. 9335 (Al-Farabi); lat. 10195 (Calcidius); lat. 10293 (Isidorus); lat. 11104 (*ars musica*); lat. 11337, 11338, 11345 (Alain of Lille); lat. 12960 (Remigius of Auxerre); lat. 13020 (Boethius); lat. 13026 (Martianus Capella); lat. 13027 (Isidorus); lat. 13908 (Boethius); lat. 14080 (Boethius); lat. 14580 (Nicolaus Oresme); lat. 14741 (Anonymus OP); lat. 14753 (Martianus Capella); lat. 14754 (Martianus and Remigius); lat. 15078 (Calcidius); lat. 15086 (Alain of Lille); lat. 16216 (Isidorus); lat. 16579 (Calcidius); lat. 16652 (Boethius); lat. 16664 (Guido, Conradus of Zabern); lat. 17160, 17161 (Isidorus); lat. 17872 (Boethius); lat. 17875, 17876, 17877 (Isidorus); lat. 18568 (Alain of Lille); n. a. lat. 340 (Remigius of Auxerre); n. a. lat. 661 (Conradus of Zabern); n. a. lat. 1235, 1411, 1412 (*tonarii*); n. a. lat. 2167 (Isidorus); it. 476, 972, 973 (*dance treatises*)
 REIMS, Bibliothèque Municipale, 425, 426 (Isidorus); 862 (Calcidius); 1275 (*mensura fistularum*)
 SAINT-DIÉ, Bibliothèque Municipale, 6 (Isidorus)
 SÉLESTAT, Bibliothèque Municipale, 17 (*mensura fistularum*)
 TOULOUSE, Bibliothèque Municipale, 176, 177 (Isidorus)
 TOURS, Bibliothèque Municipale, 675 (Calcidius); 845 (Isidorus)
 TROYES, Bibliothèque Municipale, 96 (*tonarius*); 142 (Johannes Dacus); 168, 541, 542, 875, 1328 (Isidorus); 1372 (Martianus Capella)
 VALENCIENNES, Bibliothèque Municipale, 293 (Calcidius); 298 (Gunzo of Novara); 399 (Isidorus)

Luxembourg

LUXEMBOURG, Bibliothèque Nationale, 21 (*mensura monocordi*)

Netherlands

LEIDEN, Bibliotheek der Rijksuniversiteit, BPL 36 (Martianus Capella); BPL 64 (Calcidius); BPL 87 (Martianus and Martinus of Laon); BPL 88 (Martianus and Johannes Scotus); BPL 217 (Calcidius); Periz. F 2 (Isidorus); Periz. Q 2 (Martianus and Remigius); Voss. lat. F 34 (Isidorus); Voss. lat. F 48 (Martianus, Martinus of Laon, Raterius); Voss. lat. F 82 (Isidorus); Voss. lat. O 36 (Martianus Capella); Voss. lat. Q 10 (Calcidius)

Vatican City

CITTA' DEL VATICANO, Biblioteca Apostolica Vaticana, vat. lat. 623, 624, 626 (Isidorus); vat. lat. 1144 (Johannes Dacus), ottob. lat. 2520 (Johannes Dacus); 2063, 3348, 3815, 4037 (Calcidius); vat. lat. 4570 (Greek theorists); vat. lat. 5324 (Ugolinus of Orvieto); vat. lat. 5873 (Isidorus); barb. lat. 21, 22 (Calcidius); barb. lat. 130 (Martianus Capella); barb. lat. 2137 (Isidorus); chig. lat. A III 35, A VIII 243, A VIII 244 (Isidorus); chig. lat. E V 156, E VI 194 (Calcidius); chig. lat. H V 177 (Martianus Capella); ottob. lat. 336, 343, 345, 352, 404, 427, 477 (Isidorus); ottob. lat. 1516 (Calcidius); ottob. lat. 1840 (Martianus and Remigius); ottob. lat. 2069 (Boethius); pal. lat. 281, 282, 283 (Isidorus); reg. lat. 137, 205, 239, 294 (Isidorus); reg. lat. 1005 (Boethius); reg. lat. 1068, 1107, 1114 (Calcidius); reg. lat. 1245 (Erasmus of Höritz); reg. lat. 1308 (Calcidius); reg. lat. 1535 (Martianus Capella); reg. lat. 1572 (Calcidius); reg. lat. 1824, 1850 (Isidorus); reg. lat. 1861 (Calcidius); reg. lat. 1953 (Isidorus); reg. lat. 1970 (Remigius of Auxerre); ross. 455 (Ugolinus of Orvieto); urb. lat. 141 (Isidorus); urb. lat. 203 (Calcidius); urb. lat. 258 (Ugolinus of Orvieto); urb. lat. 329 (Martianus Capella); urb. lat. 349, 479 (Isidorus)

Italy

AOSTA, Biblioteca del Seminario, musical manuscript [= Ao] (J. de Muris)
 AREZZO, Biblioteca della Città, 216 (*musica plana, musica mensurabilis*, J. de Muris)
 ASSISI, Biblioteca Comunale, 573 (Calcidius)
 BERGAMO, Biblioteca Comunale, Σ IV 37 (Lambertus, Marchetus de Padua, *Gaudent brevitatem moderni*, J. de Muris, Goscalcus, Stephanus de Laudosio, F. Gafurius)
 BOLOGNA, Biblioteca Universitaria, 2893, 2931 (*musica plana*); 2573 (J. Tinctoris); 4073 (Martianus Capella)
 BOLOGNA, Civico museo bibliografico musicale, A 29 (Ugolinus of Orvieto); A 48 (J. de Muris); A 56 (Prosdocimus de Beldemandis); A 69 (F. Gafurius); A 71 (Guillermus de Podio); A 90 (F. Gafurius)
 BRESSANONE/BRIXEN, Biblioteca del Seminario, D 21 (Marchetus de Padua, Ugolinus of Orvieto)
 CATANIA, Biblioteca Civica, D 39 (J. de Muris, Goscalcus, *Tractatus de diversis figuris*, Prosdocimus de Beldemandis)
 CESENA, Biblioteca Malatestiana, Pl. XVI 1 (Martianus and Remigius); Pl. XX 5, Pl. XXIV 1 (Isidorus)
 CREMONA, Biblioteca governativa, 238 (Prosdocimus de Beldemandis)
 FIRENZE, Biblioteca Medicea Laurenziana, Pl. XIX 32, Pl. XXVII 7/8, Pl. XXVII 9, Pl. XXVII 10 (Isidorus); Pl. LI 13 (Martianus Capella); Pl. LII 21 (Isidorus); Pl. LXXXIV 24 (Calcidius); Pl. LXXXX 15, Pl. LXXXX 17 (Isidorus); Pl. LXXXX 19 (Remigius of Auxerre); Antinori 13 (*dance treatise*); Ashburnham 206 (Prosdocimus de Beldemandis); Ashburnham 1045, 1404 (Isidorus); Conv. sopp. 319 (Isidorus)
 FIRENZE, Biblioteca Nazionale, II III 46 (Isidorus); G 4 826 (Paolo Orlandini); Conv. sopp. C 4 940 (Remigio de Girolami); Conv. sopp. E VIII 1398 (Calcidius, Guillaume of Conches); Magliabechi XIX 88 (*dance treatise*); pal. 472 (J. Hothby); pal. 1021 (*dance treatise*); S. Marco I II 49, I II 50, I IV 28, I IX 40 (Calcidius)
 FIRENZE, Biblioteca Riccardiana, 139 (Calcidius); 688 (Ph. de Vitry); 806 (J. de Muris, F. Landini); 916 (Martianus Capella); 1221 (Calcidius)
 FOLIGNO, Biblioteca del Seminario, D I 42 (*dance treatise*)

IVREA, Biblioteca Capitolare, 52 (Martianus Capella, Boethius)
 LODI, Biblioteca Comunale, XXVIII A 8 (F. Gafurius); XXVIII A 9 (Greek theorists)
 LUCCA, Biblioteca Statale, 359 (J. de Garlandia, Prosdocimus de Beldemandis)
 MILANO, Biblioteca Ambrosiana, E 5 Sup. (Calcidius); F 119 Sup. (Martianus Capella); I 195 Inf., S 14 Sup. (Calcidius)
 MILANO, Biblioteca Trivulziana, 2146 (Florentius de Faxolis)
 MODENA, Biblioteca Estense, A M 8 14, A M 8 17 (Isidorus); VII A 82 (*dance treatise*)
 MONTECASSINO, Biblioteca dell'Abbazia, 332 (Martianus Capella)
 NAPOLI, Biblioteca Nazionale, V A 11 (Calcidius); V A 16 (Martianus Capella); V B 13, V B 14, V B 15, VI D 61 (Isidorus); VIII E 29, VIII E 30, VIII F 11 (Calcidius); XVI A 8 (Martianus Capella); XVII A 15 (Petrus Picardus, *Gaudent brevitatem moderni*)
 PALERMO, Biblioteca Comunale, 3 Qq B 98 (Joachim Woltersdorf)
 PARMA, Biblioteca Palatina, parmense 1158 (Anonymus de la Fage/Seay, F. Gafurius)
 PERUGIA, Biblioteca Comunale, 717 (Calcidius); 1013 (J. de Garlandia, *musica plana*)
 PESARO, Biblioteca Oliveriana, 83 (F. Gafurius); 1336 (Guido de Pomposa, Guido Faba, *musica plana*)
 ROMA, Biblioteca Casanatense, 1168 (Nicolaus de Capua); 1901 (Martianus Capella); 2151 (Ugolinus of Orvieto)
 ROMA, Biblioteca Corsiniana, 36 D 31 (J. de Muris, J. Hothby)
 ROMA, Biblioteca Vallicelliana, A 18 (Isidorus)
 SIENA, Biblioteca Comunale, L V 29 (*dance treatise*); L V 36 (*Gaudent brevitatem moderni, Liber musicalium*, Paulus de Florentia)
 TORINO, Biblioteca Nazionale; G IV 31 (Ugolinus of Orvieto); G VI 3 (J. de Muris)
 VENEZIA, Biblioteca Nazionale, lat. VI 137 (Calcidius); lat. VIII 1 (*Gaudent brevitatem moderni*); lat. VIII 35 (*musica plana*); lat. XIV 35 (Martianus Capella); lat. XIV 36 (Martianus and Remigius); lat. XIV 203 (Martianus Capella); Z lat. 170 (Calcidius); Z lat. 225 (Guillaume of Conches); Z lat. 469 (Calcidius); Z lat. 497 (Regino of Prüm, *Musica Enchiradiis, mensura monocordi*)
 VERCELLI, Biblioteca Capitolare, LVIII, CII, CXXVIII (Isidorus); CCXIII (Isidorus, Boethius)
 VERONA, Biblioteca Capitolare, CCXL (Greek theorists)

Zu einem internationalen Repertorium der Musikikonographie

VICTOR RAVIZZA (BERN)

Im Rahmen des 9. Kongresses der Association Internationale des Bibliothèques Musicales fanden zu Ende des Monats August 1971 in St. Gallen zwei Sitzungen statt, die, unter der ungewohnten Abkürzung RICOM angekündigt, sich der Tagung nur locker einfügten. Eingeladen hierzu waren Spezialisten aus den Gebieten der Musikikonographie und der musikwissenschaftlichen Zwecken angepassten Elektronischen Datenverarbeitung. Bedacht wurden Probleme und Projekte zur Realisation eines „*Répertoire Internationale d'Iconographie Musicale*“. Praktische Erwägungen führten in der Folge zu einer Umgestaltung der Abkürzung in RIDIM, um phonetisch eine Konfusion mit ICOM (International Council of Museums) zu vermeiden. Die Assoziation zu den beiden bereits bestehenden internationalen Unternehmungen RISM und RILM blieb jedenfalls — gewollt oder ungewollt — auch so gewahrt, und