

Music and the *moderni*, 1300–1350

Music theorists labelled the musical art of the 1330s and 1340s as ‘new’ and ‘modern’. A close reading of writings on music theory and the polyphonic repertory from the first half of the fourteenth century reveals a modern musical art that arose due to specific innovations in music notation. The French *ars nova* employed as its theoretical fundament a new system for arranging musical time proposed by the astronomer and mathematician Jean des Murs. Challenging prevailing accounts of the *ars nova*, this book presents the ‘new art’ within the intellectual context of its time, revises the datings of Jean des Murs’s writings on music theory, and presents the intersection of theory and practice for a crucial era in the history of music. Through contemporaneous accounts, Desmond explores how individuals were involved in ‘changing’ music in early fourteenth century France, and the technical developments they pursued that precipitated this stylistic change.

KAREN DESMOND is Assistant Professor of Music at Brandeis University, and in 2018 was a Visiting Assistant Professor of Music at Harvard University. She has published her research on thirteenth- and fourteenth-century music, theory, and notation in the leading journals of her field. Desmond was awarded an NEH Research Fellowship and an SSHRC Banting Fellowship for this book project.

Cambridge University Press
978-1-107-16709-4 – Music and the moderni, 1300–1350
Karen Desmond
Frontmatter
[More Information](#)

Music and the *moderni*, 1300–1350

The *ars nova* in Theory and Practice

KAREN DESMOND
Brandeis University, Massachusetts



Cambridge University Press
978-1-107-16709-4 – Music and the moderni, 1300–1350
Karen Desmond
Frontmatter
[More Information](#)

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India

79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107167094

DOI: 10.1017/9781316711545

© Karen Desmond 2018

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2018

Printed in the United Kingdom by TJ International Ltd., Padstow, Cornwall

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

Names: Desmond, Karen, author.

Title: Music and the *moderni*, 1300–1350 : the *ars nova* in theory and practice / Karen Desmond.

Description: Cambridge, United Kingdom ; New York, NY : Cambridge University Press, 2018. | Includes bibliographical references and index.

Identifiers: LCCN 2017061435 | ISBN 9781107167094 (alk. paper)

Subjects: LCSH: Music – 500–1400 – History and criticism. | Music theory – History – 500–1400.

Classification: LCC ML172 .D47 2018 | DDC 780.9/02–dc23

LC record available at <https://lcn.loc.gov/2017061435>

ISBN 978-1-107-16709-4 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press
978-1-107-16709-4 – Music and the moderni, 1300–1350
Karen Desmond
Frontmatter
[More Information](#)

For my family

Cambridge University Press
978-1-107-16709-4 – Music and the moderni, 1300–1350
Karen Desmond
Frontmatter
[More Information](#)

Contents

<i>List of Figures</i>	[page viii]
<i>List of Tables</i>	[x]
<i>List of Musical Examples</i>	[xi]
<i>Acknowledgements</i>	[xiii]
<i>Note on Music Examples</i>	[xvi]
<i>List of Manuscript Sigla</i>	[xvii]
<i>List of Abbreviations</i>	[xx]
<i>List of Abbreviations for Anonymous Music Treatises</i>	[xxi]
1 Introduction	[1]
2 <i>Subtilitas</i> and the <i>ars nova</i>	[35]
3 Jean des Murs, Quadrivial Scientist	[70]
4 Arts Old and New	[115]
5 From Trees to Degrees	[160]
6 Notational Dots and the Line of Musical Time	[198]
Epilogue	[237]
<i>Appendices</i>	
1 <i>List of Transitional ars nova Motets and Concordances</i>	[241]
2 <i>Key Dates in the Biography of Jean des Murs</i>	[246]
3 <i>Key Dates in the Biography of Philippe de Vitry</i>	[248]
4 <i>Sources of Jean des Murs's Notitia and Conclusiones</i>	[250]
5 <i>Edition of Apta/Flos for Three Voices</i>	[251]
6 <i>Works List for Jean des Murs</i>	[259]
<i>Bibliography</i>	[262]
<i>Index of Compositions</i>	[284]
<i>General Index</i>	[286]

Figures

- 1.1 Typology of *ars nova* treatises. [page 22]
- 1.2 Explicit of Jean des Murs's *Notitia* book 2, BnF lat. 7378A, fol. 60v (photo: BnF). [29]
- 2.1 Table Fountain, c. 1320–40. France, Paris, fourteenth century. Gilt silver and translucent enamels; overall: 31.10 × 24.10 × 26.00 cm ($12\frac{1}{4} \times 9\frac{1}{2} \times 10\frac{3}{16}$ inches). The Cleveland Museum of Art, Gift of J. H. Wade 1924.859 (photo: The Cleveland Museum of Art). [44]
- 2.2 Rhythmic values in *Tribum/Quoniam* and *Apta/Flos* (as percentage of total duration). [52]
- 2.3 Schema of *Apta/Flos* indicating the hockets relative to the tenor's *talea* pattern, and the voice-crossing of the motetus over the triplum. [58]
- 2.4 Lady Chapel, Ely Cathedral, 1320s (photo: Paul Binski). [65]
- 3.1 Jeanne de France, with her guardian angel, gives alms to the poor. *The Hours of Jeanne de Navarre*, BnF n.a.l. 3145, fol. 123v (photo: BnF). [74]
- 3.2 Table from Des Murs's *Notitia* book 2, 'De figuris nominandis', St Paul Benediktinerstift MS 264/4, fol. 52r (photo: St Paul Benediktinerstift). [105]
- 3.3 Escorial, Real Biblioteca de San Lorenzo, MS O.II.10, fol. 223v (photo: Real Biblioteca de San Lorenzo, © Patrimonio Nacional). [112]
- 4.1 (a) 'Semibreves vacues' indicating syncopation in *Ps.-Murs. arg.*, Universiteitsbibliotheek Ghent, MS 70/71, fol. 47r (photo: Universiteitsbibliotheek Ghent); (b) ascending stems on lozenges in the fragment *Ad honorem trinitas*, Universitätsbibliothek Salzburg, MS II 345 (Sa), recto (photo: Universitätsbibliothek Salzburg); (c) *CS3anon3*, 'De dragma', BnF lat. 15128, fol. 128r (photo: BnF); (d) stems attached to the sides of lozenges at the close of the voice beginning 'Ludowice' in the motet *Ludowice/Servant regem* in **Pn 571**, fol. 144v (photo: BnF); (e) undifferentiated semibreves, beginning of triplum of *Caligo terre/*

- Virgo mater*, Oxford, NewCollege, MS 362 (**Onc**), fol. 88v (photo: The Warden and Scholars of New College, Oxford). [124]
- 4.2 (a) A ‘tied’ note in *Garrit/In nova* from BnF. fr. 146 (**Fauv**), fol. 44v (photo: BnF); (b) A ‘tied’ note in the triplum ‘Trahunt’ (on the word ‘deberent’) from **Fauv**, fol. 6v (photo: BnF); (c) A ‘tied’ note in the triplum ‘Trahunt’ (on the word ‘deberent’) from Brussels, Bibliothèque royale MS 19606 (**Br**), verso (photo: Bibliothèque royale, Brussels). [151]
- 5.1 Jean des Murs’s note durations mapped along a single dimension. [186]
- 5.2 The reconstructed *arbor* of Johannes de Burgundia. [188]
- 5.3 *Arbor* from BnF fr. 9220, fol. 6r (photo: BnF). [190]
- 5.4 Tree of Porphyry, Boethius, *Isagoge*, BL MS Royal 8. A. XVIII, fol. 3v (photo: © The British Library Board). [191]
- 5.5 The *latitudo entium* of Jacobus de Sancto Martino, Bayerische Staatsbibliothek München, Clm 26838, fol. 80r (photo: Bayerische Staatsbibliothek München, urn:nbn:de:bvb:12-bsb00106176-3). [194]
- 5.6 The *arbor porphyriana* in Marchetto da Padova’s *Pomerium*, Milan, Biblioteca Ambrosiana, D 5 inf., fol. 99v (photo: Biblioteca Ambrosiana). [195]
- 5.7 Johannes de Vetulus Anagnia’s *Liber de musica*, divisions of *tempus*, Rome, Vatican Library, Barb. lat. 307, fol. 8v (photo: Vatican Library). [196]
- 6.1 Sonority types on the first breve of a *modus* unit in motets sorted according to percentage of perfect sonorities in **Mo 8** motets with syllabic semibreves; **Fauv** and **Br** motets with syllabic semibreves; and **Iv/Trem** motets, with four-voice motets indicated. [206]
- 6.2 *O canenda/Rex* contratenor from Fribourg, Bibliothèque Cantonale et Universitaire, Z260 (**Fribourg**), fol. 86v (photo: Bibliothèque Cantonale et Universitaire, Fribourg). [229]
- 6.3 Coincidence of first breves in the *talea* pattern of *O canenda/Rex*’s first *color*. [230]

Tables

- 3.1 Manuscripts containing annotations by Jean des Murs. [page 81]
- 3.2 Jean des Murs's treatises on *musica mensurabilis*. [100]
- 3.3 Chapter comparison of Des Murs's *Compendium* and 'Partes prolationis' (book 2 of the *Omnes homines libelli*). [102]
- 3.4 Chapter divisions of Des Murs's *Notitia* book 2. [103]
- 3.5 Des Murs, *Notitia* book 2, 'De figuris nominandis'. [104]
- 3.6 A comparison of the names and note shapes of Des Murs and Franco. [107]
- 4.1 Chapters of *Speculum musicae* book 7 where Jacobus discusses semibreves. [122]
- 4.2 Species, names, shapes, and durations of notes in the Franconian system. [126]
- 4.3 Differences in the Vitriacan witnesses' interpretation of a four-semibreve group in perfect *tempus*. [132]
- 4.4 Three lists of note names given in Des Murs's *Notitia* book 2, 'De figuris nominandis'. [135]
- 4.5 Subset of Appendix 1 motets (in **Br** and **Iv/Trem**), sorted according to presence of specific *ars nova* notation features. [148]
- 6.1 Terms and definitions for dots in *ars antiqua* and *ars nova* treatises. [209]
- 6.2 Differentiation of sonority types between the first and second breves of the first and second *colores* in *Vos/Gratissima*. [226]

Musical Examples

- 2.1 Opening of *Tribum/Quoniam*, longs 1–36, transcribed from **Fauv**, fols. 41v–42r. [page 54]
- 2.2 Opening of *Virginale/Descendi*, longs 1–19, transcribed from **Mo**, fols. 379v–381r. [55]
- 2.3 Excerpt from *Apta/Flos*, breves 31–57. [57]
- 2.4 The three hockets in the first *talea* of *Apta/Flos*, at breves 4, 19, and 31. [59]
- 2.5 Example from *Omni desideranti* of syncopation with a pair of breve rests, transcribed from **Chicago 54.1**, fol. 56r (rhythms only). [60]
- 2.6 Contrapuntal framework of *Apta/Flos* opening duet, breves 1–10. [62]
- 2.7 Parallel fifths and octaves in *Tribum/Quoniam*, longs 50–62, transcribed from **Fauv**, fols. 41v–42r. [63]
- 4.1 Jacobus, *SM 7.34, Plaignant, Plaignant*, with *ars antiqua* and *ars nova* note shapes. [116]
- 4.2 Guillaume de Machaut, *Bone pastor/Bone pastor* (M18), rhythm of first tenor *talea*. [150]
- 6.1 Tenor of Philippe de Vitry's *Vos/Gratissima*. [200]
- 6.2 Tenor *talea* patterns in *Vos/Gratissima*. [201]
- 6.3 Excerpt from Philippe de Vitry, *Colla/Bona, taleae 3–5*, breves 24–54, transcribed from **Trem**, fol. 1v. [211]
- 6.4 Opening of *Fortune/Ma dolour*, showing mixed *modus* mensurations, breves 1–27, transcribed from **Cambrai**, fol. 7r. [214]
- 6.5 Close of *Garrit/In nova*, breves 131–46, transcribed from **Fauv**, fol. 44v. [217]
- 6.6 Opening of *Garrit/In nova*, breves 1–33, transcribed from **Fauv**, fol. 44v. [218]
- 6.7 Motetus rhythms in *Amer/Durement*, arranged by *talea*. [220]
- 6.8 Opening of Philippe de Vitry, *Cum statua/Hugo*, breves 1–30, transcribed from **Iv**, fols. 14v–15r. [223]

- 6.9 Transition between first and second *color* of *Vos/Gratissima*, breves 76–108, transcribed from **Durham**, fols. 336v–337r. [225]
- 6.10 Contratenor *talea* of Philippe de Vitry, *O canenda/Rex*. [230]
- 6.11 Opening of *O canenda/Rex*, *taleae* 1–2, breves 1–24, transcribed from **Fribourg**, fol. 86v. [231]
- 6.12 First *talea* of Guillaume de Machaut, *Hareu/Helas* (M10), breves 1–26, transcribed from BnF fr. 1586, fols. 214v–215r. [234]

Acknowledgements

This book really began when my dissertation advisor, Edward Roesner, suggested that I ‘take a few months’ and read the seven books of Jacobus’s *Speculum musicae*. I am grateful for his gentle guidance of my dissertation project and my research career thereafter. His scholarship has been a resource for my own work ‘beyond measure’. Chapters 4 and 5 of this book build on my dissertation work, and the other members of my NYU dissertation committee are also owed thanks – Stanley Boorman, Gabriela Currie, Suzanne Cusick, and Barbara Hagg-Huglo.

Four individuals deserve special mention. They have read multiple drafts of several chapters, and generously given of their friendship, advice, and the many leads they suggested I follow throughout this entire project. Their expertise in and enthusiasm for medieval music is a constant inspiration. With heartfelt thanks to Margaret Bent, Julie Cumming, Elizabeth Eva Leach, and Anna Zayaruznaya.

In 2012 I began to write funding applications to support my book project while I was teaching at the School of Music and Theatre at University College Cork, Ireland. With thanks to my colleagues there for their friendship, professional support, and lively lunches at Annie’s: Paul Everett, Danijela Kulezic-Wilson, John Godfrey, Mel Mercier, Christopher Morris, Jonathan Stock, and Jeffrey Weeter. A UCC School of Music and Theatre research grant funded an initial trip to Oxford where conversations with David Howlett, Mary Carruthers, and Leofranc Holford-Strevens about concepts of ‘the new’ in the fourteenth century set the gears of this project in motion. To Leofranc I also owe thanks for his expert answers to my random questions on Latin translations, and to Andrew Hicks too for his help with some obscure passages of Jacobus and Jean des Murs, and his thought-provoking comments on Chapter 5. Joshua Benjamins provided translations of the lengthy Latin quotations in Chapters 3 and 5, and the translation of the notoriously tricky triplum of *Apta/Flos*. Rob Wegman’s translations of several medieval music treatises (especially Johannes Boen and Jacobus (attrib.), *Compendium de musica*, available on his academia.edu web page) were an invaluable starting point

for the translation of the remaining Latin passages, and I am grateful to him for generously sharing these translations publicly, and for reading a draft of my third chapter.

Two research fellowships enabled full-time research and writing: a 2014 Research Fellowship from the National Endowment for the Humanities, and a 2014–16 Banting Fellowship from the Social Sciences and Humanities Research Council of Canada. I am immensely grateful to both government agencies for choosing to fund a project on fourteenth-century music. The Schulich School of Music at McGill University hosted me as a Banting Fellow, and I am lucky to have had the good fortune to participate in the research community there with colleagues including Peter Schubert, Ichiro Fujinaga, and the other participants of the Cumming-Schubert Musicology Lab and DDMAL Lab. I must especially thank Andrew Hankinson, Sam Howes, Emily Hopkins, and Martha Thomae for their participation in the ‘Measuring Polyphony’ data project that I began at McGill, and their work that informed the ‘data-crunching’ aspects of this book’s sixth chapter.

In my new position at Brandeis University I am very glad of the friendship and support of all the faculty and staff of the music department, especially Eric Chafe, Yu-Hui Chang, Eric Chasalow, Mark Kagan, Allan Keiler, Cheryl Nablach, Davy Rakowski, and my graduate students. The generosity of the Tomberg Family Endowment provided research funds that assisted me in the final stages of this book’s completion.

As the process of writing continued, I presented my findings at many conference venues, including: the Annual Meeting of the American Musicological Society (Philadelphia, Louisville, and Rochester); the International Congress on Medieval Studies at Western Michigan University, Kalamazoo; the Annual Conference on Medieval and Renaissance Music (Brussels and Prague); two International Symposia on Late Medieval Music at Novacella-Neustift; and the International Symposium on Philippe de Vitry at Yale University. I am grateful for the many conversations with friends and colleagues at these events, including Bonnie Blackburn, Catherine Bradley, Ardis Butterfield, David Catalunya, Karen Cook, John Crossley, Sean Curran, Michael Scott Cuthbert, Emma Dillon, Lawrence Earp, Mark Everist, Sarah Fuller, Barbara Hagg-Huglo, Elina Hamilton, Jared Hartt, Karl Kügle, Frank Lawrence, Christian Leitmeir, David Maw, Constant Mews, Dolores Pesce, Zoltán Rihmer, Anne Walters Robertson, Jason Stoessel, Anne Stone, Andrew Wathey, Mary Wolinski, and Emily Zazulia. I would also like to thank Jesse Rodin

and Charles Kronengold for the invitation to deliver a lecture on my book research at Stanford University.

I am especially glad of new friendships (in the fields of medieval astronomy and the history of science) made at the conference on Jean des Murs at All Souls College, Oxford in 2017, and excited by this recent renewal of research on Des Murs. Special thanks for the support and intellectual rigour of Philipp Nothaft, who generously provided comments on multiple drafts of Chapter 3. Also to Charles Burnett, Matthieu Husson, and Richard Kremer, who all read and commented on Chapter 3, and I am grateful for conversations with Jean-Patrice Boudet, José Chabás, Laure Miolo, and Elzbieta Witkowska-Zaremba. I am very grateful to Antonia Fitzpatrick, who generously shared her pre-publication work on Thomas Aquinas and on the philosophical statements of Jacobus in *Speculum musicae*.

Thanks to Vicki Cooper at Cambridge University Press for first expressing interest in my book, and to Emma Hornby and Emma Dillon for shepherding my proposal through the initial stages. Thanks also to my wonderfully helpful and collegial editor, Katherine Brett, her assistants Sophie Taylor and Eilidh Burrett, and for the detailed commentaries provided by the two anonymous readers for the Press. I add thanks to Ross Duffin for generously allowing me to reproduce symbols from his Squarcialupi music font, and the staff at various libraries for the permissions to print images from their collections in this book. I am also grateful for a publication subvention from the Kenneth Levy Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation, which enabled the purchase of images and payment of the related permissions costs.

Finally, thanks to my family, to whom this book is dedicated: to my mother, Chris, and my late father, John, for their love and support of my musical interests since my childhood, and to my brother Gareth and his family for their friendship and fun. To my husband, Insup, and our two sons, Ethan and Eoin, who have had to put up with this book as a rather needy family member these last five years, thank you for your equanimity and good humour.

Note on Music Examples

The music examples have been newly edited for this book from the original manuscripts. The motet texts included in the music examples are from PMFC, unless indicated otherwise. Most examples are notated using an adaptation of mensural notation that presents the parts in score (in the order triplum, motetus, contratenor, if present, and tenor) in modern clefs. The note shapes remain at original values, and use medieval ‘black notation’, so note heads are filled in and have the shapes of duple longs, longs, breves, semibreves, and minims. Medieval rests are also used. Dots of division or perfection are included, and plicas are indicated with the graphic appearance they have in the medieval manuscript. *Modus* units are indicated by the use of dotted barlines in score. Notes contained within ligatures in the original manuscript are broken up to facilitate the alignment in score. To reduce clutter in the examples, ligature brackets are not included in the music examples; they are, however, present in the edition of *Apta/Flos* presented as Appendix 5.

Rules of perfection apply to music notated in perfect (ternary) mensurations. So, for example, a long notated before a long in perfect *modus* has a duration of three breves, but a long followed by a single breve will usually have a duration of two breves. Similarly, in perfect *tempus*, a breve followed by a breve will be perfect and worth three semibreves, but if followed by a single semibreve it may be imperfect and worth two semibreves. If there are two breves in between two longs in perfect *modus* the second breve is called a *brevis altera* and is held for two breves. It is indicated in the examples with a plus sign above the *altera* note. Motets originally notated in a ‘Fauv-like’ notation, where semibreves in groups are undifferentiated, or sometimes are notated with a descending stem on the first of a group, are notated in the examples exactly as they are found in the original manuscript source, including the placement of dots of division between the semibreve groups.

Manuscript Sigla

Note: Manuscript sigla listed below are distinguished in the text in **bold**.

Aachen	Aachen, Öffentliche Bibliothek der Stadt, Beis E 14.
Apt	Apt, Cathédrale Sainte-Anne, Bibliothèque du Chapitre, 16bis.
Arras	Lost (copy in private collection viewed and catalogued by Friedrich Ludwig in 1906).
ArsA	Paris, Bibliothèque de l’Arsenal, 135.
Ba	Bamberg, Staatsbibliothek, Msc. Lit. 115.
Bar 5170	Brussels, Algemeen Rijksarchief, Fonds Sint-Goedele, 5170.
BarcA	Barcelona, Biblioteca Nacional de Catalunya/ Biblioteca Central, MS BM 853.
BarcC	Barcelona, Biblioteca Nacional de Catalunya/ Biblioteca Central, MS 971.
BernaA	Bern, Burgerbibliothek Bern/Bibliothèque de la Bourgeoisie, Cod. A 421.
Bodley 77	Oxford, Bodleian Library, Bodley 77.
Bodley 300	Oxford, Bodleian Library, Bodley 300.
Bodley 842	Oxford, Bodleian Library, Bodley 842.
Br	Brussels, Bibliothèque royale de Belgique, 19606.
Cambrai	Cambrai, Médiathèque d’agglomération (formerly: Bibliothèque municipale), B 1328.
Cambrai B 165	Cambrai, Médiathèque d’agglomération, Inc. B 165 (fragments now bound in B 165 were part of B 1328).
Cambrai C 647	Cambrai, Médiathèque d’agglomération, C 647.
Cgc 512/543	Cambridge, Gonville and Caius College, 512/543.
Chantilly	Chantilly, Musée Condé, 564 (olim 1047).
Chicago 54.1	Chicago, The Newberry Library, MS 54.1.
Cl	Paris, Bibliothèque nationale de France, n.a.f. 13521.

Cortona 1	Archivio Storico del Comune, Cortona, Frammento Musicali Medioevale (uno foglio).
Ctc R.14.26	Cambridge, Trinity College, R.14.26.
Da	Darmstadt, Hessische Landes- und Hochschulbibliothek, 3471.
Douce	Oxford, Bodleian Library, Douce 308.
Durham	Durham, Cathedral Library, C. I. 20.
Escorial	Escorial, Real Biblioteca de San Lorenzo, MS O. II.10.
Fauv	Paris, Bibliothèque nationale de France, fr. 146.
Fribourg	Fribourg, Bibliothèque Cantonale et Universitaire, Z260.
Ghent 70 (71)	Ghent, Universiteitsbibliotheek, MS 70(71).
Hu	Burgos, Monasterio de Las Huelgas, 11 (formerly IX).
Iv	Ivrea, Biblioteca capitolare, MS 115.
Koblenz	Koblenz, Landeshauptarchiv, Best. 701 Nr. 243.
Lbl 41667	London, British Library, Add. 41667.
LoD	London, British Library, Add. 27630.
Lpro	London, The National Archives (formerly: Public Record Office), E 163/22/1/24.
Lu 342A	Leiden, Bibliotheek der Rijksuniversiteit, Fragment L.T.K. 342A.
Lu 2515	Leiden, Bibliotheek der Rijksuniversiteit, Fragment B.P.L. 2515 (1).
Milan	Milan, Biblioteca Ambrosiana, H. 165 inf.
Mo	Montpellier, Bibliothèque interuniversitaire, Bibliothèque universitaire de médecine, H. 196.
Mod	Modena, Biblioteca estense, <i>α</i> . M. 5. 24 (olim lat. 568).
Munich 5362	Munich, Bayerische Staatsbibliothek Clm. 5362, Kasten D IV and [31].
Munich 29775–10	Munich, Bayerische Staatsbibliothek, Clm. 29775–10.
Oas 56	Oxford, All Souls College, MS 56.
Ob 7	Oxford, Bodleian Library, e Mus. 7.
Ob 271	Oxford, Bodleian Library, Bodley 271.
Onc	Oxford, New College Library, 362.
Pad C	Padua, Biblioteca Universitaria, MS 658.
Pic	Paris, Bibliothèque nationale de France, Collection de Picardie, 67.

Pn 571	Paris, Bibliothèque nationale de France, fr. 571.
Pn 2444	Paris, Bibliothèque nationale de France, fr. 2444.
Pn 22069	Paris, Bibliothèque nationale de France, n.a.f. 22069.
Robertsbridge	London, British Library, Add. 28550.
Rostock	Rostock, Universitätsbibliothek Rostock, Mss. phil. 100/2.
Sa	Universitätsbibliothek Salzburg, MS II 345.
San Lorenzo	Florence, Archivio di San Lorenzo, 2211.
Siena	Siena, Biblioteca Comunale, L.V.30.
Sm 222	Strasbourg, Bibliothèque municipale, 222 C. 22.
St Paul 135/1	St-Paul, Klosterbibliothek, 135/1.
St Paul 264/4	St-Paul, Klosterbibliothek, 264/4.
Tarragona 1	Tarragona, Archivo Histórico Archidiecésano, fragment 1.
Tarragona 2	Tarragona, Archivo Histórico Archidiecésano, fragment 2.
Tournai	Tournai, Chapitre de la Cathédrale, 67.
Tours 820	Tours, Bibliothèque municipale, 820.
Tours 925	Tours, Bibliothèque municipale, 925.
Trem	Paris, Bibliothèque nationale de France, n.a.f. 23190, 'Trémoille'.
Troyes 1397	Troyes, Bibliothèque municipale, 1397.
Troyes 1949	Troyes, Bibliothèque municipale, 1949.
Tu	Turin, Biblioteca Reale, Vari 42 (formerly part of E. X. 73/ H. 59).
Vatican 1571	Rome, Biblioteca Apostolica Vaticana, Reg. lat. 1571.
Washington	Washington, Library of Congress, Music Division, ML 171 J 6 Case.
Wn 922	Vienna, Österreichische Nationalbibliothek, Fragm. 922.
Wn 5094	Vienna, Österreichische Nationalbibliothek, Cod. 5094 Han.
Wrocław	Wrocław, Biblioteka Uniwersytecka, Ak 1955/KN 195.
Würzburg 10a	Würzburg, Franziskanerkloster, MS I, 10a.

Abbreviations

A further note on terminology and capitalisation: ars nova, in italics and lower case, is used for references to the period, movement, or style; Ars nova, with a capital ‘A’, is used to refer to the music treatise that has been attributed in previous scholarship to Philippe de Vitry.

Add.	Additional.
BL	British Library.
BnF	Bibliothèque nationale de France.
CS	Edmond de Coussemaker, <i>Scriptorum de musica medii aevi. Novam seriem a Gerbertina alteram collegit nuncque primum edidit E. de Coussemaker</i> , 4 vols. (1876; facsimile edition, G. Olms: Hildesheim, 1963).
CSM	Corpus scriptorum de musica.
DSB	<i>Dictionary of Scientific Biography</i> (Detroit: Charles Scribner’s Sons, 2008).
fr.	fonds français.
Gallica	http://gallica.bnf.fr
lat.	fonds latin.
LmL	<i>Lexicon musicum Latinum medii aevi.</i>
n.a.f.	nouvelles acquisitions françaises.
n.a.l.	nouvelles acquisitions latines.
PMFC	Polyphonic Music of the Fourteenth Century (Monaco: Éditions de l’Oiseau-Lyre, 1956–92).
SM	<i>Speculum musicae.</i>

Abbreviations for Anonymous Music Treatises

This is a listing of the abbreviations used in this book for anonymous music treatises. Listed are the abbreviation, the treatise incipit, the manuscript source(s), a short bibliographic reference to the most recent edition (for full references, see the bibliography), and the abbreviation used in the *Lexicon musicum Latinum medii aevi* (hereafter LmL; available at www.lml.badw.de) online database, with the copying date of the earliest manuscript source as given in LmL in parentheses.

<i>AnonOP</i>	‘Quod punctus per sui additionem’ in BnF lat. 14741, fols. v–vi; Oxford, Bodleian Library, Bodley 77, fols. 104r–105r. Michels, ‘Der Musiktraktat des Anonymus OP’, 56–62. LmL: ANON. Michels (fifteenth century).
<i>AnonV</i>	‘Cum multi antiqui modernique cantores peritiores artium fuerunt’ in BnF lat. 7369, fols. 9–25; Florence, Biblioteca Medicea Laurenziana, Plut. XXIX 48, fols. 73–82v; Florence, Biblioteca Riccardiana, 734, fols. 107–122; Norcia, Archivio Notarile Mandamentale, 1260. Balensuela, <i>Ars cantus mensurabilis</i> . LmL: ANON. Couss. V (beginning of fifteenth century).
Anonymous IV	‘Cognita modulatione melorum’ in BL Add. 4909, fols. 56v–93; BL Cotton Tiberius B.IX, fols. 215–224; BL Royal 12.C.VI, fols. 59–80v. Reckow, <i>Der Musiktraktat des Anonymus 4</i> . LmL: ANON. Couss. IV (end thirteenth century).
Anonymous of St Emmeram	‘Quoniam prosam artis musicae mensurabilis’ in Munich, Bayerische Staatsbibliothek Clm 14523, fols. 134–159v. Yudkin, <i>De musica mensurata</i> . LmL: ANON. Emmeram (thirteenth century [1279]).
<i>Barcelona</i>	‘Ad evidentiam cantus organici est sciendum’ in Barcelona, Arxiu Capitular, 23-1, fols. 1–4v. Anglès, ‘De cantu organico’, 18–22. LmL: ANON. Barcin. I (c. 1350).

- Berkeley* anonymi 'In omnibus requiem quesivi' in Berkeley, University of California, Bancroft Library MS 744 (Phillipps 4450), fols. 1–50. Ellsworth, *The Berkeley Manuscript*. LmL: ANON. Ellsworth (c. 1375).
- Breslau* 'Quoniam circa artem musicalis sciencie hodiernis temporibus cantando delirant' in Wrocław, Biblioteka Uniwersytecka cart.IV.Qu.16, fols. 144v–153. Wolf, 'Ein Breslauer Mensuraltraktat', 333–45. LmL: ANON. Vratisl. (early fifteenth century).
- CS1anon6* 'Cum in isto tractatu de figuris sive de notis' in BL Add. 4909, fols. 98–104v (eighteenth-century copy of BL Cotton Tiberius B. IX); BL Royal 12.C.VI, fols. 54–58. *Ms. Oxford, Bodley 842 (Willelmus)*, *Breviarium regulare musicae*, CSM 12, 40–51. LmL: ANON. London. I (mid-fourteenth century).
- CS3anon2* 'Ad evidentiam valoris notularum' in BnF lat. 15128, fols. 120–122v. *Anonymus, De valore notularum*, CSM 30, 13–28. LmL: ANON. Paris I (fourteenth century).
- CS3anon3* 'Quoniam per ignorantiam artis musicae' in BnF lat. 15128, fols. 127–129. *Philippi de Vitriaco Ars nova*, CSM 8, 84–93. LmL: TRAD. PHIL. II. (fourteenth century).
- CS3anon4* 'Si quis artem musicae mensurabilis tam veterem quam novam' in BnF lat. 15128, fols. 129–131v. *Anonymus, De valore notularum*, CSM 30, 33–41. LmL: ANON. Paris. II. (fourteenth century).
- CHanon5* 'Quando duae notae sunt in unisono et tertia ascendit' in BnF lat. 15139, fols. 270r–275r. Coussemaker, *Histoire de l'harmonie*, 262–73. LmL: TRAD. Franc. V (thirteenth to fourteenth century).
- Faenza* 'Quandocumque punctus quadratus vel nota quadrata invenitur' in Faenza, Biblioteca Comunale 117, fols. 23r–24r. *Petrus Picardus, Ars motetorum*, CSM 15, 66–72. LmL: TRAD. Franc. III (fifteenth century).
- Lbl21455* 'Cum de mensurabili musica sit nostro' in BL Add. 21455, fols. 3–4v. *Philippi de Vitriaco Ars nova*, CSM 8, 73–7; Peter M. Lefferts, 'An Anonymous Treatise', 247–51. LmL: MENS. Cum de. (c. 1400).

- Omni desideranti* ‘Omni desideranti notitiam’ in Chicago, Newberry Library, MS. 54.1, fols. 53r–56v; Seville, Biblioteca capitular, MS 5.2.25, fols. 63r–64v; Siena, Biblioteca comunale, MS L.V.30, fol. 129r–v. Karen Desmond, ‘Texts in Play’, 115–47. www.arsmusicae.org. LmL: TRAD. PHIL. III. (end fourteenth century [1391]).
- Pn7378A* ‘Sex sunt species principales sive concordantiae’ in BnF lat. 7378A, fols. 61va–62b. *Philippi de Vitriaco Ars nova*, CSM 8, 55–69. LmL: TRAD. PHIL. I (fourteenth century [1362]).
- Pn14741* ‘Cum de signis temporis variationem demonstrantibus’ in BnF lat. 14741, fols. 4–5. *Philippi de Vitriaco Ars nova*, CSM 8, 22–31. LmL: PHIL. VITR. (fifteenth century).
- Ps.-Murs. arg.* ‘Quedam notabilia utilia’ in Universiteitsbibliotheek Ghent MS 70/71, fols. 46va–48ra. CS 3, 106a–109a (as part of the treatise edition by Coussemaker as ‘Ars discantus secundum Johannem de Muris’, 68–113). LmL: PS.-MURS. arg. (1501).
- Ps.-Petr. Cruc.* ‘Mensurabilis musica est cantus longis brevisque temporibus mensuratus’ in BnF lat. 15129, fols. 1r–3r; Uppsala, Universiteitsbibliothek, C 55, fols. 22r–22v. *Petrus Picardus, Ars motetorum*, CSM 15, 39–53. LmL: PS.-PETR. CRUC. (thirteenth to fourteenth century).
- Ps.-Theodonus* ‘Omnis ars sive doctrina honorabiliorem habet rationem’ in Rome, Vatican Library, Barb. lat. 307, fols. 21r–27. [Anonymous], *De musica mensurabili*, CSM 13, 13–28. LmL: PS.-THEODON. (first part of fifteenth century).
- Rvat307* ‘Sex minimae possunt poni pro tempore imperfecto’ in Rome, Vatican Library, Barb. lat. 307, fols. 17–20v. *Philippi de Vitriaco Ars nova*, CSM 8, 23–31. LmL: PHIL. VITR. (first part of fifteenth century).
- Wolfanon3* ‘Primo punctus quadratus vel nota quadrata est duplex’ in Erfurt, Wissenschaftliche Allgemeinbibliothek, MS 8° 94, fols. 68v–70. Johannes Wolf, ‘Ein anonymer Musiktraktat’, 33–8. LmL: MENS. Primo punctus. (c. 1350).

Cambridge University Press
978-1-107-16709-4 – Music and the moderni, 1300–1350
Karen Desmond
Frontmatter
[More Information](#)
