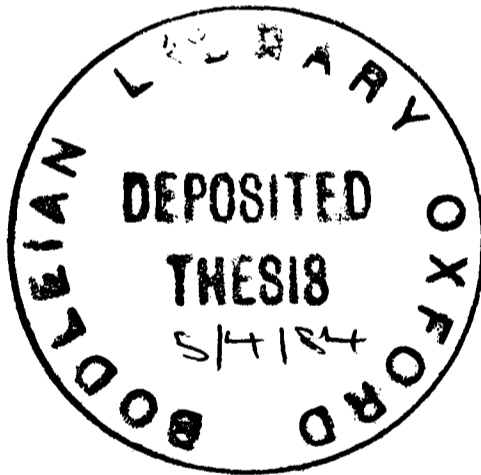


The Proportionale musices of Iohannes Tinctoris:

a critical edition, translation and study

Ronald Woodley

Volume 2



Thesis submitted for the degree of Doctor of Philosophy

University of Oxford

1982

IV TRANSLATION

Note: It is scarcely necessary to stress that in all the musical examples of PM Tinctoris's original notation should be consulted, and the transcriptions presented here regarded simply as an additional aid to its understanding. Prefatory staves have therefore been considered superfluous, and original mensural/proportional indications are repeated only where their location is not otherwise obvious. Choices of clef are usually dictated by tessitura, except where individual circumstances (e.g. the conventional four-part mass texture of Example 50) seem to demand otherwise; all f clefs are, however, transcribed as bass rather than tenor g clefs. Medial accidentals in the original are prefixed in transcription to the first note to which they apply; subsequent applications are notated as smaller prefixed accidentals. Editorial ficta and recta accidentals are placed above the relevant notes; these also occur in round brackets where less certain, and in square brackets where cautionary. Conventional symbols for bracing notes within ligatures and under coloration are employed; exceptions to the latter are explained in the accompanying notes. Where the 'stroked' mensuration sign ♩ or ♪ occurs simultaneously in all parts, the speeding-up prescribed by Tinctoris ('mensure acceleratio': see text, lines 133-7 and 580-3) is indicated by the heading 'ad medium'. The occurrence in the original notation of final longs simultaneously under different mensurations or proportions indicates that a non-metrical interpretation is intended; these have therefore been transcribed as 'neutral' breves. The reduction of note values throughout is basically 4:1, although some exceptions have been admitted in certain proportional circumstances for the sake of clarity. In all cases of ambiguity reference may be made to the original text.

In the translation, the orthography of vernacular titles has been modernised (e.g. L'Homme armé). In order to facilitate cross-reference to the original text, an approximately equivalent lineation is provided in parenthesis throughout.

The Proportional of Music

Here begins under happy auspices the Proportional of Music by Iohannes Tinctoris, master, licentiate in law and chaplain to His Most Serene Highness Ferdinand, King of Sicily, Jerusalem and Hungary.

(5)

Prologue

To His Divine Highness, the most holy and invincible Prince Ferdinand, by the providence of the King of Kings and Lord of Lords King of Sicily, Jerusalem and Hungary, Iohannes Tinctoris, the most insignificant among teachers of music and his fellow chaplains, prostrates himself low to kiss His feet in humble and obsequious obeisance.

(10)

Most wise King, from the time of Jubal the first musician, of whom Moses made such great claims, as when in Genesis he spoke of him as 'the prince of all who play the organ and harp', many illustrious men, such as David, Ptolemy and Epaminundas (princes of Judaea, Egypt and Greece), Zoroastes, Pythagoras, Linus of Thebes, Zethus, Amphion, Orpheus, Museus, Socrates, Plato, Aristotle, Aristoxenus and Timotheus, have rendered such painstaking service in the cause of the liberal art of music that, as Cicero testifies, they attained by power of thought a comprehension of almost all its range and infinite subject-matter; and for this reason, many Greeks claimed that some of these men, Pythagoras above all, had discovered the very origins of music. Nevertheless, concerning their methods of performance and notation we are far from unanimous in our opinions. It is probable, however, that these were of

(20)

the most highly polished kind, for it was upon this branch of knowledge—the mightiest of all, according to Plato—that they bestowed their highest learning, so that in ancient times music was taught to everybody, and anyone not well versed in it was

(25) considered to be insufficiently educated. And how compelling, pray, was that melody by whose power gods, ancestral spirits, foul demons, even mindless animals and things inanimate were said to be moved! This legend, even if partly fictitious, is not entirely free of mystery, for surely the poets would not have invented such stories concerning music, had they not at some time perceived, through divine inspiration, its wonderful powers.

(30) But then, after the fullness of time, in which the greatest of all musicians, Jesus Christ our peace, under double proportion made two natures one, there flourished in His church many wonderful musicians, such as Gregorius, Ambrosius, Augustinus, Hilarius, Boethius, Martianus, Guido and Iohannes de Muris, of whom some determined the

(35) manner of singing in the church of our salvation itself; others composed for this purpose numerous hymns and songs; whilst others bequeathed to posterity writings on the divine nature, the theory, or the practice of this art, by now propagated to the world in manuscripts far and near. Finally, the most Christian princes, of whom, Most Righteous King, you are by far the foremost in gifts of mind, body and fortune, desiring to enhance the divine service, founded

- (40) chapels after the manner of David to which, at enormous expense, they appointed various singers to sing joyous and comely praise in different (but not conflicting) voices to our God. And since royal singers, if their princes are endowed with that generosity which brings men fame, are rewarded with honour, glory and wealth,
- (45) many are kindled with a passionate zeal for study of this kind. As a result of this fervent upsurge, the development of our music has been so remarkable that it appears to be a whole new art; and the source and well-spring, so to speak, of this new art is held to have been among the English, with Dunstable standing pre-eminent
- (50) at their head. Contemporary with him in France were Dufay and Binchois, whose direct successors are the composers of today: Okeghem, Busnois, Regis and Caron, the most outstanding of those masters of compositions whom I have heard. It is to these, indeed, that the English (although popularly said to 'sing like angels', whilst the French merely 'sing') now come to be compared in this regard, for
- (55) the French compose new works daily in the most up-to-date style, whereas the English (a sign of great poverty of imagination) continue to employ one and the same style of composition.

But alas! I see that not only these, but several other composers—and this I find astonishing—despite the subtlety and ingenuity of their compositions, combined with an inconceivable sweetness, nevertheless

(60) display either a complete ignorance of musical proportions or indicate incorrectly the few that they do know. This, I have no doubt, stems

from a lack of grounding in arithmetic, without which no one can achieve distinction in this field of music, for it is the womb from which all proportion is born. In order, therefore, that young men wishing to study this liberal and honourable art of music should not

(65) be led into such error and ignorance concerning these proportions, to the glory of God, whose gift to us they are, to the splendour of Your Most Holy Majesty, in righteousness surpassing all these other princes, and finally in honour of your most finely proportioned chapel, whose like I cannot readily believe to exist anywhere in the world, I enter, to the best of my humble abilities, upon this short work, which in view of its subject I consider may appropriately be

(70) named The Proportional of Music. If I have ventured in it to oppose most, indeed nearly all of the most distinguished composers, let this not be ascribed, I entreat, to arrogance on my part. For I do not bid that my writings necessarily be followed any more than those of others; but, campaigning in pursuit of the truth, that which I find

(75) correct in their works with respect to proportions I approve, and that which I find incorrect, I disapprove. But if I appear to the reader to carry out this policy of mine with justice, I urge them to put their trust in me; if I seem unfair, let them rather believe others, for I am as ready to be refuted by others as to refute them myself.

(80)

Book One

Chapter 1

The definition of proportion

Proportion is the relationship of one term to another. This definition, moreover, is applicable to any type of proportion, be
 (85) it in arithmetic, music or geometry; but in the specific case of music, proportion may be taken to mean the relationship of one group of pitched notes to another.

Chapter 2

In what circumstances, and in how many ways proportions may occur

(90) This proportional relationship, then, occurs in singing or composition whenever a certain number of notes are compared to another. This may happen in two ways: either when we compare one group of notes immediately with a preceding group in one and the same voice-part, as follows:

Example 1

- (95) —or when the notes of one part are compared directly with those of a second part, composed in counterpoint to it, as follows:



- But since, as explained above, proportions may be applied in two ways, no singer can discover whether the given signs in any voice-part are intended in the first way, that is, with reference to a previous group of notes in one and the same part, or the second, that is, with reference to the notes of a second part, except by inspired guesswork or by examining the counterpoint. And this makes for delay and uncertainty in the singing, which are to be avoided at all costs; for when compositions are performed in public, there should be no hesitation in the delivery whatsoever. In the end, I would advise only that the simple rule be adopted that proportions should be indicated in relation to the second part, were it not for the fact that in the other interpretation, namely, the relationship to a preceding group of notes in the same part, many proportions can be sung, which otherwise could not be.

(110)

Chapter 3

The classification of proportions

Some proportions are of equality, others of inequality.

Proportions of equality are those set up between equal numbers, such as 1 to 1, 2 to 2, 3 to 3, 4 to 4, etc., and of this type

(115) of equal proportion there are various sub-species, but these are given no specific names in speech, and no prescribed signs to represent them in composition. Indeed, whenever we cannot see any sign of inequality in a particular work, we take it to mean that it is composed in equal proportion, as is shown here:

Example 3



(120) From this is compounded an inexcusable error on the part of Okeghem in his pastoral chanson L'autre d'antan. Here, to a piece composed throughout in equal proportion he has not only ascribed a proportional sign, but indeed that sign which some apply to tripla, and others to sesquialtera, though incorrect both intrinsically and in context, thus:

Example 4

The image shows a musical score for three voices: Soprano (S), Tenor (T), and Contralto (CT). The score is in 3/4 time. The Soprano and Tenor parts are in treble clef, and the Contralto part is in bass clef. The music consists of a single melodic line for each voice, with some rests. A bracket under the Contralto part indicates a specific rhythmic grouping.

- Dufay, moreover, in the 'Qui cum Patre' section from the 'Patrem' of his mass De Sancto Antonio, used this same sign to represent
- (125) dupla sesquiquarta proportion; we may take it, therefore, that if his usage was correct, Okeghem's was wrong, for different proportions require different signs. I will show, however, that both of these, in their turn, have used the sign incorrectly. Indeed, whenever inexperienced singers have to deal with the aforementioned song, that is, L'autre d'antan, or any other piece using the same sign, they declare at the drop of a hat, 'Let us sing—it is a sesquialtera'.
- (130) What puerile ignorance, to pronounce a proportion of equality to be one of inequality! Moreover, although some maintain that this was his meaning, I do not consider that the composer wished to be interpreted thus, but rather that his chanson be performed at a lively speed, in the manner only of sesquialtera. To indicate this, it was sufficient to draw a line through the middle of the circle in each part, for it

(135) is a property of this mensuration to indicate a quickening of the pace, whether in tempus perfectum or tempus imperfectum, as may be seen in countless works even of his own composition. The signatures in each of these mensurations take the following forms: Φ Φ

Chapter 4

Proportions of inequality

(140) Proportions of inequality are those formed between unequal numbers, such as 2 to 1, 3 to 2, 4 to 3, etc., and the various species of this type of unequal proportion are generically related, since they can be categorised into different classes. Now it has been found that there are only five classes of inequality, namely, three primary: multiplex, superparticulare and superpartiens; and

(145) two compound: multiplex superparticulare and multiplex superpartiens. In order to avoid confusion, I intend to illustrate these one at a time, by definition of the classes and some of their species, and also through examples of the same, so that, as the Philosopher would wish it, we may attain greater knowledge by putting the theory into practice.

Chapter 5

The multiplex class

(150)

The multiplex class of inequality contains those proportions where the greater of the two numbers, relative to the smaller, is an

exact number of times larger than the latter. Imagine it is twice as large, and the proportion will be called dupla; three times as
 (155) large, and it will be tripla; four times, quadrupla; five times, quintupla; six times, sextupla, and so on.

Dupla

Dupla proportion occurs where the greater number, relative to the smaller, is exactly twice as large as the latter: for example,
 (160) 2 to 1, 4 to 2, 6 to 3, as follows:

Example 5

The image contains musical notation for Example 5. It consists of two main parts. The upper part shows two staves, labeled 'D' (Drum) and 'T' (Tabor), in a 2/4 time signature. The 'D' staff contains a sequence of notes and rests, with a 'p' dynamic marking. The 'T' staff contains a corresponding sequence of notes and rests. The lower part shows a two-staff musical fragment, likely a continuation or a related piece, with a treble clef and a key signature of one sharp (F#).

The Pythagoreans claim that this proportion is the origin of the diapason, since Pythagoras, in discovering the intervals (if the Greeks are to be trusted), observed that when two hammers, one of six units weight, the other of twelve, were sounded simultaneously, the

- (165) interval of the octave resulted. This has given rise to the widespread practice of calling this interval dupla, and the proportion, on the other hand, diapason. This proportion, indeed, being about the easiest of all, is the type most commonly used. With respect to minims, moreover, a sign is not always employed to indicate the proportion, because if two minims are to occupy the same time as one, or four as two, or six as three, they can be filled in with some colour—now more commonly black, that is, in ink—instead of the sign; or else such minims may be halved by hooking back the tops of their note-stems to the right. There is no definitive rule laid down regarding these; indeed, the latter may even be filled in, like the others, and so halved in value once more. We tend, however, to use the former more frequently in prolatio minor,
- (170) and the latter in prolatio maior, as follows:
- (175)

Example 6



And although under dupla proportion two minims are thus written in the place of one, this nevertheless does not mean (as the untutored prattle) that they become semiminims; just

as under this proportion two double longs, longs, breves and
 (180) semibreves are written or performed in the time of one, but this
 does not mean that they are called 'semi-double longs', 'semi-longs',
 'semi-breves' and 'semi-semibreves'.

Tripla

Tripla proportion occurs where the greater number, relative to
 the smaller, is exactly three times as large as the latter: for example,
 (185) 3 to 1, 6 to 2, 9 to 3, etc., as follows:

Example 7

Quadrupla

Quadrupla proportion occurs where the greater number, relative
 to the smaller, is exactly four times as large as the latter: for
 example, 4 to 1, 8 to 2, etc., as follows:

Example 8

Example 10

The image shows two systems of musical notation. The first system consists of two staves, the upper one labeled 'D' and the lower one labeled 'T'. Both staves are in 2/4 time and have a key signature of one flat. The upper staff contains a melodic line with various note values and rests, including some beamed eighth notes. The lower staff contains a bass line with fewer notes. The second system also consists of two staves, continuing the musical piece. The notation includes various musical symbols such as clefs, time signatures, and notes.

Chapter 6

The superparticulare class

- (200) The superparticulare class contains those proportions where the greater number, relative to the smaller, contains the latter once, plus some simple fraction thereof. Imagine this fraction is one half, and it will become sesquialtera proportion; one third, and it will become sesquitertia; one quarter, sesquiquarta; one fifth, sesquiquinta, and so on.

(205) Sesquialtera

Sesquialtera proportion occurs where the greater number, relative to the smaller, is one half as large again as the latter: for example,

3 to 2, 6 to 4, 9 to 6, etc., as follows:

Example 11

Example 11 consists of two systems of musical notation. The first system is for Soprano (D) and Tenor (T) parts in 3/4 time. The Soprano part has a melodic line with several notes marked with a 'b' (flat). The Tenor part has a corresponding line. The second system shows a triplet of notes in both parts, with a sharp sign above the final note of the triplet in the Soprano part.

Sometimes, however, this proportion is indicated without the use
 (210) of a numerical signature, that is, by filling in the note-heads not
 only of the minims, but also of the other notes, with some colour—
 more frequently black, that is with ink—thus:

Example 12

Example 12 consists of two systems of musical notation. The first system is for Soprano (D) and Tenor (T) parts in 3/4 time. The Soprano part has a melodic line with several notes marked with a '3' (triplets). The Tenor part has a corresponding line. The second system shows a triplet of notes in both parts, with a sharp sign above the final note of the triplet in the Soprano part.

This filling-in of the notes, however, as described above, does not only indicate dupla and sesquialtera, but also (as is evident from 215) countless works of various composers) may show imperfection or displaced grouping ['reduction']. In order, therefore, to ascertain which of these four it signifies (if it occurs), make the following distinctions:

The minims alone are filled in. In this case, they may be grouped as ordinary minims, and are grouped thus regardless of the circumstances 220) and number in which they occur; or else they may not be able to be grouped thus, in which case they are either taken in twos, and so performed in dupla (whether they are syncopated or not), or taken in threes, and so (unless one of them is syncopated) performed in sesquialtera, as follows:

Example 13

The image displays three systems of musical notation for a Double Bass (D) and Tenor (T) instrument. Each system consists of two staves. The first system shows a melodic line in the upper staff with various rhythmic markings, including accents, slurs, and a triplet of eighth notes. The lower staff provides a harmonic accompaniment. The second system continues the melodic line with similar markings, including a triplet of eighth notes and a slur. The third system shows the melodic line with a final slur and a triplet of eighth notes. The notation is written in a style typical of early 20th-century music manuscripts.

Following this, take note that minims under dupla can be
 (225) syncopated, but not those under sesquialtera. If, therefore, you see three filled-in minims before a note of equal or greater value, observe straight away whether another minim precedes or follows them in syncopation, since in that case they are to be sung in dupla, not sesquialtera, as can be seen above, towards the end of the discantus in the previous example. If, however, there are present just six such filled-in minims (that is, in a continuous row), since
 (230) these may be divided into groups of either two or three, how are they to be performed? There is no doubt that if an ordinary minim, to which two of these are set in proportion, either precedes or follows them, they are all to be sung in dupla; if not, the six are to be taken in sesquialtera, as follows:

Example 14

Example 14 consists of three systems of musical notation, each with a Discantus (D) staff and a Tenor (T) staff. The notation is in 3/4 time and features various rhythmic patterns, including minims and crotchets. The first system shows a sequence of notes with a '3' above a group of three minims in the D staff and a '3' below a group of three minims in the T staff. The second system shows a sequence of notes with a '(#)' above a group of three minims in the D staff and a '(b)' below a group of three minims in the T staff. The third system shows a sequence of notes with a '(#)' above a group of three minims in the D staff and a '(b)' below a group of three minims in the T staff.

And the same may be applied to any similar number.

- (235) Moreover, if indeed five or seven such filled-in minims occur in a row, even though neither five nor seven is divisible by two or three, they may in each case be divided none the less into groups of two and three, or vice versa. If an ordinary minim precedes such a group of five, the first two will be measured in dupla, and the
- (240) remaining three in sesquialtera. If, on the other hand, an ordinary minim follows these five, then the first three will be taken in sesquialtera, and the remaining two in dupla. In the case of a group of seven, since dupla takes precedence over sesquialtera, the first four will be performed in dupla, and the other three in sesquialtera, as follows:

Example 15

The musical notation for Example 15 consists of two systems, each with two staves labeled 'D' (Soprano) and 'T' (Tenor). The first system shows a sequence of minims in 3/4 time. The second system shows a sequence of minims in 3/4 time. The notation includes various rhythmic markings such as '3', '7', and '4' above the notes, and '3' below the notes, indicating the division of groups of five or seven minims into smaller groups for performance.

And this is the procedure to follow with all similar numbers.

(245) Alternatively, these filled-in minims may occur not alone, but along with notes of a larger value, to which the minims are, so to speak, subject. In this case, the filling-in of the minims takes on precisely the same meaning as that of the accompanying larger notes, whether it indicates imperfection, displaced grouping, dupla or sesquialtera.

Furthermore, what has been said concerning the number and length
 (250) of minims filled in thus should also be understood with respect to values dependent upon them: that is, that the point of augmentation, their appropriate rest, and any minims which are not only filled in but also have their stems hooked back in the above-mentioned manner, must be carefully calculated. Examples of these two items can be
 (255) seen not only in this work, but everywhere. Some composer called Pasquin, however, in many passages of his mass in the irregular first mode (a work totally lacking any skill or melody) disagrees with everyone in the first of these respects. Nor is this surprising, since he even contradicts himself in the 'Cum Sancto Spiritu', which is quite absurd; for at the beginning his working is in line with the present
 (260) writer, but at the end is in disagreement, thus:

Example 16

The image shows two staves of musical notation. The top staff is labeled 'D' and the bottom staff is labeled 'T'. Both staves are in 2/4 time. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A triplet of minims (three eighth notes) is shown above the first three notes (G4, A4, B4). The bottom staff is in 3/8 time and contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A triplet of minims (three eighth notes) is shown above the first three notes (G4, A4, B4). The notes in both staves have stems hooked back to the left.



Again, semibreves, breves, longs or double longs likewise may be filled in. In this case, if with a note of larger value intervening they are syncopated, the filling-in is only a sign of displaced grouping; or else with a note of equal value intervening, it is a sign not only of grouping, but also of imperfection. If they are not syncopated, the notes may have to be grouped irregularly, and are so (265) grouped without regard to their number. But if not, they may on the one hand be intrinsically perfect, in which case, if they can be taken securely in a perfect number under sesquialtera, they are so taken; otherwise they are imperfected. If, on the other hand, the notes are intrinsically imperfect, they are taken without distinction in sesquialtera, as follows:

Example 17

Musical notation for Example 17, consisting of two staves. The top staff is labeled 'D' and the bottom staff is labeled 'T'. Both staves begin with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The top staff contains a sequence of notes with various rhythmic values, including a half note, a quarter note, and several eighth notes. A sharp sign (#) is placed above the final note of the top staff. The bottom staff contains a corresponding sequence of notes, including a half note, a quarter note, and several eighth notes.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, consisting of two staves. Above the first staff, there is a tempo marking *d = d.* and a 3/4 time signature. The notation continues with similar rhythmic patterns.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a sharp sign (#) at the end, and the lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. Above the first staff, there is a tempo marking *d = d* and a 2/4 time signature. The notation includes a sharp sign (#) at the end of the upper staff.

Fifth system of musical notation, consisting of two staves. Above the first staff, there is a tempo marking *# 'Ad medium'* and a 3/4 time signature. The notation includes a sharp sign (#) at the end of the upper staff.

Sixth system of musical notation, consisting of two staves. The upper staff contains a complex melodic line with many sixteenth notes, and the lower staff provides a harmonic accompaniment with quarter notes and rests.

Seventh system of musical notation, consisting of two staves. The upper staff contains a melodic line with a sharp sign (#) at the end, and the lower staff provides a harmonic accompaniment.

(270) Moreover, what has been said concerning the number and length of notes filled in thus, must also be understood, as I mentioned above concerning minims, with respect to the values dependent upon them.

Some untutored musicians, indeed, not only singers, but also (which is even more intolerable) composers, seeing notes placed in sesquialtera through this filling-in process, say that it is not sesquialtera at all, but emyolia, maintaining that in sesquialtera there occur both perfection and alteration of notes, but not in emyolia. They are here obviously differentiating between sesquialtera and emyolia, but they are quite mistaken, for these are one and the same proportion, with identical properties, although with different names. Mathematicians, though, more frequently employ the term sesquialtera, whereas musicians tend to use emyolia. As a result of this, the Pythagoreans claim Pythagoras to have observed that the interval of the diapente arose from emyolia, when he heard two hammers being sounded simultaneously, one of six or eight units weight and the other of nine or twelve respectively. Hence this interval of the diapente is sometimes called by many people emyolia, and this emyolia proportion, on the other hand, called diapente.

At this point, I do not think I should omit to mention that some past composers used filled-in notes instead of void (as we are told by some of their most recent emulators), since where I have preferred black for white, they often used some colour for this purpose. If, therefore, you wish to sing or compose music notated in this manner, apply what I have said concerning filled-in notes to void ones, and form your own examples from the reverse of those given above.

Sesquitertia

(295) Sesquitertia proportion occurs where the greater number, relative to the smaller, is one third as large again as the latter: for example, 4 to 3, 8 to 6, 12 to 9 etc., as follows:

Example 18



(300) This proportion, however, is more frequently called epytritus by the Pythagoreans, since according to them, when a hammer of eight or twelve units weight was sounded simultaneously with one of six or nine units respectively, Pythagoras observed, not absolutely, but relatively, that the interval of the diatessaron was produced. As a result of this, many people call such an interval of the diatessaron epytritus or sesquitertia, and conversely call this proportion diatessaron.

Sesquiquarta

(305) Sesquiquarta proportion occurs where the greater number, relative to the smaller, is one quarter as large again as the latter: for example, 5 to 4, 10 to 8, 15 to 12, etc., as follows:

Example 19

Sesquiquinta

- (310) Sesquiquinta proportion occurs where the greater number, relative to the smaller, is one fifth as large again as the latter: for example, 6 to 5, 12 to 10, 18 to 15, etc., as follows:

Example 20

Sesquioctava

- (315) As is evident to the acute observer, this class also includes sesquioctava proportion, which occurs where the greater number, relative

to the smaller, is one eighth as large again as the latter: for example, 9 to 8, 18 to 16, etc., as can be seen here:

Example 21

It was from this proportion, moreover, that Pythagoras discovered,
 (320) when striking simultaneously two hammers, one of eight units weight and the other of nine, that the interval of the whole tone was produced. This has led the Pythagoreans, who usually refer to this proportion as epygdous, to call it sometimes the 'tone', and, vice versa, to call the tone itself sesquioctava or epygdous.

Chapter 7

(325)

The superpartiens class

The superpartiens class contains those proportions where the difference of the larger and smaller numbers is not a factor of either

of these. Imagine that the difference is 2, and the proportion will be called superbipartiens; 3, and it will be supertripartiens; 4, and (330) it will be superquadripartiens, and so on. Furthermore, these species can be generically related, and from them classes may thus be constructed. Each sub-species of these is given its own specific name, formed from the nominative case of the appropriate class, followed by the accusative plural of the ordinal form of the smaller number. For example, if 5 is (335) compared with 3, the proportion is called superbipartiens tertias; if 7 with 5, it is called superbipartiens quintas; if 7 with 4, supertripartiens quartas; if 8 with 5, supertripartiens quintas; and if 9 with 5, superquadripartiens quintas, and so on.

First of all, then, here are the definitions of the various dependent species:

(340) Superbipartiens proportion occurs where the difference between the larger and the smaller numbers is 2, where 2 is a factor of neither of these numbers: for example, 5 to 3, 7 to 5, etc. Supertripartiens proportion occurs where the difference between the larger and the smaller (345) numbers is 3, where 3 is a factor of neither of these numbers: for example, 7 to 4, 8 to 5, etc. Superquadripartiens proportion occurs where the difference between the larger and the smaller numbers is 4, where 4 is a factor of neither of these numbers: for example, 9 to 5, etc.

(350) Next, here are the definitions of various sub-species:

Superbipartiens tertias

Superbipartiens tertias proportion occurs where the greater number, which is 5, is compared with the smaller, which is 3, as follows:

Example 22

Example 22 consists of two systems of musical notation. The first system has two staves: the upper staff is labeled 'D' and the lower staff is labeled 'T'. Both staves are in 3/4 time. The upper staff contains a melodic line with a tempo marking $\text{♩} = 5P$ above it. The second system also has two staves, with the upper staff labeled 'D' and the lower staff labeled 'T'. The upper staff has a tempo marking $5P = \text{♩}$ above it. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Superbipartiens quintas

- (355) Superbipartiens quintas proportion occurs where the greater number, which is 7, is compared with the smaller, which is 5, as follows:

Example 23

Example 23 consists of two systems of musical notation. The first system has two staves: the upper staff is labeled 'D' and the lower staff is labeled 'T'. Both staves are in 2/4 time. The upper staff contains a melodic line with a tempo marking $5P = 7P$ above it. The second system also has two staves, with the upper staff labeled 'D' and the lower staff labeled 'T'. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Supertriptiens quartas

Supertriptiens quartas proportion occurs where the greater number, which is 7, is compared with the smaller, which is 4, as follows:

Example 24

Supertriptiens quintas

(360) Supertriptiens quintas proportion occurs where the greater number, which is 8, is compared with the smaller, which is 5, as follows:

Example 25

Superquadripartiens quintas

(365) Superquadripartiens quintas proportion occurs where the greater number, which is 9, is compared with the smaller, which is 5, as follows:

Example 26

Example 26 consists of three systems of musical notation. The first system has two staves: the upper staff is labeled 'D' and the lower staff is labeled 'T'. Both are in 2/4 time. The upper staff contains a melodic line with a flat (b) above a note. The second system also has two staves. The upper staff is labeled '5P=9P' and the lower staff is labeled '9P=5P'. The upper staff has a 9/8 time signature and the lower staff has a 5/4 time signature. The third system has two staves in 2/4 time.

Chapter 8

The multiplex superparticulare class

The multiplex superparticulare class contains those proportions where the greater number, relative to the smaller, is larger than the

- (370) latter by a certain whole number of times, plus some fraction. Imagine it is two-and-a-half times as large, and the proportion will be called dupla sesquialtera; if two-and-a-third times as large, dupla sesquitertia; if two-and-a-quarter times, dupla sesquiquarta; if two-and-a-fifth times, dupla sesquiquinta, and so on.

Dupla sesquialtera

- (375) Dupla sesquialtera occurs where the greater number, relative to the smaller, is two-and-a-half times as large as the latter: for example, 5 to 2, 10 to 4, 15 to 6, etc., as follows:

Example 27

Dupla sesquitertia

- (380) Dupla sesquitertia proportion occurs where the greater number, relative to the smaller, is two-and-a-third times as large as the latter: for example, 7 to 3, 14 to 6, etc., as follows:

Example 28

Example 28 musical notation showing two systems of staves. The first system has two staves labeled 'D' and 'T'. The 'D' staff is in 3/4 time and the 'T' staff is in 3/4 time. Above the 'D' staff is a tempo marking $\text{♩.} = 7\text{♩}$. The second system also has two staves, with the 'D' staff containing two sharp signs (#) above it.

Dupla sesquiquarta

Dupla sesquiquarta proportion occurs where the greater number, relative to the smaller, is two-and-a-quarter times as large as the latter:

(385) for example, 9 to 4, 18 to 8, etc., as follows:

Example 29

Example 29 musical notation showing two systems of staves. The first system has two staves labeled 'D' and 'T'. The 'D' staff is in 2/4 time and the 'T' staff is in 2/4 time. Above the 'D' staff is a tempo marking $\text{♩} = 9\text{♩}$. The second system also has two staves, with the 'D' staff containing a tempo marking $9\text{♩} = \text{♩}$ above it.

Dupla sesquiquinta

Dupla sesquiquinta proportion occurs where the greater number, relative to the smaller, is two-and-a-fifth times as large as the latter: for example, 11 to 5, 22 to 10, [etc.,] as follows:

Example 30

The musical notation for Example 30 is divided into three systems, each with a treble (D) and bass (T) staff. The first system is in 2/4 time. The second system is in 4/8 time, with a tempo marking above the staff: $5\text{ } \dot{\text{p}} = 11\text{ } \dot{\text{p}}$. The third system is in 3/4 time, with a tempo marking above the staff: $11\text{ } \dot{\text{p}} = 5\text{ } \dot{\text{p}}$. The notation includes various rhythmic values, accidentals, and phrasing slurs.

(390) Dupla sesquioctava

During the above discussion of the superparticulare class, in addition to the four proportions set out in order, which are quite sufficient to the keen intellect for understanding the other proportions in the same class, I made special but justifiable mention of sesquioctava;

likewise, although the skilful investigator may be able to work it out for himself, I think that it is most appropriate to point out that
 (395) dupla sesquioctava proportion is included in this particular class.

Dupla sesquioctava proportion, then, occurs where the greater number, relative to the smaller, is two-and-an-eighth times as large as the latter: for example, 17 to 8, 34 to 16, etc., as follows:

Example 31

The image shows two systems of musical notation. The first system consists of two staves: the upper staff is labeled 'D' and the lower staff is labeled 'T'. The 'D' staff is in 3/4 time and the 'T' staff is in 2/4 time. The second system also consists of two staves. The notation includes various notes, rests, and accidentals, with some annotations like '8P=17P', 'b', and '[5]' above the 'D' staff.

(400)

Chapter 9

The multiplex superpartiens class

The multiplex superpartiens class contains those proportions where the greater number, relative to the smaller, is made up from a multiple of the latter, plus some quantity which is not a factor of it. Imagine
 (405) that the multiple is 2, and the remaining quantity 2, then the proportion

will be dupla superbipartiens; if the multiple is 2, and the remainder 3, it will be dupla supertripartiens; if 2 and 4 respectively, it will be dupla superquadripartiens, and so on. Moreover, just as in the superpartiens class, species such as these can be generically related, and thus classes formed; of these, each sub-species is also given a name, formed from the nominative case of the appropriate class, followed by

(410) the accusative plural of the ordinal form of the smaller number. For example, if 8 is compared with 3, the proportion will be called dupla superbipartiens tertias; if 12 with 5, dupla superbipartiens quintas; if 11 with 4, dupla supertripartiens quartas; if 13 with 5, dupla

(415) supertripartiens quintas; if 14 with 5, dupla superquadripartiens quintas, and so on.

First of all, then, here are the definitions of the various dependent species:

- Dupla superbipartiens proportion occurs where the greater number, relative to the smaller, is twice as large as the latter, plus 2, where 2 is not a factor of the smaller number: for example, 8 to 3, 12 to 5, etc.
- (420) Dupla supertripartiens proportion occurs where the greater number, relative to the smaller, is twice as large as the latter, plus 3, where 3 is not a factor of the smaller number: for example, 11 to 4, 13 to 5, etc.
- Dupla superquadripartiens proportion occurs where the greater number, relative to the smaller, is twice as large as the latter, plus 4, where 4
- (425) is not a factor of the smaller number: for example, 14 to 5, etc.

Again, you may define the various sub-species thus:

Dupla superbipartiens tertias

Dupla superbipartiens tertias proportion occurs where the greater number, which is 8, is compared with the smaller, which is 3, as follows:

Example 32

(430) Dupla superbipartiens quintas

Dupla superbipartiens quintas proportion occurs where the greater number, which is 12, is compared with the smaller, which is 5, as follows:

Example 33

Dupla supertripartiens quartas

Dupla supertripartiens quartas proportion occurs where the greater (435) number, which is 11, is compared with the smaller, which is 4, as follows:

Example 34

Example 34 shows musical notation for a D (Soprano) and T (Tenor) part. The D part is in 2/4 time and has a tempo marking of quarter note = 118. The T part is in 2/4 time and has a tempo marking of quarter note = 48. The music consists of two systems of staves.

Dupla supertripartiens quintas

Dupla supertripartiens quintas proportion occurs where the greater number, which is 13, is compared with the smaller, which is 5, as follows:

Example 35

Example 35 shows musical notation for a D (Soprano) and T (Tenor) part. The D part is in 3/4 time and has tempo markings of quarter note = 138 and quarter note = 54. The T part is in 3/4 time and has a tempo marking of quarter note = 54. The music consists of two systems of staves.

Dupla superquadripartiens quintas

- (440) Dupla superquadripartiens quintas proportion occurs where the greater number, which is 14, is compared with the smaller, which is 5, as follows:

Example 36

Book Two

Chapter 1

- (445) Concerning those proportions of inequality formed from the relation of the smaller number to the larger

Now, just as in the five aforementioned classes of inequality it has been shown that the greater number is compared with the smaller, so

the reverse is also true, that in these same classes the smaller numbers may be compared with the larger. In this case, you should observe that no change is made either to the names of these classes or to those of their dependent species, except that the title will be

(450) compounded by prefixing the particle 'sub-' to the first word: for example, submultiplex, subsuperparticulare, subsuperpartiens, submultiplex superparticulare, submultiplex superpartiens, subdupla, subsesquialtera, subsuperbipartiens, subsuperbipartiens tertias, subdupla sesquialtera, subdupla superbipartiens, subdupla superbipartiens

(455) tertias, and so on. Any of these, then, may be re-defined by making the subject of the previous definitions the predicate here, and vice versa.

So that inexperienced singers may become more fully acquainted with these, I readily propose to define the above-mentioned five classes,

(460) together with a sufficient number, in my opinion, of their appropriate species for understanding the rest, and also to put the theory into practice by the use of musical illustration.

Chapter 2

The submultiplex class

The submultiplex class contains those proportions where the smaller number, relative to the larger, is contained in the latter an exact

(465) number of times. Imagine it is twice, and the proportion will be subdupla, and so on.

Subdupla

Subdupla proportion occurs where the smaller number, relative to the larger, is contained in the latter exactly twice: for example, 1 to 2, etc., as follows:

Example 37

'Ad medium' (2)

The musical notation consists of two systems. The first system has two staves, labeled 'D' and 'T'. Both staves are in a 2/4 time signature. The 'D' staff starts with a treble clef and a key signature of one flat. The 'T' staff starts with a bass clef and a key signature of one flat. The music features a sequence of notes and rests, with a slur over the first two measures of each staff. A second slur is placed over the last two measures of the 'D' staff, with a '(2)' written above it, indicating a doubling of the time value. The second system also has two staves, continuing the musical sequence with similar note values and slurs.

(470)

Chapter 3

The subsuperparticulare class

The subsuperparticulare class contains those proportions where the smaller number, relative to the larger, is less by a certain fraction of itself. Imagine this fraction is one half, and the proportion will be subsesquialtera, and so on.

(475)

Subsesquialtera

Subsesquialtera proportion occurs where the smaller number, relative to the larger, is less by one half of itself: for example, 2 to 3, 4 to 6, etc., as follows:

Example 38

The musical score for Example 38 consists of two systems. The first system has two staves: a vocal line labeled 'D' and a piano line labeled 'T'. The vocal line begins with a tempo marking 'Ad medium' and a dynamic marking 'd=d.'. The piano line has a 3/4 time signature. The second system has two piano lines, with the top line starting with a dynamic marking 'd=d.'. The score includes various musical notations such as notes, rests, and bar lines.

Chapter 4

(480)

The subsuperpartiens class

The subsuperpartiens class contains those proportions where the smaller number, relative to the larger, is less by a certain quantity which is not itself a factor of either of these. Imagine the difference is 2, and the proportion will be subsuperbipartiens, and so on.

(485)

Subsuperbipartiens

Subsuperbipartiens proportion occurs where the smaller number, relative to the larger, is less by 2, where 2 is a factor of neither of these: for example, 3 to 5, which forms subsuperbipartiens tertias.

(490)

In like manner you may compose the remaining sub-species of this class, and define them carefully according to the following formula:

Subsuperbipartiens tertias

Subsuperbipartiens tertias proportion occurs where the smaller number, which is 3, is compared with the larger, which is 5, as follows:

Example 39

The musical notation for Example 39 consists of two systems. The first system has two staves: a soprano staff (D) and a tenor staff (T). The soprano staff begins with a 3/4 time signature, followed by a 6/8 time signature, and ends with a 3/4 time signature. The tenor staff begins with a 3/8 time signature and ends with a 3/4 time signature. The notation includes various note values, rests, and accidentals. Annotations include 'Ad medium' above the first measure of the soprano staff, '5♭ = d.' above the first measure of the second system, and 'd. = 5♭' above the second measure of the second system. A bracket spans the bottom staff from the first measure to the end of the second system.

The second system consists of two staves, both in 3/4 time, with various note values and rests.

(495)

Chapter 5

The submultiplex superparticulare class

The submultiplex superparticulare class contains those proportions where the smaller number, relative to the larger, is contained in the latter a certain number of times, plus some simple fraction of itself. Imagine that the fraction is one half, and the proportion will be subdupla (500) sesquialtera, and so on.

Subdupla sesquialtera

Subdupla sesquialtera proportion occurs where the smaller number, relative to the larger, is contained in the latter two-and-a-half times: for example, 2 to 5, etc., as follows:

Example 40

(505)

Chapter 6

The submultiplex superpartiens class

The submultiplex superpartiens class contains those proportions where the smaller number is compared with the larger, and the latter is made up of a multiple of the smaller number, plus some additional quantity which is not itself a factor of the smaller number. Imagine that the multiple is 2, and the remaining quantity also 2, and the

(510) proportion will be subdupla superbipartiens, and so on.

Subdupla superbipartiens

Subdupla superbipartiens proportion occurs where the smaller number is compared with the larger, and the latter is twice as large as the

former, plus 2, where 2 is not a factor of the smaller number: for
 (515) example, 3 to 8, which forms subdupla superbipartiens tertias. In
 like manner, the remaining sub-species of this class may be composed
 and defined according to the following formula:

Subdupla superbipartiens tertias

Subdupla superbipartiens tertias proportion occurs where the smaller
 (520) number, which is 3, is compared with the larger, which is 8, as is shown
 here:

Example 41

The musical notation for Example 41 consists of two staves, labeled 'D' and 'T'. The top staff 'D' is in 3/4 time and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note. Above the first measure is the tempo marking 'Ad medium' (b) and the note value '♩ = ♪'. Above the second measure is the note value '♩ = 8♩'. The bottom staff 'T' is in 3/8 time and contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, an eighth note, a quarter note, a dotted quarter note, and an eighth note. A bracket under the first three notes of the 'T' staff is labeled with the number '8'. The piece concludes with a double bar line.

Book Three

Chapter 1

Certain points to be considered on
 the subject of proportions

Having dealt specifically with the classes of proportions of
 (525) inequality, together with several of their species, I think it is

necessary to add certain general points concerning these, namely, it what manner, when and where such proportions should be indicated.

Chapter 2

In what manner proportions should be indicated

- (530) Regarding the first of these points, namely, so that you may know in what manner to indicate proportions, the correct method for showing all proportions is by the use of figures, which have the property of signifying a certain quantity, such as 1, 2, 3, 4, 5, 6, 7, 8, 9. These are the primary numbers; compound numbers, however, are infinite: for
- (535) example, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, etc.; 30, 31, etc.; 40, 41, etc.; 50, 51, etc.; 60, 61, etc.; 70, 71, etc.; 80, 81, etc.; 90, 91, etc.; 100, 101, etc. These figures, then, have the property that, if one is joined to another any number of times, the latter increases ten-fold in value; hence the verse:
- (540) The first figure gives the units, the second the tens,
 the third the hundreds,
 The fourth will yield the thousands, the fifth the
 ten thousands.

- This, of course, gives the figures in reverse order: for example, 231471. Moreover, whenever a nought is placed before or between the figures, be it once or several times, it does not denote a number itself, but rather the augmentation of a number, just as an ordinary figure
- (545) does, as follows: 700; 3050. If, then, the larger number is to be

compared with the smaller, you as composer should place the figure denoting the former above, and that of the latter below. But if, on the other hand, the smaller number is compared with the larger, the figure denoting the smaller of the two should then be placed on top, and that of the larger below, as follows:

Example 42

The musical score for Example 42 consists of three systems of music for two voices, D (Soprano) and T (Tenor), in 2/4 time. The first system is marked 'Ad medium'. The second system includes numerical time signatures 3/4 and 2/4, and dynamic markings 'd=b.' and '# d.=b.'. The third system concludes the piece with a double bar line.

- (550) If, however, the composer so desires, dupla and sesquialtera may be excepted from this rule, for in place of a numerical signature the minims in the former proportion, and all the notes in the latter may be filled in by some form of coloration, or else left void in contrast

to the rest, as has been shown above in the relevant sections. Likewise, some composers in the past, when wishing to indicate these and other proportions, have marked them not with figures, but with their appropriate full names, as follows:

Example 43

The musical score for Example 43 consists of four systems of music for Soprano (D) and Tenor (T) voices. The first system is marked 'Ad mediam' and features a complex rhythmic pattern with a key signature of three sharps. The second system is marked '(dupla)'. The third system includes a '3/4' time signature change and a 'd=d.' marking. The fourth system also includes a 'd=d.' marking and a key signature change to one sharp.

(555) This I do not like, since, as the widespread saying puts it, 'the more economical the better'; and what could be more absurd than to indicate with a long string of letters or syllables what could be

recognised from just two small figures? There are others, too—indeed nearly everybody is guilty in this respect—who show themselves to be totally devoid of arithmetical knowledge, and make the grave mistake of indicating the proportions which they use by one figure only, that
 (560) is, of the number which is compared with the other, as follows:

Example 44

The image shows two systems of musical notation. The first system consists of two staves, labeled 'D' (top) and 'T' (bottom). Both are in 2/4 time. The 'D' staff has a '(c2)' marking above a group of notes, and the 'T' staff has a '(c)' marking above a group of notes. The second system also consists of two staves, both in 6/8 time. The upper staff has a '♯' marking above a group of notes, and the lower staff has a '♯' marking above a group of notes.

And nothing is more unarithmetical (for it is from arithmetic that we take our proportions) than this: to indicate a relative number, that is, a number set in relation to another, with a sign representing a simple number, that is, a number set up without any relationship to
 (565) another. Moreover, suppose for example that we place only the figure 2 or 3 before a certain group of notes: since we can compare 2 with 1, 2 with 3, 2 with 4, and 3 with 2, 3 with 4, 3 with 5, and so on, why

should we assume that the proportion is dupla any more than sesquialtera,
 (570) or subdupla sesquialtera than sesquitertia, or subsuperbipartiens tertias,
 or any other proportion which can be formed from these numbers? It is
 through habit, they say, of composers both past and present, that dupla
 and sesquialtera are indicated by these single figures, that is, 2 and 3.
 My reply is that they should be informed that the leaders of the blind
 (575) have been themselves blind, wandering far from the shining truth of the
 science of proportions, rather than the finest teachers of our art, and
 their most acute disciples. Amongst these was the famous Binchois who,
 with his most delightful style of composition, has obtained for himself
 an everlasting reputation; certainly (as the Royal Volume bears witness),
 in his 'Patrem' in the irregular third authentic mode, he has indicated
sesquialtera in the most proper manner, thus:

Example 45

d = d.

S

CT

- (580) Other composers, moreover, in order to indicate dupla, write instead of figures merely the sign of tempus imperfectum and prolatio minor, with a line drawn through the middle, indicating, as explained above, a speeding-up of the pace. With this sign, a work or voice-part is commonly said to be 'in cut time', as follows:

Example 46

- (585) This, as De Domarto and Faugues may be pleased to hear, who used the sign thus in their masses Spiritus almus and Vinus, I find acceptable, because of the certain equivalence of meaning between the former proportion and this prolation; for when a piece is sung in cut time, two notes are measured, as though in dupla proportion, in the time of one. There are, however, certain composers who indicate sesquialtera with the sign of prolatio maior with either tempus perfectum or imperfectum, as is shown (590) in the following:

Example 47



And still others who indicate subsesquitertia with the sign of tempus imperfectum and prolatio maior, as follows:

Example 48

(595) Although Le Rouge and Puylois do this in their masses Mon cuer pleure, and in a certain 'Et in terra' in the plagal of the irregular third authentic mode, I find quite unacceptable, for there is no equivalence of meaning between either sesquialtera or subsesquitertia and this prolation, since one semibreve of prolatio maior, worth three minims, must not be measured in the same time as one or two semibreves

of prolatio minor, but rather one semibreve and a minim, as is shown by Dufay in the 'Et in terra' of his mass De Sancto Anthonio, thus:

Example 49



(600) Regarding this signature, since these three most distinguished composers disagree, put your trust in Dufay rather than the others. For the first of them is the most presumptuous of all users of proportions, since he falls into the English error of knowing no proportions and teaching them all. The second, however, is entirely guileless.

(605) Many composers, indeed, do not blush to use this same sign of tempus imperfectum with prolatio maior in reversed form, thus: \ominus , to indicate sesquialtera, which is made even worse by the prominent filling-in of the notes, as does Barbingant in his 'Et in terra' in

the mixed first authentic mode, and indicate sesquitertia by a similarly reversed sign of tempus imperfectum with prolatio minor, (610) thus: C , as do those whose names I fear to mention. But I beg their pardon, for these signs seem so absurd, so mistaken and so far removed from all semblance of reason that I have thought them unworthy even of illustration.

Chapter 3

(615) When proportions should be indicated

With respect to the second matter, namely, when proportions are to be indicated, you should follow the praiseworthy rational example of our forbears, and indicate with a signature any proportion of inequality which you wish to employ immediately at the point where it is required. Thus it is differentiated from proportions of equality, (620) which, being without any sign (as explained above), are judged to be so. In this regard De Domarto has erred intolerably many times in his mass Spiritus almus, for in the first sections of the 'Et in terra', 'Patrem' and 'Sanctus' the supremum and contratenors are set in duple relationship to the tenor, and he has carelessly left them without a signature, as (625) though they were set up in equal proportion, as follows:

Example 50

The musical score for Example 50 consists of four staves. The top staff is labeled 'S' (Soprano) and has a 3/4 time signature. The second staff is labeled 'CT 1' (Contratenor 1) and has a 3/8 time signature. The third staff is labeled 'T' (Tenor) and has a 3/8 time signature. The bottom staff is labeled 'CT 2' (Contratenor 2) and has a 3/8 time signature. The score shows a duple relationship between the soprano and tenor parts, and between the two contratenors. The soprano part has a melodic line with a fermata, while the other parts have a more rhythmic accompaniment.



It is very easily shown, however, that dupla is intended here, since, as is apparent from inspection, two units are compared with one. Nor can the excuse be made that the primary voice, that is, the tenor, is sung in prolatio maior whereas the secondary voices, that is, the supremum and contratenors, are in prolatio minor, and so

(630) balance with the former, since one minim of prolatio maior is equivalent in value not to two of minor, but only one, as can be seen in the example by Dufay in the previous chapter. Moreover, it does not surprise me that Regis, Caron, Boubert, Courbet and very many others, as I have observed in their works, have taken to imitating

(635) this De Domarto, since I have heard that they are but poorly lettered men; and who will be able to aspire to the truth of not only this, but of any liberal science, without letters? But that Okeghem and Busnois, by general consent men of suitable Latinity, should have descended to the

level of these in their masses De plus en plus and L'Homme armé, strikes a not inconsiderable blow of astonishment to my heart; for
 (640) what is more astonishing than for the sighted to walk the path of the blind? But since in compositional circumstances such as theirs (if were marked thus: $O \frac{2}{1}$, according to the requirements of the art) a difficulty of enunciation, nay, even the destruction of the entire melody, due to the excessive speed, would arise, it would be better to add a canonic inscription to the tenor part, such as 'double the
 (645) note values' or some such equivalent, as Dufay has most laudably done in his mass Se la face ay pale.

Chapter 4

Where we ought to indicate proportions

With respect to the third matter, namely, where—that is, in which
 (650) voice-part and in what position—we ought to indicate these proportions, it must be stated that if there are two, three or more parts in any composition, no matter whether the secondary voices be set against the primary under one or several different proportions, the signatures must, nevertheless, always be marked in relation to this primary voice, and positioned as close as possible to the first note of the proportion
 (655) with nothing intervening, as follows:

Example 51

The musical notation for Example 51 consists of three staves labeled S, CT, and T. The S staff is in 3/4 time and has a proportion of 3/4 written below it. The CT staff is in 2/4 time and has a proportion of 2/4 written below it. The T staff is in 2/4 time and has a proportion of 2/4 written below it. The notation shows rhythmic patterns for each part, with the S part having a more complex rhythm than the CT and T parts.



Now, the primary voice is the very basis of the relationships within a composition, and, being pre-composed, is regarded by the remaining voices as the principal part. It is more often than not, indeed almost always, the tenor, so called because it 'holds together', so to speak, the other parts which are subservient to it. This is (660) apparent from countless compositions in which, if the tenor were omitted, the other parts would disintegrate into a discordant cacophony, which would be bitterly offensive to our ears. Occasionally, however, the highest part is the primary voice, that is, when we add to a high monophonic melody one or more other parts, as follows:

Example 52

S (φ)
 Pour vous belle [me fault morir]

T (φ)
 Pour vous belle
 d=d. d.=d.

CT (φ?)
 Pour vous belle



Or when we write another new part above the supremum of an
 (665) existing composition, as follows:

Example 53

S
 O rosa bella

T
 L'Hom-me, l'hom-me, l'homme as - mé , et Ro-bi-net tu

S
 [b] # etc.

T
 mais la mort don - née , — quant tu t'en vas [et je suis demourée]

The contratenor, however, is never or rarely the primary voice.
 Nevertheless, if we wish to make something fit above such a pre-existing
 line, we make this the primary voice, as follows:

Example 54

S
 T
 CT
 [Le serviteur]

(670) The secondary parts are all those set up essentially with respect to the primary part, the latter being, so to speak, the basis of the relationship.

The only composer, indeed, who disagrees equally with each of these three points is Busnois, who, having already indicated his passages of emyolia by filling in the note-heads, then proceeds to add a string of figure 3s under them, as can be seen in this motet of his, Animaduertere:

Example 55

T (2)
 CT

- (675) As is universally apparent, this is first of all superfluous, since as a means of indication the filling-in of the notes is sufficient; but it is also deficient, since although he may have required a numerical sign, one figure would not be enough; and finally, it is misplaced, because what should be put in front he places underneath.

Chapter 5

- (680) It must be considered in which modus, tempus and prolatio proportions may occur

- Next, it should be noted that, regarding any given proportion, we have to consider in which modus, in which tempus and in which prolatio it may occur, for some proportions are binary, such as dupla, quadrupla, etc., some ternary, such as tripla, sesquialtera, etc., some both binary and ternary, such as sextupla, sesquiquinta, etc., and some neither, such as sesquiquarta, superbipartiens tertias, etc. Nevertheless, these cannot alter the essential nature of the mensurations in which they occur; whatever the proportion, indeed, be it binary, ternary, both or neither, the notes must always be reckoned according to the perfection or imperfection of these mensurations, with regard to the sign of modus, tempus and prolatio under which they are set, as follows:

Dupla and sesquialtera in modus perfectus of both types, tempus imperfectum and prolatio minor

Example 56

'Ad medium'

D

T

(695)

Dupla, sesquialtera, sesquitercia and subsesquialtera
 in modus imperfectus of both types, tempus perfectum
 and both prolatio maior and minor

Example 57

The image displays four systems of handwritten musical notation, likely for a mass. Each system consists of two staves. The first system is marked with a treble clef and a key signature of one flat (B-flat), with a tempo marking 'qP=d.'. The second system features a treble clef and a key signature of one flat, with dynamic markings 'p=p' and 'p=p'. The third system has a treble clef and a key signature of one flat, with tempo markings 'd=d' and 'd=d'. The fourth system also has a treble clef and a key signature of one flat, with a tempo marking 'd=d'. The notation includes various note values, rests, and phrasing slurs.

In this respect De Domarto has failed many times in his mass Spiritus almus; for, having written dupla under the sign of tempus (700) perfectum, he then allows the notes to be reckoned in tempus imperfectum, thus:

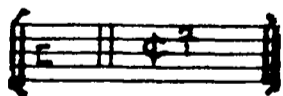
Example 58

Example 58 shows two staves of musical notation, labeled 'S' (Soprano) and 'T' (Tenor). The music is in 2/4 time. The Soprano part features a triplet of eighth notes marked with a '3' and a bracket. The Tenor part consists of quarter notes and eighth notes. The key signature is one flat (B-flat).



And notwithstanding Busnois and Regis, who follow his example both in their L'Homme armé masses and in all their works, the excuse cannot be made that in sections of the mass written in this way the modus minor is perfect, indicated as such by the circle of perfection (705) with the figure 2, since this very circle of perfection (as is shown in countless works even of their own composition) is not a sign of modus, but rather of tempus perfectum. The figure 2, moreover (although deficient in the way they have indicated it), is in fact a sign of dupla. The correct and rational way of indicating modus minor perfectus is by the prefixing or interpolation of rests occupying three spaces, just as Eloy, a man whom I understand to be most learned on the subject of (710) the modi, has done in his mass Dixerunt discipuli. Here the relevant parts are given the following signature:

Example 59



Moreover, this same De Domarto has erred on more than one occasion in this regard, in his aforementioned mass Spiritus almus, for he wished for notes in sesquialtera set under the sign of prolatio minor to be (715) reckoned as though they were in prolatio maior, as follows:

Example 60

And with the same sign Cousin has also indicated this very sesquialtera proportion in tempus perfectum, in his mass Nigrarum, as follows:

Example 61

Let us consider, therefore, the difference between these composers of no mean standing. Under one and the same signature the first of (720) these, that is, De Domarto, has rendered the semibreves perfect and the

breves imperfect, whereas the second, that is, Cousin, has on the other hand rendered the semibreves imperfect and the breves perfect. One of them, therefore, is inevitably mistaken. The fact is that each of them has failed, De Domarto in the sign of prolatio, Cousin in the sign of tempus, and both in the sign of proportion. For De Domarto, since the prolatio in his case was maior, ought to have used (725) the following signature: $\text{C} \frac{3}{2}$, and Cousin, since in his case the tempus was perfectum, the following: $\text{O} \frac{3}{2}$. My advice, however, is that any proportion, unless it occurs in the middle of a passage, should be preceded by the indication of an appropriate mensuration: for example, a binary proportion by the sign of modus imperfectus, tempus imperfectum and prolatio minor, a ternary proportion by the sign of modus perfectus, tempus perfectum and prolatio maior, and (730) either of these in the case of proportions which are both binary and ternary, or neither.

Chapter 6

The manner in which it should be understood
that certain notes are compared with others

(735) Next, since in any proportion a simple comparison is said to be made between one group of notes and another, in either equal or unequal number to the first, it should be understood that these notes must be of the same value. Imagine, for example, that three semibreves are being compared with two: then if one of the latter is worth two minims,

one of the former must also be worth two. And although the notes under the proportion may be in one mensuration, and those to which they are compared in another, the former must nevertheless be reckoned
 (740) with some consideration given to the mensuration of the latter.

Otherwise we should be led on many occasions into error; for if we wish 3 to be compared with 2 in sesquialtera, for example, and then write three breves of tempus imperfectum against two of tempus perfectum, we would have brought about not sesquialtera, nor indeed any other proportion of inequality, but rather one of equality, that is to say,
 (745) 6 to 6, as follows:

Example 62



Nor, conversely, if three breves of tempus perfectum are compared with two of tempus imperfectum, is sesquialtera formed, but rather dupla sesquiquarta, for in this case nine units will be compared with four of the same value, as is appropriate. In this respect Dufay has made a most astonishing error in the 'Qui cum Patre' section of his mass De Sancto Antonio; for here, when intending to indicate this very

(750) proportion, namely dupla sesquiquarta, since he was comparing three perfect breves with two imperfect, he has used that signature with which, although in defective form, both he and almost everyone else indicate sesquialtera, as is shown here:

Example 63

The image shows three systems of handwritten musical notation. The first system consists of two staves, labeled 'S' (Soprano) and 'T' (Tenor). The time signature is 2/4. Above the first measure of the Soprano staff, there is a note with the handwritten text '4d = 9d' above it. The second system also consists of two staves, with a sharp sign (#) above the first measure of the Soprano staff. The third system consists of two staves, with 'etc.' written in the Soprano staff and the Tenor staff.

In this case, of course, he ought to have used the following signature: $\text{O} \frac{9}{4}$, since the proportion, as I have said and as is

(755) self-evident, is not sesquialtera but rather dupla sesquiquarta.

Chapter 7

The theory of number and its constituent parts,
in so far as the subject is necessary
for understanding proportions

(760) In conclusion, since it is necessary for anyone wishing to understand proportions to have some knowledge of numbers, I have set out to explain a few points which seem to me to be necessary in this respect, and to commence with a definition of number itself.

A number, then, is a quantity made up from individual units: for
(765) example, 2, 3, 4, 5, 6, 7, 8, 9, 10, etc. 1, however, is not a number in its own right, but rather the substance of number, and the element of arithmetic, just as the unison is to music, the point to geometry and the instant to astrology. Every number, moreover, is either even or uneven. An even number is one which can be divided into two equal
(770) parts: for example, 2, 4, 6, 8, etc. An uneven number is one which cannot be divided into two equal parts: for example, 3, 5, 7, 9, etc. Again, every number, since it forms a certain whole, is made up of various parts, and these are either factorial or non-factorial. A factorial part of a number is one which, when multiplied a certain number of times, will yield the original whole number exactly: for
(775) example, 1 is a factor of 4, since 1 multiplied four times gives 4 exactly. A non-factorial part of a number is one which, when multiplied a number of times, either exceeds or falls short of the original whole number: for example, 3 is a non-factorial part of 8, since multiplied

three times it gives 9, and thus exceeds 8, but if multiplied twice gives only 6, and thus falls short of 8. Again, all ternary numbers, (780) that is, those divisible by 3, are according to musicians perfect: for example, 3, 6, 9, 12, etc., the reason for this being that they apply to perfect mensurations, namely modus perfectus of both types, tempus perfectum and prolatio maior. All binary numbers, that is, those divisible by 2, are imperfect: for example, 2, 4, 6, 8, 10, 12, etc., (785) the reason for this being that they apply to imperfect mensurations, namely modus imperfectus of both types, tempus imperfectum and prolatio minor. And since 6, 12, and similar numbers are both ternary and binary, because they are divisible by both 3 and 2, they can be regarded in various circumstances as being either perfect or imperfect, that is to say, perfect in perfect mensurations and imperfect in imperfect (790) mensurations. Again, every number is either simple or relative. A simple number is one standing without any relationship to another: for example, 1, 2, 3, 4, 5, etc. A relative number is one standing in some comparative relationship to another number: for example, 2 to 2, 3 to 3, 3 to 2, 3 to 4, etc. Moreover, of these relative numbers, some are (795) equal, others unequal. Equal numbers are those in which equal quantities are compared with one another: for example, 2 to 2, 3 to 3, etc. Unequal numbers are those in which unequal quantities are compared with one another: for example, 2 to 3, 3 to 2, 3 to 4, 4 to 3, etc. Of these (800) unequal numbers, therefore, one is greater and one smaller. The greater number is that which exceeds the number with which it is compared: for example, if 3 is compared with 2, the former exceeds the latter by 1.

The smaller number is that which is exceeded by the number with which it is compared: for example, if 2 is compared with 3, the former is exceeded by the latter by 1. And it is from numbers of this type, (805) that is, relative numbers, that, as is shown above, all proportion is derived.

Chapter 8

The conclusion of this work

Thus, Most Merciful King, has the subject of proportions in music been treated, in both general and specific terms, by your own Tinctoris, albeit untinted with the most colourful devices of rhetoric. If in so (810) doing, aside from those reasons set out in the prologue, there be any who benefit from this work, may its author earn, through their prayers, both the grace of God and Your favour, by which he may live blessed and well both in this world and in the world to come.

V SELECT NOTES ON THE TEXT

The following notes are in no way intended as a full commentary, and are designed primarily as a basic guide to the clarification of the text. Some of the points raised are deliberately left somewhat open-ended, in order to act, it is hoped, as a stimulus for further enquiry. This is particularly true of matters involving fifteenth-century mensural usage, an area of study sorely in need of a complete overhaul, such as is quite impractical within the confines of this edition. The recent publication, however, of Blackburn, 'Lost guide', which also focuses particular attention on Tinctoris, provides an extremely valuable survey of some of the principal issues, and should be regarded as essential parallel reading to the present text of PM.

In these notes, conventional abbreviations for citations from Biblical sources and pre-Boethian classical authors are employed without further explanation. Comments concerning Seay's edition (Tinctoris, Opera theoretica, iia) and translation (Tinctoris, Proportions) generally avoid continual and unnecessary page-referencing, except in cases of ambiguity.

1 'Proportionale'

Cf. 70-1n.

2 'in legibus licentiato'

For Tinctoris's legal background at Orléans, see pp. 22-9 above.

4 'capellano'

The erroneous 'capellani' in Br is presumably the result of perseveration of the genitive from 'regis' (cf. Willis, Textual criticism, pp. 92-5).

7 'regi'

Br 'regis' by perseveration of the genitive: cf. 4.

9 'pedum osculotenus'

Lit: 'even to kissing His feet'.

9-10 'humilem ... obedientiam'

On devotional formulae and humility in the literature of the Middle Ages, see Curtius, European literature, pp. 407-13.

11 'Quamquam'

Balanced by 20 'tamen'; more clearly expressed in English with two main clauses.

11-13 'Iubalis ... dixit'

Cf. Gn. 4,21: 'pater canentium cithara et organo'; AV translates as 'the father of all such as handle the harp and organ'. No variant recording 'princeps', 'organis' or Tinctoris's word-order is listed in Biblia Sacra; these may have been transmitted to the author through some other early Christian source. The use of canere with the ablative does not imply 'singing to', as in Seay. On the figure of Jubal in the Middle Ages, see especially McKinnon, 'Jubal'; further bibliography ibid., p. 2, n.3.

12 'cum'

Seay adopts the Bu reading 'eum'. This is unlikely, in view of the subjunctive verb. Tinctoris evidently intends the subordinate clause as temporal rather than consecutive.

13-16 'Dauid ... Timoteus'

A largely conventional list. The Ptolomeus reference is presumably to the Harmonica (ed. in Düring, Harmonielehre). Zethus appears a strange inclusion, being the warlike brother of the more musical Amphion; however, according to some authorities, he finally acquiesced to the greater power of music when Amphion's playing charmed the stones to form themselves into the walls of Thebes (Grant/Hazel, Classical mythology, s.v. 'Amphion'). Museus was a mythical singer closely related to Orpheus (hence Tinctoris's juxtaposition): cf. Aristophanes, Ran., 1032-3. On the new appreciation of Aristoxenus in

the Renaissance, see Lowinsky, 'Music of the Renaissance', pp. 137-8. For general reference on some of these figures, see OCD, Grant/Hazel, Classical mythology and Lempriere, Dictionary, s.vv.* Tinctoris discusses several of them in further detail in CEM (Tinctoris, Opera theoretica, ii, pp. 165-77) and IVM (Weinmann, De inventione).

14 'Zoroastes'

OCD gives the most common Latin form as Zoroaster; V and Bu transmit the more correct transliteration from the Greek.

17 'adeo ... quod'

The construction is not classical, and its juxtaposition with the following Ciceronian citation creates something of a jolt. Tinctoris may not have appreciated the stylistic discrepancy, and the usage may be a useful pointer to the limitations of his classical awareness. Seay's 'a Deo' is nonsense.

17 'dederunt'

The 'dederint' of Bu and F perhaps by mistaken recollection of 'Quamuis' at 11.

17-18 'teste Tullio ... comprehenderint'

Cf. Cicero, De oratore, 1,3,10. In his literary reminiscence,

*See also Hunger, Lexicon, s.vv., and, on Orpheus, Walker, Ancient theology, pp. 22-41.

Tinctoris transfers the force of 'pene' from 'infinitam' to 'uim omnem'. A close reading of both the whole prologue of PM and a large part of the opening of De oratore (to around 1,6,23) reveals that Tinctoris is almost certainly modelling his work on the classical precedent, employing many of the characteristic devices of humanist transformative imitation. (On this, see the excellent treatment in Pigman, 'Versions'.) The specific reference to Cicero at 17-18 can itself be read as an example of dissimulatio, where, rather than completely disguise his model, the author will insert an allusion in order to nudge the informed reader's memory into recognising the larger-scale imitation (Pigman, 'Versions', pp. 10-11). The complete text of De oratore was discovered only in 1422 (Wilkins, De oratore, p. 64), and the editio princeps appeared at Subiaco, c.1465-7 (ibid., p. 69). The work was therefore a major new text in Tinctoris's day.

20-1 'qualiter ... constat'

Gaforus was able, by 1496, to cap Tinctoris in this respect, for he showed the notation of eight Greek rhythmical signs in Book II, Chapter 2 of the Practica (Gaforus, Practica [facs.], f.aa ii^v).

22-3 'Plato ... potentissimam'

Cf. Rep., 401d.

23-5 'itaque ... putabatur'

Tinctoris is clearly drawing on a convention of thought and

expression here; cf., for example, Petrus Paulus Vergerius in 1404:
 'Ars uero musice, nam et ea audientem delectat, magno quondam apud
 Grecos honore habebatur, nec putabatur quisquam liberaliter eruditus,
 nisi cantu et fidibus sciret.' (Vergerius, De ingenuis moribus, p. 231)

23 'antiquitus'

Adverbial form, not substantive qualified by 'omnes', as the
 scribe of F believes. Seay's 'antiquitiis' does not exist.

25 'fuit'

Almost carries the force of 'must have been'.

27 'tametsi'

The force of the concessive is missed by Seay, whose translation
 thus fails to convey Tinctoris's slight, but important scepticism of
 the legend.*

29 'quondam'

Seay reads 'quodam', following V and G, but translates as
 'at times'. 'Quondam', however, is better attested, and makes better
 sense, though by position it would be preferable immediately before
 'percepissent'.

*The reference is, of course, to Orpheus's legendary power
 over animals, trees, rocks, etc. (cf. 13-16n above)

30 'Atqui'

Neither the sense nor the syntax will allow for Seay's
'At qui'.

30-2 'ille ... unum'

Paraphrases Eph. 2,14.

31 'sub proportione dupla'

The musico-theological conceit is self-evident.

35 'confecerunt'

Seay's 'convecerunt' does not exist.

37 'uulgo dispersis codicibus'

Cf. CEM, Chapter 19, where the works of Dunstable, Dufay, Binchois, Okeghem, Busnois, Regis, Caron, Carlerii, Morton and Obrecht are said to be 'per uniuersum orbem diuulgate (Tinctoris, Opera theoretica, ii, pp. 176-7).

37 'relinquerunt'

This form of the perfect tense is not common, but perfectly acceptable. It is not classical, however, and comparison of V and Bu indicates that this is an instance where Wenceslaus Crispus has classicized his text in the later of his two copies.

40-2 'capellas ... assumpserunt'

For an excellent discussion of the rise of the secular chapels in Italy, and the status of their musical personnel, see Lockwood, 'Strategies', where the crucial importance of the 1470s in this regard is rightly emphasised; see also D'Accone, 'Performance'. Further bibliography in Lockwood, 'Strategies', p. 229, n. 6.

43-4 'si ... sunt'

The grammatical context seems to dictate 'cantores' as subject, but this makes little real sense. It is much more likely that Tinctoris intends the 'principum' to be carried across to this clause; the virtue of liberality attributed to patrons is a common theme in much courtly literature.

44 'prediti'

Seay inexplicably takes the G reading, which makes no sense.

44 'honore ... diuitiis'

It is highly significant that these are three of the trappings of court life which Tinctoris later decried so passionately in his letter to Joanmarco Cinico (see Appendix B).

45-7 'Quo ... uideatur'

The rhetorical imagery is reminiscent of the common humanist

'spark' metaphor for knowledge, which is brought to fruition by eloquence (Struever, Language, p. 61).

48 'fons et origo'

The pairing can be traced to late antiquity and early Christian writers (see TLL, ix/2, p. 990b), but is not Biblical. There is probably an intentional reference by Tinctoris to the liturgical texts which contain the phrase: for example, the introit trope Fons et origo sapientie and the Kyrie trope Cunctipotens genitor (Planchart, Repertory, ii, pp. 107 and 247). On the Anglici, see below, 52-4n.

49 'perhibetur'

The strength of Tinctoris's choice of verb should be stressed: the author is transmitting anecdotal evidence rather than his own opinion, although he is implicitly agreeing with the former.

50-1 'Dufay ... Caron'

All of these, with the exception of Caron, are further discussed later in the treatise, and their presence here may be a deliberate anticipation; if so, the presence of Caron may betray the excision by Tinctoris of some passage referring to him from an earlier stage of the text than has survived. On the problem of Caron's identity, see New Grove, s.v., and Thomson, Introduction, pp. 1-5. Tinctoris's assertion that the composer's first name was Firminus (e.g. Tinctoris, Opera theoretica, ii, pp. 12 and 176) is probably mistaken, and due to

conflation with an earlier musician at Amiens (Thomson, Introduction, p. 4); for other examples of the theorist's propensity for such confusions, see above, pp. 21 and 62-7. Tinctoris may, however, have known Binchois personally, at Soignies, and Regis either at Soignies or Cambrai (see New Grove, s.vv. 'Binchois' and 'Regis', and above, pp. 20-22) and may have met Okeghem and Busnois at Cambrai in 1468 (see above, pp. 35-6; Busnois had entered the Burgundian ducal chapel in June of the previous year not in Dijon, as New Grove states, but in the Low Countries: cf. Vander Linden, Itinéraires: Charles, p. 5). If Tinctoris was indeed in Cambrai as petit vicaire in 1460 (see p. 20 and Wright, 'Dufay at Cambrai', p. 221), he would certainly have known Dufay.

52-4 'hec ... conferendi'

Needless confusion has surrounded this passage, much of it deriving from Strunk's translation (Source readings, p. 195), though Tinctoris's meaning is clear. The problems may be summarised thus: (1) Strunk erroneously reads 'nec' for 'hec', thus reversing the sense of Tinctoris's point; 'hec' is an accusative of respect—unusual in Tinctoris, but not unprecedented (cf. above, p. 69, text (ii)). (2) The force of 'licet' as 'although' is missed by both Strunk and Seay; as a result, the sense of the concessive clause as essentially complimentary towards the English is overlooked. (3) The meaning of 'iubilare' as 'to sing joyfully' or 'rejoice'—its widespread sense both in the liturgy and elsewhere in medieval literature—is confused (especially

by Strunk, whose rendering as 'shout' is absurd). The implication of 'merely' singing which underlies 'cantare' is therefore also overlooked. Tinctoris's use of 'uulgariter' clearly suggests that the association of iubilare with the English is commonplace; the extent of the word's relationship with the 'contenance angloise' lies beyond the scope of this study, but the direct allusion is almost certainly more to the physical sound of the English singers and its aesthetic impact than to any specific compositional device—though the harmonic, rhythmical and structural language of the latter may, of course, have been judged in purely aural terms by those who coined the usage. That this assertion of national characteristics in singing was a commonplace is shown, for example, by the extended version given in Book IV, Chapter 8 of Ornithoparchus's Micrologus (Ornithoparchus/Dowland, Compendium, pp. 105 and 208, where Dowland translates 'iubilare' as 'carol'); see also Vergerius, De ingenuis moribus, p. 248. The meaning of Tinctoris's passage was also the cause of some correspondence in 1781 between Charles Burney and Thomas Twining: see GB-Lbl, Add. MS 39929, f.264 and US-NH, Osborn Collection, Twining letterbook no. 3, p. 37. The 'angelic' imagery for the English, in French eyes, extended to their physical attributes: see Pannier/Meyer, Débat, p. 59. For the probable ultimate derivation of this imagery, in John the Deacon's life of St Gregory, see PL, 75, p. 71; also Colgrave, Gregory, p. 90. As a foil, the 'Gallici ... cantare' may be a punning reference to Mt. 26,75, Mk. 14,72, etc. An Italian assessment of English singers which employs the same terminology as Tinctoris is given in Harrison, Medieval Britain, p. 171.

54 'nouissime'

Seay interprets incorrectly as genitive singular and expands to 'novissimae' (cf. 132).

57 'complures'

The reading of Bo, F and G is an intelligent interpretation, carrying on the rhetorical thrust of 'proh dolor!', but is evidently the result of a misreading of an abbreviation in a common ancestor (cf. p. 154).

58 'dum'

V and Bu interpret this as balancing with 59 cum] tum; Tinctoris, however, intends the whole subordinate 'componunt' clause as concessive to 61 'cognoui'.

61 'arithmetice' Cf. 85 and 766-7n.

63 'uisceribus'

Seay's rendering as 'entrails' is grotesque; the meaning 'womb' is not only classical, but would have been known to Tinctoris through its use in the liturgy, particularly in Marian texts (e.g. Beata uiscera Marie [LU 389 and 1268]).

68 'afficeris'

The Br slip 'efficeris' has no readily identifiable cause, other than the same confusion which occurs between the modern English equivalents.

68 'proportionatissime'

Seay's translation 'most well organized' misses the obvious cross-relation between architecture and music. For a basic bibliography on the wider implications of proportionality in fifteenth-century artistic endeavour, see Trowell, 'Proportion', pp. 100-1, this article itself being a pioneering study of large-scale structural proportion in music of the period. For the visual arts, see also the deeply stimulating studies in Baxandall, Painting and experience, esp. pp. 86-108, and Panofsky, 'Human proportions'; also, for example, Wittkower, Architectural principles, pp. 89-140, and von Simson, Gothic cathedral, pp. 21-58.

68 'capelle'

On the Cappella Palatina in the Castel Nuovo at Naples, see Filangieri, Castel Nuovo, esp. pp. 168-9. The chapel was dedicated to St Barbara (cf. the extract O Barbara uirgo in LAC: Tinctoris, Opera theoretica, ii, pp. 148-9). The household structure at the Neapolitan court under Ferrante's father, Alfonso, is discussed in Ryder, Kingdom, Chapter III. Some aspects of music at the court are treated in Pope, 'Musique' and Atlas, 'Agricola'. Capella may, of course, also refer here to the institution and/or the body of singers.

70-1 'Proportionale ... nominandum'

Tinctoris is clearly aware of some degree of neologism, though a precedent for the substantive form may be Boethius, In Porph. comm., 2,6 (pp. 95, line 16, and 96, line 1). Cf. 691n.

70 'consonantiam'

Doubtless a deliberate pun.

71 'pro ... aggredior'

Seay's 'for the easiest training of the gifted' is nonsense. On affected modesty as a topos of medieval literature, see Curtius, European literature, pp. 83-5.

72 'pluribus'

For the sense of 'most' or 'the majority', cf. Act. 19,32.

72 'refragari'

A verb with strong legal and publicist connotations in classical Latin (cf. Cicero, Mur., 46; Phil., 11,9,20). Tinctoris's use of the term may well be a direct reference to, or reminder of his legal background and training.

73 'deprecor'

Seay interprets as relative to 'arrogantie', with 'quam' understood ('arrogance which I deplore'), but this is quite untenable.

74 'ueritati militans'

This sense of militare with the dative is not found in classical Latin, but is common from the early Christian writers onward.

76 'traditionem hanc meam'

Tinctoris is referring jointly to his aforementioned policy and to the literary tradition which underpins it.

77 'inique'

Balancing 'iuste', not with 'credant' in the sense of 'wrongly', as in Seay.

78 'refellere'

Largely in oratorical usage in classical Latin (e.g. Cicero, De or., 1,19,88; 1,20,90); its employment by Tinctoris, albeit in a conventional formula, provides further confirmation of the influence of Ciceronian rhetoric.

79 'refelli'

The erroneous 'refelle' in Br, Bo and G probably caused originally by perseveration of 78 'refellere'.

85 'arithmetice ... geometrice' Cf. 61 and 766-7n.

93 'immediate'

That is, with no other notes intervening: cf. 618.

Example 1

Facsimile from Br in Apel, Notation, p. 153 (Facs. 33E).

This is the first of several examples which also appear, with minor variants, in Per 1013 (in this case f.82): see Blackburn, 'Lost guide'.

On the proportions in Stokem's Ave maris stella, also in this manuscript, see Seay, 'Stochem'. It is curious that in employing coloration as well

as the $\frac{3}{2}$ sign at D:(2.9) in this very first example, Tinctoris is flatly contradicting his own precepts: cf. 671-8. D:1.8-2.9 may be construed by some editors as 3 x 2 rather than 2 x 3, i.e. in modus minor perfectus with tempus imperfectum, but Tinctoris would certainly disapprove (cf. 701-11). The resolutio in F should more accurately read \odot at the $\frac{3}{2}$ passage; the 'editor' here is clearly working according to semibreve rather than minim equivalence between prolatio minor and maior, which again contradicts Tinctoris's teaching (cf. 588-99).

Example 2

Facsimile from Br in Apel, Notation, p. 153 (Facs. 33B).

Also in Per 1013, f. 81^v.

101-2 'a nullo ... cognoscitur'

On this problem, and an interesting example of it in a two-part Regina celi by Obrecht, see Hewitt, 'Study'.

101-3 'diuinando ... euitande'

Tinctoris obviously has sight-reading, or at least unmemorised music in mind.

102-5 'quo ... debent'

Imitated by Gaforus in his discussion of sesquialtera in the Practica (Gaffurius, Practica, p. 178; Gaforus, Practica [facs.], f. gg ii^v).

104 'in medium afferuntur'

The construction is borrowed directly from Roman legal and oratorical phraseology: cf. Cicero, Off., 1,7,22; Verr., 2,2,71, para. 175. There is perhaps also a reminiscence of Cicero, De or., 1,3,12, where oratory is described as 'facultas non abstrusa, sed in medio sita est'.

107 'obstaret'

The impersonal use of obstare with accusative and infinitive is not classical (cf. TLL, s.v.).

109 'que alias non essent'

Obviously there are no proportions which intrinsically operate only according to one of the two methods; Tinctoris must be referring to existing polyphonic examples where proportions operate within one voice-part, resulting in the singer having to be familiar with both methods in order to perform the repertory.

115 'specialissime'

On the classification system used by Tinctoris, see 142-3n. Seay seems here to be unaware of the strictness of terminology employed.

116 'positiua'

Not identical in meaning to 'specifica', but implying a degree

of common agreement in usage: cf. Aulus Gellius, Att., 10,4 lemm.

117 'eum'

The first letter in Br (f.102^V) is in the 'degenerate' form, closely resembling c (cf. p.112). The reading cum in G may therefore indicate a direct lineage (cf. 287), or at least provide some evidence that the exemplar of G was written in a similar script.

119 'confunditur'

clarified by 121 'nedum ... sed'.

119 'Ckeghem'

Genitive by context.

120 'Lautre dantan'

See Ex. 4n.

121 'quod'

The erroneous 'qui' in Br, Bo and G perhaps by anticipation of 'quibusdam' (cf. Willis, Textual criticism, pp. 92-5).

122 'per se et male'

That is, incorrect both because it is an incomplete sign (cf. 558-79), and because it is redundant in a work composed 'ab omni

parte numeris equalibus', such as this Okeghem chanson. The nuance is missed by Seay.

Example 4

The other sources of L'autre d'antan provide an interesting conspectus of mensural usage: only Cord and Pix employ the mensuration sign $\bigcirc 3$ which Tinctoris attributes to the composer himself; Q 16 and Mel have $\Phi 3$; Dij has $C 3$; and Cas $\text{¢} 3$. (Q 16 and Cas present a version of the chanson with different contratenors.) The use of C and ¢ in Dij and Cas, in a piece which employs alteration, punctus diuisionis, etc., seems to invite an interpretation as a signum modi—an interpretation disliked by Tinctoris (cf. 701-11). The appearance of $\Phi 3$ in Mel is additionally interesting because of the probable part which Tinctoris played in the compilation of the manuscript (cf. p. 116). The contradiction between this $\Phi 3$ and Tinctoris's recommendation in PM of Φ should not, however, be used as strong evidence against Tinctoris's participation in the compilation, since this would unwarrantedly presume an excessive editorial autocracy on the compiler's part. It is much more likely that the Mel reading reflects a compromise solution between what Tinctoris believes Okeghem intended, and what he thinks is rationally correct. In this connection, too, Tinctoris seems extremely confident that $\bigcirc 3$ is the sign Okeghem himself employed, not simply that of the source(s) which Tinctoris has scrutinised. He was certainly aware of the possibility of scribal corruption (cf. Tinctoris, Opera theoretica, i, p. 194), and his comments here may indicate some knowledge of Okeghem's mensural preference, and possible direct contact

at some point in the past (cf. 51n). Gaforus quotes the same example, evidently directly from PM, but employs the sign $\Phi 3$, along with Q 16 and Mel.

This chanson is edited from Dij in Droz, Trois chansonniers, pp. 32-3; from Mel in Perkins/Garey, Mellon, i, pp. 86-7 (with facs.); and from Cas in Ambros, Geschichte, v, pp. 12-13.

123-5 'Dufay ... uoluit'

On this usage by Dufay, see 748-55.

124 'signare'

The V reading 'signore' may be the result of the sub-conscious infiltration of a similar but irrelevant vernacular word.

126 'sicut'

Balanced by 'ita', not 127 'Dum', as implied by Seay.

129 '"Canamus ... est"'

Taken with the following lines, Tinctoris seems to be implying that in informal parlance the term sesquialtera was used loosely to mean any faster, triple-time movement.

130 'equalitatis proportionem inequalitatis'

Note the classical ellipsis of 'proportionem'.

131 'secundum ... signauerit'

The verb might even be taken literally, i.e. 'although some maintain that this was the signature [i.e. sesquialtera] which he used', or even 'although according to some sources ...' The latter may imply that Tinctoris knew of sources where the Okeghem chanson was notated $\text{O} \frac{3}{2}$; none, however, have survived.

132 'concite instar sesquialtere'

The force of 'instar' is to impress on the reader that whilst the results were similar, the non-proportional circumstances render the term sesquialtera strictly incorrect. Seay reads 'concite' as genitive singular, with 'sesquialtere', and thus mistranslates 'in the manner of an excited sesquialtera'.

133-7 'ad quod ... C '

Cf. 580-3, and 725-6n.

136 'suis'

Strictly, 'eius', that is, Okeghem.

136 'utroque'

Sc. 'tempore'.

142-3 'species ... possunt'

Tinatoris's classification system is that conventionally followed in medieval number theory: genera are divided into species, which are themselves divided into species specialissime (here translated as 'classes', 'species' and 'sub-species' respectively). By induction, species are described as subalterne ('generically related' or 'dependent') if they can be classified into genera. The Latin terminology of the genera, etc., is taken ultimately from Boethius, who seems to have been the first to use them (Chadwick, Boethius, p. 75).

145 'duoque'

The Bu reading 'et que' presumably from the misinterpretation of Arabic '2' for Tironian 'et' in the exemplar.

147 'sigillatim'

This must be the contracted form of singillatim; no meaning derived from sigillum makes any sense (cf. Seay: 'by their time-signatures').

149 'philozopho'

That is, Aristotle. The subsequent 'magis ... adiungendo' does not seem to have been lifted verbatim from any known Latin translation of Aristotle, but cf. Metaph., 981, a13-b9 for a possible source, and also De gen. anim., 760, b28-32.

157 'De dupla'

On the use of dupla and other proportional usages in Tinctoris's own compositions, see Melin, Comparative study, Chapter 2, pp. 24-55.

Example 5

Also in Per 1013, f.81.

162-3 '(si ... sit)'

A commonplace sentiment of Roman literature: cf. Virgil, Aen., 2,36;44;49 etc.

167 'quoad'

= 'quod attinet ad'. This usage with the accusative is classical only in doubtful texts (cf. LS, s.v.), and frowned on even by Du Cange: '... barbarum esse, licet familiare recentioribus, jam obseruarunt viri docti' (Du Cange, Glossarium, s.v.).

171 'duplares'

That is, under proportio dupla: cf. Macrobius, Somn. Scip. comm., 1,6,2 and, especially, 2.1.14.

171 'quendam'

The reading 'quandam' in Br cannot be explained as anything

other than a careless slip, perhaps committed under the influence of the large number of feminine nouns in the vicinity.

172-3 'et hiis ... imponitur'

The omission in F probably by homoeoteleuton between 'reflectuntur' and 'imponitur'. The omitted phrase perhaps took up one whole line of the exemplar. Tinctoris's Latin is a little clumsy here. If 'hiis' refers to the latter type of 'minim' (i.e. flagged), then 'lex nulla finalis' is qualified by 173-4 'quequidem ... effici'. If, on the other hand, 'hiis' refers back to both types of 'minim', then 'lex nulla' is qualified by 174-5 'sed illis ... utimur'. The latter interpretation must be considered unlikely, since in that case 'quequidem ... effici' is incongruous.

174 'illis'

That is, coloured.

174 'istis'

That is, flagged. In Hamm's view, Dufay used flagged semiminims in all mensurations before 1433, and coloured ones in all mensurations in works written after this date (Hamm, Chronology, p. 107); all Hamm's datings, however, should now be weighed against the arguments of Fallows, Dufay.

Example 6

Note that the punctus at T: (1.2) operates simultaneously as augmentationis and diuisionis, a usage sanctioned by Tinctoris in SPM, Chapter 11 (Tinctoris, Opera theoretica, i, p. 192); cf. also Exx. 33 and 50. All black semiminims are indicated as coloration in the present transcription, in order to demonstrate the author's point. The sign + indicates flagged notes.

177-8 'non ... sunt'

Tinctoris is adamant throughout his theoretical output on this point; in TNP he goes so far as to justify the existence of only five note values (i.e. from the maxima to the minima) by a somewhat spurious philosophical correlation to the five human senses (Tinctoris, Opera theoretica, i, p. 110).

Example 8

Also in Per 1013, f.81^v. The absence of the flat signature in the second line of the discantus in Br indicates that it is not applicable to 3.1, but this must clearly be flattened by ficta in any case.

Example 9

Also in Per 1013, f.81^v. Note that the three groups of five semibreves are symmetrically organised as (2 + 3) + (3 + 2) + (2 + 3);

cf. Exx. 19 and 22. The signature $\overset{5}{1}$ is treated by Tinctoris, of course, as a strict quintupla; in a practical source such as the Cancionero Musical de Palacio, however, it is used more loosely by Escobar, Anchieta, Encina and others to designate simply quintuple groupings of the minim (usually with C or ¢), or the semibreve (when with O), the latter usage resulting in a more relaxed and contrapuntal texture: compare Anglès, Cancionero, nos. 59, 102, 151, 177, 197, 335 and 426. (Many of these are incorrectly transcribed by Anglès, but the original notation and the correct rhythms can usually be derived from the incipits given.)

Example 10

Also in Per 1013, f.82.

201-2 'aliquotam partem'

The term is defined by Tinctoris at 773-5. Here, as in similar passages elsewhere in the treatise, the present translation has modernised the terminology.

Example 11

Facsimile from Br in Apel, Notation, p. 153 (Facs. 33C). Also in Per 1013, f.82. The splitting of the semibreve ar D: 1.7 in Bo may conceivably indicate that the example is extracted from

an untraced, texted source (cf. Exx. 45, 50 and 60). This variant may, however, be caused simply by assimilation with the rhythm of the tenor, and the rather formulaic musical characteristics of the example render the conjecture unlikely.

211 'aliquo colore'

There seems to have been no equivalent on the continent of the blue, green and yellow coloration schemes which were evidently in circulation in England in the fifteenth and early sixteenth centuries: see Hughes, 'Mensuration' for the use of blue coloration in OH; for the others, in addition to a varied interpretation of blue coloration, see the fascinating theoretical notes copied by John Tucke in GB-Lbl, Add. MS 10336.

215 'imperfectionem'

The slip in Br, 'perfectionem', is taken up by Seay, but it is certainly incorrect: cf. 247-8 and 263.



215 'reductionem'

The term is derived from the sense of 'bringing back together' notes which have been irregularly separated or displaced; see also Blackburn, 'Lost guide', pp. 93-4, n. 127.

218 'integrales'

That is, not filled in.

222 'nisi ... earum'

That is,  cannot be interpreted as .

Example 13

Also in Per 1013, f.90. All blackened minims are again indicated as coloration (also in Exx. 14-17 following). Most of the contents of the previous paragraph is here exemplified. Dupla by coloration, resulting in what most theorists would accept as semiminims and fusae, occurs at D: 1.2-10; 2.2; 2.4-6; 3.4-7; 3.9-4.11; 5.8-9; 6.1-3; 6.5-7.6. Sesquialtera by coloration is seen at D: 2.9-3.2; 5.1-6. Reductio is at T: 1.2-4 with 1.6-7, and 2.1-2 with 2.4-5. Imperfection is additionally found at T: 2.4-5. The use of coloration in indicating displacement is clearly not without problems, since an unwary singer could easily interpret the black semibreves at T: 1.6-7 as imperfect.

224-43 'Et ... hic'

Imitated and somewhat simplified by Gaforus (Gaffurius, Practica, pp. 177-9).

228 'ut ... patet'

That is, Ex. 13, D: 6.1-4.

229 'continue'

Either adverbial or adjectival; the latter is more classical.

230-1 'quid est dicendum?'

Perhaps to be construed more didactically: 'what is the rule?'

233 'sin'

Elliptically for 'sin aliter' or 'sin minus'; mainly epistolary in classical authors, and its use by Tinctoris may betray some influence from Cicero's letters.

Example 14

Tinctoris's prescriptions exemplified here are not quite watertight, since the first group of six black 'minims' or their equivalent (D: 1.4-9) are preceded by an integralis minima, and so the first two might be construed as under dupla. The crucial point is whether this ordinary minim is judged by context to be one 'ad quam 2 illarum proportionate sunt'. Tinctoris might argue that the presence of another, previous integralis minima at D: 1.2 in this mensuration renders this unlikely, and the six black 'minims' should therefore be interpreted under sesquialtera. In the group of six at D: 3.7-12 a potentially analogous situation is countered by the integralis minima at 3.13, to which the previous two black 'minims', and hence the whole group, are clearly under dupla.

234 'de simili numero'

That is, multiples of six: cf. 787-90.

235 'etiam uel'

A possible conjectural emendation would be 'uel etiam', implying a greater degree of unlikelihood of finding seven such minims than five.

236 'quinarius ... septenarius'

Seay's 'five-fold' and 'seven-fold' are not strictly correct, since some multiples of 5 and 7 are clearly also multiples of 2 and 3.

242 'cum ... precedat'

Cf. 166-7, and Ornithoparchus/Dowland, Compendium, p. 71.

The Micrologus of Ornithoparchus (1517) frequently cites Tinctoris as well as Gaforus and other writers, and implies that he has read at least some of their output, probably including PM (see, for example, Ornithoparchus/Dowland, Compendium, pp. 59, 62 and 68; also above, 52-4n). This is valuable evidence for the early sixteenth-century propagation of Tinctoris's theory, which, in comparison, say, to that of Gaforus, was relatively limited. The reasons for this have probably more to do with the printing of Gaforus's work than any intrinsically greater merit; PM did, however, also reach Sebald Heyden, via one

Georgius Forsterus, by 1540 (Heyden, De arte canendi, p. 19), but, as Blackburn has noted, the treatise was by then something of an antique, and its author was berated by Heyden for its lack of concern for practicalities (Blackburn, 'Lost guide', pp. 101-2). See, however, Ex. 36n.

243 'sesquialterales'

The curious reading of Bo may indicate superscript e plus sigma form s following l in the exemplar, misread as co (cf. 117n 'cum').

Example 15

The previous paragraph is clearly illustrated, though again not without some ambiguity. A group of five preceded by an integralis minima, to be interpreted as 2 + 3, occurs as T: 1.3-7. A similar group followed by an integralis minima is seen at T: 2.1-5, but Tinctoris has also preceded this group by such a minim. In theory, then, a 2 + 3 reading is feasible, but this cuts across the perfection in a rather incongruous fashion; the ambiguity could have been avoided by re-writing T: 1.9 as a semibreve and removing the previous minim rest. A group of seven black 'minims', to be read as 4 + 3, occurs at D: 2.10-3.5. In view of T: 3.1-5, Tinctoris might also have made the point that after an integralis minima with punctus augmentationis, a group of five black 'minims' should be read under dupla.

244 'de similibus numeris'

That is, any subsequent number not divisible by 2 or 3.

245 'Aut'

Balances the 'aut' at 217.

245 'he'

The reading 'hec' of Br, V, Bo, F and G should probably be considered an error, corrected only by Crispus in Bu; in classical usage, the nominative plural feminine haec occurs as an archaic form, or as apocopated haece (especially in comedy). That Tinctoris was consciously emulating this is highly improbable.

245 'se'

Ablative of comparison, following 'maioribus'.

250 'ualore'

This use of ualor is rather abstruse, but clear from the context.

252 'et, si que sint'

Seay reads 'et duae si quae sint'. The redundant 'duae' seems to result from juxtaposing an incorrect with a correct expansion of a Tironian et at some point in the editorial process.

255 'Pasquin'

The 'Nescio quis' shows that Pasquin is no more than a name

to Tinctoris, presumably an ascription for the mass which he goes on to discuss, in an unknown manuscript which he has examined. Pasquin is scarcely better known today; no entry is granted him in New Grove, but he may be identified with the Pasquin recorded as petit vicaire at Cambrai in 1474 (Wright, 'Musiciens', p. 212). A Jean Pasquin was receveur in the Bourbon administration at Murat from 1440 to 1460 (Berthoumien, 'Personnel', p. 426) and later as 'châtelain de Villefranche' (ibid., p. 433). A less likely candidate is perhaps the Paskin Loys, singer and scribe, who travelled as a member of Maximilian's chapel to meet the Emperor Friedrich in 1475 (Cuyler, Maximilian I, p. 33, citing Molinet's Chroniques). The Pasquin mentioned by Crétin in his Déploration on the death of Okeghem (Reese, Renaissance, p. 115) is probably the same composer as that cited by Tinctoris. The only work known to be ascribed to a Pasquin is a Missa 'Da pacem, Domine' in CS 41, ff.129^v-149: cf. Ex. 16n.

256 'distonite'

Seay reads 'distincte' in his text, but 'disiuncte' in his apparatus. Neither possesses any manuscript authority, or renders a satisfactory meaning. The correct reading is not known in the dictionaries of either classical or medieval Latin.

256 'melodia'

The error in Bu probably either by perseveration from 'arte', anticipation of the genitive from 'expertis', or (sub-?)conscious emendation to the more classical expers + genitive, rather than ablative.

256 'expertis'

Seay appears to believe that this is ablative plural, with
257 'omnibus': 'disagrees with all the experts'.

256 'quoad'

Cf. 167.

257 'primum'

Sc. 'articulum'.

259 'nobiscum'

Seay places between quotation marks, implying that Tinctoris is referring to another part of Pasquin's mass. This is clearly not the case, both because the word does not occur in the text of the Ordinary, and because the author is obviously playing off 'in exordio nobiscum' with 'in fine autem contra nos'.

Example 16

The music of this example does not match the 'Cum Sancto Spiritu' or any other section of Pasquin's Missa 'Da pacem, Domine' (cf. 255n). Seay interprets its opening as an illustration of Tinctoris's

criticism of (so-called) minor color (Tinctoris, Proportions, p. 13). However, it is clear from 259 that Tinctoris has little quarrel with D and T: 1.1-3, since the coloration can plausibly be read as sesquialtera according to the principles of 245-8 (cf. also Ex. 36n). The real criticism of Pasquin is of his inconsistency, since at D: 2.5-3.3 a nonsensical use of coloration* is employed in order to signify nothing more than a grouping of minims into threes, rhythmically displaced (but not reducende) from similar groupings in the tenor. On the use of minor color in Tinctoris's own compositions, see Melin, Comparative study, pp. 62-5; for a somewhat contentious view on the interpretation of sesquialtera in the sixteenth century, see Collins, 'Performance'.

The e flat in the tenor signature may be intended to operate only in the first half of the example, that is, up to the 'etc.'. In this case, T: 2.2 and 2.5 might be considered as natural, though they may be subsequently flattened by ficta in any case. The same may apply to the lower b flat of the discantus signature, and likewise D: 3.3 may be regarded as natural, or flat by ficta rather than recta.

261-8 'Aut ... sesquialtere'

This sentence is a syntactical nightmare, though the essence of Tinctoris's meaning, once distilled, is straightforward enough. One of the principal difficulties lies in the pairing-off of the numerous occurrences of 'aut': 261 'Aut' is an extension of 245 'Aut', which refers back in turn to 217 'aut'. The 'aut' at 262 pairs with that at

*but presumably derived from $\bullet \downarrow$ [= $\downarrow \bullet$] + $\downarrow \downarrow$.

263; 264 'aut non syncopantur' offers an alternative to 262-3; and 264 'aut sunt reducende' is balanced by 265 'aut non'. Finally, the alternative to 265 'uel' is presented at 267 'uel'.

267 'imperficiuntur'

The error in Br, V and F probably by perseveration of 'sesquialterantur'.

Example 17

A particularly carefully calculated and executed example; also in Per 1013, f. 117. Displaced grouping separated by a note of larger value ('maiore nota mediante') occurs at T: 1.1-4, the three black longs together with the breve rest making up the perfection. The group from T: 1.6-2.4, where two black longs are separated by a note of (formally) equal value ('equali [nota mediante]'), T: 2.1, indicates not only displaced grouping but also imperfection, the whole black group adding up to six rather than nine breves. T: 2.7-8; 3.2-4; and 3.6-8 exemplify imperfection with and without syncopation, and sesquialtera under perfect mensuration. D: 4.9-6.9 shows sesquialtera where the notes are 'de se ... imperfecte'.

271 'ut ... premisi'

Cf. 249-53.

273 'Si'

This is strictly redundant. Some sense of 'Moreover' is perhaps appropriate, but this cannot be wrested from the text as it stands. A further emendation is to consider 'sed' at 278 redundant, and 'quo' at 277 as a simple relative pronoun rather than a connective relative. This, however, must be judged to be stylistically clumsy.

277 'minime'

Seay's 'sometimes' misses the point.

287 'pretermittendum'

The insertion of 'est' in G, which only occurs otherwise as a cancellation in Br, provides additional evidence for the transmission between these two sources (cf. 117).

287-90 'nonnullos ... albis'

Aside from the obvious historical truth of Tinctoris's comment, it is noteworthy, for example, that the only compositions ascribed to the theorist Ugolino of Orvieto are complex proportional exercises employing black and red full, and red void notation (Seay, 'Ugolino', pp. 152-66).

287-8 'notas impletas pro uacuis'

That is, as their base notation.

289 'hoc'

Nominative: i.e. the process of coloration. Tinctoris's Latin is a little clumsy at this point.

292 'contrario .. per te'

The exemplar of G probably read 'p te', which has been erroneously expanded to 'parte', and 'contrario' altered accordingly.

Example 18

Facsimile from Br in Apel, Notation, p. 153 (Facs. 33D).

300 'non ... quid'

Tinctoris's exact meaning is obscure; the phrase seems to imply that Pythagoras has heard one sound after the other, and observed the interval between the two pitches; this, however, contradicts 299 'consonantem'. For some recent research on the Pythagoras hammer experiments, see Raasted, 'Neglected version'.

Example 19

Note the symmetry of $(3 + 2) + (2 + 3)$ in the two groups of five minims under $\frac{5}{4}$ (cf. Exx. 9 and 22). It is with sesquiquarta that Gaforus's treatment of proportions begins to include the 'isometric' technique which Miller has noted (Miller, 'Gaffurius', pp. 126-7);

Tinctoris does not make use of this technique in any of his examples.

Example 20

Note the use of O after D: 2.6 simply to restore, in Apel's terminology, the integer ualor, even though the phrase from this point to the final longa contains four rather than three semibreves: cf. Exx. 25, 33, 35, and 39-41.

Example 21

Tinctoris is here not restricting himself to phrasing each group of nine minims into threes, and he thus achieves an attractive rhythmical uarietas during the course of this passage of sesquioctaua (cf. Exx. 26 and 29).

320 'compulsare'

Tinctoris has perhaps avoided the more obvious 'compulsari' because of the undesirable assonance with 321 'causari'.

328 'aliquantam'

Tinctoris defines the term at 775-9.

331 'subalterne'

Cf. 142-3.

331 'Quarumquidem'

From 330 'species', not (as in Bo and F) 'Quorumquidem' from 'genera'.

Example 22

Tinctoris here displays more rhythmical subtlety in the groups of five minims than in Exx. 9 and 19, employing sub-divisions of not only 3 + 2 and 2 + 3, but also 1 + 3 + 1. Because of the prolatio minor, the proportion also operates, of course, at semibreve level, as in many other examples in the treatise.

Example 23

The $\frac{7}{5}$ proportion again works at both minim and semibreve level; the latter in this case gives the lesser number of ties in transcription, but in the version given here the time-signature $\frac{7}{8}$ is preferred to $\frac{7}{4}$ on grounds of consistency (cf. Ex. 24).

Example 24

In contrast to Ex. 23, the interpretation of the proportion at minim level leads to a smoother transcription, although, again, the proportion is also valid at semibreve level.

Example 25

Tinctoris chooses O after D: 2.9 rather than a return to C

because the phrase before the final longa contains three semibreves. He has already shown, however, that his interpretation of mensuration signs in such circumstances is not always so literal: see Ex. 20.

Example 26

Tinctoris here exhibits a similar flexibility in his treatment of the groups of nine minims to Ex. 21.

391 'superius'

That is, 314-23.

408 'genera'

Seay reads 'genere', perhaps through typographical error.

408 'queque'

There is no stylistic or manuscriptural justification for Seay's 'quinque', although the local sense is plausible (cf. 143).

426 'Speciesque'

The enclitic particle balances 416 'primo'. Crispus, in copying Bu (or a previous 'editor') is clearly uneasy about the distance at which -que is operating.

Example 32

On the inclusion of C after D: 1.6, see 727n. Cf. also Ex. 36.

Example 33

Note that the punctus at T: (1.5) is employed simultaneously as augmentationis and diuisionis (cf. Ex. 6). Tinctoris indicates the final four semibreves before the final longa as C in the discantus, whereas in the analogous circumstances of Exx. 20, 35, and 39-41 he returned to the pre-proportional O, despite the strict exigencies of the mensuration.

Example 35

For the use of O after D: 2.6, cf. Ex. 20.

Example 36

This example is also given by Tinctoris in LAC (Tinctoris, Opera theoretica, ii, p. 29). On the inclusion of C after D: 1.3, see 727n: cf. Ex. 32. D: 2.5-6 is a rare instance in the treatise of minor color: cf. Ex. 16n. Another example occurs in Ex. 48, though this may not be by Tinctoris (q.v.). The quotation of Ex. 36 in LAC, in an otherwise largely non-mensural section of the treatise, seems to be tacitly preparing the way for the discussion of supra librum decoration

in Book III, and may provide a valuable clue to the sort of circumstances in which Tinctoris envisages some of the contents of PM being used in a practical context. Some similarities may also be noted between the rhythmical aesthetic of Tinctoris's more complex examples and certain of the embellishments recommended slightly later by Sylvestro Ganassi in his Opera intitulata Fontegara of 1535: for a small sample, see Horsley, 'Improvised embellishment', pp. 6-9. A rather limited view of the elaborateness of supra librum improvisation is offered in Wright, 'Performance practices', esp. pp. 313-22. For further bibliography, see Blackburn, 'Lost guide', p. 43, n. 32.

445 'minoris'

Omitted by Seay.

450 'preterquam'

Seay inexplicably begins a new sentence here.

450 ''sub' preponetur'

Seay conflates into a mongrel 'subpraeponetur'.

451-5 'submultiplex ... tertias'

There are numerous omissions and errors here in both Tinctoris Opera theoretica, and Tinctoris, Proportions.

456 'ibi'

That is, throughout Book II.

458 'innotescant'

Seay appears to confuse with ignoscere in his translation:

'... that they do not know'.

460 'exemplique ... praticare'

Cf. 149.

478 'continentur'

The editorial emendation is grammatically essential, the subject being both 'numerus' and 'pars'. The same error is made subsequently in even the best manuscripts: e.g. 438, 499 (here accepted by Seay), and 509.

489 'constituitur'

Seay accepts the ungrammatical, plural reading of F.

Examples 39-41

For the strictly non-mensural use of Φ after the proportional passages in the discantus, cf. Ex. 20n.

497 'minor'

Seay reads 'minore'.

Example 40

Seay suggests that the re-workings here of Bo, F and G, and the erroneous $\overset{3}{7}$ proportional signs (he misreads F in this respect), are due to the loss of a subsequent paragraph on, and example of subdupla sesquitertia, with which the scribes have conflated the present example (Tinctoris, Opera theoretica, iia, p. 40). The existence of the lost (though probably unauthentic) paragraph is quite plausible, but it is unlikely that the music would have shown such similarity to Ex. 40 as the variants imply. It is much more probable that a common ancestor of Bo, F and G had transposed the $\overset{3}{7}$ sign alone from the lost example, and that in a descendant of this (itself still a common ancestor of the three manuscripts) a skilled corrector had re-written the music to fit the sign, without realising the incongruity thus made with the previous Latin prescription.

523 'consideranda'

The addition of 'generaliter', accepted by Seay, is tempting, bearing 526 in mind, but the manuscript authority is insufficiently strong.

524 'Tractato'

This unusual use of the ablatius pendens is not standard medieval Latin, though occurrences are more frequent in the fourteenth and fifteenth centuries. It is employed occasionally by Tacitus (e.g. Ann., 1,49 'intellecto'), but this author is not known to have been influential on Tinctoris's style.

524 'generibus'

The error in V by perseveration from the added 'generaliter' at 523.

537 'quod si'

Seay reads 'quodsi', but this makes no sense.

538 'iungatur'

That is, placed immediately in front.

540-1 'Vnum ... decem'

The Latin verse, which has not been traced elsewhere, forms a rather stilted elegiac couplet. No attempt is made in the translation to render into English verse.

542 '231471'

This example is, of course, pointless, since without further

explanation it can be read in either direction. The figures are punctuated '23.14.71:' in V.

545 '700; 3050'

Seay reads '35700, 305070' with V, Bu, F and G.

Example 42

Note the near-canonic writing between D: 1.4-10 and T: 1.8-2.5, followed by a closer, brief fuga at D: 3.2-5 and T: 2.7-3.1. Such imitation is fairly rare in the treatise, though fuga is given its own entry in TMD: 'Fuga est identitas partium cantus quoad ualorem, nomen, formam, et interdum quoad locum notarum et pausarum suarum.' (Parrish, Dictionary, p. 32)

551 'suis ... locis'

Cf. 167ff and 209ff.

552 'aut ... dimittuntur'

A clear alternative, depending on the use of void or full as the base notation; Seay construes as though reading 'ut ... dimittantur' in his translation, but his Latin text is correct.

Example 43

From a stylistic point of view, one may suspect that this example has been borrowed anonymously by Tinctoris (cf. Exx. 44 and 47-8), but it has remained untraced.

556-6 'quod ... fit'

Lit: 'that which is done more briefly is done better'. The ultimate source may be Aristotle: cf. Gaforus, Practica [fac.], f. [aa viii]^v. Breuitas formulae, and the pursuit of brevity as a uirtus narrationis, permeated the Latin literature of the Middle Ages: see Curtius, European literature, pp. 487-94.

Example 44

Tinctoris may well have excerpted this example from another work by an unnamed composer (cf. Ex. 43). The rather formulaic structure here, however, compared with its predecessor, probably indicates Tinctoris's own authorship, the mensural errors having been incorporated deliberately. According to the author's precepts, the C 2 of the discantus should read C $\overset{2}{1}$, and the 3 should read $\overset{3}{2}$.

562 'hoc'

Ablative of comparison. The addition of 'est' in V, Bu, Bo and G is plausible, but probably not authentic.

562-3 'arithmeticis ... accepimus'

Cf. 61-3, bearing which in mind, 'arithmeticis' is probably neuter rather than masculine. Seay takes the opposite view.

563 'alienum'

With 'nihil magis'; 'scilicet' must be understood before 'signo'.

563-5 'per se ... comparatur'

The arithmetical terms are further explained by Tinctoris at 790-4.

564 'constituto'

Seay reads 'constituo'.

564 'aliquid'

Seay reads the grammatically incorrect 'aliquod'; cf. 790-4.

566 '2 aut 3'

Seay reads 'duabus aut tribus', presumably with 'notis', and fails to see that it is the use of Arabic figures which is the point of discussion.

572-3 'unicas ... cyphras'

Although the usage was, as Tinctoris admits, commonplace, some particularly striking examples can be found in TuB: see Hoppin, Cypriot-French repertory, esp, iii, nos. 26, 67, 81 and 97; and iv, no. 45.

574 'supplendum'

The curious insertion of this word is slightly suspicious, and its meaning rather forced. It is passed over without comment by Seay, whose translation cannot be justified grammatically ('To these remarks I reply that the leaders of the blind and the blind ... must be reguided'). One possible solution, however, may be offered. The use of the verb supplere was common in this period as a marginal indication of missing words, usually in the imperative form supple (see Latham, Word-list, s.v. 'suppletio', and the reading of G at 578). It is conceivable that a lost, common ancestor of all the Tinctoris sources contained at this point a marginal insertion of 'esse' (or perhaps a longer phrase), reinforced by the word 'supplendum', and the latter has then been transplanted into the text proper, along with the correction, in a later copy. It is curious, nevertheless, that no source (especially Br) has subsequently edited this out, and since the given translation is at least feasible, the text should probably be allowed to stand without conjectural emendation.

574 'duces cecorum et cecos'

Refers directly back to the 'prisci' and 'moderni' of 572. The Biblical reminiscences are strongly evident: cf. Mt. 15,14; Mt. 23,16; Mt. 23,24; Lc. 6,39; Rm. 2,19. The force of 'et' is missed by Seay, who misconstrues the first half of the sentence. On the use of dux, uia and uestigia imagery in rhetorical emulation, see Pigman, 'Versions', pp. 19-22.

578 'libro teste regio'

Tinctoris is perhaps referring to some de-luxe codex used by Ferrante's cappella (cf. also the gloss in G); none of the surviving sources of Binchois's Credo, however (see Ex. 45n), can be traced to Naples. The phrase provides a reminder to the modern scholar that Tinctoris is speaking primarily to a local readership.

579 'decentissime signavit'

As with Okeghem at 119-22, Tinctoris is clearly implying that this 'most fitting' usage was that of Binchois himself, rather than simply the source at Tinctoris's disposal.

Example 45

From the Binchois Credo surviving in Ox, ff. 2^v-4, Tr 92 ff.3^v-6, Q 15, f.121 and CA 11, ff.35-37 (ed. in Van den Borren, Polyphonia sacra, pp. 63-74; Tinctoris's example ibid., p. 70:

'[uiuifican]tem, qui ex Patre Filioque procedit'). The initial mensuration of the section is D (both voices) in Ox, and C in Tr 92; the flat at S: (1.3) is transferred back to the beginning of the section in Tr 92, and in this source the $\frac{3}{2}$ proportion is expressed by coloration. The repeated minims at 'Filioque' in the contratenor (bar 200 of Van den Borren's edition) have been elided into semibreves in Tinctoris's textless version (CT: 1.6-7).

581-2 'ut premissum est'

Cf. 133-7.

582 'ad medium'

Guilielmus Monachus uses the term 'per medium' (Monachus, De preceptis, p. 16).

584-5 'De Domarto ... 'Vinus''

Petrus de Domarto (his first name is given by Tinctoris in LAC: see Tinctoris, Opera theoretica, ii, p. 139) is a little-known figure, though Tom Ward (New Grove, s.v.) suspects that he was active in Naples on grounds of the provenance of the sources of his two surviving secular works (EscB and Magl 176). This Neapolitan constellation of sources can be reinforced by recent research (kindly communicated by Richard Sherr) which also suggests Naples as the provenance of CS 14,

in which the Missa 'Spiritus almus' is preserved (ff.38^v-47; also in Tr 88, Mod α.M.1.2 [Lodi, Catalogo, p. 17] and LuC [Strohm, 'Unbekanntes Chorbuch', p. 40]). The only other known works of De Domarto are the Gloria to Agnus of the mass in SP B80, ff.143^v-154 (Sanctus also in Tr 89, ff.57^v-58^v), of which Egidius Cervelli provided the Kyrie (Hamm, 'San Pietro B 80', p. 52; Reynolds, 'Origins', p. 283). The notational practice in the Spiritus almus mass referred to by Tinctoris (♠ as dupla against C) occurs at the Christe and Benedictus in Tr 88; in CS 14 the tractulus is omitted in the Christe, and the signature is replaced by C 2 in the Benedictus (as elsewhere in the work). The readings of the Lucca and Modena sources have not been examined. Ward (loc. cit.) mistakenly reads Spiritus alme as the title of the mass, conflating the correct name with the Gloria trope Spiritus et alme. The true text is not well known, but a Pentecost Alleluia trope Spiritus almus inuisere dignetur corda nostra [etc.] is recorded in the Montauriol troper (Daux, Tropaire-prosier, p. 15). * Returning to the composer's identity, it may be noted that Domart is a town approximately twenty kilometres north-west of Amiens.

The Missa 'Vinus' by Faugues does not seem to have survived; the anonymous Missa 'Vinnus uina' in CS 51, ff. 68^v-81 has been rejected by Schuetze as Faugues's work on stylistic grounds (Schuetze, Introduction, corrigenda, pp. [4-5]), and the notational practice mentioned by Tinctoris does not occur in this mass (contrary to Seay's view [Tinctoris, Proportions, p. 34]). It has, however, been edited as the work of

*The cantus firmus is in fact the final melisma of the responsory Stirps Jesse.

Faugues by Feininger (MPLSER, I, iv/1, Trent, 1965).

588-99 'Ast ... sic'

Assimilated by Gaforus into his discussion of sesquialtera, where the authority of Dufay, in the same mass, is again cited, along with an 'Et in terra' of Phillipon de Bourges (Gaffurius, Practica, pp. 179-80). Gaforus also praises Tinctoris himself here for correct notational practice in his cantilene (cf. Gaforus, Practica [fac.], f. gg iii^v).

588 'uni commensurantur'

The error in Br and V probably by transference of '9' form com- to '9' form -us.

Examples 47-8

As in the cases of Exx. 43-4, these may be untraced, anonymous borrowings by Tinctoris. Ex. 47 seems rather formulaic, however, and the errors may have been inserted deliberately by the author (cf. Ex.44). Ex. 48, on the other hand, is stylistically so dissimilar to the other examples which are unquestionably by Tinctoris—the discantus line is particularly crude—that the suspicion of a borrowing is here much stronger. It is, of course, possible that the borrowings were from the

Le Rouge and Pullois works cited immediately subsequently (593-5), but since these have not been traced either, the hypothesis cannot be proved.

593 'Le Rouge'

Tinctoris's knowledge of Le Rouge's work may date from his days at Orléans, for the composer was in the service of Charles d'Orléans from 1451 to 1456 (Wright, Burgundy, p. 109), leaving shortly before Tinctoris's arrival at Sainte-Croix and the university (see above, pp. 22-9). His Missa 'Mon cuer pleure' has not been identified, but may have been based on the three-voiced chanson of this name by Pierre Fontaine (ed. from Reina in Wilkins, Fifteenth-century repertory, pp. 34-5), especially since the two composers served together as chaplains at the Burgundian court of John the Fearless from 1415 (New Grove, s.v. 'Fontaine' and Wright, Burgundy, p. 100ff). The use of 'missis' rather than 'missa' by Tinctoris seems to imply that both Le Rouge and Pullois composed masses of this name. Tinctoris's acquaintance with Le Rouge's work is also attested by the presence of the latter's only surviving secular song, the three-voiced bergerette Se ie fayz dueil, in Mel (ff. 40^v-42: see Perkins/Garey, Mellon, ii, pp. 317-21; also Schedel, ff. 103^v-105: see Southern, 'Foreign music', p. 260).

593 'Mon'

The exemplar of F probably read 'mō'.

594 'in quodam 'Et in terra''

Tinctoris is not necessarily implying that the Gloria has come under his scrutiny divorced from the rest of the mass. From the syntax, the author of this Gloria may be judged to have been either Le Rouge or Pullois (cf. the construction at 637-8), but neither the Gloria of Le Rouge's surviving mass (see 601-3n), nor those of Pullois (Opera omnia, pp. 3-8 and 24-6) tally with Tinctoris's description (contrary to Gülke's view: see Pullois, Opera omnia, p. IX). For a recent discussion of Pullois, see Curtis, 'Jean Pullois'.

Example 49

Taken from the passage texted as '[Quoniam tu solus] sanctus; tu solus Dominus' in Dufay, Opera omnia, ii, pp. 53-4. The mensuration of the only source, Tr 90, matches those given by Tinctoris (cf. Ex. 63), but the lower part of Tinctoris's example is in fact the contratenor, not tenor of Dufay's original. David Fallows has recently put forward an elegant case for identifying this work as the mass for St Anthony of Padua rather than that of St Anthony Abbot ('Viennensis'): see Fallows, Dufay, pp. 182-92, and Fallows, 'St Anthony of Padua'; on the accuracy of Tr 90 in this mass and other works, see Hamm, Chronology, pp. 110-13.

601 'crede'

Seay fails to note that the object, dative by context, is 'Dufay'.

601-3 'primus ... precipit'

The implication is that Le Rouge held some teaching responsibility (Seay mistakenly interprets 'precipit' as 'precipitated'), although his present biography knows him only as composer, singer and scribe (New Grove, s.v.). Tinctoris also seems to believe that he had a particular interest in proportional notation, but neither his one surviving song (see 593n) nor his Missa 'Soyez aprantiz' (ed. in DT0, 120, pp. 47-61) bears this out. The phrase from 'nullas' to 'precipit' has a strong proverbial ring; the 'error Anglorum' in Tinctoris's eyes has nothing to do with any specific mensural practice so much as an imputed discrepancy between the proportional knowledge of the English and their compositional teaching on the subject, with especial reference, presumably, to the influence of the Dunstable generation (cf. 47-56).

603 'secundus'

That is, Pullois.

604 'simplicissimus'

The sense of comparative moral rectitude, as compared with the 'arrogantissimus' Le Rouge, is the only plausible interpretation to be placed on this rather curious usage. The meaning is classical: cf. Cicero, Rep., 3,16,26; Off., 1,19,63. Tinctoris's style, however, is strangely abrupt at this point.

605-7 'Multi ... denotabilem'

The criticism is echoed by Gaforus, probably under the influence of the Tinctoris passage, though omitting the Barbingant example (Gaffurius, Practica, p. 183).

608 'Barbingant ... mixti'

This citation by Tinctoris enabled Hamm to identify the anonymous mass in SP B80, ff.39-48 and Tr 89, ff.306^V-315 as the work of Barbingant (Hamm, 'San Pietro B 80', p. 43 and Hamm 'Barbingant').

608-11 'sesquiterciam ... erubescunt'

Echoed by Gaforus, who acknowledges similar criticism voiced by Prosdocimus and Iohannes de Muris in addition to Tinctoris himself (Gaffurius, Practica, p. 185). Guilielmus Monachus, who is much more liberal in his acceptance of abstruse mensuration signs, states that in C the proper sign of sesquitercia is O (Monachus, De preceptis, p. 25). The use of such signs as the two criticised here by Tinctoris often derives from the acceptance of vertical equivalence between the mensurations at levels other than that of the minim, whilst retaining the linear mensural format of each. That is, O vis-à-vis C is simply C with semibreve equivalence. The use of O as $\frac{4}{3}$, usually in relation to C , was extremely common both on the continent and in England, and was probably originally connected with the attempt to re-notate the metrical proportions inherent in trecento notation into gallicized form: cf. Prosdocimus, Tractatus practice de musica mensurabili ad modum

Italicorum (1412) in Coussemaker, Scriptorum, iii, pp. 228-48, esp.

248. Guilielmus Monachus makes the blanket assertion that the reversal of a sign always indicates a halving of values (Monachus, De preceptis, p. 45). The complexities of these and other mensuration indications, with particular reference to the Choralis Constantinus of Isaac, are discussed in Gossett, 'Mensural system'; other fifteenth- and sixteenth-century theorists on mensural practice are treated, with varying degrees of success, in Bank, Tactus, esp. Chapters IV-XI; for early fifteenth-century English practices, see, for example, Hughes, 'Mensuration' and Bent, Old Hall, esp. Chapter IV.

610 'quos ... uereor'

Tinctoris clearly has in mind composers whom he otherwise holds in high esteem, and the reference may therefore be to Dufay and Okeghem. The former employs C as $\frac{4}{3}$, for example, in one of the Alma redemptoris mater settings (Dufay, Opera omnia, v, pp. 115-7), the motets O Sancte Sebastiane, O gemma, lux et speculum, and Balsamus et munda cera (ibid., i, pp. 24-9, 29-33, and 54-8), and the masses Sancti Iacobi, Sancti Anthonii [de Padua] and L'Homme armé (ibid., ii, pp. 17-44, 47-68, and iii, pp. 33-65). Okeghem uses C , for example, as $\frac{4}{3}$ at minimum level in a C context in the Benedictus of his Missa Prolationum (Okeghem, Collected Works, ii, p. 34 [facsimile ibid., Plate VIII]).

613 'ut nec exemplo'

Sc. 'quidem'.

620 '(ut premisimus)'

Cf. 115ff.

622-3 ''Et in terra' ... 'Sanctus''

All genitive by context; in writing 'Sancto' in V, the scribe Crispus is incorrectly implying a 'scilicet' before 'Et in terra'. For the 'Et in terra', see Ex. 50n. At the 'Patrem' (CS 14, ff.41^V-42; Tr 88, ff.404^V-405; Lucca and Modena sources [cf. 584-5n] not consulted) [O] is pitted against ⊙, the latter acting as a sign of augmentation. At the beginning of the Sanctus (CS 14, ff.44^V-45; Tr 88, ff.407^V-408) [O] is similarly set against the tenor ⊙.

624 'ac si'

= 'as if': this sense, with the subjunctive, is Ciceronian (e.g. Fam., 13,43), but Seay's failure to see the correct meaning results in an attempt to render 'reliquit' conditional upon 'constituisset'.

625 'indiscrete'

The sense of indiscretus as 'careless' is noted by Latham (Word-list, s.v.); alternatively, Tinctoris may be intending the more classical meaning of 'undistinguished', in which case the adverb is simply reinforcing 624 'sine signo'.

Example 50

Taken from the beginning of the Gloria of the De Domarto mass (texted 'Et in terra' to 'Laudamus'), found in CS 14, ff.39^v-40; Tr 88, ff.402^v-403). These two sources name the second contratenor 'Tenor secundus'; the mensuration \circ is not present in CS 14, and only in the contratenor and second tenor in Tr 88. CT1: 2.10 and CT2: 1.2 have repeated notes in the original which Tinctoris has elided. The discrepancies between Tinctoris's example and the text of CS 14 here, and in subsequent examples represented in this source, cast doubt on Seay's suggestion that the theorist may have 'worked with this codex' (Tinctoris, Opera theoretica, i, p. 25); Tinctoris clearly had access, however, to a very closely related source. (On the provenance of CS 14, see 584-5n.)

632 'Quemquidem De Domarto'

The object of 634 'sint imitati', not 'mirror', as Seay implies.

633 'Boubert'

The Bu reading 'Houbert' provides some evidence that its exemplar was executed rather carelessly at this point: the initial letter was probably written as a minuscule, interpreted by Crispus as an H notabilior, which he himself often formed as **h**. Boubert is an obscure figure; a Iohannes Boubert is recorded as succentor at

St Donatian, Bruges, in 1455 (Bruges, Archief van het Bisdóm, Kerkfabriekrekening Sint-Donaas, 1455 [Reeks G, iii], f.13), and the only known composition by a Boubert is the chanson L'Homme enragé (Niv, f.63^V-64). The Bruges reference was kindly provided by Mr Andrew Wathey.

633 'Courbet'

Another rather obscure figure, though a person of this name is mentioned in the Comptes des enfants d'autel at Cambrai along with Caron and Binchois, according to Houdoy (Histoire, p. 83). A Corbet is mentioned in Compère's motet Omnium bonorum plena (Compère, Opera, iv, p. 38), and he may therefore have met Tinctoris in Cambrai in 1468 (see above, pp. 35-6). There is perhaps a very remote possibility that Courbet is the 'Convert (?)' of Sev (Plamenac, 'Reconstruction', p. 516); also represented in Dij, Niv, Cop, Lab, Wolf, etc.

637-8 'missis ... Busnois'

The Okeghem reference is to the Sanctus of the Missa 'De plus en plus' (Okeghem, Collected works, i, pp. 69-71); Busnois, similarly, uses prolatio maior as a sign of augmentation in many sections of his L'Homme armé mass (CS 14, ff.106^V-117; ed. by Feininger in MPLSER, I, i/2, Rome, 1948).

638 'Lomme arme'

The garbled version of F provides a clear indication of the scribe's ignorance of the contemporary polyphonic repertoire: cf. above, p. 146.

638 'competenter'

Not as forceful as Seay's 'preeminent'.

639 'preditos'

Seay gives the nonsensical 'predictos', and punctuates incorrectly.

640-1 'Quid ... ingredi?'

The sentence is strongly redolent of Biblical blindness imagery (cf. 574-5), and perhaps reminiscent of Prv. 12,15, but no closer proverbial parallel has been traced. For the underlying rhetorical figure, cf. 574n 'duces cecorum et cecos'.

644 'Crescit in duplo'

The translation 'Double the note values' is the most convenient, but not strictly correct, since it does not take account of the treatment of certain ternary mensurations; the technically better rendering as 'raise to the next mensural level' should be borne in mind.

645-6 'sicut ... pale'

See Dufay, Opera omnia, iii, pp. 1-32; the tenor canons are transmitted much more fully in CS 14 than Tr 88.

654 'sine medio'

Seay's 'without ambiguity' is highly doubtful. The phrase simply anticipates 'ut propius ... preponi'.

654 'prothonote'

Dative after 'preponi'.

663 'simpliciter composito'

Tinctoris defines cantus simplex as 'ille qui sine ulla relatione simpliciter constituitur, et hic est planus aut figuratus' (Parrish, Dictionary, p. 12): that is, it may be either non-mensural or mensural.

Example 52

It is not clear whether Tinctoris has added both the tenor and contratenor to this supremum, or only the contratenor. The existence of the incipit in the tenor might imply that this is a pre-composed part, but the curious, brief passage of $\frac{3}{2}$ is stylistically a little incongruous. Again, this proportional phrase may be a substitute insertion by Tinctoris into an otherwise pre-existent line, in order to demonstrate that the tenor is here subservient to the supremum as the 'fundamentum relationis'. The pre-composed material has not been

identified, and the continuation of the incipit, given uncharacteristically in Bo and G, has not been verified. A chanson by Caron, Mourir me fault (F 2356 and Pix: Caron, Ceuvres complètes, ii, pp. 183-4, and Plamenac, '"Second" chansonnier', pp. 136-7) displays no musical parallels with Tinctoris's example.

Example 53

The quodlibet extract which forms this example is a variant version of that which appears in the Neapolitan source EscB (f.4^V with f.35^V), in which a cento tenor of six fragments is sung with the top part of the Bedyngham/Dunstable O Rosa bella: see Maniates, 'Combinative chansons: Escorial', esp. pp. 69, 94-5 and 107). The 'capping' of this version by incorporating the L'Homme armé incipit, and the alteration of 'He Robinet' to 'et Robinet', is probably Tinctoris's own device. The addition of 'et ie suis demouree' in G does not correspond with the text of EscB. For the anecdote concerning Galeazzo Maria Sforza's desire to obtain a copy of the quodlibet in 1472, after hearing it performed by the Abbot Antonio Guinati, see Lowinsky, 'Ascanio Sforza', p. 64; the connection of the piece with the dedicatee of TA (see above, pp. 62-7) is noteworthy. Another anecdote attesting the popularity of Hé Robinet is noted in Maniates, 'Combinative chansons: Escorial', p. 95.

667 'quemuis cantum'

Sc. 'talem'.

Example 54

The contratenor is that of the version of Le seruiteur preserved in EscB, ff.76^V-77 (cf. Ex. 53n), ascribed to Dufay in some sources (see Southern, 'El Escorial', pp. 68-9) and edited in Dufay, Opera omnia, vi, p.110.

671 'hiis ... tribus ... articulis'

That is, the contents of Chapters 2, 3 and 4 preceding. However, the following three specific criticisms of Busnois (675-8) only correspond loosely to these. Gaforus notes these comments of Tinctoris on Busnois's practice, and reinforces them with a similar criticism of the notation of the 'contratenor acutus' in the Sanctus of Busnois's L'Homme armé mass (Gaffurius, Practica, p. 178). Here, however, Busnois is free of the 'inordinatus' criticism, for the figure 3 is placed in front of the coloration group.

673 'iterum et iterum'

The first 'iterum' is omitted by Seay. Busnois's practice represents, of course, an early stage of later, 'classical' triplet notation.

Example 55

The motet is not otherwise known, and the incipit given is not readily identifiable from the liturgy. It is also unlikely to be a Biblical source, as this infinitive form is not known in the Old Testament, and the verb does not occur at all in the New. If the text

of PM were completely corrupt, a possible emended reading might be Anima mea, but without further evidence this is certainly too drastic. Note that the refinement of 'Tenor' to 'Tenor secundus' occurs only in Bu, which, if not the result simply of a knowledgeable corrector, may imply that a copy of Busnois's lost motet was in circulation in Naples in the 1480s or 1490s. Again, Tinctoris cites another lost motet by Busnois, Congaudebant, in LAC (Tinctoris, Opera theoretica, ii, p. 156); if the theorist had some connection with the court of Louis XI, as has been suggested (see pp. 35-6), it is possible that the lost choirbook made for the king, which is known to have contained an Asperges me by Busnois (New Grove, s.v. 'Busnois'), may also have been the source of Tinctoris's knowledge. On Busnois's surviving motets, see Sparks, 'Motets'.

675-8 'In quo ... perhibetur'

The use of the word diminutus is rather misleading, considering its other mensural connotations. However, the first two of these three criticisms of Busnois may be intentionally reminiscent of Boethius, Inst. Arithm., 1,19, where the term superfluous is used to denote a number the sum of whose factors exceeds the number itself, and deminutus a number which exceeds the sum of its factors.

680 'est'

The reading 'esse' in V, Bu and F is more elegant, and is

taken up by Seay, but stylistic criteria should probably not overrule the reading of Br.

691 'prolationis'

Seay emends to 'prolationalis', presumably on grounds of consistency with 'modalis' and 'temporalis', but the sources show that Tinctoris is not prepared to accept the neologism. Cf. 70-1n.

693 'utroque'

That is, modus minor and modus maior.

Example 56

Also in Per 1013, f.118.

Example 57

Also in Per 1013, f.90^v; the variants here contain elements very similar to Bo and F, but the text is more correct than the latter two sources.

Example 58

Taken from the 'Qui tollis' section of the Gloria of De Domarto's mass (texted from 'Qui tollis' to 'mundi'), found in CS 14,

ff.40^v-41 and Tr 88, ff.403^v-404. The ligature configuration in these sources differs slightly from Tinctoris's version, and the minor color occurs only in the supremum.

701 'Busnois ... 'Lomme arme''

The Busnois reference is to the 'Qui tollis' section of the Gloria, the Osanna, and the Agnus III, where O 2 is used against C ; the signature does not occur in the only source of the Regis mass (CS 14, ff.117^v-127: ed. in Regis, Opera omnia, i, pp. 1-24), but C ... 3 appears in all voices in the Christe and Gloria ('Qui tollis'), and in the lower three voices of part of the Credo ('Et iterum uenturus est').

702 'sequentibus illum'

The 'sequentibus' refers back to Busnois and Regis, the 'illum' to De Domarto; cf. Seay's translation, where 'sequentibus' seems to be construed as hypothetical followers of Busnois and Regis, and 'illos' read for 'illum', although his Latin text is correct.

704-7 'quoniam ... designat'

Guilielmus Monachus had no such qualms about the use of the circle (and semicircle) as signa modi, and explains the various combinations at great length (Monachus, De preceptis, pp. 44-53). The potential confusion regarding the interpretations of the circle and

semicircle is, in Guilielmus's mind, minimised by the distinction between signa simplicia, composita, plusquam composita, and composita et plusquam composita; according to these, the mensural level of the circle/semicircle is determined by the presence or absence of the punctus, and of one or two subsequent figures (loc. cit.). Tinctoris, however, prefers a much less relativistic doctrine.

706 'diminute'

Cf. 676; nothing to do with diminution, contrary to Seay's translation.

707 'perfectus'

Seay reproduces the Br slip 'imperfectus', which must clearly be emended.

709-10 'Eloy ... fecit'

It has reasonably been assumed that this Eloy is the Eloy d'Amerval who wrote Le liure de la deablerie (published in Paris by Michel le Noir in 1508: ed. in Ward, Liure). He is known to have been magister puerorum at Sainte-Croix, Orléans, in 1483, when a payment to him is documented for having 'dite et note en latin et en francois ung motet', which was sung during the procession of 8 May celebrating

the delivery of the city by Joan of Arc in 1429 (Quicherat, Procès, v, pp. 312-3). It may be, therefore, that Tinctoris had known him (as a boy?) during his own years in the same position, in the early 1460s (see above, p. 20), since Eloy's earlier biography is completely unknown, and Tinctoris may have kept in touch with his developments as a composer since leaving Orléans. For further on Eloy's Orléans motets, see Brenet, 'Eloy D'Amerval', esp. pp. 166-8. Gaforus borrows Tinctoris's reference to Eloy in the Practica, adding a citation from Dunstable's Veni Sancte Spiritus. His precepts, however, do not quite coincide with those of Tinctoris, for Gaforus prefers modus maior to be indicated with two perfect/imperfect long rests, and modus minor with one, whereas Tinctoris (more rationally) dictates three and two respectively (compare Ex. 59 with the opening signature of Ex. 56). Gaforus also cites Tinctoris's own pedagogical motet Difficiles alios delectat pangere cantus, though he implies that Tinctoris is here employing his own (Gaforus's) notational practice (Gaffurius, Practica, pp. 85-6; see also Blackburn, 'Lost guide', pp. 90-1).

710 'accepi'

The perfect tense probably implies a lack of first-hand knowledge regarding Eloy's learnedness (perhaps additional evidence for Tinctoris's acquaintance with him as a boy?); 'accipio' would have registered not only knowledge but also acceptance thereof. Hence, Seay's 'whom I have accepted' reveals Tinctoris as more obsequious than the author actually intends.

710 'missa 'Dixerunt discipuli''

The work survives in CS 14, ff.56^v-65. Its cantus firmus (LU 1748) is a vespers antiphon for St Martin. The Kyrie I and Agnus III are transcribed in Kiesewetter, Geschichte, Appendix, pp. XII-XIV. See also Ex. 59n.

711 'huiusmodi'

Tinctoris may be intending some element of punning here.

Example 59

No section of the mass (cf. 710n) displays the mensuration indicated by Tinctoris in CS 14, but in many places the modus of the tenor is shown by elaborate combinations of two and three vertical lines occupying two or three spaces; these signa modi are usually placed before the clef, and separated off by thinner vertical lines spanning the whole stave.

713 'quom'

Seay erroneously reads 'quoniam'. The manuscripts are clear, however, and the subsequent (for Tinctoris unusual) use of the indicative mood seems to reflect some sensitivity on the author's part to the more emphatic expression of De Domarto's wilfulness available from the construction.

Example 60

Taken from the 'Et in Spiritum Sanctum' section of the Credo of De Domarto's mass (CS 14, ff.43^V-44; Tr 88, ff.406^V-407). The contratenor is again designated 'Tenor secundus' in these sources, and Tinctoris has once more elided and ligated repeated notes for the purposes of his untexted example.

716 'Cousin ... 'Nigrarum''

The relatively unknown figure of Jean Cousin (alias Escatefer), after serving in the chapel of Charles of Bourbon from 1446 to 1448, appears at the French royal court between 1461 and 1475 (New Grove, s.v.). If Tinctoris had any connection with Louis XI (cf. Ex. 55n), or was otherwise in Cambrai in 1468 (cf. pp. 35-6 above), personal acquaintance of Cousin therefore seems possible. It is clearly tempting to emend 'Nigrarum' to 'Nigra sum', but the manuscript authority for the former reading is very strong. The G reading, 'Nisi granum', is also attractive, but must be ignored without further evidence. Cousin's only surviving work, a Missa Tube (ed. in DFO, 120, pp. 3-16; see also ibid., pp. VIII-IX), shows the use of the figure 3 after C , to achieve similar ends to Tinctoris's example, in the Credo ('secundum scripturas'), but not with O in the Osanna, as the DFO edition implies: see Tr 90, ff.442^V-443.

Example 61

The example is of fairly limited value, since there is nothing

gainst which the proportional usage can be measured. It may, nevertheless, eventually prove useful for identifying Cousin's post mass.

20-1 'semibreues ... econuerso'

Omitted by Seay in Tinctoris, Opera theoretica, but restored in Tinctoris, Proportions, pp. iv and 44.

25 'quom'

Seay erroneously reads 'quoniam'.

25-6 'Cousin ... $\circ \frac{3}{2}$ '

Tinctoris could have referred back at this point to his discussion of Okeghem's L'autre d'antan (119ff), since the mensural signs are very similar. It is unlikely, however, that the author could have sanctioned $\circ \frac{3}{2}$ in Okeghem's case, since the proportion, being operative in all parts from the beginning, could refer neither to another part nor to a previous integer ualor in any single part.

27 'si non mediate'

Tinctoris seems therefore to be recommending that no mensuration sign should be placed anywhere other than at the beginning of a piece or section, all subsequent proportional changes being indicated by figures alone. Cf., however, Ex. 32.

730 'neutre'

The Bu reading 'neutri' is probably an attempt at correction; neutre, however, is the more correct dative singular feminine.

731ff.

The contents of Chapter 6 were probably the immediate source of Gaforus's discussion of the same topic (Gaffurius, Practica, pp. 155-6).

735-6 'intelligendum ... ut sint'

A relatively uncommon construction, though there are a few classical parallels: e.g. Cicero, Fam., 4,41; Div., 1,126; Pliny, Nat., 18,292. A radical editor might emend to 'utrum', but this is unnecessary.

741 'sepenumero'

Tinctoris may be punning between sepenumero and sepe numero (cf. 711n).

748-53 'Dufay .. patet'

Anticipated at 123-7. See Ex. 63n.

752 'diminute'

Seay reads 'diminutae' and translates as 'a diminishing',

but cf. 676 and 706; also 132n.

Example 63

Taken from the passage texted as '[proce]dit. Qui cum Patre et Filio simul adoratur' in the Credo of Dufay's mass (Dufay, Opera omnia, ii, p. 60); Tinctoris omits the contratenor from the first four bars of the transcription. The mensural usage in the only source, Tr 90, is from C to $\text{O}3$ rather than C to $\text{O}3$, and the ligature configuration is slightly altered; both of these points suggest that Tinctoris was familiar with a different text tradition, which has not survived: cf. Ex. 49n.

754 'Quoquidem'

Seay accepts 'Quodquidem', after V, Bu, Bo and F; there is little to choose on stylistic grounds, and the Br reading, therefore, should probably stand.

754 'non'

The reading 'nota' in Bu probably from a misinterpretation of 'nō' in the exemplar.

755 'premisimus'

Seay reads the perfect tense incorrectly as 'premissimus'.

766-7 'arithmeticæ ... astrologie'

The extra-musical analogies obviously refer to the university quadrivium.

771 'quom'

Seay reads mistakenly as 'quomodo'.

782 'utrumque'

Cf. 693.

784 'numera^otur'

Seay reads 'numerantur'.

794 'numerus'

The contracted genitive plural is uncommon in Tinctoris; its presence here is probably dictated by the classically clumsy assonance with 'Horum'. Seay expands to 'numerorum', thus concealing the author's stylistic sensibilities.

808 'quidem'

Seay reads 'equidem' on the basis of V, Bu, Bo and F. The with the third person is classical, but in writers not demonstrably influential on Tinctoris: e.g. Sallust and Livy, but almost unknown in Cicero (see TLL and LS, s.v.). It should, therefore, be considered stylistically incongruous, a conclusion reinforced by the Br reading. The error transmitted in the above four sources may have been originally

caused either by editorial/scribal dislike of -c qu- , or through phonetic perseveration of -ec from 'Hec'.

809 'licet'

Seay appears to read 'uidelicet' or 'scilicet' in his translation, although his Latin text is correct.

810 'tinxerit'

An obvious pun on the author's name. In view of the numerous Ciceronian reminiscences and verbal parallels which have peppered the treatise, Tinctoris's disclaimer is perhaps another case of rhetorical dissimulation.

810 'preter'

Seay, with G, interprets 'preter' as 'propter', and thus implies that Tinctoris has excused the absence of rhetorical devices in the prologue. This is manifestly not the case; the point is rather that 'ut ... Dei gratiam ... et tuum fauorem assequi mereatur' are additional reasons for the enterprise to those of youth education, the praise of God, and the honour of Ferrante and his chapel, outlined at the opening (63-71).

810 'tuus'

The sense carries nuances of both courtly familiarity and servility: cf. 8-10 'suosque ... obedientiam'.

812 'assequi mereatur'

Lit: 'deserve to attain'.

VI APPENDICES

Appendix A

Documentary material relating to the biography of Tinctoris

Note: The orthography of the following texts has been returned to standardised fifteenth-century conventions (see above, p. 157),¹ wherever their published source has deviated from these. It has been possible to check only Documents 1 and 9 at first hand, and Document 7 at second hand, with the original manuscript or print; suspected mis-readings, therefore, have generally been retained, with a [sic] or suggested emendation added in square brackets.

¹ Convention here also admits initial y form in vernacular texts.

Document 1

11 July 1460: Payment to Tinctoris for four months' service as petit vicaire at Cambrai Cathedral

Iohanni Tinctoris qui quattuor mensibus seruiuit in habitu ecclesie dant domini tres florenos renensis per officium parvorum uicariorum.

Source

F-CA, MS 1060, f.86; quoted in Wright, 'Dufay at Cambrai', p. 221.

Document 2

1 July 1462: Report of Petrus de Duelandia, procurator
(et seq.) of the German nation at the University of
Orléans, including the registration of
Tinctoris, succentor at Orléans Cathedral

Anno Domini M^o CCCC^o LXII^o, 1^a die mensis iulii, conuocatione
et congregatione preclare et inclite suppositorum nationis
Almanie solempniter celebrata ego Petrus de Duelandia, in
artibus magister, Traiectensis dyocesis, per uenerabiles dominos
prefate nationis unanimi uoce nemineque contradicente ac
reclamante electus fui in procuratorem eiusdem nationis
iurauique iuramenta solita et fieri consueta in manu predecessoris.

Et sub me iurauerunt domini subscripti:

Tempore procurationis mee intitulus fuit Iohannes Goeswiinstoren
de Traiecto superiori, Leodiensis diocesis, in artibus magister,
et fecit iuramenta solita in manu mei procuratoris et pecuniam
soluit consuetam uidelicet scutum.

Tempore procurationis mee iurauit uenerabilis dominus magister
Wilhelmus Colini de Bergis supra Zomam¹, Leodiensis dyocesis,
et iuramenta iurari consueta in manu mei procuratoris iurauit

(continued overleaf)

1 MS: Mosam

Document 2 (continued)

soluitque iura nationis uidelicet scutum.

Tempore mee procurationis iuravit uenerabilis dominus magister Iohannes Tinctoris de Brania Allodii, Cameracensis dyocesis et succentor ecclesie Sancte Crucis, et fecit iuramenta solito more et pecuniam procuratori et bedello nationis in promptu soluit, sed nationi francum in proxima electione soluere promisit, quem francum natio et suppositi eiusdem solempniter congregati sibi ob specialem fauorem remiserunt.

Tempore procurationis mee intitulatus fuit canonicus ecclesie sancti Odulphi Lossensis, iuravitque iuramenta solita, Leodiensis dyocesis.

Sub me etiam intitulatus fuit Iohannes de Mulken Traiectensis, Leodiensis dyocesis, iuravitque iuramenta solita et soluit solui consueta.

Source

Archives Départementales du Loiret, D 213 (Liber procuratorum 1), f.61^v; quoted in Ridderikhoff/De Ridder-Symoens, Premier livre 1, p. 28.

Document 3

1 April 1462: Report of Tinctoris, as procurator of the
(= 1463 new German nation at the University of Orléans
style) et seq.

Valuas¹ anno frangentis [sic] tipicas M^o CCCC^o LXII^o mensis aprilis
die prima, me Iohannem Tinctoris, pangeristarum ymum ast
ecclesie sancte crucis Aurelianensis choralium pedagogum,²
quem terra Branie Alodii Cameracensis dyocesis ecastor genuit,
allubescencia cunctorum elegantis melliflueque nationis
Almanie suppositorum ab excordia diuidia ne theotocos in
ecclesia Boni Nuntii celebrata congregatione cuncti haud
ignorent orthodoxorum in procuratorem prelibate fuisse
nationis electum, quo ritibus anteritatis mis [meas?] in manus
predecessoris solempnia procuratorum prisca serie nuperorum
obtuli iuramenta, et cetera.³

Tempore meeque procurationis uenerabilis ast discretus dominus
Arnoldus Ouerhof fructiferam nostram nationem edepol intrauit
iuramentoque mis [meas?] in manus oblato more nouitiorum iura
soluit assueta, anno M^o CCCC^o LXIII^o, XXI^a mensis die maii.⁴

(continued overleaf)

-
- 1 Added in MS (different hand): 'Appuleio magis affectatus et stultior'.
 - 2 Added in margin: 'musicus' (in hand of Adolphus Eichholz, who began to compile an index to the manuscript in 1517).
 - 3 Added in MS (same hand as n.1?): 'musicum plane ingenium id est indoctum'.
 - 4 Added in MS (same hand as nn.1 and 2?): 'Apulei asinus siuit docuit rudere' (in another hand:) 'rudit cum Apuleii asino; ~~ride~~ sesquipedalia uerba buttubatte stultiloqui. Parturiunt montes nascetur [sic] ridiculus mus'.

Document 3 (continued)

Source

Archives Départementales du Loiret, D 213 (Liber procuratorum 1),
f.62; quoted in Ridderikhoff/De Ridder-Symoens, Premier livre 1,
pp. 29-30.

Document 4

7-11 May 1479: Payment to Tintoris for lodgings
in Ferrara

Al detto Nichollo Matto del detto [= hosto alanzello]
per la infrascripta spesa per lui fata In soa hostaria.
A misser Zoane de tintoris de Borgogna chantadore de la
Sachra magiestade del re de Napoli che ando a lozare
a detta soa hostaria con quattro chauali et quattro
boche adi 7 detto e parti XI del detto la matina.

Source

I-MOs, Archivio Segreto Estense, Libri di amministrazione dei
singoli principi, no. 23 (1479), Reg. 6702/130, f.33; quoted
in Lockwood, 'Pietrobono', p. 128.

Document 5

25 October 1480: Wardrobe account from the court at
Naples: livery for the chapel singers

NB: 1 canna = 4 palmi

Ad XXI Canturi de la Cappella del Signor Re infrascripti
per loro vestire. A ciascuno linfrascripti panni a di...
dicto.

A Ioan de Ghianes.

Garbo de Firenze verde	canna 4 palmi $2\frac{1}{2}$	a	Ducati 3
Siti cilestro	d ^o - d ^o $6\frac{1}{2}$	d ^o	6
Siti nigro	d ^o - d ^o $6\frac{1}{4}$]	tari 23
Panno de Ienua bianco	d ^o - d ^o 1		grani 9

A messer Filippet Dortren.

Firenze fina cilestro	d ^o	5
-----------------------	----------------	---

A messer Guglielmo foro spul.

Garbo de Firenze verde	d ^o 2	d ^o 4	tari 15
Firenze lionato azimato	d ^o 2	d ^o 4	Ducati 6

A Ioan de Platea.

Firenze Paonazo de grana azimato	Canna 2	pal. 6	Dt. 8
-------------------------------------	---------	--------	-------

A Ioani Lothin.

Paonazo de grana	Canna 2 palmi $6\frac{1}{2}$	Duc. 8
------------------	------------------------------	--------

(continued overleaf)

Document 5 (continued)

A messer Anselmo.

Paonaczo de grana

canna 2 palmi $6\frac{1}{2}$ Ducati 8

A Salvatore Pinia.

Paonaczo de grana azimato

canna 1 palmi $1\frac{1}{2}$ a Duc. 8

Siti cilestre

canna 2 Palmi $1\frac{2}{3}$

A Fra Alfonso Galeco.

Paonazo de grana azimato

Can. 2 pal. $2\frac{1}{2}$ a Duc. 8

Seguitano li canturi:

A Ioan Brusca.

Firenza paonacza de grana
zimato

can. 1 pal. $2\frac{1}{2}$ a Dt. 8

Siti cilestri et negri

canna 2 pal. - a ducati 6

A Baldassaro Ospato.

Firenza lionato bagnato
et zimato

can. 2 pal. - a Dt. 6

Firenza paonaczo de grana
zimato

can. - pal. 3 a Dt. 8

Firenza torchino a la
terlicza

can. - pal. $2\frac{1}{2}$

Cordellato nigro de Bara

canna 2 pal. VII a Dt. 2

A Bernar Hicart.

Firenza cilestro

canna 5 pal. [-]

A Ioan Tintoris.

Firenza paonaczo de grana
sbagnato

canna 3 pal. 6

(continued overleaf)

Document 5 (continued)

A Perot de Vertoya.

Paonaczo de grana de firenza
sbagnata canna 3 pal. 6

A messer Iach Vilet cantore per Dt. 3 tari 22 grana 10

Paonaczo de grana de firenza canna 3 pal. 6

Al Cappellano maggiore per Dt. 3 tari 22 e grana 10

Paonaczo de grana bagnato
et zimato canna 3 palmi $6\frac{1}{2}$

A Luisot Patin cantore per Dt. 3 tari 22 e grana 10

Paonaczo de grana bagnato
et zimato canna 2 e palmi $6\frac{1}{2}$

A Abbate Iordi Marot per Dt. 3 tari 22 e grana 10

Garbo de firenza verde canna 7 e pal. 4

A Alon Aloth cantore per Dt. III tari XXII grana X

Paonaczo de grana bagnato
et zimato canna II pal. VI

Siti nigro firentino canna - pal. $III\frac{1}{2}$

A Amatore cantore per Dt. III tari XXII gra. X

Villagio de londrei nigro canna IIIII pal. -

Damasco verdescuro canna I palmi VI

A fra Simon Ian. cantor per Dt. III tari XXII grana X

Garbo de firenza torchino canna V palmi $V\frac{1}{2}$ a tari 15

Siti cilestro firentino canna - pal. VII a Dt. 6

Per cautela di Monsieur Pasquale 25 ottobre 1480

Source

Naples, [Archivio di Stato?] Cedola di Tesoreria de
guarda robba del Signore Re, MCCCCLXXX, mese ottobre, No.84;
quoted in Vander Straeten, Pays-Bas, iv, pp. 28-30.

Document 6

15 October 1487: Instruction to Tinctoris from King Ferdinand I regarding the recruitment of singers for the court chapel at Naples

Rex Sicilie etc.

Ioanni Tentori. Hauendo nui bisogno per lo seruitio del cultu diuino in la nostra cappella de alcuni cantori della conditione a bucca vi hauimo detto, et non trouandoli in queste nostri parti de qua, volimo che andate ultra monti in Franza, et in qualunque altra regione paese et loco ve parera posserne trouare, et portate con vui le littere scriuemo in raccomandatione vostra al Serenissimo et illustrissimo Signore Re de Franza, et Re de Romani; et ve affaticate et trauagliate trouare alcuno cantore buono et che habbia la conditione et parte vi hauimo dicto, et trouandoli li conducerete con vui per seruitio nostro, et de dicta nostra cappella, et tutto quello si promettera per vui a dicti cantori conducerite tanto per via de prouisione quanto per qualunque altra uia, hauerimo rato et firmo et farrimo obseruare.

Auerterite bene pero ad fare la spesa utile et que ne habbiamo

(continued overleaf)

Document 6 (continued)

a restare contenti et satisfacti, il che a vui per essere tanto intendente in tale arte de canti, et per sapere quale sia lo desiderio nostro, et de che ne aggrauamo sera facile si che operarite secundo speramo in vui.

Datum in Castello nouo Ciuitatis nostre Neapolis die decima quinta octobris MCCCCLXXXVII. Rex Ferdinandus.

Ioanni Tentori

Ioannes Pontanus

Source

Volpicella, Instructionum liber, p. 168; also (with minor orthographical variants) Vander Straeten, Pays-Bas, iv, p. 57.

Document 7

24 September 1488 and

27 February 1490:

(= 1491 new style)

Notice concerning payment of annate for Tinctoris's (?) benefice at the collegiate church of St. Gertrude, Nivelles

Die 24^a septembris [1488] Nicolaus Rembert, canonicus Cameracensis, ut principalis et priuata persona obligauit se Camere apostolica pro Iohanne Trutoris [Tintoris?], clerico Cameracensis diocesis, pro annata canonicatus et prebende collegiate S. Gertrudis Nivellensis, Leodiensis diocesis (50 lib. Turon. par.), per obitum Iohannis de Campis extra Curiam defuncti uacan[tium]. Sub dato 5^o idus decembris anno 4^o [= 9 December 1487]. Et promisit soluere dictam annatam infra annum aut Cameram certificare infra mensem de possessione non habita. Sub penis Camere.

[In left margin, continuing on right:] Die xxvii. februarii 1490 prefatus Nicolaus, procurator ipsius Iohannis Trutoris [Tintoris?], ut patet publico instrumento publicato manu Francisci Pappacode, notarii Neapolitensis in Neapoli, ubi ipse Iohannes moram habet, sub anno Domini 1488, indictione 7, die 18^a mensis septembris predicto anno 5^o [= 1488], uigore dicti instrumenti obligauit ipsum Iohannem principalem pro dicta annata.

(continued overleaf)

Document 7 (continued)

Source

I-Rvat, Archivio Segreto Vaticano, Annatae, Reg. 36 (olim 1697), f.14^v; quoted in Brouette, Libri annatarum, p. 68.

Document 8

12 January 1493: Letter of Peter Váradi, Archbishop of
 (= 1494 new style) Kalocsa, to Béatrice, Queen of Hungary

Sacra Reginalis Maiestas. Post obsequiorum meorum deuotam commendationem. Duplici consolatione affecerunt Nos Maiestatis Vestre litere per famulum Patris Laurentii nobis reddite; unum quod intelleximus Maiestatem Vestram propitiante Deo conualuisse ex sua infirmitate, & ualetudinem prospere redditam: iam & negotia expedire, & propria manu literas signare; quod ne dubitaremus, manus Maiestatis Vestre argumento nobis certissimo fuit, super quo gratias Deo referimus. Altera uero nobis consolatio fuit de Galero: qua in re certissima cognouimus indicia, gratiose in Nos beneuolentie Maiestatis Vestre. Agimus uero Eidem gratias infinitas, quod in omnibus, & super omnes nobis gratiam, & fauorem, & beneficentissimum animum Maiestas Vestra ostendere non dedignatur, nec aspernatur obsequia, & obsequendi studium sui Seruatoris. Scimus Generosissimum Dominum Galerum alio colore, quam quo nos recepimus, missum a Maiestate Vestra, in Hungaria numquam separari; tamen non latuit nos, a principio eius coloris isthic habere, uti auguratur in literis suis Maiestas Vestra ubi etiam musicorum princeps tinctorum nomine

(continued overleaf)

Document 8 (continued)

appellatur, licet inter ceteras artes suas, quas profecto commendabiles habet, ad hanc unicum tingendi galeri scientiam nondum peruenerit. Fucum hunc enim, nisi de manu excellentissimorum Memor Galerius imbibere non solet. Scimus igitur illos, quos Maiestas Vestra nobis denotauit, singulares & doctissimos tingendi galeri opifices; & cum illis una Maiestatem Vestram plus quam explicari possit optimam & eruditissimam coloris eius confectricem. Et licet nostra tam ambizioso colori merita & obsequia longe imparia iudicemus, feraque nos docuerit penitentia, quam periculosum fuerit rate lacera Eurippum illum procellosum ingredi, tamen uehementer letamur de gratia Maiestatis Vestre totis uiribus & omni affectu cupientes Vestre Maiestati, & Serenissimo Eiusdem Genitori, Illustrissimo quoque Duci Calabriae, semper cum fidelitate Serenissimi Domini Regis Wladislai Domini Nostri gratiosissimi inseruire, & earundem Maiestatum generosam beneuolentiam obsequio nobis possibili promereri. Prosperet Deus Omnipotens uota Maiestatis Vestre, & concedat hunc annum sibi & suis omnibus faustum & felicem. Ex Bachia die 12 Ianuarii Anni MCCCCXCIII.

Source

De Warda, Epistolae, pp. 48-9; quoted in Perkins/Garey, Mellon, i, p. 33.

Document 9

1495 and 1470 Biographical notices by Iohannes Tritemius
 on (a) Iohannes Tinctoris, musician, and
 (b) Iohannes Tinctoris, theologian

- (a) [I]ohannes tinctoris. patria brabantinus. ex ciuitate
 niuellensi oriundus. et in ecclesia eiusdem vrbs canonicus.
 doctor vtriusque iuris. regis ferdinandi neapolitani quondam
 archicapellanus et cantor. vir vndecumque doctissimus: maximus
 mathematicus. summus musicus: ingenio subtilis. eloquio
 disertus: multa scripsit & scribit preclara opuscula: quibus
 se et presentibus vtilem. et posteris memorabilem reddit.
 Ex his solum repperi. In musica de arte contrapuncti. libri.iii.
 Item de tonis. liber i. De origine quoque musice. liber.i.
 Epistolas ornatissimas complures dedit ad diuersos. Figuram
 vnam depinxit. in qua omnes vetostissimos musicos comprehendit:
 et iesum christum summum cantorem dixit. Viuit adhuc in italia
 varia scribens. annos habens etatis ferme .lx. Sub Maximiliano
 rege. Anno domini quo ista scribimus. Millesimo quadringentesimo
 .xcv. Indictione .xiii.

(continued overleaf)

Document 9 (continued)

[I]ohannes tinctoris de colonia agrippina: vir in diuinis scripturis studiosus & eruditus: et in seculari philosophia egregie doctus: ingenio subtilis et disputator acutus: in gymnasio coloniensi sacras litteras [f.1^v] multis annis publice docuit: et eruditionis sue laudes ingentes acquisiuit. Scripsit quedam preclara opuscula: quibus nomen suum ad posteros transmisit. Et in primis quidem nisus est dissentiones thome et iohannis scoti concordare in vno volumine: quod morte preuentus non perfecit. Scripsit etiam super sententias notabiles questiones liber .i. Sermones ad populum et oraciones varias ad clerum. Et quedam alia nobis incognita. Claruit sub frederico imperatore tercio Anno domini .Mille. cccc. lxx.

Source

Iohannes Trit[h]emius, Cathalogus illustrium virorum germaniam suis ingeniis et lucubrationibus omnifariam exornantium [etc.], [Mainz], n.d. [1495?], (a) f.lxxxiii^v; (b) f.1-1^v.
(Copy used: GB-Ob, Auct. II.Q.5.49)

Document 10

12 October 1511: Notice of transfer of prebend at Nivelles
to Peter de Coninck, upon the death of Tinctoris

Van eenen placet voer Peteren de Coninck, om te comen
totter possessien van eender prouende van Nyuele, vacerende
by doode van wylen herren Ianne Tinctoris, ende dat vuyt
crachte van zekeren bullen apostolike, etc., de data xii
octobris anno [ML]XI^o, signata Hane ... viis. vid.

Source

Brussels, Archives générales du Royaume, registres aux droits
de scel de Brabant, 1 October 1511-31 September 1512, f.1; quoted
in Vander Straeten, Pays-Bas, iv, p. 46.

Appendix B

Naples, Biblioteca Nazionale, MS XII . F . 50: a little-studied letter from Tinctoris to Joanmarco Cinico

The contents of this sole surviving letter by Tinctoris, here designated Ci, and its relevance to our knowledge of the latter part of the author's life, have already been given brief mention.¹ The likelihood has also been demonstrated that the letter and the theoretical manuscript Br were copied by the same hand, and corroboratory evidence concerning the Neapolitan provenance of Br has been adduced, from which the possibility is presented that Tinctoris was the scribe of Br.² The arguments concerning the status of Ci as an authorial copy here require some amplification, before the text of the letter is given in its entirety.

The major part of the source I-Nn, MS XII . F . 50 consists of a nine-
folio pamphlet extolling the virtues of the baths at Naples and Pozzuoli, printed apparently not only for common instruction and interest, but for the particular recreation of the finest ladies of the area. The text is attributed in the salutatio to Iohannes Baptista Elysius, doctor of Naples, but contains a reference in the explicit to an Andrea Vincencio.

1 See above, pp. 49-50.

2 See above, pp. 97-9 and 103-16.

Elysio, whose connection with the work and relation to Iohannes Baptista are obscure, though he was perhaps partially responsible for its publication in Naples:

- f.1 'La volgare instauratione Elisiana | de li
bagne neapolitane & puteo | lane ad commone
vtilita de li in | docte. Et recreatione delle |
gente maxime per le prima | riefemine de la
felice | campania. | † Cum gratia et priuilegio.'
- f.2 'Totius campanie nymphis | primariisque feminis
Ioannes | Baptista elysius Neapolita | nus Medicus
felicitatem.'
- f.10^v 'Andrea uincencio elysio par la conclusionne |
del opusculo ad sua parthenope. | Finis deo gratias.'

This rather rare pamphlet³ contains no indication of date.

According to Atlas, the only Neapolitan edition of the text appeared in 1519,⁴ but this is in fact a quite different edition from Naples XII . F . 50, beginning 'Succincta instauratione de Bal | neis totius campanie Ioannis | elisii medici neapolitani ...'⁵ In addition, Atlas

3 Another copy survives as I-Nn, MS XXII . C . 22.

4 Atlas, 'Mellon', p. 143.

5 Manzi, Tipografia, p. 191, where two further Neapolitan editions, of 1591 and 1593, are also cited. The 1519 date is in any case hypothetical (ibid.).

fails to note that a similar text, without the ascription to Elysius, was evidently circulating as early as the 1480s, having been published at Naples by Arnaldus de Bruxella on 31 December 1485.⁶ Atlas nevertheless uses his terminus post quem of 1519 as an argument against the attribution of Ci to Tinctoris's hand, since he believes that the paper for both the letter and the pamphlet were 'drawn from the same batch',⁷ though he falls short of claiming that Ci was copied on to a blank fly-leaf of the print. He also implies that the binding together of the two texts was somehow contemporaneous with the publication of the Elysius.⁸

On both of these counts, however, he is mistaken. The watermark of the printed pages shows a hand (with cuff) surmounted by a six-pointed star, positioned directly over the middle finger. The watermark of the Tinctoris letter, however, on ff.12 and 13, displays an admittedly similar hand, but this time surmounted by a cinquefoil leaf or petal, which is set some way above the former, and linked to it by a single vertical wire. No identical marks to these have been traced in Briquet or the other standard catalogues, but the nearest are perhaps Briquet 10712 (Palermo, 1482) and Briquet 10715 (Thonon, 1495; Syracuse, 1497; Catania, 1499).⁹ A southern-Italian origin, therefore, in the last decade of the

6 BMC, vi, p. 858. Manzi, indeed, believes that this work was the direct ancestor of the 1519 print, via an intermediary Neapolitan edition of 1 June 1507 (Manzi, Tipografia, pp. 191 and 38-9).

7 Atlas, 'Mellon', p. 143.

8 Ibid.

9 Briquet, Filigranes, ii, p. 552

fifteenth century, is certainly plausible for both the Elysius and Ci, even though the papers are not identical.

Again, the binding is certainly not contemporary with either the print or the letter. It is datable from the middle or end of the sixteenth century at the earliest, as is demonstrated by the typography of certain spare printed sheets (contents unidentified) which have been used as reinforcement at both front and back of the volume. We must therefore conclude that the common bond between the contents of the two main texts, namely, the praise of certain localities in the area of the Bay of Naples, was sufficient for some later owner interested in the district to bind the two items together.

In addition to the evidence provided by the watermarks and binding, it is clear that the leaves of Ci have been trimmed from their original size to match the dimensions of the print (c.196 x 143mm), presumably at the same time as the binding was carried out. This is evident not only from the cropped marginalia (see Plate 5), but also from a note (s.xvi?) inscribed on the otherwise blank final verso of the letter (f.14^v), which, although incomplete and almost indecipherable, can be tentatively interpreted as showing that in some previous state the letter was bound together with some sort of vita of the Queen of Hungary (Beatrice?):

'Laudes [?] d ... s andrie
hystoria regine eiusdem [?] hungarie et alia
Epistula Tinctoris benedicti [?] a deo'

In short, there is no valid reason for believing that Ci is anything other than, in some sense, an 'original'. A difficulty of taxonomy, of course, arises here, since the manuscript need not necessarily be the original copy, as sent to Cinico. Although this may be the case (witness the initial salutation placed in isolation on the first recto), we might be more justified, judging both from the presence of the marginalia, and, possibly, the nature of the caret insertions, in considering it to be a fair copy made by Tinctoris for his own reference.¹⁰

Dating Ci is by no means straightforward. There are only two clearly datable references in the text. The first is to the downfall of Louis XI's erstwhile favourite, Cardinal Jean la Balue, Bishop of Angers, in 1468, following his imputed treacherous entente with Charles the Bold (see text below, lines 53-7).¹¹ The other is to the Turkish siege of Belgrade (line 60-5), which occurred^f over a period of three weeks in July 1456. These hardly provide very useful termini post quem, however, since even by 1468 Tinctoris had probably not yet set foot in Naples.¹² There are indirect grounds, in fact, for believing that Tinctoris had actually quitted his position in Naples by the time of

10 An analogous epistolary practice in England can be found in the letter-book of Robert Joseph, monk of Evesham, for the compilation of which the author sometimes asked the recipients of his letters to return them specifically for fair copying, if this had not been done prior to dispatch (Aveling/Pantin, Robert Joseph, p. xiii).

11 See Pastor, History, iv, pp. 102-5.

12 See above, pp. 32-6.

his writing. First, there is the very existence of the letter, between two men who, when both in Ferrante's employment, would have been living virtually under the same roof in the Castel Nuovo, and it is known that Cinico was alive and resident there at least until March 1498,¹³ whereas Tinctoris seems to have left by c.1492.¹⁴ Secondly, there is the evident and thorough disenchantment in the writer's mind with the material, earthly trappings of aristocratic court life, which contrasts dramatically with the earlier optimism of the 1470s, displayed, for example, in the prohemium to PM (e.g. line 37ff of the present edition), and which cannot simply be put down to an epistolary excess of humanistic sanctimoniousness. Thirdly, and perhaps most compellingly, there is Tinctoris's own vivid description of the period in which the letter was penned: 'in hoc funesto temporum cursu, curis sollicitudinibus angustiis ac laboribus insanissimis, principum obsequiis dediti ...' (lines 13-15). A knowledge of late fifteenth-century Neapolitan history leaves little doubt that the most likely period to which this could refer is 1494-5: Tinctoris's employer/patron Ferrante died on 25 January 1494; his successor Alfonso II, under threat of invasion from Charles VIII of France, abdicated in favour of his son Ferdinand after a matter of months; and, not before the city of Naples had suffered enormous hardship under the French siege, Alfonso himself died on 18 December 1495, at Messina.¹⁵ As in the case

13 De Marinis, Biblioteca, i, p. 42.

14 See above, pp. 37 and 44-7.

15 De Marinis, Biblioteca, i, pp. 39 and 97; also Filangieri, Cronaca, pp. 82, 114-15, 120, 128-38 and 223.

of the manuscript Br, then, the watermark evidence for dating is corroborated both by other historical data and by circumspect but well-grounded hypothesis. We can plausibly postulate that Ci was written in either late 1495 or early 1496, evidently during a visit by Tintoris to Pozzuoli, Baiae and their environs. His writing is prompted by Cinico's previous 'most decorous and fitting' letter, which Tintoris had received the day after his arrival, and in which he has been urged by Cinico to visit various local architectural ruins from antiquity, and thus ponder the temporary nature of all things, except the 'duty of virtue' (lines 98-102).

Tintoris's reply takes the form of a humanistic diatribe proclaiming the folly of seeking terrestrial riches, fame, honour, power or pleasure—sentiments highly befitting the renowned uprightness of its recipient's character.¹⁶ The text, sub-divided under these same topics and framed by the conventional salutation, proposition and conclusion, is presented here in semi-diplomatic transcription. Details of orthography and punctuation are retained, but abbreviations are expanded silently. Half-brackets ' ' enclose material inserted by the scribe either in the margin or above the line, but marginal repetitions of cited auctores have been ignored. Lineation and word-breaks (except over a change of folio) are not indicated. Tironian et is reproduced as ampersand (&). For a reproduction of f.13, see Plate 5.

16 De Marinis, Biblioteca, i, pp. 44-5.

[f.11] Cynicorum perfectissimo. Ioanni marco mihi plurimum
obseruando:-

[f.12] Cynicorum integerrimo sectatori Ioanni marco / Ioannes
tinctoris musicorum infelicissimus / morum optimorum stabilitatem
atque constantiam. Erroris est (philosophice vite decus prestantissimum /
inclyte Ioannes) a libero aquam / a nymphis autem vinum petere /
Quamquidem sententiam licet varro (ciceronis iudicio) vir acutissimus
ac doctissimus / vt falsorum deorum cultores / quos vsitato nomine
paganos vocant / eos inuocare doceret / protulerit / vnde falsa
superficialiter quibusque fidei orthodoxe obseruantissimis / pie ac
firmiter creditur / latenti tamen energia / per eam instruimur nihil
expetendum ab eo qui id donare non possit. Quo fit vt plerique mortales
ignaris mentibus errantes / in hoc funesto temporum cursu / curis /
sollicitudinibus / angustiis ac laboribus insanissimis / principum
obsequiis dediti / corpus et animum afficiunt / vt ab hiis aut diuitias /
aut gloriam / aut honores / aut potentiam / aut voluptates / felicitatem
in hiis constituentes / petendo adipiscantur. O veri luminis absentia.
O recti tramitis carentia. Quid enim obscurius / quid denique obliquius /
quam felicitatem (velut ab augustino accepi) omnium rerum expetendarum
plenitudinem / in eminentissimis defectibus statuere? et ab hiis qui eam
non habent petere? ".De diuitiis." Quippe diuitias labiles & fluxas
esse / salustius auctor est / Quibusquidem crescentibus cupido maior accrescit.
Crescit (inquit Iuuenalis) amor nummi quantum ipsa pecunia crescit. Vnde

15 afficiunt] recte afficiant

secundum horatium. Semper auarus eget. Sane quidem / Eum namque semper egere
 necesse est / qui cupere numquam desinit. Ipsarum vero diuitiarum possessores
 si partem suis non elargiantur / quanta hoc in mundo ignominia notentur aures
 nostre in dies crebrius sentiunt. quanta que in alio pena crucientur /
 non modo euangelica purpurati diuitis hy[f.12^v]storia / sed et ille
 maximus atque optimus poeta virgilius ostendit. Qui quom nonnullos
 sceleratissimos apud inferos nefandissima facinora sua luentes. ab
 enea visos cecinisset / finaliter annexit. Ac qui diuitiis soli
 incubuere repertis / nec partem posuere suis / que maxima turba est.
 Sin autem diuitie naufragio / ruina / incendio / alea / latrocinio / multa
 ve pereant / quanto dolore mentes amittentium torqueant / sciunt experti /
 quorum quidam amentes effecti (donec vixerint) ludibrio fuere populis /
 plures vero sibi mortem conscientis animas effudere demoniis. I. nunc /
 et cresi siue attali thesauros tibi accumula / senties profecto quam
 felicem exitum / vel conseruati / vel amissi / suis possessoribus exhibere
 soleant. "De gloria." Gloria vero numquid felices efficit? hec enim
 (boetio teste) laus de meritis parentium proueniens / eorum virtute /
 que (vt philosopho placet "res permanens est" /) / parta fuit. vnde si
 manente causa / maneat et effectus / quom virtus non occidat / gloriam
 non occidere necesse est. Sed esto quod virtus ipsa secundum se / clara /
 stabilis / et eterna sit / sepenumero tamen filii lucem quam a parentibus
 acceperunt / in tenebras conuertunt vitiis que degenerantes proprium
 deferunt ortum. quo fit / vt non solum sese cum posteris obscurent /

verum et / labentibus annis / radios claritudinis suorum maiorum /
 caligine vetustatis obnubant. 「.De honoribus.」 At honores quis
 nescit esse perpetuos? Assentirer hercle / si tarquinius regum
 50 romanorum vltimus / regno exactus / extra urbem reliquum sue vite
 in lamentabili dedecore haud peregisset. si paulo post collatinus
 consulum primus / a bruto collega suo / consulatum abdicare coactus
 non fuisset. si modernis diebus / cardinalis andegauensis ad preces
 regis franco[f.13]rum / amplitudine cardinalatus a paulo papa secundo
 55 donatus / numerosis dignitatibus / siue iure siue iniuria priuatus /
 vitam in carcere miserrimam et abiectissimam agere compulsus non
 esset. 「.De potentia.」 Potentia vero quam sit a vera felicitate
 remota / xersis admirandus / et (vt ita dicam) incredibilis / indicat
 exercitus. qui abs themistocle / paruorum copiarum atheniensium
 60 prudentissimo duce / stratus / deletus / in nullum fuit redactus. Et
 (si memoria infinitorum viuentium / credenda recenseat.) quis
 reipublice christiane fauentium ignorat / quam crudeli / letifera que
 strage / potentissimus ille turchorum tyrannus / qui bellum gradum
 urbem sanctissimam obsederat / a pannoniis christi cultoribus piissimis /
 65 victus ac propulsus / terga ignominiose dederit? 「.De voluptatibus.」
 Neque voluptates ab epycureis felicitatem afferre mihi vnquam
 persuaderi potuit / eo quod abeuntes / plurimum mestissime recordationis.
 mentibus vtentium relinquere compertum sit. Fateor equidem / quod
 (vt aristoteles censet) iocundissimum sit re amata potiri. Sed

70 sapiens ille salomon (dum inquit/ Extrema gaudii luctus occupat)
 'luculentissime docet/ quod' in ipsa voluptate iocundissima/
 perfecta felicitas/ expers omnis luctuosi defectus/ consistere
 nequit. Phillis ac dido/ amatis demophonte ac enea/ ab eis/ vt
 perfidis/ quamcitus relicte fuerunt. Hinc rate nihil molestius/
 75 nihil egrius quam amare et non amari/ mortem tamquam lenius
 mitius que ferendam/ illa laqueo/ ista gladio/ propriis manibus
 vse 'sibi' peperunt. Heccine sunt que a dea felicitate cui edem
 romani consecrarunt/ supplices postulabant. Heccine sunt que
 obliuiosi felicitatis eterne (vt felices in terris videantur petunt
 80 a principibus. [f.13^v] Quibus tametsi ceteris vberius habundent/
 veram tamen felicitatem elicere non possunt/ vnde et eam aliis
 impertiri nequeunt. Desinant igitur terrena animalia a principibus
 mortalibus/ quibus plerique confisi fuere confusi/ felicitatem
 querere/ quam solus ipse deus rector ac princeps omnium optimus
 85 maximus/ bonis dare potest. Et si virtute preditis/ ipsius premia
 honores/ quos ambire cuique etiam sapientissimo non licet/ principes
 (quod eis licitissimum atque decentissimum est) tribuant/ illos
 (vt byas diuitias) ludibria fortune/ potius/ quam felicitatis munera
 iudicent. pre se ferentes quandam virtutis cognitionem qua facilime
 90 percipitur/ quicquid sub globo lunari est (exceptis animis humano
 generi a deo infusis) esse caducum et mortale. Quodquidem (tu
 rarissime virtutis cynice) sagacissime animaduertis/ dum animi pene
 diuini constantia/ ipsas diuitias/ gloriam/ honores/ potentiam/ ac

voluptates / tamquam exigui vaporis fumum / fugis / contemnis /
 95 despicias / spernis ac odis. Alios que idem facere (quod ad
 perfectissimum quemque philosophum spectat) generosissimo vite
 exemplo / suavissimo vocis oraculo / inducere / exhortari que non
 desistis. Hec ad te scribere / me tue ornatissime aptissime que
 littere / postridie quam veni putheolis mihi reddite / compulerunt.
 100 Quibus me (inspectis templo sybille / colosso bayano / ponte gallicule /
 operibus mirificis / penitus dirutis / monitum vis / considerare nihil
 (preter officium virtutis) duraturum / in quo mihi tecum conuenit /
 eo quod ipsa virtus qua recte viuitur / sit gradus unicus quo ad
 felicitatem finis insciam / animi mortalium diis effecti similes /
 105 conscendunt. Hinc tibi pro littera syllabam / pro syllaba dictionem /
 pro dictione orationem [f.14] remitto / supplicans vt hanc ipsam
 epistulam / omni elegantiarum dignitate nudissimam / non athenis sed
 putheolis / non ab oratore sed musico / conditam animaduertas. Sic
 enim pro cynica discretione ac modestia / mihi actuum qui fiunt
 110 secundum vitam humanam parumper experto / ac minus in arte dicenti
 perito benignissime parces. Vale Cynicorum specimen peculiarissimum.
 vt que verbo nasonis concludam / Viue memor nostri.

- 95 odis] recte odisti
 99 putheolis] recte putheolos ?
 110 dicenti] recte dicendi

Appendix C

Naples, Biblioteca Nazionale, MS XIV . D . 20: an unpublished translation into Italian by Tinctoris of the statutes for the Order of the Golden Fleece.

This regrettably neglected source¹ bears vivid witness to Tinctoris's literary and diplomatic activity outside the immediate realm of musical theory, in his capacity as cappellano to King Ferrante. In addition, as will be seen shortly, the manuscript provides further evidence to strengthen the ties between Tinctoris and Joanmarco Cinico, already established by the letter presented in Appendix B above, and glimpsed briefly in the identification of Cinico's sometime colleague, Mathias Moravus, as the printer of the IVM extracts.²

The election of Ferrante in May 1473 to a knighthood of the Order of the Golden Fleece took place at the twentieth chapter meeting in Valenciennes, not long after the establishment of the alliance between the king and Charles the Bold—then 'Superieur' of the Order—an occasion which, it has been suggested, may have led directly to Tinctoris's entry into Ferrante's household³. This election was not finally accomplished without some considerable stalling and political manoeuvring. These have been well documented, and there is little need to recite the details again

1 See also above, p. 33.

2 See above, pp. 75-8.

3 See above, pp. 34-5.

here;⁴ a skeletal outline of the diplomatic process, however, can be sketched from the repository of letters which forms part of the present archives of the Order in Vienna.⁵

On 14 August 1473 Charles charges the registrar of the Order, Martin Steenberch, with the task of drafting the letter conferring on Jean de Rubempré the responsibility for taking the necklace of office to Naples for presentation to the king.⁶ Later the same year, on 1 December, Steenberch himself is instructed to depart for Naples, along with Guy de Brimen, knight of the Order, though the precise function of their visit is not specified. It is not until nearly six months have elapsed, on 25 May 1474, that Ferrante sends word back to the Burgundian court confirming that he has received the necklace from Jean de Rubempré, and within a fortnight Charles has instructed his half-brother Antoine, 'le grand bâtard de Bourgogne', to travel to Naples in order both to convey the news of Ferrante's election, and to take the king's oath upon the statutes. A copy of the latter (presumably in the original Burgundian French) must therefore have accompanied Antoine on this occasion, along with the cloak of office for the investiture which he had received prior to his departure from the treasurer of the Order, Guillaume de Clugny. Finally, on 20 April 1475, the letter from Ferrante is dispatched to

4 See Reiffenberg, Histoire, pp. 72-3 and Perkins/Garey, Mellon, i, p. 21. For further bibliography, see Vaughan, Philip the Good, pp. 160-3 and Cartellieri, Burgundy, p. 253.

5 Inventoried in Ruwet, Archives, pp. 765-99; cf. also Bittner, Gesamtinventar, pp. 412-20.

6 For this and the following details, see Ruwet, Archives, pp. 772-3.

Burgundy in which his investiture and oath are confirmed.

To return to Tinctoris, we might justifiably conclude from the above synopsis that Ferrante should commission his translation of the statutes fairly shortly after receipt of the French exemplar, that is, some time after April 1475. Can this be confirmed by evidence from other quarters? Fortunately, the hand of I-Nn, MS XIV. D. 20 can be identified securely as that of Tinctoris's later correspondent and friend (cf. Appendix B), the court scribe Joanmarco Cinico, although Antonella Murano, in her study of Neapolitan renaissance miniatures (one of the few modern works to mention the Articuli) mistakenly attributes the manuscript to Antonio Sinibaldi, around 1469, on the basis of some similarity with an Aesop of this date (D-B, MS Hamilton 6).⁷ Moreover, as with Wenceslaus Crispus in the case of the manuscripts V and Bu,⁸ there is a sufficiently comprehensive run of reproductions of dated Cinico manuscripts available to make feasible a very detailed charting of the scribe's palaeographical development. With the Articuli set alongside a selection of those which fall in the relevant period,⁹ it is not a difficult task to fix the Tinctoris translation at a date between the years 1474 and 1477, thus coinciding extremely accurately with the period

7 Murano, Miniature, p. 25.

8 See above, pp. 130 and 134-5.

9 For example, from De Marinis, Biblioteca: F-Pn, MS lat. 18524: Rosarium grammaticae, 19 July 1467 (ii, p. 145); S-Sk, MS Holm D 121a: Petrarch, De uiris illustribus, 19 September 1467 (suppl. i, plate 163); F-Pn, MS lat. 12947: Contrario, Obiurgatio, 1471 (iii, plates 74-8); F-Pn, MS lat. 5088: Cassiodorus, Historia ecclesiastica, 1472 (iii, plate 54), I-Vsm, MS 4009: [Verduno] Oratio Ferdinando ... regi dicta, 1474 (iv, plate 301); USSR-L, Hermitage, MS O.R.N. 26:

around, and immediately following Ferrante's election.

One further, elegant connection between the personnel in Tinctoris's circle deserves brief attention. The initial P at the beginning of the main text of the Articuli, and the lower border of the same folio (f.5) are decorated extremely beautifully with interlaced white vine, geometrical patterns and floral sprays.¹⁰ In the centre of the lower border can be seen the Aragonese armorial bearings,¹¹ confirming the provenance/destination of the manuscript, and the escutcheon is supported by two putti. The similarity of facial characteristics of these putti to those of the frontispiece of V is very striking, and it seems certain that we may ascribe the decoration of the Articuli to Cola Rapicano, the decorator of at least part of the theoretical manuscript.¹² Murano has arrived at the same identification independently,¹³ and we may thus view Tinctoris as standing at the centre of a fascinating lattice of relationships, comprising Cinico, Mathias Moravus, Wenceslaus Crispus and Cola Rapicano—relationships which penetrate to the heart of the artistic, literary and musical life at the Neapolitan court under Ferrante, and which extend outwards, indeed, to the book industry of the city beyond the immediate

Carafa, De regimine principum, 1477 (suppl. ii, plates 184-6); Eire - Dec, MS W 113: Barbaro, Epistolae, before 1481 (suppl. ii, plates 10-11); D-Mbs, MS lat. 11324: Biondo, Decades, 1494 (iii, plate 33). See also Alexander/De la Mare, Italian manuscripts, nos. 26-7.

10 Reproduced in Murano, Miniature, plate XIa.

11 Type 13 of De Marinis's classification (Biblioteca, ii, plate B).

12 See above, pp. 130-1.

13 Murano, Miniature, p. 25.

confines of the Castel Nuovo.

The light, then, which the Articuli shed on Tinctoris's Neapolitan activities is considerable, especially if his very arrival in Naples was indeed related in some direct way to the liaison between Charles and Ferrante. But the work also possesses a further historical significance, for it is the only early translation of the statutes into Italian known to survive.¹⁴ Judgement on the linguistic competence of Tinctoris's work must be left to scholars of fifteenth-century Italian, but it appears at present that Tinctoris's text shows no signs of Neapolitan dialect; indeed, apart from a few latinisations and gallicisms, the influence, if any, seems to be from Tuscany.¹⁵

In a broader, musical connection, Reinhard Strohm has suggested that a Missa de vello [sic] aureo, composed by the teacher of Arnulphus Giliard for the 'Dux Belgarum', and mentioned by Hothby in his Dialogus ... in arte musice, was intended for a chapter meeting of the Toison d'Or.¹⁶ However, Hothby's text in fact reads 'de panno aureo',¹⁷ and the identification thus seems unlikely. It is, nevertheless, intrinsically plausible that polyphony was specially composed for these prestigious ceremonies, particularly, perhaps, by composers at the Burgundian court itself. No

14 Cf. Ruwet, Archives, pp. 792-7 and Exposition ... Toison d'Or, p. 97.

15 I am most grateful to Professor Cecil Grayson of Magdalen College, Oxford, for these observations.

16 Strohm, 'European politics', pp. 321-2.

17 Hothby, Fractatuli, p. 75.

such work has yet come to light, but the statutes require that the high mass of each chapter meeting celebrate St Andrew the Apostle (see text below, lines 565-7), even though by Tinctoris's day the meeting was generally held on 2 May (line 511). This, then, would seem a reasonable starting-point for any such search. In addition, the liturgical requirements of each meeting included two Requiem masses (lines 578-80), one Marian mass, on 3 May (lines 591-4), and vespers on the evening before the principal celebrations (lines 541-61).

The following text of the Articuli is presented according to editorial principles similar to those of Appendix B. Original orthography and punctuation are retained, but a small number of puncta have been added silently to facilitate reading and achieve consistency, where it is obvious that the scribe has been simply negligent. Adopting the principles established by Malcolm Parkes in the treatment of vernacular texts,¹⁸ the expansions of abbreviations are italicised (underlined). Lower underlining indicates rubrication in the source. Oblique brackets < > enclose letters missing in the manuscript (due, for example, to worm-holes).

Small modifications were made to the statutes throughout the history of the Order; a copy of the French text following the revisions of c.1445, and quite close to Tinctoris's exemplar, survives conveniently in Waddesdon Manor, MS 17, ff.5-36^v.¹⁹ Tinctoris's translation nevertheless retains

18 Parkes, Book hands, p. xxviii.

19 See Delaissé, Waddesdon Manor, pp. 348-73.

Philip the Good's original date of promulgation, 27 November 1431 (lines 1081-2). At the same chapter meeting as Ferrante's election took place, in 1473, Charles decreed that the colour of the cloaks and hoods worn should be changed from 'écarlate vermeille' to 'velours cramoisi';²⁰ the reading 'scarlatta rossa' in Tinctoris's translation (lines 552-3) seems to demonstrate that his exemplar had not yet incorporated this modification.

20 Reiffenberg, Histoire, p. 77.

[f.1] QVa seguitano tutti li articoli et ordinatione dellordine

del Toson doro: Del quale lo primo fundatore fu lo Serenissimo

Principe Philippo ducha de borgogna: Li quali articoli Iohannes

Tintoris doctissimo et clarissimo musico per mandato de la Sacra

5 Regia Maiesta ha traducti de lingua de borgogna in lingua Italiana.

Imprimis chi deue essere lo Superiore del
dicto ordine.

.I.

Come li caualeri electi nel dicto ordine
deueno lassare ogni altro ordine.

.II.

10 Come lo dicto Superiore ha ordinato al
dicto ordine per ciascuno caualere uno
colare doro.

.III.

Come li caualeri electi deueno promettere
alo intrare hauere buono et fidele amore
luno a laltro.

.IIII.

15

Come li caualieri del dicto ordine deueno
seruire lo superiore ne le sue facende.

.V.

Come lo superiore non deue pigliare impresa
alcuna de guerra sença lo far sapere a li
dicti caualeri.

.VI.

20

Come li dicti caualeri non se metterano in
alcuna guerra sença nançi farne notitia.

.VII.

- [f.1^v] Come se li dicti caualeri sono in rixe / o /
 in contentione. lo Superiore fara prohibitione
 25 a le parti. .VIII.
- Come se alcuno de li sugetti del superiore
 uolesse iniurare alcuno de caualieri. .VIIIII.
- Come se li non sugecti del Superiore facesseno
iniuria ad alcuno de caualeri del dicto ordine. .X.
- 30 Como li caualeri del dicto ordine possono seruire
 el loro Signore naturale. .XI.
- Come se alcuno de li dicti caualieri uada in
 uiagio: ne deue auisare lo Superiore. .XII.
- Come li caualeri electi restarano nel dicto ordine
 35 durante la uita loro. .XIII.
- Come se alcuno de li caualieri fosse conuincto
 in heresia. .XIIII.
- Come se esso fosse incolpato de tradimento. .XV.
- Come se li dicti caualieri se ne fugisseno et se
 40 partisseno de la battalia. .XVI.
- Come per leuare uia le difficulta de dicti
 caualeri ne lo andare: et nel partire. .XVII.
- Come a la creatione et principio del dicto ordine
 chi sono li caualeri electi. .XVIII.

- 45 Come nel dicto ordine ce ha quatro officiali. .XVIII.
- [f.2] Come doue / e / la fondatione de questo ordine. .XX.
- Come seranno fixi li scuti et le arme del
Superiore: et de li caualeri del dicto ordine. .XXI.
- Come la sollemnita de questo ordine sera tenuta. .XXII.
- 50 Come li caualieri deueno mandare uno procuratore
a dire loro impacio. .XXIII.
- Come lo primo giorno de magio ce uenerano a
presentare li dicti caualieri uerso el superiore. .XXIIII.
- Come el Superiore et li caualieri anderanno a le
55 uespere. .XXV.
- Come lo Superiore et caualieri anderano a la
messa grande. .XXVI.
- Come lo Superiore et caualeri anderano allofficio
de li morti. .XXVII.
- 60 Come lo Superiore et caualieri anderano ad udire
la messa grande de nostra donna. .XXVIII.
- Come de po la sollemnita potranno cominciare
lo capitulo. .XXVIII.
- 65 Come li caualieri deueno tenere secreto li
consilii deli capituli. .XXX.

- Come ciascuno caualiere deue escire del capitulo. .XXXI.
- Come lo cancellere deue cercare de lo stato de
cia[f.2^v]scuno caualiere. .XXXII.
- 70 Come lo caualiere trouato in uicio deue essere
represso. .XXXIII.
- Come lo Superiore deue uscire del Capitulo. .XXXV.
- Come deue essere facto del caualiere che trouato
in bona fama. .XXXVI.
- 75 Come deue essere facto del caualiere che / e /
trouato in uillano caso. .XXXVII.
- Come lo caualiere trouato reprobabile deue essere
priuato. .XXXVIII.
- Come lo caualiere priuato deue remandare lo
colar in dietro. .XXXVIIIIII.
- 80 Come li heredi del caualiere morto deueno mandare
in dietro lo colare. .XL.
- Come li caualieri delordine deueno guardare
lo colare. .XLI.
- 85 Come el Superiore delordine deue eligere uno
nouo caualiere. .XLII.
- Come sera processo a la dicta electione. .XLIII.

- Come ciascuno caualiere deue procedere a la
electione. .XLIIII.
- Come la electione se fara in tempo et in loco. .XLV.
- 90 Come inançi la electione lo Superiore donara
le cedula che esso ha recepute. .XLVI.
- [f.3] Come ciascuno caualiere fara sacramento a la
dicta electione. .XLVII.
- Come ciascuno caualiere se leua de la propria
95 sedia. .XLVIII.
- Come ciascuno caualiere uenera a mettere una
cedula dentro uno Plato doro nançi lo Superiore. .XLVIIIII.
- Come lo cancellere deue legere le cedula. .L.
- Come de po la electione lo Secretario le deue
100 mettere al Registro. .LI.
- Come el Superiore deue mandare lo Colare al
caualere electo: se piace a lui. .LII.
- Come lo caualiere electo deue fare sacramento. .LIII.
- Come lo dicto caualiere electo deue augmentare
105 lo ordine. .LIIII.
- Come lo dicto caualiere deue mandare lo colare
in dietro se fosse scacciato del dicto ordine. .LV.

- Come ciascuno caualiere deue patire ogni
 correctione. .LVI.
- 110 Come ciascuno caualiere deue comparire ad
 ciascuno capitulo. .LVII.
- Come ciascuno caualiero deue mantenere li
 statuti del capitulo. .LVIII.
- 115 Come ciascuno caualiere fa sacramento sopra
 la croce. .LVIIII.
- Come lo Superiore deue mettere lo colare
 intorno del [f.3^v] collo del Caualiere electo. .LX.
- Come se lo dicto caualiere se excusasse de
 acceptare la electione. .LXI.
- 120 Come li sacramenti se fano. .LXII.
- Come ciascuno caualiere a la receptione sua
 deue pagare al thesaurero. .LXIII.
- Come ciascuno caualiere deue fare cantare
 missa per lo caualiere morto. .LXIIII.
- 125 Come lo Superiore et caualieri donano de
 pensione ogni anno al Re de arme. .LXV.
- Come se lo successore del superiore fosse minore:
 li caualeri delordine deueno elegere uno de loro. .LXVI.
- Come lo dicto ordine ha corte soprana. .LXVII.
- 130 Come quelli puncti et articuli sono reseruati. .LXVIII.

Seguitano li articuli et ordinationi de quatro officiali delordine.

- Inprimis come el cancellere deue essere prelato. .I.
- Come esso deue hauere in guardia el Sigillo
de lordine. .II.
- 135 Come esso deue inquirere el stato de li
caualeri. .III.
- Come esso deue legere le cedula in capitulo. .IIII.
- Come esso deue esse alaudito de li capituli
del the[f.4]saurere. .V.
- 140 Come esso deue auisare: lo honor et utilita
del dicto ordine. .VI.
- Del Thesaurere del dicto ordine.
- Inprimis chel Thesaurere hauera in guardia tutte
le lettere et priuilegii del dicto ordine. .VII.
- 145 Come esso deue deponere le arme del caualere
morto. .VIII.
- Come esso deue recepere le rendite de la
fondatione del dicto ordine. .VIIII.
- Come esso deue fare libri. .X.
- 150 Come esso deue far fare libri de li originali. .XI.

Del Secretario del dicto ordine.

- Imprimis come el Secretario deue essere
prebendato. .XII.
- 155 Come esso deue mettere le probita in
scripti. .XIII.
- Come esso deue mettere li apuntamenti et
acti de li capituli in scripti. .XIIII.

Del Re darne del dicto ordine.

- 160 Imprimis come el Re darne del dicto ordine
deue essere homo prudente. .XV.
- Come esso deue portare le lettere del
Superiore. .XVI.
- Come esso deue inquirere de la probita del
Superiore et caualieri del dicto ordine. .XVII.
- 165 [f.4^v] De le electioni et sacramenti li quali li dicti quatro
officiali deueno fare al Superiore de lordine.

- Imprimis come el superiore deue procedere
a la electione del Cancellere. .XVIII.
- 170 Come sel cancellere se excusasse de acceptare
la electione. .XVIIIII.
- Come el cancellere deue fare sacramento. .XX.
- Come el cancellere Sigillara. .XXI.

	Come el cancellere deue proponere ne li capituli.	.XXII.
175	Come la electione deue essere facta del thesaurere.	.XXIII.
	Come el Thesaurere deue distribuire le rendite de la fondatione.	.XXIIII.
	Come el Thesaurere deue fare bono computo.	.XXV.
180	Come lo Secretario fara sacramento al Superiore.	.XXVI.
	Come el Re darne fara Sacramento al Superiore.	.XXVII.
185	Come esso deue obedire al Superiore del dicto ordine.	.XXVIII.

[f.5] PHILIPPVS Dei gratia Duca de borgogna de Lotrich: de brabant: et de lemburch. Conte de Flandria: de Artesia: et de borgogna. Palatino de haynaut. de hollandia: de ceelandia: et de namur: Marches de lo sancto Imperio. Signore de frisia: de Salins: et de malins. Saper facemo a tutti presenti et auenire: che per lo grandissimo et perfecto amore: el quale hauimo a lo nobile stato: et ordine de caualleria: a la quale per ardentissima et singulare affectione desideramo honor: et acrescimento. Per la qual cosa la uera fede catholica: lo stato de nostra matre sancta chiesa: et la tranquillita et

prosperita de la re publica siano come essere possono defese:
 guardate: et mantenate. Noi a gloria et laude de lo omnipotente
 nostro creatore et redemptore: In reuerentia de la sua gloriosa
 uergine matre: et a lo honore de monsignore sancto Andrea
 200 glorioso apostolo et martyre: ad exaltatione de la sede: et de
 la sancta chiesa: et ad excitatione de uirtu et de boni costumi:
 Lo decimo di de Ienaro: in lo anno de nostro Signore MCCCCXXVIII
 [f.5^V] Lo quale fu lo giorno de la sollemnigatione del matrimonio
 de noi et de nostra carissima et amantissima compagna helysabeth
 205 in nostra uilla de Bruçes hauemo presa creata et ordinata: et
 per questa presente prendemo: creamo et ordinamo uno ordine
 et fraternita de caualleria / o / uero amicabile compagnia de
 certo numero de caualeri. Lo quale ordine uolemo essere chiamato
 de Toson doro: sotto la forma: conditione: statuti: maniere: et
 210 articoli soscripti.

Articulo primo.

Imprimis ordinamo che in lo predicto ordine siano .XXXI.
 cauallieri: gentilomeni de nome et de arme et sença reprobatione.
 Del quale ordine noy in nostra uita serimo capo et Superiore: et
 215 de poy li nostri successori duchi de borgogna.

Articulo secondo.

Item che li frate et caualeri del dicto ordine a lo intrare
 in esso ordine: debiano lassare et lasserano ogni altro ordine
 se alcuno ne hauessino / o / uero sia de principe / o / de compagnia:
 220 excepto li Imperatori: Re: et duchi: li quali con questo presente

ordine potranno portare lordine del quale essi seranno [f.6]
 capo: con tale conditione: che questo sia de nostra uolunta:
 et consentimento: o / de nostri successori Superiori: et de li
 frati delordine passato nel loro capitvlo: et non altrimenti.

225 Et similemente noy et nostri successori Superiori de questo
 presente ordine in simile caso potremo se a noy piacera portare
 lordine de li sopradicti Imperatori Re: et Duchi: come el nostro:
 in demonstratione de uero et fraterno amore luno inuer laltro:
 Et per lo bene che ne potria uenire.

230

Articulo terço.

Item che per hauere cognitione del dicto ordine et de li
 caualeri li quali in esso serano: noy per una uolta donaremo a
 ciascuno de caualieri del dicto ordine uno colare doro a la nostra
 diuisa cio / e / facto a peçi in forma de fucile tochante le pietre
 235 fochare de le quale esceno scintille ardente: et a la fine de
 quello colare sia pendente la similitudine de uno toson doro.
 Lo quale colare pertinente et restante sempre a lordine: noy et
 nostri dicti successori superiori et ciascuno de caualieri del
 dicto ordine serano tenuti de portare ciascuno giorno intorno al
 240 collo: sotto pena de fare dicere una messa de quatro soldi. et
 quatro [f.6^v] soldi dare per dio: che serano tenuti farene
 conscientia ciascuno di che falisseno al portarelo / excepto in
 arme o / uero bastera de portare el toson sença el colare chi
 cossi el uolera fare. Et anchora se lo colare hauesse bisogno
 245 de reparatione potra per questo essere posto in la mano de laurefice:
 Et fine in tanto che sia reparato non sera tenuto el caualere
 de pagare la pena per lo non portarlo. Et similemente se in

alcuno lontano uiagio / o / altro caso li conuenisse lassare
 non lo potendo portare per alcuno tempo tanto per infirmita:
 250 quanto per la securançā de loro persone. Lo quale colare non
 potra essere facto piu sumptuoso de gemme: ne de altre cose: et
 nol potranno donare: uendere: ne impegnare ne alienare per
 qualche necessita / o / causa: ne in quale se sia maniera.

Articulo quarto.

255 Item che per hauere bona amistança al dicto ordine / tutti
 li caualeri de questo ordine seranno tenuti et prometterano al
 loro intrare hauere bono et uero amore a noy: nostri successori
 superiori del dicto ordine: luno a laltro: et noy a loro: uolere
 procurare et auançare secundo lo loro potere lo honore et [f.7]
 260 utilita: et schifare lo disonore et danno de quelli del dicto
 ordine. Et se audisseno alcuna cosa dicere che fosse a gran
 caricho de lo honore de alcuno de questo ordine: seranno tenuti
 de excusarlo per lo meglio modo che fare lo potranno. Et sel
 dicente uolera perseuerare pubblicamente in le parole sue: serano
 265 tenuti in questa causa de li lo dicere in effecto. Noy per lo
 sacramento facto alordine siamo tenuti dicere et reuelare a tutti
 li caualieri delordine / se alcuna cosa / e / dicta contra loro
 honore. Et per questo consyderate se uolite perseuerare in uostre
 parole. Et in caso che esso perseuerasse: serano tenuti lo dare
 270 ad intendere al caualere: del quale serano dicte le dicte parole
 disoneste.

Articulo quinto.

Item prometterano li dicti caualeri che se alcuno se sforçasse

275 de agrauare / o / uero portare danno per opera de facto a
 noy / o / a li successori nostri capi et superiori del dicto
 ordine / o / uero a nostri paese terre et signorie: uasalli et
 sugecti: o che noy: o nostri successori superiori pigliassimo
 imprese alcune dearmate per la defensione de la sancta fede
 christiana: / o / per defendere: mantenere: et restaurare la
 280 dignita [f.7^v] stato et liberta de nostra matre sancta chiesa:
 et de la sancta sedia apostolica Romana. In questo caso li
 caualieri del dicto ordine: li potenti in loro persone serano
 tenuti de seruire a noy personalmente: et li non potenti fare
 seruire mediante prouisione rasoneuole se essi non haueno
 285 necessarie facende et apparente impaccio: nel quale caso se
 potranno excusare.

Articulo .VI.

Item che per questo causa et per lo grande amore et
 confidentia de noy frati caualeri de questo ordine: Noi per
 290 noi et per nostri successori superiori determinamo che noy ne
 quelli non pigliaremo alcuna impresa di guerra / o / altre alte
 et pesante facende: che nançi non li hauemo facte sapere a
 la maiore parte de li dicti frati caualeri: per hauere sopra
 questo loro aduiso: et bono consiglio. saluo imprese secrete
 295 et preste: de le quale a molti poteria portare preiudicio et
 danno a le dicte imprese.

Articulo .VII.

Item similente li caualeri delordine nostri uasalli / o /

sugecti de le signorie de nostro gouernamento: ne in uiagio
 300 lontano: sença prima fare [f.8] a sapere a noy / o / a li dicti
 nostri successori superiori et capi delordine: et sença nostro
 consentimento et licentia. Ma per questo noy non intendimo che
 li caualeri de questo ordine sugetti de noy / o / de nostri
 dicti successori superiori siano impaciati / o / astricti che
 305 per respecto de le terre et possessioni che teneranno daltri
 essi non possino entrare in guerre / et seruire come apertene
 per honore: in tale modo che hauesse no potuto fare nançi la
 institutione del nostro dicto ordine. Et non obstante questo
 similmente: che li non sugetti de noi et del dicto capo de
 310 lordine non possano seruire in arme: ne fare uiagio al piacere
 loro per tale conditione: che essi non cel faciano a sapere
 inançi: in tanto quanto fare lo poterano sença preiudicio de
 loro imprese / o / uiagio.

Articulo .VIII.

315 Item che se tra alcuni caualieri delordine sopra dicto
 interuenisse rixe / o / contentione per casone de loro persone
 solamente. donde uia de facto: et inconueniente fosse apparente
 deuere seguitare. che questo uenuto a notitia del Superiore: esso
 defendera alle parte ogni opera de facto: ingiongendo [f.8^v]
 320 a loro che de la cosa se sottomettano al dicto et ordinatione
 de lui et de lordine. Et che personalmente / o / uero se non
 possono: per lo procuratore comparisseno al proximo capitolo:
 et congregatione de questo ordine per dicere quel che uolerano
 luno incontra laltro. Lo quale superiore et caualeri de lordine

325 audite le parti: concorderano de la loro dissensione el piu
 presto che fare se potra bonamente. Al quale le parti serano
 tenvte de obtemperare et de obedire: saluo per tutto lo diricto
 et alteça de nostra iustitia et signoria: et de li nostri
 successori.

330 Nono articulo.

Item se alcuno per suo oltragio uolesse fare uillania de
 facto ad alcuno de caualieri de lordine tutti li altri li quali
 a questo serano presenti / o / uero fare lo potranno: serano tenuti
 de prouederece et remediarece.

335 Decimo articulo.

Item se alcuno non sugecto del Superiore del dicto ordine:
 ne de le signorie existente nel suo gouernamento facesse ingiuria
 ad alcuno de caualeri de lordine sugetto del dicto Superiore / o /
 uero de le [f.9] signorie del suo gouernamento: lo quale per uia
 340 de giustitia non ne potesse hauere reparatione: et de quel
 caualiere dicendo se grauato / se uolisse sometterse de la cosa
 al dicto et ordinatione del Superiore de lordine: et la parte sua
 aduersa refutasse al fare de la parte sua. In questo caso lo
 superiore et caualieri de lordine serano tenuti fare a lor dicto
 345 frate et compagno per lo dricto suo ogni assistentia possibile.
 Et quanto a li caualeri extranei non sugecti del Superiore de
 lordine: li quali se uoranno sottomettere / et loro parte
 aduersa questo refutata: In questo caso lo dicto Superiore et
 caualeri faranno ad essi tale assistentia: quale bonamente fare
 350 potranno.

Articulo .XI.

Item perche nel dicto ordine poterano essere caualeri non sugecti del Superiore: et poteria interuenire che questo Superiore poteria uenire in guerra el signore naturale de
 355 alcuno de dicti caualieri non sugecti: o / uero contra el paese donde fossero nati. Per noy et per nostri dicti successori superiori del dicto ordine declaramo che in questo caso li dicti caualeri non sugetti potranno guardare lor honore: et defendere loro [f.9^v] naturale signore: et li paesi suoi donde
 360 erano nati: sença per questo incorrere caricho ne dionore: ne fare alcuna iniuria al dicto ordine. Ma sel loro dicto Signore uolesse fare guerra al superiore del dicto ordine / o / uero a li suoy paesi / o / sugecti: essi attenta la fraternita et astrictione delordine: se douerano excusare de ce seruire.
 365 Niente di meno se lo Signore in questo non li uolesse receuere: anzi li uolesse constringere al dicto seruicio: seruire lo potranno sença per questo incorrere caricho de honore: ma che essi prima lo significhino al superiore sufficientemente per loro sugillo: In caso chel signore loro ce sia personalmente.

370

Articulo .XII.

Item se alcuni de caualeri delordine andasse in uiagio et seruicio de arme de Signore stranero: esso lo deuera significare. Et se alcuno de li frati et compagni de questo ordine fosse presi in battalia / o / in guerra: esso fara lo potere suo fidele
 375 al suo dicto compagno de saluarli la uita. Et se fosse preso de la mano sua: li lassara la sua fede: et liberarlo liberamente al

potere suo: excepto che lo dicto caualere presone fosse capo
 de la guerra. Et se lo dicto signore [f.10] non uolisse
 consentire: quello caualere de lordine non se poteria per honore
 380 armare per lui: ma doueria lasciare lo seruicio suo.

Articulo .XIII.

Item che li caualeri del dicto ordine restarano in esso
 durante lo corso de la uita loro: se essi non commettessero
 casi reprobabili: per li quali essi ne douessero essere priuati:
 385 li quali casi dechiararemo tali quali seguitano.

Articulo .XIIII.

Cio / e / se alcuno de dicti caualeri fosse: la quale cosa
 non interuegna: incolpato et conuinciuto de heresia / o / uero
 de errore contra la fede christiana / o / hauesse per questa
 390 patuto pena / o uero punitione publica.

Articulo .XV.

Item se fosse incolpato et conuinciuto de tradimento.

Articulo .XVI.

Item se se ne fugisse / o / partissese di giornata o
 395 battalia: sia col suo signore / o / altri doue le bandere fosseno
 spieghate: et fosse congregato et processo fine al combattere.
 Per li quali tre casi de so[f.10^V]pra declarati: accioche lordine
 et compagnia non sia per questo diffamato: ma resti netta et
 honorata come apertene: ordinamochel caualiere che ce sera
 400 incolpato et conuinciuto / o / de dui / o / de uno de quelli:

seria per lo uero giudicio del superiore et compagno del dicto
 ordine / o uero de la maggiore parte deposito: priuato: et
 scacciato de questo ordine: esso audito ne le sue defensioni
 sopra el caso: se defendere / o / excusare se ne uolesse / o /
 405 uero per contumacia esso sopra questo debitamente chiamato:
 amonito et aspectato / o / uero se esso commettesse alcuno altro
 uillano: enorme et reprobabile caso. Lo superiore et caualeri
 delordine procederano contra de esso come de sopra / e / dicto.
 Et per altre manere non poteria essere priuato ne scacciato. Ma
 410 se interuenisse chel superiore facesse gran torto / o / uiolentia
 ad alcuni de caualeri delordine: donde de po che questo caualere
 hauesse sufficientemente rechiesto et amonito lo dicto superiore
 et caualeri: de lui ce fare rasone et iustitia: et lauesse
 debitamente expectato: et non lo potesse ottenere: et che per
 415 declaratione de li frati et caualeri per questo congregati dela
 maggiore parte de loro seria facta declaratione del torto et
 rufutatione [f.11] giustitia. In questo caso et inançi: lo
 dicto caualere cossi grauato poteria rendere lo colare et partirese
 de lordine sença fare male: ne hauere carico de disonore: pigliando
 420 gratiosa licentia. Et similmente per altri liciti et rasoneuoli
 casi secondo lo auiso et determinatione de caualeri de lordine.

Articulo .XVII.

Item et a fine de deponere ogni difficulta che potesse uenire
 tochante li honori: stati et gradi intra li caualeri de lordine
 425 maximamente che bono et uero amore et fraterna compagnia non deue
 hauere respecto a tale cose Noy uolimo et ordinamo che tanto allandare

sia in chiesa in capitulo et ad mensa nominare: parlare et
 scrivere: et in tutte altre cose tochante el dicto ordine et
 amicabile compagnia: li frati et compagni habbiano et tenghano
 430 loco et ordine: secondo el tempo che haverano receputo lordine
 de caualleria. Et se ce fusseno che in uno medesimo giorno
 fosseno facti cauallieri: ordinamochel piu anticho de eta habia
 el primo loco in questo che / e / dicto et li altri sequenti.
 Et quanto a quelli che seranno in lordine per electione del
 435 Superiore: noue de caualeri ordinamo che hauerano loco secondo
 el tempo che [f.11^V] hauerano receputo lordine de caualleria
 sença per altro hauerne respecto a nobilita de prosapia: grandega
 de signorie: officii: stati: richeçe: o uero potentie.

Articulo .XVIII.

440 Item che a la creatione et principio del nostro dicto ordine:
 per lo sentimento: probita et ghaliardia: uirtu et boni costumi
 de caualeri qua sotto scritti: Et la confidentia che hauemo de
 loro fidelitate: et perseuerantia in honorabili facti et bone
 operationi: noy quelli secondo loro antiquita nel stato de caualleria:
 445 sença hauere respecto come de sopra / e / dicto a nobilita de
 prosapia: grandega: Signorie: stati: richeçe et potentie: hauemo
 nominato: et per questo presente nominamo: cio / e / nostri
 carissimi et fideli Misser Guilielmo de Vienna Signore de sancto
 Giorgio et de sancta croce nostro cusino. Missere Rainere pot:
 450 signore de la pruna et de la rocha de molay. Misser Giouanni
 signore de Robaix: et de heyçelles. Misser Rolando duntquerque
 signore de hemsrode et de heestruut. Missere Antonio de uergei

conte de dampmartin: signore de Champlite et de Rugney nostro
 cusino. [f.12] Missere Daudid de brimeu signore de ligny. Misser
 455 hugo de lannoy signore de Santes. Missere Giouanni signore de
 commines. Misser Antonio de Thonlonion signore de Traues et de la
 bastia marescalche de borgogna. Missere petro de luxemburg
 conte de sancto Paulo de conuersan et de brienne: signore de
 enghien nostro cusino. Misser Ioanni de la tremouille signore de
 460 Ionelle ancora nostro Cusino. Missere Gilibert de lannoy signore
 de uillerual et de thronciennes. Missere Giouanni de Lupembourg
 conte de liney signore de beaure uoir et de bohain nostro cusino.
 Missere Giouanni de uillers signore de lille adan. Missere
 Antonio signore de croy et de Renty nostro Cusino. Misser Florimonte
 465 de brimeu. Missere Roberto Signore de Masmines. Missere Iacobo de
 brimeu. Misser baltuino de lannoy dicto lo besgue signore de
 molembaix. Missere Pietro de besfroymont signore de charny. Missere
 Philippo signore de ternant et de la motte. Missere Ioanni de croy
 signore de Tours surmarne nostro cusino: et Missere Ioanne signore
 470 de crequy et de canaples.

[f.12^V] Et lo resto per complire lo dicto numero de li XXXI.
 caualieri de lordine: sença lo Superiore: preseruamo a essere posto
 in questo ordine al proximo capitulo / o / uero altro subsequente
 a la electione de noy et de gli frati et compagni del dicto ordine.

475

Articulo .XVIII.

Item che in questo presente ordine hauemo ordinato et ordinamo
 quatro officiali: cio / e / cancellieri Thesaureri: secretarii:
 et re de arme / el quale sera chiamato Toson doro. Li quali officiali

seruirano al dicto ordine ne la maniera declarata in certo
 480 libro et articulo che a loro hauemo facto donare per scripta
 per la loro instructione et amaestramento rechiesti a questo
 ordine: et faranno sacramento ciascuno per la parte sua de fare
 lo deure in loro dicto officio come apertene. et de tenere
 secreto tutto quello che sera dicto: facto ordinato et aconciato
 485 nel dicto ordine: lo quale sera da celare.

Articulo .XX.

Item che in fauore de questo presente ordine faremo se piace
 a dio in nostra uilla de dijon in lo nostro ducato de borgogna
 certe foundationi del [f.13] culto diuino ne le chiese de nostra
 490 capella de li duchi nel dicto locho de dijon: et altre foundationi
 del uiuere et sustentatione de poueri caualieri: et edificii a
 questo pertinenti et necessari: come / e / declarato in nostre
 altre littere facte sopra questo.

Articulo .XXI.

495 Item che nel choro de dicta chiesa contra lo muro sopra la
 sedia del superiore de lordine sera posto affixo lo scuto de le
 arme sue: elmo / Cimera: et fioroni. et similmente sera facto de
 li altri caualieri del dicto ordine sopra loro sedie nel choro de
 dicta chiesa.

500 Articulo .XXII.

Item benche si sia che nel tempo passato sia stato ordinato
 de sollemnigare la festa et capitulo de questo presente ordine:

ciascuno anno lo giorno de monsignore sancto Andrea apostolo:
 niente di meno per consyderatione de la breuita de li giorni
 505 del uerno: et che graue cosa seria a li antichi caualieri et
 ad altri che sono de lontano paese de ce uenire spesse uolte
 in cossi dura stasone. Noi hauuta da poy deliberatione in
 questa materia: ordi[f.13^V]namo la festa: capitulo: conuentione:
 congregatione generale et amicabile compagnia del Superiore
 510 et de tutti li caualieri et frati del dicto ordine essere tenuti
 de tre anni in tre anni lo secondo giorno del mese de magio in
 tal locho: el quale lo Superiore fara inançi sapere per tempo
 competente et rasoneuole secondo la distantia de li lochi.
 nientedimeno noi reseruamo a noi de potere tenere la dicta festa
 515 et anticiparla et metterla a piu breui giorni se uedremo che ce
 sia caso lo quale lo rechieda sempre con distantia et interuallo
 de uno anno precedente lo capitulo et non meno.

Articulo .XXIII.

Item et a fine che lo capitulo: conuentione: et congregatione
 520 et feste de lordine sia conseruata come sopra / e / scripto: et
 non sia lasciata / o / uero impaciata per le necessita de li casi
 poriano occorrere: uolemo et ordinamo: che per infirmita presone.
 pericolo de guerra: difficulta de camino o / altra qualunche
 cagione rasoneuole et receptabile. Lo superiore / o / altri caualeri
 525 delordine fosseno impacciati de potere personalmente comparere:
 [f.14] al dicto capitulo feste et congregatione. In questo caso
 quello che hauesse tale impedimento: sera tenuto mandarce per sua
 parte procuratore sufficiente sopra unaltro caualere delordine

o / uero sopra piu / cio / e / lo Commisso del Superiore per
 530 presidere: et de li caualeri per assistere et comparere per essi
 nel dicto capitulo conuentione et congregatione / dicere la sua
 excusatione / et facenda: tenere loco per esso: fare le sue
 oblatione / et sollempnitate. Audire quel che per esso / o / contra
 esso sera dicto / et facto: recipere le correctioni: et pene:
 535 ogni cosa per lui referire: et ciascuno per fare tanto nel locho
 del maestro suo lo quale lauera commisso et mandato come esso
 medesimo potesse et deuesse fare se fosse presente: ne la qual
 cosa sera obeduto et inteso: per questi delordine: come a quello
 lo quale personalmente ce douea comparere.

540

Articulo .XXIIII.

545

Item che dal primo giorno de magio tutti li caualeri delordine
 uenuti al loco de la congregatione: ueneranose a presentare uerso
 el superiore de lordine ne la sua casa nante lhora de [f.14^v]
 uespro. et esso li receuera amicabilemente et honoreuolmente: come
 el caso rechiedera.

Articulo .XXV.

550

Item che lo dicto primo giorno de maio lo dicto Superiore et
 caualeri de lordine: partirano insieme da la casa de esso superiore
 o uero del suo commisso uestuti ad uno modo de mantelli de
 scarlatta rossa intorno da basso da la spachatura richamente
 fresonata de largho semente de fucili: petre fochare: scintille:
 tosoni foderati de uairo minuto: lunghi fino in terra: et capucati
 de capucii de scarlatta rossa a cornetta longha sença frapare. Li

quali mantelli et capucii lo Superiore et ciascuno de caualieri
 555 fara fare a le proprie spese. Et in questo modo anderanno a la
 dicta chiesa per ordine dui a dui inanci al Superiore o uero al
 suo Commisso et quello Superiore solo e lultimo: et essi uenuti
 a la chiesa metteransi ciascuno ne la sua sedia per audire lofficio
 diuino: Lo quale audito torneransi ne la casa del dicto Superiore
 560 per lordine supradicto andando li officiali inanci a li caualeri:
 secondo loro stato.

Articulo .XXVI.

[f.15] Item lo giorno de la sollemnitate: la matina lo
 Superiore et caualieri delordine uestuti: et per tale ordine quale
 565 de sopra / e / dicto anderanno a la dicta chiesa ad udire la messa
 grande: la quale sollemnemente sera celebrata in reuerentia de
 monsignore sancto Andrea. Allofferta de la quale messa sara per
 lo Superiore: et per ciascuno de li caualeri presenti: et procuratori
 de li absenti offerta una peça doro secondo la deuotione de quello
 570 che lo offerira: et che poy facto lofficio tornerano ne la dicta
 manera ala casa del Superiore: el quale al disnare li receuera a
 la sua mensa: et li fara festa honorabilmente / o / fare receuere /
 o / fare festa per lo suo commisso.

Articulo .XXVII.

575 Item questo giorno medesimo lo dicto Superiore et caualieri
 per ordine como / e / dicto: partiranosi de la casa de quello
 uestuti de longhi mantelli nigri: et capuciatu de capuci nigri a
 longa cornetta: et andranno cossi a la chiesa ad udire lo officio

de li morti: et la matina sequente cossi anderano in tale ordine
 580 et modo ala chiesa ad udire [f.15^V] la messa et officio de li morti.
 Allofferta de la quale messa lo Superiore et ciascuno de li dicti
 caualeri presenti: et procuratori de li absentis offerirano ciascuno
 uno cereo de cera con le arme de quello per lo quale sera offerto:
 et a lo dicto offertorio de quella messa: sera per lo historiographo /
 585 o / uero secretario del dicto ordine lecto uno rotulo continente li
 nomi: soprano et Tituli del Superiore et de caualeri de lordine
 morti. per le anime deli quali et de gli altri defuncti: quello che
 celebrara la dicta messa dicera per abundantia nel fine de
 loffertorio lo psalmo de profundis et una oratione de li morti.

590

Articulo .XXVIII.

Item che lo giorno sequente lo Superiore et caualeri de lordine
 uestuti come meglio piacera a loro: anderano alla chiesa ad udire
 la messa grande: la quale sera celebrata sollemnemente delofficio
 de nostra donna.

595

Articulo .XXVIII.

Item lo primo giorno de po la dicta sollemnita poterano lo
 Superiore et caualeri de lordine se piacera a loro començare el
 capitolo per trac[f.16]tare de le facende de lordine in tale loco
 che per esso superiore sera ordinato: ma quanto a le electioni et
 600 correctioni de li caualeri de lordine: essi se faranno nel capitolo
 de la chiesa doue sera stato celebrato lo officio diuino: se sera
 capitolo conueneuole a questo. et se non. in tale locho: quale
 piacera al superiore. Al quale loco se faranno le dicte electioni

et Correctioni. Lo Superiore: li caualeri et ufficiali de lordine
 605 haueranno loro mantelli et capuci de scarlatta rossa sopradicti.

Articulo .XXX.

Item nel dicto capitulo sera per lo Superiore o uero lo suo
 commisso / o / per lo cancellere de latorita et ordinatione del
 superiore comandato et ingionto a tutti gli caualeri presenti et
 610 procuratori de li absenti: et ufficiali de lordine che tignano
 secreto quello che ne li concilii del dicto capitulo sera dicto:
 facto: tractato et manegiato: maximamente le correctioni facte
 sopra li caualeri de lordine: sença reuelare niente ad alcuno:
 excepto li procuratori de li absenti: li quali poterano referire
 615 a li loro maestri: quello che a loro tochara solamente.

Articulo .XXXI.

[f.16^v] Item et a fine che questo presente ordine et amicabile
 compagnia sia mantenuto in boni termini: et che li supposti
 caualeri et frati de quello ordine traualiano a uiuere uirtuosamente
 620 in boni costumi et acrescimento de honore et de bona fama per
 exemplo a tutti li altri caualeri et nobili: Per la qual cosa lo
 deure de lordine de caualleria et de nobilita sia meglio cognosciuto
 et piu diuulgato: sera al dicto capitulo intra laltre cose tochte
 generalmente per lo cancellere delordine quello che a loro parera
 625 essere bono ualere per essere utile a la correctione de li uicii
 et inclinatione: ad emendatione de uicio et de uirtu per essi dicti
 de lordine. Et questo facto sera per quello medesimo cancellere per
 parte del dicto ordine: et ingionto allultimo in sedia de li dicti

frati et compagni: secondo la situatione et ordine sopradicti che
 630 escha del capitulo: et aspecti de fora fine in tanto che sia
 chiamato dentro.

Articuli .XXXII.

Item et che quello cossi partuto del dicto Capitulo
 Superiore / o / lo suo Commisso / o / lo dicto cancellere per
 635 parte de quello Superiore: et de lordine [f.17] cercara per grande
 et sollemne sacramento a tutti li caualieri et al Superiore: et
 a ciascuno particolaremente: cominciando a la sedia da basso: et
 procedendo continuamente fine ad alto: che dicano se hano udito:
 saputo / o / uero udito dicere a persona digna de fede: che loro
 640 frate o / uero compagno uscito del dicto capitulo habia dicto:
 facto / o / uero commisso cosa che sia contra lo honore: fama:
 stato et deure de caualeria: maximamente contra li statuti: puncti
 et ordinatione de questo presente ordine et amicabile compagnia:
 et donde essa possa essere uituperata o uero diffamata in alcuno
 645 modo.

Articulo .XXXIII.

Item se ne trouara per relatione de li frati caualeri delordine /
 o / uero de sufficiente parte de loro: che esso dicto frate et
 compagnone habia commisso alcuno uicio / o / uero habia offeso et
 650 facto contra lonore deure et stato de caualeria et nobilitate
 maximamente contra li puncti et ordinatione de questo presente ordine
 et altri casi li quali in quelli che cercano priuatione a lui: sera
 per lo Superiore / o / uero lo suo Commisso / o / per lo dicto
 cancellere cor[f.17^v]recto et uilipeso: monendolo in caritate: che

655 se correggi et emendi: et uiua in tale maniera che ogni uilipensione
 et parole diffamatorie / o / male sonanti / sopra persona de
 tanta nobile conditione / debia cessare: et che da mo inançi li
 lamentantisi de lordine habino migliore relatione de esso: et quanto
 a le pene lo Superiore et caualeri del dicto ordine: se ne acordarano
 660 cossi come uedrano essere da fare secondo el caso: A lo quale
 douera obedire lo dicto caualiere: sopra lo quale le dicte pene
 serano imposte: et sera tenuto de le portare: patire: et compirele.

Articulo .XXXIIII.

Item de po sera similmente proceduto a respecto de laltro
 665 caualiere de la sedia proxima: et cossi consequentemente de li
 procuratori saliendo fine al capo et Superiore de lordine: sopra
 lo quale per le rasoni de sopra tochte: et a fine de mantene
 lamore et fraternita: et guardare in questo modo equalita:
 maximamente che de li maggiori deue per rasoni uenire lo migliore
 670 exemplo: Voleme che lo exito et la examinatione se facia de lui
 come de laltri: et la correctione: pena: et punitiione secondo [f.18]
 lauiso de li dicti caualeri de lordine: se lo caso auenera.

Articulo .XXV.

Item se lo caualere uscito de capitulo fosse per lo dicto
 675 testimonio de li altri frati et compagni suoy reputato de bona
 fama: honoreuole et uirtuosa uita: et intendere alti facti de
 caualeria et nobilita: esso sera per lo cancellere delautorita:
 et per lauiso del Superiore et caualieri dicto et declarato per
 modo de congratulatione: et per animarlo ad fare sempremai bene:

680 che lo dicto Superiore: et li dicti frati et compagni de lordine
sono molto lenti et allegri de lalta et bona fama la quale hano
hauuta de esso: et de li beni de la sua persona exhortandolo et
monendolo sempre perseuerare in bene et sforçarse a meglio: accioche
li meriti suoy et laude se uegnano a crescere: et che esso per lo
685 suo buono exemplo doni a tutti occasione de fare bone operationi.
Et similemente sera dicto a laltri frati delordine: li quali
secondo el dicto de loro compagno serano reputati buoni et
uirtuosi.

Articulo .XXXVI.

690 Item che se al dicto Capitulo uenisse alla commis[f.18^v]sione
del Superiore del dicto ordine che alcuno de li frati et caualeri
de quello hauesse commisso caso / o / uero crimine per lo quale
ne deuesse essere priuato secondo li statuti de questa presente
ordinatione: se lo dicto caualiero fosse la presente: lo Superiore
695 fara mettere lo caso suo in termine: et esso audito ne le sue
defensioni se alcuna cosa uole dicere / o / prouare per la sua
excusatione et absolutione: a lui sera sopra de cio facta rasone
per lo Superiore et caualiere del dicto ordine o / uero la maggiore
parte de loro. Et se la cosa uenisse ad notitia del Superiore fora
700 del tempo del capitulo: esso la significara per le sue lettere
chiuse / o / uero patenti sigillati del sigillo delordine: lo quale
mandera per lo Re darne toson doro / o / uero altra persona notabile
al caualiere diffamato et incaricato del caso: che debia uenire al
capitulo proximo per essere proceduto in la materia sua et fare
705 quello che la rasone rechiedera. Et sel tempo del dicto primo
capitulo fosse troppo breue secondo la distantia del loco de la

habitatione del dicto diffamato caualiere: la significatione sera
 facta al capitulo subsequente: intimando a lui che uegna / o / se
 non: sera proceduto contra de [f.19] esso come apertenera.

710

Articulo .XXXVII.

Item se fosse trouato chel dicto caualiere habia commisso
 alcuno reprobabile caso: et degno de priuatione de lordine: esso
 per lo Superiore caualiere et frati de lordine / o / uero la magiore
 parte de loro ne sera deposto: priuato et scacciato come de sopra /
 715 e / dicto: et a fine che lordine non sia scandaligato ne diffamato
 per la sua colpa: et in la persona sua lui sera interdicto et
 prohibito de mai portare lo colare del dicto ordine ne altro simile:
 comandandoli et ingiongendoli per li sacramenti per lui facti allo
 intrare in questo ordine che lo dicto colare renda ne le mani del
 720 Superiore o / uero del Thesaurere de lordine. Et se lo dicto caualiere
 non fosse presente a questo: a lui sarano inandade lettere patente
 sigillate del Sigillo delordine contenente la priuatione: sententia:
 condammatione defensione interdicto inhibitione et comandamenti ne
 le cose sopradicte.

725

Articulo .XXXVIII.

Item se lo dicto caualiere cossi amonito fusse refutante de
 mandare in detro / o / uero rendere lo dicto [f.19^V] colare: lo
 Superiore se esso fosse sugecto suo: procedera per uia de iustitia
 ad constringerlo a questo: et se esso non fosse sugetto del Superiore:
 730 esso procedera come apertenera secondo la uiso et consiglio de
 caualeri de lordine.

Articulo .XXXVIII.

Item ordinamo che quando alcuno de caualeri delordine moria:
 li heredi / o / uero quelli che hauerano causa: serano tenuti
 735 de mandare indietro infra tre mesi de po lo colare del dicto defuncto:
 et mediante le sue lettere de la receptione del dicto colare: li
 dicti heredi / o / uero quelli che haueranno causa: serano quietati
 et descargati del dicto colare: et non altrimenti.

Articulo .XL.

740 Item se auenisse de qualchuno de dicti caualeri perdesse
 lo dicto colare per guerra / o / facto honoreuole / o / uero che
 in persecutione de alcuno facto de honore esso fosse pregione per
 la quale cosa lo dicto colare fusse perduto: lo Superiore de lordine
 seria tenuto in questo caso de donare a le sue spese unaltro al
 745 dicto cauалere: ma se el dicto cauалere [f.20] perdesse el colare
 suo altrimenti: esso seria tenuto farene fare uno altro simile a
 le sue spese: et lo portare infra quatro mesi de poi: o lo piu
 presto che bonamente fare se poteria.

Articulo .XLI.

750 Item che quando uacara alcuno loco ne lordine per la morte
 de alcuno de caualeri de quello o altrimenti sera per implire lo
 numero proueduto de uno altro de le conditione antescripte per la
 electione et maggiore numero de le uoce del Superiore et cauалieri
 de lordine. ne la quale electione: et in tutte altre opinioni et
 755 deliberationi tochante le facende de lordine: la uoce del Superiore
 hauera locho: et sera contata per dui uoce et non per piu se non
 nel caso qua apresso declarato.

Articulo .XLII.

Item sera proceduto a la dicta electione in la manera sequente:
 760 cio / e / che de po la morte de alcuno de cauallieri delordine toson
 doro Re de arme: sera tenuto presto de lo significare al Superiore:
 lo quale per le lettere sue lo significara a tutti li caualeri de
 lordine: rechiedendoli et domandandoli: che [f.20^V] al capitulo
 de lordine proximo futuro se lo tempo sera competente: et se fosse
 765 tropo breue a lo capitulo proximo futuro. apresso essi siano
 particularemente auisati et presti de nominare et procedere a la
 electione de uno nouo frate et compagno in loco del defuncto. Et
 se essi hauesseno facenda o / impacio rasoneuole: per lo quale
 personalmente non ce potesseno comparere: che ciascuno de loro
 770 mandino al dicto capitulo per loro procuratore / o / uero altro
 securo al superiore in scripto per la sua cedula fidelemente chiusa
 et sigillata del Sigillo suo lo nome del caualiere: lo quale esso
 uolera per questo nominare.

Articulo .XLIII.

775 Item sel loco fosse uacante per priuatione per che essa se
 faria in capitulo. et per lo Superiore et caualeri de lordine come /
 e / dicto: quello Superiore diceria / o / faria dicere a li caualeri
 et frati de questo ordine presente: et a li procuratori de li absentis:
 che de po la dicta priuatione guardino a nominare et procedere a la
 780 electione nel loco del priuato come de sopra.

Articulo .XLIIII.

Item che la dicta electione se fara nel tempo et loco [f.21]
 del capitulo ordinario et non altrimenti. Et nanci che ce se proceda

per lo historiographo / o / uero Secretario de lordine sera lecto
 785 quel che per lui a la relatione del Re darne Toson doro sera stato
 posto per scripto de li alti facti del caualiere morto a la sua
commendatione et laude.

Articulo .XLV.

Item nançi la electione sera per lo Superiore et caualieri
 790 presenti et procuratori de li absenti data una cedula: ne la quale
 numerano de li caualeri tanti quanti parera loro bono: et sera
 per lo cancellere domandato a ciascuno de li caualeri presenti se
 sano alcuna cosa: per la quale li dicti nominati non deueno essere
 receptibili a la electione.

795 Articulo .XLVI.

Item et de po questa generalita lo Superiore et caualieri de
 lordine esistenti in sedie nel dicto capitulo sera dicto per
 lo dicto cancelere. Signori mei uoi sete qua congregati
 per elegere uno nouello frate et compagno: uoy hauete a fare li
 800 sacramenti sequenti. Voi giurarite ne le mani de monsignore lo
 Superiore o / uero del suo Commisso per la fede et sacramento del
 [f.21^v] corpo uostro et la obligatione et astrictione che hauete
 alordine: che uoi procederite ciascuno per la parte sua fidelmente
 et iustamente a la electione: Et per questo numera ciascuno secondo
 805 lo suo giudicio et auiso uno notabile caualere de le conditione
 soprascripte. bono et utile per lo Superiore et successori soy
 superiori del dicto ordine loro paesi et Signorie. Et per la
 conseruatione honore et bene del dicto ordine: ne per prosapia:

amore: odio utilita fauore / o / uero altra affectione lassarete
 810 de iustamente a uostro potere elegere quello lo quale melio ue
 parera essere degno / chiamato et posto ad questo honorabile ordine
 et amicabile compagnia.

Articulo .XLVII.

Item che incontiente po se leuara el caualere de la prima
 815 sedia: et reuerentemente uenera uerso el Superiore: ne le mano del
 quale fara sacramento tale quale sopra / e / dicto. et esso tornato
 ne la sua sedia similemente fara lo proximo ad esso: et cossi li
 altri consequentemente per ordine.

Articulo .XLVIII.

Item de po cercara lo Superiore / o / uero lo Com[f.22]misso
 820 suo al caualere de la prima sedia per lo sacramento che facto
 hauite: Quale / e / lo caualiere che piu digno ue pare essere
 chiamato et receputo ad questo ordine. Alhora se leuara lo dicto
 caualere et dentro uno Plato doro / o / uero dargento ordinato ad
 825 questo nanci lo Superiore / o / uero lo suo commisso uenera a
 mettere una cedula ne la quale sera scripto lo nome del caualere
 lo quale esso uora nominare: et cossi farano tutti laltri caualeri
 consequentemente. Et similemente ce mettera lo Superiore la cedula
 sua: et quelle le quale haueria recepute da li caualeri absenti
 830 tutte chiuse et Sigillate.

Articulo .XLVIIIII.

Item facto questo lo cancellere pigliara tutte le dicte cedule:
 et le legera tutte alta uoce: et serano posti li nomi dentro
 contenuti: donde sera facta recolectione insieme: per sapere quello

835 che hauera piu uoce. Et facto questo lo cancellere pronuntiara
 lo numero de le uoce che ciascuno de li nominati hauera. Et poy
 lo Superiore de nuouo pigliara le piu uoce: et dicera nominando
 quello che piu uoce hauera. Tale ha piu uoce. Cossi / e / electo
 et chiamato [f.22^v] nostro compagno et frate de lordine. Et se
 840 auenisse difficulta per questo che dui de li nominati hauesseno
 tante uoce luno quanto laltro in questo caso et non altro de le
 facende de lordine / potera per auangare la electione oltra le dui
 uoce soy donare ancora la terça a quello de li dui nominati che
 li parera bono. Ma sel Superiore nol uolesse fare cossi: renouara
 845 la electione et donara ciascuno noua cedula: cassando la prima
 electione. niente de meno le cedule de li absentì restarano in
 ualore: per che non se potrebe cossi presto hauere de le noue de
 quelli.

Articulo .L.

850 Item che la electione facta essa sera per lo Secretario de
 lordine registrata in uno registro seruente a questo lo giorno
 che sera stata facta: et poy se lo caualere electo non fosse
 presente: lo Superiore per lo Re darne toson doro / o / uero per
 altro notabile significara al dicto caualiere electo la sua dicta
 855 electione ricercandoli: che uole gratamente recepere: et acceptare
 amicabilemente la sua uocatione alordine. de le orationi del quale
 a lui sera con le dicte lettere mandata la copia in scriptis:
 acioche piglii sopra de [f.23] questo el suo parere: insignandoli
 che la dicta electione a lui e grata: et piace a esso essere
 860 compagno de lordine: esso uenghi uerso lo Superiore al giorno che

a lui sera significato per fare li Sacramenti: recepere lo colare
 de lordine: et fare ogni altra cosa pertinente. Et che la sua
 intentione sopra questo uolia dechiarare al portatore: et ancora
 certificarne lo Superiore: et scriuerne a lui le lettere sue per
 865 lo dicto portatore.

Articulo .LI.

Item et sel caualere fosse gran signore: per che douesse
 grande occupatione da fare / o / habitasse / o / fosse uiatore in
 paese lontano: donde fosse da dubitare de potere personalmente
 870 comparere uerso el superiore. quello Superiore se a lui parera
 expediente: poria fare donare al portatore de le littere sue uno
 colare de questo ordine: accio che poy chel dicto caualiere electo
 hauera accepta la electione: et essere compagno al dicto ordine et
 non altrimenti apresenti lo dicto colare al dicto caualiere per
 875 conditione che de la sua dicta acceptatione et receptione del colare
 esso donara le lettere sue al dicto portatore: lo quale le rendera
 al dicto Superiore: et per quelle promettera de ue[f.23^v]nire al
 proximo capitulo se fare lo potra bonamente: et se non: a laltro
 subsequente / o / uero uerso el Superiore per giurare li puncti de
 880 lordine: el piu che bonamente porra. et generalmente fare tutto
 quello a che esso sera tenuto.

Articulo .LII.

Item che lo dicto caualere electo: lo quale hauera acceptata
 la electione / uenuto uerso el Superiore per fare li sacramenti:
 885 et recepere lo colare de lordine: se presentara al Superiore: et

a lui dicera secondo lo suo modo de parlare. Io ho inteso per
 lettere uostre Come de la gratia uostra et de li honoratissimi
 frati et compagni de lo honorabile ordine del Toson doro / io
 sono stato electo ad questo ordine et amicabile compagnia:
 890 donde io me riputo grandissimamente honorato. Io lo ho
 reuerentemente et gratamente receputo et acceptato: et a uoy ne
 ho grande gratie de optimo cuore. Et per questo so uenuto
 uerso uoi et me ce presento prompto de obedire et fare quanto
 ad questo ordine tutto cio che ce sono tenuto de fare. A la
 895 quale cosa sera resposto per lo Superiore acompagnato dal maggiore
 numero de caualeri de lordine che fare se potra. Signore noy:
 no[f.24]stri frati de lordine et compagni: li quali de uoi hauimo
 udito dicere molti beni sperando che ce perseuerarite et li
 augumentarite ad la exaltatione et honore de lordine de caualleria:
 900 et a uostro merito laude et commendatione ue hauemo electo ad
 essere perpetualmente se piace a dio frate et compagno de questo
 ordine et amicabile compagnia. Per la quale cosa hauete a fare
 li sacramenti sequenti: cio / e / che secondo uostro liale potere
 uoi aiutarite a guardare sustenere et defendere le alteçe et
 905 Signorie et diricti del Superiore: tanto che uoi uiuerite et serite
 del dicto ordine.

Articulo .LIII.

Item che tutto uostro potere uoi applicarite et ue affaticarete
 ad mantenere lo dicto ordine in stato et honore: et metterite pena
 910 de augumentarelo sença patire cascarelo / o / uero sminuire tanto
 che ce poterite remediare.

Articulo .LIIII.

Item se auenisse la qual cosa dio non uolia: che in uoi fosse trouato alcuno defecto: per lo quale secondo la constitutione
 915 de questo presente [f.24^V] ordine ne deuesse essere priuato o /
 scaciato: monito et requesto de rendere lo colare: uoi in questo
 caso lo remandarite in dietro sano et integro uerso lo Superiore /
 o / uero lo thesaurero de lordine infra tre mesi de po la dicta
 amonitione facta: sença may de poy quella amonitione portare lo
 920 dicto colare ne altro simile. ne per questa occasione hauere ne
 tenere rancore / o / uero maliuolentia uerso lo dicto Superiore
 ne li frati caualeri ne alcuni de loro.

Articulo .LV.

Item che tutte altre pene e correctioni. le quali per altri
 925 minori casi ue serano imposte / o / uero ingioncte per lordine:
 uoy le portarite patientemente et compirite: sença anchora per
 questo hauere ne tenere rancore / odio o uero maliuolentia uerso
 lo Superiore frati caualeri et ufficiali de lordine ne alcuni de
 loro.

930

Articulo .LVI.

Item che uoi uenirite et comparirete a li capituli et
 congregationi de lordine / o uero ce mandarite secondo li statuti
 et ordinationi del dicto ordine et al superiore et a li suoy
 successori et commissi obedire [f.25] te in tutte cose rasoneuole
 935 tochante et regardante lo deuere et facende de questo ordine.

Articulo .LVII.

Item che de uostro fidele potere uoi tenerite et compierite
tutti li statuti: ordinatione articuli et puncti de lordine che
hauete ueduto in scripto et udito legere: et li promittete et
940 givrate generalmente tutti cossi come se particularemente et
sopra ciascuno puncto ne facisseuo speciale sacramento.

Articulo .LVIII.

Item che lo dicto caualere li promettera et giurara cossi
in mano del Superiore sopra la sua fede et sacramento: et sopra
945 lo suo honore tochando la croce: et li sancti euangelii.

Articulo .LVIIII.

Item et facto questo: lo dicto caualere electo. se mettera
reuerentemente inançi al Superiore: lo quale pigliara lo colare
de lordine: <e>t luy mettera intorno al collo dicendo et facendo
950 dicere simile parole. Signore: lordine ue receue a la sua
amicabile compagnia: et in signo de questo ue [f.25^v] presento
questo colare: Dio ue doni che longamente lo possiate portare
ad laude et seruicio suo et exaltatione de sancta chiesa et
acrescimento et honore de lordine et de li uostri meriti et bona
955 fama. In nomine patris et filii et spiritus sancti. amen.
Al quale lo caualere respondera. Amen. Dio me ne faci gratia.
Et de poy lo caualiere de la prima sedia el quale allora sera
presente: menera lo caualere nouamente recepto uerso lo Superiore
ne la sua sedia: et quello Superiore lo lassera in signo de amore
960 perpetuo: et cossi lo lasserano per ordine tutti li altri caualeri
presenti.

Articulo .LX.

Item se lo dicto caualere electo se scusasse de acceptare
 la electione: lo Superiore lo significara a li compagni de
 965 lordine / dando loro ad cognoscere: et recercandoli: et mandando
 che essi siano apparecchiati de procedere a la electione de uno
 altro nel tempo et ne la manera che apertenera.

Articulo .LXI.

Item et che li sacramenti ne la forma de nante scripta
 970 et contenuta / faranno anchora li ca[f.26]ualeri per noi qua
 nominati et chiamati in frati et compagni del dicto ordine et
 ciascuno di loro.

Articulo .LXII.

Item che ciascuno caualere del dicto ordine a la sua
 975 receptione paghara al thesaurero de questo ordine quaranta scuti
 de oro / de settanta dui nel marchio / o / uero lo ualore da
 conuertirse in li uestimenti gioye et ornamenti per lo diuino
 seruicio nel collegio del dicto ordine. Niente de meno se esso
 uolesse in loco de queste donarce gioye uestimenti / o / uero
 980 ornamenti in fino al ualore de la dicta somma fare lo potra: et
 per questo meço sera quietato de la somma.

Articulo .LXIII.

Item quando alcuno caualere de lordine morira / ciascuno de
 li frati de questo ordine: lo dicto defuncto uenuto a la sua
 985 cognitione / sera tenuto de dare / o / uero mandare al thesaurere

del dicto ordine dinari per fare cantare quindice messe: et
 quindici soldi a dare per dio per lanima del caualere defuncto:
 et lo dicto thesaurere sera tenuto de spenderlo in questo che /
 e / dicto. nel loco de [f.26^v] la sua fundatione.

990

Articulo .LXIIII.

Item chel Superiore del dicto ordine donara ciascuno anno
 de pensione al Re darne de questo / cinquanta nobili et altre
 cinquanta libre de tornesi: per li soi uestimenti et habiti del
 dicto ordine. et ciascuno caualere li donara uno nobile ad pagare
 ciascuno anno sempre al capitulo ordinario.

995

Articulo .LXV.

1000

Item se auenisse che de poi la morte del Superiore de lordine
 lo Successore suo in ordine fosse minore de etate: per la qual
 cosa non potesse manegiare li facti de lordine: uolimo et ordinamo
 che in questo caso li frati et compagni de lordine faciano insieme
 una conuentione et congregatione: et per opinione e lo maggiore
 numero de le uoce elegano uno de loro per presidere et manegiare
 le facende de lordine in loco del minore a le sue spese fine in
 tanto che esso sera in etate et caualere. Et se per la morte del
 Superiore restasse filiola sua herede non maritata: uolimo et
 ordinamo che similemente sia electo uno de li frati de lordine per
 con[f.27]ducere li facti de questo ordine fine in tanto che
 dicta filia sia maritata a caualere in etate de piliare et conducere
 el carico del Superiore de lordine sopradicto. Et che esso ne habbi
 facto el sacramento. Al quale cossi electo uolimo et ordinamo

1005

1010

durante lo dicto tempo essere obedito ne le facende de questo ordine come al Superiore.

Articulo .LXVI.

Item et per che questo presente ordine / e / come sopra /
 1015 e / dicto una fraternita et compagnia amicabile: ne la quale se
 sottometteno de loro bona et libera uolunta li caualeri et frati
 de quello: et lo prometterano et giurarano guardare: et liberamente
 conseruare sença rompere ne fare contra. uolimo ordinamo et
 stabilimo et deliberamo lo dicto ordine hauere cognitione et corte
 1020 Superiore in li casi li quali tochano et regardano lo dicto
 ordine: et sopra li frati et compagni de quello: et che tutte
 correctione pene: monitione: punitione: priuatione: apuntamenti:
 sententie: iudicii: aresti et cose passate et facti per lo dicto
 ordine ne li casi che li tochano: et sopra li caualeri et frati de
 1025 quello siano executorie [f.27^v] et ualeuole come de corte Superiore
 sença questo che per lo impaciarle / se possa / o / debia per
 appellatione: querimonia: supplicatione: ne altrimenti come se sia
 trahere o / uero driçare a qualche Signore Principe Iudice Corte
 Compagnia ne altro qualse sia: ne che lo Superiore et frate del
 1030 dicto ordine siano per questo tenuti de respondere / attento la
 uoluntaria et libera somissione giurata solennemente come dicto / e /.

Articulo .LXVII.

Tutti li quali puncti: conditioni articuli et cose sopra
 dicte / e / che ciascuna de quelle che hauemo ordinate et stabilite:
 1035 ordinamo et stabilimo como dicto / e / noi per noi et per li heredi

nostri successori duchi de borgogna capi et Superiori del nostro
 presente ordine et amicabile compagnia del Toson doro: promettemo
 de lo tenere guardare et compiere secondo nostro potere: integramente
 inuiolabilmente et perpetuo. Et se ne le cose soprascripte /
 1040 o / alcune de quelle hauesse alcuna obscuritate / o / dubitatione:
 noy reseruamo et retenemo a noi et a nostri dicti successori duchi
 de borgogna [f.28] Superiori del dicto ordine / la determinatione
 interpretatione et declaratione: et de ce adgiungere corregere /
 acennare et declarare nel parere et deliberatione de li nostri
 1045 frati: et compagni del dicto ordine: Excepto lo primo articulo
 faciente mentione del numero et de la conditione de li caualeri de
 lordine. Lo secondo dicente che li frati et caualeri de lordine non
 deueno quello receputo essere de nullo altro: se non per la conditione
 nel dicto articulo declarata. Lo quarto de lamicitia la quale lo
 1050 Superiore et cauалere deueno hauere luno uerso laltro: et riguardare
 lonore luno de laltro. Lo quinto del seruicio lo quale li caualeri
 de lordine serano tenuti de fare al Superiore. Lo octauo come el
 Superiore douera procedere per pacificare le contentione: se alcune
 ne sorgesseno intra li caualeri de lordine per casone de loro persone.
 1055 Lo nono et decimo de la assistentia la quale lo Superiore et
 caualeri de lordine deuerano fare a loro frati et compagni de quello.
 Lo undecimo in quale caso li caualeri de lordine non sugetti del
 Superiore porano seruire in[f.28^v]contra de lui sença carico de honore.
 Lo duodecimo quale cortesia li caualeri de lordine deuerano fare a
 1060 loro frati et compagni se essi fossero presi in guerra / o / battalia
 doue essi fosseno. Lo quatuordecimo quintodecimo sextodecimo tocanti
 li casi per li quali se deuerano fare priuatione de lordine et altri

per li quali li caualeri se ne poterano partire. Lo decimo septimo
 lo quale contene la manera et ordine che se douera tenere a landare:
 1065 sedere: scriuere: parlare: et altri facti guardanti a la situatione
 de lordine inanci dicta. Lo quadragesimo primo facente mentione de
 la electione da fare quando ce hauera loco uacante de alcuno cauалere
 de lordine nel quale lo Superiore hauera due uoce. Lo quinquagesimo
 secondo de la manera de la receptione del dicto caualiere electo: et
 1070 questo medesimo articulo / e / lo quinquagesimo terço quinquagesimo
 quarto. LV. LVI. LVII. LVIII. de li sacramenti che douerano li
 caualeri de lordine. Li quali articuli et ciascuno di loro qua sopra
 excepti et designati secondo lor forma et tenore uolimo restare fermi
 et integri: sença per noi: ne per nostri successo[f.29]ri superiori
 1075 ne altri ce essere facta mutatione alcuna. Et uolimo che a la copia
 de questo chiamata. Vidimus. sotto nostro sigillo / lo Sigillo de
 questo ordine o / altri eutentici / o / uero sotto lo signo manuale
 del Secretario de lordine plena fede sia attribuito come a loriginale.
 Et a fine che questa sia cosa ferma et stabile in perpetuo: noi
 1080 hauemo facto mettere el nostro Sigillo ad questo presente. Dato in
 nostra uilla de lilla a .XXVII. del mese de nouembre: Anno gratie
 .MCCCCXXI.

Seguitano le ordinatione et instructioni: le quali lo
 eccellentissimo: altissimo et potentissimo monsignore lo duca
 1085 Philippo: duca de borgogna et de brabant et cetera. Fondatore
 et Superiore delordine del Toson doro per esso et li suoi

successori duchi de borgogna Superiori del dicto ordine. Le quale
ha facte et ordinate a quatro officiali: li quali ha ordinati et
stabiliti per seruire a questo ordine cio / e / Cancellere.

1090 Thesaurere. Secretario et Re de arme.

[f.29^v] Articulo primo.

Imprimis in questo ordine hauera uno officiale chiamato
cancelere: et per che lofficio / e / de gran carico: et rechiede
hauere notabile persona: uole et ordina lo dicto monsignore duca
1095 che nullo sia a questo officio promosso: se non / e / costituito
in prelatura ecclesiastica / come arcipiscopo: episcopo / o / uero
dignitate notabile / in cathedrale / o / collegiata ecclesia / o /
persona seculare de grande commendatione et de experientia:
chierico graduato in theologia / o / uero in rasone canonica / o /
1100 ciuile.

Articulo secondo.

Item che lo dicto cancellere hauera in guardia et gouernamento
lo Sigillo de lordine: lo quale sera posto in una casetta a chiaue:
et non potera quello cancellere sigillare de quello sigillo alcune
1105 lettere tocante lo honore de alcuno de li caualeri: se non per la
ordinatione expressa del Signore Superiore: et de sei compagni
del dicto ordine al meno sottoscritti presenti a la signatura. Ma
in absentia del dicto Sigillo de lordine: lo dicto monsignore lo
Superiore bene potra fare sigillare tale [f.30] lettere del suo
1110 sigillo secreto.

Articulo terço.

Item hauera carico lo dicto cancellere da parte del Superiore /

o / uero del suo commisso de cercare et domandare nel dicto
 capitulo a li caualeri de lordine li quali ce serano de lo stato
 1115 et gouernamento de ciascuno de loro: li quali per questa causa
 escirano luno apresso laltro fora del capitulo. et le opinioni
 et dispositione de dicti caualeri reuelara / o / recitara: accioche
 per lo dicto Superiore / o / uero lo suo commisso se possa essere
 presa conclusione. La quale conclusione sia che essa regardi a
 1120 commendatione / et laude / o / uero a correctione pena / o /
 punitione: quello cancellere preponera: monstrara et pronuntiara
 sopra lo caualere a chi tochara.

Articulo quarto.

Item con questo lo dicto cancellere nel tempo de la electione
 1125 che se hauera a fare de li caualeri delordine recepera da lo
 Superiore et caualeri le cedula de la dicta electione: et fara
 comparatione presente li officiali del numero de le uoce donate
 sopra questo: declarando publicamente lo numero [f.30^v] de le uoce
 che hauera ciascuno caualere nominato per la dicta electione.

1130 Articulo quinto.

Item che lo dicto cancellere / o / uero altro de lordine
 commisso per lo dicto Superiore insieme alcuni de caualeri de
 lordine ad cio deputati per lo dicto Superiore sera nel tempo del
 Capitulo a lauditione de li computi del Thesaurere del dicto ordine.

1135 Articulo sexto.

Item che lo dicto Cancellere hauera lo caricho per parte del
 Superiore de lordine de proponere & mettere inançi nel dicto capitulo

del dicto ordine tutte le cose che serano auisate per honore
 utilita et bene de questo ordine: et ogni uolta che da parte del
 1140 superiore / o / uero del suo commisso lui sera ordinato.

Articulo septimo.

Item nel dicto ordine hauera unaltro ufficiale chiamato
 thesaurero: lo quale hauera in custodia tutti li instrumenti:
 priuilegii: lettere: mandati: scripture: monitioni et instructioni
 1145 tochante le fondatione et le apertentie de questo ordine. Et
 anchora la guardia de tutte gioye: reliquie ornamenti [f.31] et
 uestimenti ecclesiastici: tapeçaria et libreria apertinente ad
 dicto ordine. Et con questo la guardia et gouernamento de li
 mantelli de scarlata apertinenti al Superiore et a li caualieri
 1150 de lordine seruienti ad lo stato et cerimonia de loro congregatione /
 conuentione et capitulo: li quali mantelli esso distribuira
 a la dicta congregatione et conuentione / a ciascuno caualiere lo
 suo per ne usare allora. Et poi li recuperara et guardara
 sollicitamente per lauenire. Ma li habiti de li ufficiali restarano
 1155 uer loro: et serano loro per usarene aloro uolunta. Et se hauesse
 noui ufficiali: farano fare a le spese loro tali habiti li quali
 aperterano sopra li stipendii: li quali hauerano dal Superiore.

Articulo octauo.

Item de poy la morte et priuatione de alcuno de caualeri de
 1160 lordine fara lo thesaurere cacciare le arme et lelmetto et cimera
 de quel caualere del loco suo nel choro de la chiesa de la fondatione /
 et le transportare doue fare se douera secondo lordine. Et quando
 altri caualeri sera in quel locho electo et receputo questo thesaurere

1165 fara [f.31^v] mettere larme / elmetto et cimera nel locho lo quale
a lui sera debito nel choro de la dicta chiesa.

Articulo nono.

1170 Item hauera ancora lo dicto thesaurere carico de la rendita
de dotatione et fondatione del dicto ordine: et de li doni: et de
le cose lasciate in li testamenti: augumentatione utilitate:
beneficii et emolumenti de questo: le quale esso recepera et
recogliera diligentemente: et paghara le fondationi pensioni et
carighi ordinarii ad le genti de le chiese: poueri caualeri: et
altri officiali de lordine secondo lordinatione de la fondatione:
et sopra questo anchora ne fara le altre missione et spese necessarie
1175 et conueniente per lo facto de lordine per comandamento del Superiore /
o / del suo commisso: et de tutto rendera bono et fidele computo
al capitulo ordinario in presentia de questo Superiore / o / del suo
Comisso / o uero de quello de lordine: lo quale esso deputara ad
questo.

1180

Articulo decimo.

1185 Item fara fare lo dicto thesaurere libri ne li quali serano
scripti tutti li doni et le cose lasciate [f.32] ne li testamenti:
elemosine et beneficii che serano facti alordine sopradicto de qualche
cosa che ce sia: et de le gioye et ornamenti fara inuentario et
ostensione a ciascuno capitulo tanto quanto potranno durare in essere /
et de li doni pecuniarii / et utilita de le rendite / censi et
possessione rendera bono et fidele computo come / e / dicto: et ad
ciascuno capitulo nominara per nome et soprano li benefactori del

1190 dicto ordine: et declarara li doni che hauerano facto ad fine de
ne hauere memoria: et preghare per loro: et donare exemplo et
animo de ce fare del bene.

Articulo .XI.

1195 Item de li instrumenti priuilegii fundatione augmentatione:
acquisti: lettere: monumenti et instructione del dicto ordine /
fara lo dicto thesaurere fare libri et registri collationi a li
originali: et aprobatu per sigillo eutenticho et signo de li notari
nostri / o / uero persone publiche. De li quali registri luno
restara ne la dicta chiesa: et laltro sera posto nel thesoro de le
littere de borgogna: et seraci data fede como a li originali / a
1200 fine [f.32^v] che se per auentura fosseno perduti se possa hauere
recorso et aiutarsi de li dicti registri.

Articulo .XII.

1205 Item al dicto ordine hauemo unaltro ufficiale chiamato lo
Secretario: lo quale sera prebendato de una de le prebende ne la
chiesa doue sera facta la dicta fundatione de questo ordine / o /
uero altra persona notabile et habile / chierico / homo ecclesiastico /
o / seculare: lo quale secretario sera tenuto de fare dui libri in
carta pecorina / in ciascuno de li quali sera scripta la fundatione
del dicto ordine: le cause e le ordinationi et statuti de questo.
1210 Et al principio de dicti libri sera historiata la representatione
del fondatore: et de li .XXIIII. primi caualeri del dicto ordine
sopranominato. De li quali libri luno sera attachato a cathena de
ferro nel choro de la dicta chiesa nante la sedia del Superiore.
Et laltro anchora atachato a catene de ferro nel capitolo: nante

1215 la sedia de questo Superiore.

Articulo .XIII.

Item chel dicto secretario mettera in scripti in uno libro ordinato a questo tutte le pro[f.33]bita laudabile et honoreuole facti del Superiore et de tutti li caualeri del dicto ordine facti
 1220 de poy la fondatione de questo. De li quali esso sera informato per lo toson doro Re de larme: et sera tenuto de mostrare al capitulo sequente la minuta la quale hauera facto sopra questo secondo la relatione del dicto toson doro per essere cassato et correcto se necessario fosse: et de poy posta in grossa nel dicto
 1225 libro. La quale sera legiuta con la minuta nel capitulo subsequente.

Articulo .XIIII.

Item in uno altro libro scriuera lo Secretario li appuntamenti: conclusionone et acti de li capituli ordinarii li defecti Commissi per li caualeri de lordine donde essi serano stati incolpati / o /
 1230 uero represi nel capitulo: le correctione punitiione et pene: le quale per questo a loro serano state imposte. et con questo le contumacie et defectioni de li caualeri de lordine li quali non serano comparuti nel capitulo: et non ce hauerano per loro sufficientemente mandato ne facta mostra de loro excusatione et impacio.

1235 [f.33^v] Articulo .XV.

Item hauera unaltro officiale al dicto ordine cio / e / uno Re darne chiamato Toson doro prudente / de bona fama / et sufficiente ad questo officio. Al quale lo dicto monsignore lo Superiore fara

1240 dare uno Fermalio lo quale fermalio esso portara tanto quanto
 uiuera. Et de po la morte de quello Re darne li soy heredi serano
 1245 tenuti de rendere al thesaurere de lordine lo dicto fermalio se
 esso non fosse stato perduto in alcuno uiagio / o / uero facto
 honoreuole sença fraude: nel quale caso li soi heredi serano quetati
 del dicto fermalio: lo quale cossi fosse stato perduto: et sera lo
 Superiore tenuto de ce fare hauere a esso unaltro simile.

Articulo .XVI.

1250 Item lo dicto Re darne hauera caricho de portare / o / fare
 portare le lettere del Superiore a li frati de lordine o uero altri
 doue li bisognara mandare. significare a questo Superiore la morte
 de li caualeri de lordine / quando lo caso occorrera. portare / o /
 uero fare portare lettere de le electioni a li caualeri electi:
 raportare le loro resposte: et gene[f.34]ralmente de fare / o / uero
 fare fare tutte altre messagierie / et cose debite: le quale per lo
 dicto Superiore et officiale de lordine a lui serano ordinate.

1255 Articulo .XVII.

Item lo dicto Re darne Toson doro inquirera diligentemente de
 le probita alti facti et honoreuole del Superiore et de caualeri de
 lordine. donde esso fara uera relatione a lo Secretario de lordine
 per essere posti in scripti come fare se douera.

1260 Articulo .XVIII.

Item uacante lofficio del dicto cancellere da qua inanci lo
 Superiore chiamera de li caualeri de lordine li piu che esso potra

recuperare: et nientemanco del numero de sey: et a questo presenti
 lo thesaurere et Secretario se bonamente fare se puo / procedera a
 1265 la electione duno nouo cancellere promosso ad prelatura ecclesiastica /
 come Arcipiscopo episcopo / o / uero dignita notabile in cathedrale /
 o / uero collegiale ecclesia / o / persona seclvare de grande
 commendatione et experientia / o / clerico graduato in theologia /
 o / in rasone canonica o / ciuile. La quale electione cossi facta
 1270 sera signi[f.34^v]ficata a lo electo: assignando a lui el di dauenire
 uerso lo Superiore per fare li sacramenti pertinenti: requirendo che
 la sua intentione / si per questo esso certifichi al dicto Superiore.

Articulo .XVIII.

Item che se esso se excusasse de acceptare la electione lo
 1275 dicto Superiore procedera a la electione de unaltro / et fara come
 ne larticulo de sopra proximo e / contenuto / et in fine che ce sia
 cancellere electo: et che esso habia facto lo sacramento / lo officio
 sera exercitato per uno Commisso secondo lo parere: et de lautorita
 del Superiore: et de li caualeri delordine.

1280 Articulo .XX.

Item et chel cancellere electo et che hauera acceptata la
 electione: fara nelle mani del Superiore / o / uero del suo Commisso
 li sacramenti che sequitano cio / e / che comparera a li capituli
 et congregatione delordine personalmente: se non che per infirmitate
 1285 o / altre facende / o / causa receptibile esso fosse impacciato.
 Nel qual caso sença fraude esso lo fara sapere per lettere sue al
 Superiore: lo quale ne la sua absentia per questa uolta Commetterà

1290 el carico de lofficio [f.35] a notabile persona de le conditione
sopradicte tale quale a lui piacera: el quale fara sacramento
come apertenera al caso.

Articulo .XXI.

Item che isso non Sigillara del Sigillo de lordine alcune
lattere tochante lhonore de li caualeri: se non per comandamento
del Superiore presenti sey de li caualeri de lordine al manco.

1295 Articulo .XXII.

Item che per amore / odio / timore / fauore / o / uero
affectione alcuna esso non lassara de fidelmente et debitamente
al suo potere dicere et proponere ne li capituli et congregatione
de lordine tutte le cose le quale a lui serano imposte per lo
1300 Superiore. et che le conclusioni prese ne li capituli tochanti le
correctione de alcuni caualeri / o / uero altrimenti esso dicera
doue apertenera. Et cossi fare douera secondo lo contenuto de
questo ordine: tenera secreti li consigii de questo: et
generalmente al poter suo exercitara in tutto et per tutto bene
1305 et debitamente lo dicto officio.

Articulo .XXIII.

Item sera facta la electione del thesaurere de lor[f.35^v]dine
quando el caso occorrera cossi como quella del cancellere: et fara
li sacramenti sequenti cio / e / che bene et debitamente esso
1310 guardara et coseruara et gouernara al potere suo le gioye mobili:
censi et rendite et beni de lordine: li quali esso hauera in

gouerno sença destribuirne niente: excepto in uso a li quali essi serano per lo Superiore de lordine applicati et ordinati.

Articulo .XXIIII.

1315 Item che bene et fidelmente esso destribuira a le genti ecclesiastice quello che a lui sera ordenato per diuino seruicio. A li officiali delordine per lo exercitio de loro officio: et a li poueri caualeri per loro uiuere et sustentatione secondo le fondatione et dotatione facte sopra questo: et de questo fare
1320 lo deuere suo et diligentia sença niente ne retenere ne retardare.

Articulo .XXV.

Item che esso rendera bono et fidele conto tanto de le rendite et censi apertinenti al dicto ordine / quanto de li doni et largitione li quale ce serano facte sença niente nascondere ne
1325 rete[f.36]nerne. et in tutte altre cose exercitara lo facto del suo officio bene et fidelmente iuxta suo potere:

Articulo .XXVI.

Item che uacante lo loco del Secretario de lordine: sera per lo Superiore et sey de li caualeri de lordine non manco electo
1330 unaltro Secretario persona notabile de le conditioni sopradicte: Lo quale secretario cossi electo / acceptata la electione fara ne le mani del Superiore / o / de quello che esso uora commettere: et a tale giorno quale a lui bono parera li sacramenti sequenti: Cio / e / che bene ueramente et diligentemente iuxta suo potere esso
1335 mettera in scripto et in registro li alti et honorabili facti de li caualeri de lordine: li quali per lo Re de arme de quello a lui

serano referiti. Et similmente metterà per scripto iuxta suo
 potere le pene et correctione de alcuni de caualeri de lordine ne
 li capituli et congregationi: et registrerà li acti del dicto
 1340 capitulo. et se aquitara et fara el douere suo in tutte le scripture
 tochante lofficio. tenera secreti li consilii de lordine: et quello
 officio exercitara bene et debitamente.

[f.36^v] Articulo .XXVII.

Item a la electione del Re darne chiamato toson doro sera
 1345 processo ne la manera che dicta e / del thesaurere et Secretario.
 et fara li sacramenti sequenti cio / e / che esso cercara de li
 alti facti de li caualeri de lordine: et sença fauore: amore / danno
 odio / utilita / o / uero altra affectione ne fara uera relatione
 al secretario de lordine per essere posti in croniche / o / uero
 1350 registri come fare se douera.

Articulo .XXVIII.

Item che bene et diligentemente esso fara / o / fara fare le
 messagierie le quale a lui serano imposte. Obedira al Superiore et
 caualeri de lordine in ogni cosa seruente al dicto ordine. Tenera
 1355 secreto quello che sera da celare: et generalmente exercitara lo
 facto del suo officio in tutte cose fidelmente et diligentemente.

Appendix D

Cambrai, Bibliothèque Municipale, MS A 416: some rediscovered fragments of
De inuentione et usu musice

For a discussion of these fragments, see above, pp. 80-8.

The following text is presented according to editorial principles similar to those employed in Appendix B (although there is no implication here, of course, that Cambrai 416 transmits the author's punctuation or orthography). Paraph marks are indicated thus: ¶. The curious 'Rapiamus' which appears after the first heading (line 2 below) is evidently a scribal addition, as is the final versus, 'Quod caret ... nouat' (lines 266-7). The 'Rapiamus' exhortation re-appears in similar positions elsewhere in the manuscript, and may be derived from the sense of 'to plunder', hence 'to extract'; 'to range through', hence 'to paraphrase'; or it may be a corruption of the noun rapiarius (i.e. a miscellaneous collection), in which case the scribe of Cambrai 416 may (though not necessarily) have been working from an intermediary, florilegium type of source rather than the complete IWM* itself. If the latter is so, the original Tinctoris work may well have reached northern Europe at an even earlier date than the Cambrai manuscript immediately suggests.¹

For a reproduction of the opening verso and recto of these fragments (ff.8^v-9), see Plate 2.

¹ Cf. above, pp. 87-8.

[f.8^v] ¶ Ex libro 2^o Iohannis tinctoris de inuentione &

vsu musice:- capitulum vii. Rapiamus.

¶ Cantores quibus ars vox quoque dulcis est.

Tibicen. tubicen. tu_{que} lyre sciens

5 Celesti domino carmina pangite

Tellus cuius opus. pontus et ethera

Qui puro genitus sanguine virginis

Errantes docuit iustitie viam

Humani generis qui_{que} vices dolens

10 Tormentum subiit mortifere crucis

Qua nos viuificans. pastor vt optimus

Saluos ore lupi restituit deo

Vite tum_{que} sibi munere reddito.

Ad celi rediit fulgida sidera

15 Quo sublimis eum curia laudibus

Summis prosequitur mente piissima:-

¶ Ex .xii. capitulo.

¶ Inditii signum tellus sudore madescet

E celo rex adueniet per secla futurus

20 Scilicet in carnem presens vt iudicet orbem

Vnde deum cernent incredulus atque fidelis

Celsum cum sanctis. cui iam termino in ipso.

Sic anime cum carne aderunt quas iudicet ipse

Cum iacet incultus densis in vepribus orbis
 25 Reiciant simulachra viri cunctamque gazam
 Exuret terras ignis. pontumque polumque
 Inquirens. tetri portas effringet auerni
 Sanctorum sed enim cuncte lux libera carni
 Eradetur. fontes eterna flamma cremabit
 30 Occultos artus retegens. tunc quisque loquetur
 Secreta. atque deus reserabit pectora luci [f.9]
 Tunc erit et luctus. studebunt dentibus omnes.
 Eripitur soli iubar. & chorus interit astris.
 Soluentur celum. lunaris splendor obibit.
 35 Deiciet colles. valles extollet ab imo.
 Non erit in rebus hominum sublime uel altum
 Iam equantur campis montes. et cerula ponti.
 Omnia cessabunt. tellus confracta peribit.
 Sic pariter fontes torrentur fluminaque igni.
 40 Sed tuba tunc sonitum demittet ab alto.
 Orbe. gemens facinus miserum. vanosque labores.
 Tartareumque chaos monstrabit terra dehiscens.
 Et coram hic domino reges sistentur ad vnum
 Recidet e celis ignisque et sulphuris amnis.

45 ¶ Ex libro quinto capitulum xxiiii.

¶ Nunc ex terreno sublimis preclareque musice vsu ad celestem

redeamus. Enimuero maledicti defendentes in ignem eternum.
 qui (iuxta veritatem) preparatus e diabolo & angelis eius.
 nec musicam exercent. nec ea delectantur. Cithara namque
 50 eorum (vt verbis beati Iob vtar) versa est in luctum. &
 organum in vocem flencium. De quibus & ille propheta magnus
Isaias eloquens ait. cessauit gaudium tympanorum. quieuit
 sonitus letancium. conticuit dulcedo cithare. Benedicti vos
 qui & sancti. possidentes regnum sibi diuinitus a constitutione
 55 mundi preparatum. vt (corporibus exutis. quibus in tumulis
 tamquam in cubilibus suis quiescentibus. honor a cunctis
 exhibitus. eis merito leticie est) anime eorum in manu dei
 existentes. supernam illam ciuitatem iherusalem introierunt.
 deo quidem suo in conspectu angelorum continuo psallunt. Quod
 60 sane fieri non solum mente. sed eciam aliqua voce cuius
 instrumentum spirituale nobis ignotum est. ad maiorem iocunditatem
 diuine quoque glorie manifestationem (quemadmodum superius de
 concentu angelico in celis diximus) pie credendum opinamur.
 [f.9^v] Vnde Ioannes in apocalipsi. de centum & quadragintaquatuor
 65 milibus virginum. de terra emptorum animis. ante sedem dei
 canticum quasi nouum cantantibus ait. Et vocem quam audiui.
 sicut citharedorum. citharizancium in citharis suis. Quibus
 verbis sacramento plenissimis alma innitens ecclesia. sepenumero
 in missarum solemnibus concinit: ¶ Quam felix illa ciuitas in qua

70 iugis solemnitatis. Et quam iocunda curia que proorsus cure
nescia. Nec languor hic. nec senium. nec fraus. nec terror
hostium. Sed vna vox letancium. et vnus ardor cordium.

¶ Palam autem est. quom ipse beatorum anime sua resumpserunt
corpora. & ita sancti in anima et corpore glorificati fuerint.

75 quod in dei laudibus summo cum gaudio propria voce exultabunt.
Quocirca. postquam prophetarum eximius. dauid cecinerat.
Exultabunt sancti in gloria. letabuntur in cubilibus suis. Mox
subiunxit. Exultatores dei in gutture eorum. In illa quippe
felicissima patria. lectiones. predicationes. iurium ac
80 philosophie disceptationes. discipline militares omnes terrene
ciuitatis actiones. preter melodiosissimam dei laudem. omnino
cessabunt. Vnde Augustinus. Quarta erit illa felicitas vbi nullum
erit malum. nullum latebit bonum. vacabitur dei laudibus qui
erit omnia in omnibus. Et pergit auctor eminentissimus. Nam quid
85 aliud agetur. vbi neque vlla indigentia laborabitur? nescio.
Admoneor eciam sancto cantico. vbi lego vel audio. Beati qui
habitant in domo tua domine. in secula seculorum laudabunt te
domine. Que quidem laus animis ex diuersis diuerse premiatis
nullatenus tum aduersis concordantissime progrediens sonorum melodiis
90 que in cor hominis non ascenderunt. nec aures audierunt. iocunda
erit atque decora. Et quamuis (vt sacri theologi docent) habitus
sciencie hic acquisite. in patria remaneat. dicente Ieronimo.

Discamus in terris quorum nobis scientia perseueret in celo.
 Vsus tum musice in ipsa celesti patria. non modo ab his qui
 95 hic in ea minime sunt eruditi. verum eciam ab edoctis erit
 multo dulcior. multo elegantior. multoque subtilior. quam
 hac in terrestri via. [f.10] Omnes etenim in lumine dei videbunt
 lumen. ac per influentiam substantiarum superiorum vel dei vel
 angelorum. apprehendent singularia. potissima autem. que ad
 100 ipsius etiam dei laudem pertinent. Que vel eo erit perfectior.
 quo qui laudabitur omnis perfectionis est vberior. Et vt paucis
 absolua. Maria virgo beatissima. super omnes choros angelorum
 exaltata. ipsi denique angeli. patriarche. apostoli. martires.
 confessores. virgines. ceterique electi. ac electe dei. cantica
 105 domini. hoc est laudes diuinas. non in terra quidem aliena. sed
 propria. quom sint facti coheredes christi. (resumptis eorum
 organis) cum ipso dulcissimo ihesu christo. ad dexteram dei patris
 sedente. ac eum vt homine filio semper glorificante. piissime
 concine ut haud solum erit visio dilectio que dei. sed eciam (vt
 110 scribit Augustinus) laudatio erit omnibus sicut vita eterna communis.
 Quam quidem vitam summe ille institutor eius ac rector deus optimus
 maximus. cunctis fidelibus. in primis autem nobis musicis. elargiri
 dignatur. vt qui suam excellentissimam maiestatem. in ecclesia
 militante. laudibus amenissimis pre ceteris hostibus temporaliter
 115 prosequimur. in triumphante. ad sacratissimum idem officium perpetuo
 exequendum. si non super ceteros. saltem inter primos exaltemur:-

]] Ex capitulo v. primi libri. De effectu.

120]] Primo itaque. Musice vsus deum delectat. Vnde ad sponsam
eius ecclesiam in canticis canticorum ait. Sonet vox tua in
auribus meis. vox enim tua dulcis. Non autem deus ipse
suauissimus dulcedinem vocis in ecclesia resonantis audire
peroptaret. nisi hec illum miro quidem modo delectaret.

]] Secundo. diuinam laudem decorat. verba namque quibus deus
laudatur. modulatis vocibus. in celo ac in terra. maiorem
125 ad decorem pronunciantur.]] Tertio. gaudia beatorum amplificat.
Quom enim beatitudo nullius rei honeste ac delectabilis sit
expers. vt musica. que (teste philosopho) delectabilissimorum
ac honesta est. beati delectentur. piissime credimus.]] Quarto.

130 Bernardo. Nichil in terris ita representat quendam celestis
habitationis statum. quam alacritas laudantium deum.]] Quinto.
ad susceptionem benedictionis diuine preparat. In quarto enim
libro regum legitur. quod quom caneret psaltes. facta est super
[f.10^v] heliseum manus domini.]] Sexto. animos ad pietatem

135 excitat. Vnde Augustinus. Adducor canendi consuetudinem approbare
in ecclesia. vt per oblectamenta aurium. animus infirmior ad
affectum pietatis assurgat.]] Septimo. pueros & adolescentes
ad uirtutem disponit. Eusebius post platonem. Quoniam animi
temeriores rationem virtutis non suscipiunt. ludo atque cantu

- 140 preparantur. ¶ Octauo. terrenam mentem eleuat. Bernardus.
 Oculos cordis attolit [sic] iubilus laudis. ¶ Nono. homines
 letificat. vt enim museus ait. hominibus cantare delectabilissimum
 est. propter quod in conuentus ac deductiones rationabiliter
 ipsam assumunt musicam. tamquam potentem letificare. ¶ Decimo.
 145 amorem allicit. Ouidius. Res est blanda canor. discant cantare
 puelle. Pro facie multis vox sua leua fuit. ¶ Vndecimo. iocunditatem
 conuiuii augmentat. In ecclesiastico quippe scriptum est: Gemma
 carbunculi in ornamento auri. & comparatio musicorum in conuiuiio vini.
 vini. Glosa. Carbunculum comperat auro. & musicum melos conuiuiio.
 150 Sicut enim carbunculus duplicat splendorem auri. ita melodia
 iocunditatem conuiuii. ¶ Duodecimo. quietum ac leuem sonum prouocat.
 & rursus stuporem ipsius & confusionem purgat. Boetius. In tantum
 prisce philosophie studiosis vis musice artis innotuit. vt
Pythagorici. quom diurnas in somnos resoluerent curas. quibusdam
 155 cantilenis vterentur. vt quietus ac leuis sopor irreparet. Itaque
 exporrecti aliis quibusdam modis stuporem somni confusionem que
 purgabant. ¶ Terciodecimo. extasim causat. Vnde postquam dauid
in psalmo .lxvii^o. cecinit. Preuenerunt principes conuicti
 psallentibus in medio iuencularum tympanistriarum. Paulo post
 160 subdidit. Ibi beniamin in mentis excessu. Pro quo facit illud
 philosophi in octauo politicorum. Melodie olympi faciunt animas
 raptas. ¶ Quartodecimo. duritiam cordis resoluit. Augustinus.

149 comperat] recte comparat ?

- O quantum fleui in hymnis & canticis tuis. suaue sonantis ecclesie
 tue vocibus commotus acriter. ¶ Quintodecimo. tristitiam depellit.
- 165 Iacobus. Tristatur aliquis vestrum. oret equo animo & psallat.
 hinc Augustino teste. Hymni & psalmi vt canerentur secundum morem
 [f.11] orientalium partium (ne populus [?] meroris tedio contabesceret)
 ab occidentalibus institutum est. ¶ Sextodecimo. infantium vagitus
 sedat. Quapropter & chysippum. nutricibus que ablactationi
- 170 adhibentur infantibus. proprium quoddam carmine assignasse legimus.
 ¶ Decimoseptimo. Curas minuit. Vnde Oratius. Condisce modos.
 amanda Voce quos reddas. minuentur atre. Carmine cure. ¶ Decimooctauo.
 demonem fugat. Enimuero (vt in primo regum legitur) quom Daud
 citharam percutiebat. spiritus malus a Saul recedebat. ¶ Decimonono.
- 175 Iracundiam temperat. Boetius. Empedocles quom eius hospitem quidam.
 gladio furibundus inuaderet. quod eius ille patrem accusatione
 dammasset. inflexisse dicitur modum canendi. atque adolescentis
 iracundiam temperasse. ¶ Vigesimo. Malam voluntatem reuocat. Nam
 et Pithagoram accepimus. concitatos ad vim pudice domui inferendam
- 180 iuuenes. iussa mutare in spondeum modos tibicina composuisse. hec
Quintilianus. ¶ Primo & vigesimo. Pugnantes animat. Iuuenalis.
 Animante tuba galeatum sepe duelli penitet. ¶ Secundo & vigesimo.
 labores solatur & incitat. Virgilius in georgicis. Interea longum
 cantu solata laborem. Arguto coniunx percurrit pectine telas. hinc
- 185 (vt Quintilianus ait) nam ipsa videtur nobis ad tollerandos facilius
 labores. musicam velut muneris dedisse. Siquidem & remiges cantus

hortatur. Nec solum in his operibus. in quibus plurimum conatus
preeunte aliqua iocunditate conspirat. sed etiam singulorum
fatigatis. qualibet [?] se rudi modulatione solatur. ¶ Tertio &
190 vigesimo. Egrotos sanat. vt enim in libro etymologiarum Isidorus
asserit. Asclepiades medicus quendam freneticum arte modulationis
pristine sanitati restituit. Terpander itidem & Arion. lesbios
atque Iones grauissimis morbis cantus eripere presidio. Ismenius
quoque Thebanus. boetiorum pluribus quos sciatici doloris tormenta
195 vexabant modis. cunctas fertur abstersisse molestias. hec boetius.
¶ Quarto & vigesimo. plurima sapientum dicta. exemplo sui comprobant.
Philosophus enim in secundo ethicorum libro scientissime probans
omnem virtutem ac artem ex [f.11^V] iisdem ac per eadem fieri atque
corrumpi. citharedos in exemplum adducit. qui ex pulsatione cithare
200 boni ac mali fiunt. Augustinus que in sextodecimo de ciuitate dei
probat aliqua in historia prophetica dici que nichil significant.
sed quibus adhereant que significant & quodam modo religuntur. exemplo
itidem vsus cithare atque vsus vasorum huiusmodi musicorum. in quibus
soli nerui aptantur ad cantum. sed vt aptari possint. insunt &
205 cetera in compaginibus organorum. que non percutiuntur a canentibus.
sed ea que percussa resonant hiis connectuntur. ¶ Quinto & vigesimo.
pronuntiationem modestam oratoribus administrat. Enimvero. quotiens
apud populum (vt valerius Maximus scribit) Gaius. Gracchus. adolescens.
flagratissimi ingenii orator. apud populum concionatus est. seruum

- 210 post se artis musice peritum habuit. qui occulte eburnea
 fistula pronuntiationis modos formabat. aut nimis remissos
 excitando. aut plus iusto concitatos reuocando. quia ipsum
 calor atque impetus actionis attentum. huiusce temperamenti
 estimatorem esse non patiebatur. ¶ Sexto & vigesimo. Peritor
 215 in ea glorificat. Vnde Sapiens. homines in peritia sua
 requirentes modos musicos in generationibus gentis sue gloriam
 adepti sunt. & in diebus suis habentur in laudibus. ¶ Septimo
 & vigesimo. scientes eius beatificat. Siquidem (vt propheta
 cecinit) beatus populus qui scit iubilationem:-
- 220 ¶ Capitulum .xi. primi libri.
- ¶ Hominum denique nonnullos. artem musicam per species a deo
 infusas adeptos firmissime credimus. Secundum enim theologorum
 sententiam. prothoparens noster ille Adam. quemadmodum ab eius
 plasmatore hoc est deo opifice maximo. cuius perfecta sunt opera.
 225 fuit quantum ad corpus. in statu perfecto (vt statim generaret)
 formatus. sic etiam quantum ad animam (vt quos generaret. facultatem
 gubernandi ac instruendi haberet) perfecte fuit institutus. Quo
 effectum est. vt omnium rerum natura cognoscibilium. & sic ad
 musicam pertinentium ab ipso deo perfectam acceperit noticiam.
- 230 Et quom in sudore vultus sui propter inobedienciam. pane suo
 vesci eum oportuerit. arbitror [f.12] quod ad tolerandos facilius
 labores. ob quod (teste Quintiliano) musica nobis data videtur.

214 peritor] recte peritos

nonnunquam ipse cecinerit. Nec alienum a fide recta est. opinari
 nostram maiorem eam (quom iuxta Boetium. experientie que documentum.
 235 infantes dulcis cantilena delectet infantum eius. aut deo inspirante.
 aut marito doctore. aut natura duce. cantu dulcissimo. & planctus
 sedasse. & ad exultationem animos emouisse. Preterea (si Eusebio
 credimus) sanctissimi prophete. hymnos & odas inspiratione diuina
 composuerunt. vt Moyses cantica hec. Cantemus domino. & Audite
 240 celi que loquar. Delbora & Barach. Que sponte obtulistis. Iudith.
Incipite domino. Anna Samuelis mater. Exultauit cor meum. Daud.
 psalmos. Salomon. Cantica canticorum. Cuius & carmina quinque milia
 fuisse. in 3^o. libro regum legimus. Isayas. cantica hec. Confitebor
 & ego dixi. Hieremias. Threnos. Tres pueri. Sidrac. Misac. &
 245 Abdenago. canticum illud. Benedicite omnia opera domini domino.
Abacuc. Domine audiui. Zacharias. Benedictus dominus deus israel.
Maria virgo. Magnificat anima mea dominum. Simeon. Nunc dimittis.
 Neque silencia transeundum est. ipsam virginem intemeratam almam
 mariam (vt Albertus magnus piissime scientissime que scribit. inter
 250 cetera gratiarum dona. musicam habuisse diuinitus infusam. Qua.
 scilicet. carissimum eius infantem ihesum. humanitus vagientem.
 mellifluis cantibus. & a fletu temperaret. & ad gaudium prouocaret.
 Cui quidem ihesu vnico saluatori nostro. super quem. (iuxta
 vaticinium Isaie) requieuit spiritus sapientie. intellectus. ac
 255 sciencie. fuit musica (quemadmodum & relique sciencie) ab instanti
 sue conceptionis infusa. Hinc vbi scribitur in apocalypsi. Dignus

248 silencia] recte silencio

est agnus dei qui occisus est. accipere virtutem. & diuinitatem.
 et sapientiam. Glosa dicit. omnium rerum cognitionem. sicut
verbum sibi vnitum. Vnde & Ricardus. eum asserit omnia scire que
 260 deus scit. Deus autem (vt ex iis patet que supra scripsimus) musice
 perfectissimam scientiam [f.12^v] habere perhibetur. ergo nichil
 eius ignorare christum posse. verissime concluditur. Ipsius quoque
 dulcissimi ihesu christi discipulos (si paraclitus eos. iuxta
 promissum patris. omnem docuit veritatem) veritate artis musice.
 265 per inspirationem arbitror imbutos extitisse:-

Versus. Quod caret alterna requie durable non est.

Hec reparat vires. membraque fessa nouat.

BIBLIOGRAPHY

All printed works cited, except incunabula, are listed alphabetically by short title or abbreviation. Individual essays in a collection are cross-referenced by short title to the whole work only where the latter is cited more than once.

The following abbreviations for periodicals and series are employed where more than one entry is recorded in the bibliography, and have also been used occasionally in the text of section V above:

AVB	Analecta Vaticano-Belgica
CCT	Colorado College Music Press Translations
CMM	Corpus mensurabilis musicae
CSM	Corpus scriptorum de musica
DTO	Denkmäler der Tonkunst in Österreich
<u>EMH</u>	<u>Early Music History</u>
<u>JAMS</u>	<u>Journal of the American Musicological Society</u>
<u>JMT</u>	<u>Journal of Music Theory</u>
<u>KJb</u>	<u>Kirchenmusikalisches Jahrbuch</u>
<u>MD</u>	<u>Musica disciplina</u>
<u>Mf</u>	<u>Die Musikforschung</u>
<u>ML</u>	<u>Music & Letters</u>
MPLSER	Monumenta Polyphoniae Liturgicae Sanctae Ecclesiae Romanae
<u>MQ</u>	<u>Musical Quarterly</u>
MSD	Musicological Studies and Documents
MST	Musicological Studies (Institute of Medieval Music)
PL	Patrologiae cursus completus [Series Latina]
<u>PRMA</u>	<u>Proceedings of the Royal Musical Association</u>
<u>RBM</u>	<u>Revue belge de musicologie</u>
<u>RdM</u>	<u>Revue de musicologie</u>

Alexander/De la Mare, Italian manuscripts

J.J.G. Alexander and A.C. de la Mare, The Italian manuscripts in the library of Major J.R. Abbey, London, 1969.

Ambros, Geschichte

A.W. Ambros, Geschichte der Musik, 5 vols., ^{2nd ed.,} Leipzig, 1880-89.

Anglès, Cancionero

H. Anglès, ed., La música en la corte de los Reyes Católicos: Cancionero Musical de Palacio (Monumentos de la música española, 5 and 10), Barcelona, 1947-51.

Apel, Notation

W. Apel, The notation of polyphonic music 900-1600, rev. 5th ed., Cambridge (Mass.), 1953.

Armstrong, 'Language question'

C.A.J. Armstrong, 'The language question in the Low Countries: the use of French and Dutch by the Dukes of Burgundy and their administration', Europe in the late Middle Ages, ed. J.R. Hale, J.R.L. Highfield and B. Smalley, London, 1965.

Armstrong, Renaissance miniature painters

L. Armstrong, Renaissance miniature painters and classical imagery: the Master of the Putti and his Venetian workshop, London, 1981.

Arnese, Codici

R. Arnese, I codici notati della Biblioteca Nazionale di Napoli (Biblioteca di bibliografia italiana, 47), Florence, 1967.

Atlas, 'Agricola'

A.W. Atlas, 'Alexander Agricola and Ferrante I of Naples',
JAMS, 30 (1977), pp. 313-19.

Atlas, Cappella Giulia

A.W. Atlas, The Cappella Giulia chansonnier (Rome, Biblioteca Apostolica Vaticana, C.G. XIII 27) (MST, 27), Brooklyn,
[1975-6].

Atlas, 'Conflicting attributions'

A.W. Atlas, 'Conflicting attributions in Italian sources of the Franco-Netherlandish chanson, c.1465-c.1505: a progress report on a new hypothesis', in Fenlon, Music, pp. 249-93.

Atlas, 'Mellon'

A.W. Atlas, review of Perkins/Garey, Mellon, JAMS, 34 (1981),
pp. 132-43.

Aveling/Pantin, Robert Joseph

Dom H. Aveling and W.A. Pantin, The letter book of Robert Joseph
(Oxford Historical Society, n.s., 19), Oxford, 1967 (for 1964).

Baillien, Inventaris

H. Baillien, Chronologische Inventaris der Oorkunden van het St-Jacobsgasthuis te Tongeren (1233-1619), Brussels, 1958.

Baines, 'Fifteenth-century instruments'

A. Baines, 'Fifteenth-century instruments in Tinctoris's De inventione et usu musicae', Galpin Society Journal, 3 (1950),
pp. 19-26.

Baix, Chambre apostolique

F. Baix, La Chambre apostolique et les 'libri annatarum' de Martin V (1417-1431) (AVB, 14), Brussels/Rome, 1947-55.

Bandinius, Catalogus

A.M. Bandinius, Catalogus codicum latinorum Bibliothecae Mediceae Laurentianae, 8 vols., Florence, 1774-93.

Bank, Tactus

J.A. Bank, Tactus, tempo and notation in mensural music from the 13th to the 17th century, Amsterdam, 1972.

Barone, 'Cedole'

N. Barone, 'Le cedole di tesoreria dell'Archivio di Stato di Napoli dall'anno 1460 al 1504', Archivio storico per le provincie napoletane, 9 (1884), pp. 1-34, 205-48, 387-429, 601-37 (also continued in 10 (1885), pp. 5-47).

Baxandall, Painting and experience

M. Baxandall, Painting and experience in fifteenth-century Italy, Oxford, 1972.

Bent, Old Hall

M. Bent, The Old Hall manuscript: a palaeographical study, unpublished Ph.D dissertation, University of Cambridge, 1968.

Bent, 'Some criteria'

M. Bent, 'Some criteria for establishing relationships between sources of late-medieval polyphony', in Fenlon, Music, pp. 295-317.

Berlière, Collectories

U. Berlière, Les collectories pontificales dans les anciens diocèses de Cambrai, Thérouanne et Tournai au XIV^e siècle (AVB, 10), Rome/Brussels/Paris, 1929.

Berlière, 'Deux écrivains'

U. Berlière, 'Deux écrivains de l'abbaye de Florennes au XV^e siècle', Revue bénédictine, 15 (1898), pp. 494-502, 529-41.

Berthoumien, 'Personnel'

? Berthoumien, 'Le personnel administratif du Bourbonnais sous l'ancien régime', Bulletin de la société d'émulation du Bourbonnais, 21 (1913), pp. 136-43, 187-96, 229-44, 358-64, 390-2, 422-33.

Biblia Sacra

Biblia Sacra iuxta latinam vulgatam versionem ad codicum fidem, iussu Pii PP. XI [et al.] ... praeside Aidano Gasquet [et al.] ... edita, 16 vols. (and in progress), Rome, 1926-.

Bischoff, 'Oracula Sibyllina'

B. Bischoff, 'Die lateinischen Übersetzungen und Bearbeitungen aus den Oracula Sibyllina', Mittelalterliche Studien, i, Stuttgart, 1966, pp. 150-67.

Bittner, Gesamtinventar

L. Bittner, ed., Gesamtinventar des Wiener Haus-, Hof- und Staatsarchivs (Inventare des Wiener Haus-, Hof- und Staatsarchivs, 7), Vienna, 1938.

Blackburn, 'Lost guide'

B. Blackburn, 'A lost guide to Tinctoris's teachings recovered', EMH, 1 (1981), pp. 29-116.

Blackburn, 'Josquin's chansons'

B. Blackburn, 'Josquin's chansons: ignored and lost sources', JAMS, 29 (1976), pp. 30-76.

BMC

Catalogue of books printed in the fifteenth century now in the British Museum, 10 vols. (and in progress), 1908-. { hand.

Boethius, In Porph. comm.

S. Brandt, ed., Anicii Manlii Severini Boethii .. in Isagogen Porphyrii commenta (Corpus scriptorum ecclesiasticorum latinorum, 48), Vienna/Leipzig, 1906.

Boethius, Inst. arith.

G. Friedlein, ed., Anicii Manlii Torquati Severini Boetii De institutione arithmetica libri duo; De institutione musica libri quinque, Leipzig, 1867.

Boorman, 'Limitations'

S. Boorman, 'Limitations and extensions of filiation technique', in Fenlon, Music, pp. 319-46.

Boorman, 'Odhecaton A'

S. Boorman, 'The "first" edition of the Odhecaton A', JAMS, 30 (1977), pp. 183-207.

Boyle, Survey

L.E. Boyle, A survey of the Vatican archives and of its medieval holdings, Toronto, 1972.

Bradley, 'Backgrounds'

R. Bradley, 'Backgrounds of the title Speculum in medieval literature', Speculum, 29 (1954), pp. 100-15.

Brenet, 'Eloy D'Amerval'

M. Brenet, 'Un poète-musicien français du XV^e siècle: Eloy D'Amerval', Congrès international d'histoire de la musique, ed. J. Combarieu, Paris, 1901, pp. 165-72.

Briquet, Filigranes

C.M. Briquet, Les filigranes ... A facsimile of the 1907 edition with supplementary material, ed. A. Stevenson, Amsterdam, 1968.

Brouette, Libri annatarum

E. Brouette, Les 'Libri annatarum' pour les pontificats d'Eugène IV à Alexandre VI: pontificats d'Innocent VIII et Alexandre VI (1484-1503) (AVB, 24), Brussels/Rome, 1963.

Burckard, Liber notarum

L.A. Muratori, ed., Johannis Burckardi liber notarum (Rerum italicarum scriptores, 32), Città di Castello, 1906-42.

Cammarota, Diffinitorium

L. Cammarota, Il Terminorum musicae diffinitorium di Johannes Tinctoris, Rome, [1965].

Carlerius, Duo tractatuli

Egidius Carlerius, Duo tractatuli de musica, ed. A. Seay (Colorado College Music Press Critical Texts, 7), Colorado Springs, 1977.

Caron, Oeuvres complètes

J. Thomson, ed., Les oeuvres complètes de Philippe (?) Caron (Institute of Medieval Music Collected Works, 6), 2 vols., New York, 1971.

Cartellieri, Burgundy

O. Cartellieri (trans. M. Letts), The court of Burgundy, London, 1929.

Castaldi, Accademia

G. Castaldi, Della Regale Accademia Ercolanese dalla sua fondazione sinora, Naples, 1840.

Chadwick, Boethius

H. Chadwick, Boethius: the consolations of music, logic, theology and philosophy, Oxford, 1981.

Chevalier, Repertorium

U. Chevalier, Repertorium hymnologicum, 6 vols., Louvain/Paris/Brussels, 1892-1921.

Choron/Fayolle, Dictionnaire

A. Choron and F. Fayolle, Dictionnaire historique des musiciens, Paris, 1810-11.

Clair, History

C. Clair, A history of European printing, London, 1976.

Clerval, Écoles

A. Clerval, Les Écoles de Chartres au Moyen-Âge, Paris, 1895.

Clerval, Maîtrise

A. Clerval, L'ancienne maîtrise de Notre-Dame de Chartres, du V^e siècle à la Révolution, Paris, 1899.

Colgrave, Gregory

B. Colgrave, ed., The earliest life of Gregory the Great, by an anonymous monk of Whitby, Lawrence, 1968.

Collins, 'Performance'

M.B. Collins, 'The performance of sesquialtera and hemiola in the 16th century', JAMS, 17 (1964), pp. 5-28.

Corbin, 'Cantus sibyllae'

S. Corbin, 'Le Cantus Sibyllae: origine et premiers textes', RdM, 34 (1952), pp. 1-10.

Coussemaker, Scriptorum

C.E.H. de Coussemaker, ed., Scriptorum de musica medi aevi [nova series], 4 vols., Paris, 1864-76.

Coussemaker, Tinctoris

C.E.H. de Coussemaker, ed., Johannes Tinctoris tractatus de musica, Lille, 1875.

Curtis, 'Jean Pullois'

G.R.K. Curtis, 'Jean Pullois and the cyclic mass—or a case of mistaken identity?', ML, 62 (1981), pp. 41-59.

Curtius, European literature

E.R. Curtius (trans. W.R. Trask), European literature and the Latin Middle Ages, London, 1953.

Cuyler, Maximilian I

L. Cuyler, The Emperor Maximilian I and music, London, 1973.

D'Accone, 'Performance'

F. D'Accone, 'The performance of sacred music in Italy during Josquin's time, c.1475-1525', in Lowinsky, Josquin proceedings, pp. 601-18.

D'Alessi, Cappella

G. d'Alessi, La cappella musicale del duomo di Treviso, Treviso, 1954.

Daux, Tropaire-prosier,

C. Daux, ed., Tropaire-prosier de l'abbaye Saint-Martin de Montauriol (Bibliothèque liturgique, 9), Paris, 1901.

De Berzeviczy, Béatrice

A. de Berzeviczy, Béatrice d'Aragon, reine de Hongrie (1457-1508) 2 vols., Paris, 1911.

Delaissé, Waddesdon Manor

L.M.J. Delaissé, J. Marrow and J. de Wit, The James A. de Rothschild collection at Waddesdon Manor: illuminated manuscripts, London, 1977.

De Marinis, Biblioteca

T. de Marinis, La biblioteca napoletana dei re d'Aragona, 4 vols., Milan, 1947-52; 2 suppl. vols., Verona, 1969.

De Marinis, Legatura

T. de Marinis, La legatura artistica in Italia nei secoli XV e XVI, 3 vols., Florence, 1960.

Demeuldre, Obituaires

A. Demeuldre, Les obituaires de la collégiale de Saint-Vincent à Soignies (Cercle archéologique, canton de Soignies, Annales, 2), Soignies, 1904.

De Ridder-Symoens, Premier livre 2

H. de Ridder-Symoens, D. Illmer and C.M. Ridderikhoff, Premier livre des procureurs de la nation germanique de l'ancienne université d'Orléans (1444-1546). Seconde partie: biographie des étudiants, i, Leiden, 1978.

De Ridder-Symoens, 'Tinctoris'

H. de Ridder-Symoens, 'Tinctoris', Nationaal Biografisch Woordenboek, vii (1977), cols. 960-64.

Derolez, Inventaris

A. Derolez, Inventaris van de Handschriften in de Universiteitsbibliotheek te Gent, Ghent, 1977.

Derolez, Library

A. Derolez, The library of Raphael de Marcatellis, abbot of St Bavon's, Ghent, 1437-1508, Ghent, 1979.

De Saint-Genois, Catalogue

J. de Saint-Genois, Catalogue méthodique et raisonné des manuscrits de la bibliothèque de la ville et de l'université de Gand, Ghent, 1849-52.

De St-Rémy, Jean II

H. Surirey de St-Rémy, Jean II de Bourbon, duc de Bourbonnais et d'Auvergne (1426-1488), Paris, 1944.

Détilleux, 'Tinctoris'

G. Détilleux, 'Jean Tinctoris, savant et artiste musicien (1435-1511): ses origines, sa vie et ses écrits', Annales de la société archéologique et folklorique de Nivelles et du Brabant Wallon, ? (1942), pp. 73-102.

Devillers, Cartulaire

L. Devillers, Cartulaire des comptes de Hainaut, 6 vols., Brussels, 1881-96.

De Warda, Epistolae

C. Wagner, ed., Petri de Warda ... epistolae, Kaschau and Pressburg, 1776.

D'Hoop, Inventaire

A. d'Hoop, Inventaire général des archives ecclésiastiques du Brabant, 6 vols., Brussels, 1905-32.

Droz, Trois chansonniers

E. Droz, ed., Trois chansonniers du XV^e siècle (Documents artistiques du XV^e siècle, 4), Paris, 1927.

Du Cange, Glossarium

D. du Cange, Glossarium ad scriptores mediae & infimae latinitatis ... editio nova ... aucta ... a Léopold Favre, 10 vols., Niort, 1883-7.

Dufay, Opera omnia

H. Besseler, ed., Guillelmi [Guglielmi] Dufay opera omnia, 6 vols., Rome, 1960-6.

Düring, Harmonielehre

I. Düring, Die Harmonielehre des Klaudios Ptolemaios (Göteborgs Högskolas Årsskrift, 36), Gothenburg, 1930.

Eitner, Quellen-Lexicon

R. Eitner, Biographisch-Bibliographisches Quellen-Lexicon, 10 vols., Leipzig, 1900-4.

Exposition ... Toison d'Or

Exposition de la Toison d'Or: catalogue, Brussels, 1907.

Fallows, Dufay

D. Fallows, Dufay (The Master Musicians Series), London, 1982.

Fallows, 'St Anthony of Padua'

D. Fallows, 'Dufay's mass for St Anthony of Padua: reflections on the career of his most important work', The Musical Times, 123 (1982), pp. 467-70.

Fava/Bresciano, La stampa

M. Fava and G. Bresciano, La stampa a Napoli nel XV secolo
(Sammlung bibliothekswissenschaftlicher Arbeiten, 32-4), 3 vols.,
Leipzig, 1911-13.

Fayen, Lettres

A. Fayen, Lettres de Jean XXII (1316-1334) (AVB, 3), Rome/Brussels/
Paris, 1909.

Fenlon, Music

I. Fenlon, ed., Music in medieval and early modern Europe: patronage,
sources and texts, Cambridge, 1981.

Fétis, Biographie

F.J. Fétis, Biographie universelle des musiciens, 2nd ed., Paris,
1860-80

Fétis Catalogue

Catalogue de la bibliothèque de F.J. Fétis, Brussels, 1877.

Filangieri, Castel Nuovo

R. Filangieri, Castel Nuovo: reggia angioina ed aragonese di Napoli,
Naples, 1964.

Filangieri, Cronaca

R. Filangieri, Una cronaca napoletana figurata del quattrocento,
Naples, 1956.

Fournier, Statuts

M. Fournier, Les statuts et privilèges des universités françaises depuis leur fondation jusqu'en 1789, Paris, 1890.

Frati, 'Codici'

L. Frati, 'Codici musicali della R. Biblioteca Universitaria di Bologna', Rivista musicale italiana, 23 (1916), pp. 219-42.

Gaffurius, Harmonia

Franchinus Gaffurius, De harmonia musicorum instrumentorum opus, ed. C.A. Miller (MSD, 33), Neuhausen-Stuttgart, 1977.

Gaffurius, Practica

Franchinus Gaffurius, Practica musicae, ed. C.A. Miller (MSD, 20), n.pl., 1968.

Gaforus, Practica [facs.]

Franchino Gafori Practica musicae (facsimile of the 1496 Milan edition), Farnborough, 1967.

Gaspari, Catalogo

G. Gaspari, Catalogo della biblioteca del Liceo Musicale di Bologna, 4 vols., Bologna, 1890-1905.

Gerritzen, Untersuchungen

G. Gerritzen, Untersuchungen zur Kontrapunktlehre des Johannes Tinctoris, Cologne, 1974.

Goldine, 'Heuriers'

N. Goldine, 'Les heuriers matiniens de la cathédrale de Chartres jusqu'au XVI^e siècle: organisation liturgique et musicale', RdM, 54 (1968), pp. 161-75.

Gossett, 'Mensural system'

P. Gossett, 'The mensural system and the "Choralis Constantinus"', Studies in renaissance and baroque music in honor of Arthur Mendel, ed. R.L. Marshall, Kassel and Hackensack, 1974, pp. 71-107.

Gotteri, 'Quelques étudiants'

N. Gotteri, 'Quelques étudiants de l'université d'Orléans en 1462', Mélanges de l'école française de Rome (moyen-âge; temps modernes), 84 (1972), pp. 547-55.

Grant/Hazel, Classical mythology

M. Grant and J. Hazel, Who's who in classical mythology, London, 1973.

Guido, Micrologus

J. Smits van Waesberghe, ed., Guidonis Aretini Micrologus (CSM, 4), n.pl., 1955.

Gutiérrez del Caño, Catálogo

D.M. Gutiérrez del Caño, Catálogo de los manuscritos existentes en la Biblioteca Universitaria de Valencia, 3 vols., Valencia, 1913.

Haberl, 'Schola cantorum'

F.X. Haberl, 'Die römische "schola cantorum" und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts', Vierteljahrsschrift für Musikwissenschaft, 3 (1887), pp. 189-296.

Haberl, 'Tinctoris'

F.X. Haberl, 'Ein unbekanntes Werk des Johannes Tinctoris', KJb, 14 (1899), pp. 69-80.

Halkin/Roland, Recueil

J. Halkin and C-G. Roland, Recueil de chartes de l'abbaye de Stavelot-Malmedy, Brussels, 1930.

Hamm, 'Barbingant'

C. Hamm, 'Another Barbingant mass', Essays in musicology in honor of Dragan Plamenac on his seventieth birthday, ed. G. Reese and R. Snow, Pittsburg, 1969, pp. 83-90.

Hamm, Chronology

C. Hamm, A chronology of the works of Guillaume Dufay based on a study of mensural practice, Princeton, 1964.

Hamm, 'San Pietro B 80'

C. Hamm, 'The manuscript San Pietro B 80', RBM, 14 (1960), pp. 40-55.

Harrison, Medieval Britain

F. Ll. Harrison, Music in medieval Britain, 2nd ed., London, 1963.

Hersey, Alfonso II

G. Hersey, Alfonso II and the artistic renewal of Naples, 1485-1495,
New Haven/London, 1969.

Hewitt, 'Study'

H. Hewitt, 'A study in proportions', Essays on music in honor of
Archibald Thompson Davison by his associates, Cambridge (Mass.),
1957, pp. 69-81.

Heyden, De arte canendi

Sebald Heyden, De arte canendi, ed. C.A. Miller (MSD, 26), n.pl.,
1972.

Hoppin, Cypriot-French repertory

R.H. Hoppin, The Cypriot-French repertory of the manuscript Torino,
Biblioteca Nazionale, J.II.9 (CMM, 21), Rome, 1960-3.

Horsley, 'Improvised embellishment'

I. Horsley, 'Improvised embellishment in the performance of
renaissance polyphonic music', JAMS, 4 (1951), pp. 3-19.

Hothby, Tractatuli

A. Seay, ed., Johannis Octobi tres tractatuli contra Bartholomeum
Ramum (CSM, 10), Rome, 1964.

Houdoy, 'Histoire'

J. Houdoy, 'Histoire artistique de la cathédrale de Cambrai', Mémoires de la société des sciences, de l'agriculture et des arts de Lille, IV/7 (1880).

Hughes, 'Further notes'

D. Hughes, 'Further notes on the grouping of Aquitanian tropers', JAMS, 19 (1966), pp. 3-12.

Hughes, 'Mensuration'

A. Hughes, 'Mensuration and proportion in early fifteenth-century English music', Acta musicologica, 27 (1965), pp. 48-61.

Huguet, 'Épitaphes'

L. Huguet, ed., 'Les épitaphes de la cathédrale [de Tournai]'. Mémoires de la société historique et littéraire de Tournai, 16 (1877), pp. 83-245.

*

Hüschen, 'Tinctoris'

H. Hüschen, 'Tinctoris', in New Grove, xviii, pp. 837-40.

Keussen, Matrikel

H. Keussen, Die Matrikel der Universität Köln (1389 bis 1559), 5 vols., Bonn, 1892-1931.

Kiesewetter, Geschichte

R.G. Kiesewetter, Geschichte der europäisch-abendländischen oder unsrer heutigen Musik, Leipzig, 1834.

*Addendum:

Hunger, Lexicon

H. Hunger, Lexicon der griechischen und römischen Mythologie, 6th ed., Vienna, 1959.

Latham, Word-list

R.E. Latham, Revised medieval Latin word-list from British and Irish sources, London, 1965.

Lee, Sixtus IV

E. Lee, Sixtus IV and men of letters (Temi e testi, 26), Rome, 1978.

Lempriere, Dictionary

J. Lempriere, A classical dictionary, London 1904.

Le Roy, Topographia

J. le Roy, Topographia Gallo-Brabantiae, Amsterdam, 1692.

Lockwood, 'Mouton'

L. Lockwood, 'Jean Mouton and Jean Michel: new evidence on French music and musicians in Italy, 1505-1520', JAMS, 32 (1979), pp. 191-246.

Lockwood, 'Pietrobono'

L. Lockwood, 'Pietrobono and the instrumental tradition at Ferrara in the fifteenth century', Rivista italiana di musicologia, 10 (1975), pp. 115-33.

Lockwood, 'Strategies'

L. Lockwood, 'Strategies of music patronage in the fifteenth century: the cappella of Ercole I d'Este', in Fenlon, Music, pp. 227-48.

Lodi, Catalogo

P. Lodi, Catalogo delle opere musicali, città di Modena, Biblioteca Estense, Bologna, 1923.

Lowinsky, 'Ascanio Sforza'

E.E. Lowinsky, 'Ascanio Sforza's life: a key to Josquin's biography and an aid to the chronology of his works', in Lowinsky, Josquin proceedings, pp. 31-75.

Lowinsky, Josquin proceedings

E.E. Lowinsky (with B. Blackburn), ed., Josquin des Prez: proceedings of the International Josquin Festival-Conference ... 21-25 June 1971, London, 1976.

Lowinsky, 'Music of the Renaissance'

E.E. Lowinsky, 'Music of the Renaissance as viewed by renaissance musicians', The renaissance image of man and the world, ed. B. O'Kelly, Columbus, 1966, pp. 129-77.

LS

C.T. Lewis and C. Short, eds., A Latin dictionary, Oxford, 1879.

LU

The Liber Usualis with introduction and rubrics in English, edited by the Benedictines of Solesmes, Tournai, 1950.

Machabey, Diffinitorium

A. Machabey, ed., Johannes Tinctoris: Terminorum musicae diffinitorium ... Lexique de la musique (XV^e siècle), Paris, 1951.

Manzi, Tipografia

P. Manzi, La tipografia napoletana nel '500 (Biblioteca di bibliografia italiana, 62), Florence, 1971.

Marix, Histoire

J. Marix, Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon, 1420-1467 (Sammlungen musikwissenschaftlicher Abhandlungen, 29), Strasbourg, 1939.

Mazzoleni, Regesto

J. Mazzoleni, Regesto della cancelleria aragonese di Napoli, Naples, 1951.

McKinnon, 'Jubal'

J.W. McKinnon, 'Jubal vel Pythagoras, quis sit inventor musicae?', MQ, 64 (1978), pp. 1-28.

Melin, Comparative study

W.E. Melin, The music of Johannes Tinctoris (ca.1435-1511): a comparative study of theory and practice, unpublished Ph.D dissertation, 2 vols., Ohio State University, 1973.

Menghini, Serafino dall'Aquila

M. Menghini, Le rime di Serafino de' Ciminelli dall'Aquila,
Bologna, 1894.

Messer, Codice

A.A. Messer, Le codice aragonese, Paris, 1912.

Miller, 'Early Gaffuriana'

C.A. Miller, 'Early Gaffuriana: new answers to old questions',
MQ, 55 (1970), pp. 367-88.

Miller, 'Gaffurius'

C.A. Miller, 'Gaffurius's Practica musicae: origin and contents',
MD, 22 (1968), pp. 105-28.

Molinier, Catalogue: Cambrai

A. Molinier, Catalogue général des manuscrits des bibliothèques
publiques de France. Tome XVII: Cambrai, Paris, 1891.

Monachus, De preceptis

A. Seay, ed., Guilielmi Monachi De preceptis artis musicae (CSM, 11),
n.pl., 1965.

Mortara, Catalogo

A. Mortara, Catalogo dei manoscritti italiani che sotto la
denominazione di codici Canonici italici si conservano nella
Biblioteca Bodleiana a Oxford, Oxford, 1864.

Motta, 'Musici'

E. Motta, 'Musici alla corte degli Sforza', Archivio storico lombardo, II/4 (1887), pp. 29-64, 278-340, 514-61.

Murano, Miniature

A.P. Murano, Miniature napoletane del Rinascimento, Naples, 1973.

New Grove

S. Sadie, ed., The new Grove dictionary of music and musicians, 20 vols., London, 1980.

Noble, 'New light'

J. Noble, 'New light on Josquin's benefices', in Lowinsky, Josquin proceedings, pp. 76-102.

OCD

N.G.L. Hammond and H.H. Scullard, eds., The Oxford classical dictionary, 2nd ed., Oxford, 1973.

Ockeghem, Collected works

Johannes Ockeghem, Collected works, ed. D. Plamenac, 2nd, corr. ed., 2 vols. (and in progress?), n.pl., 1959-66.

Ornithoparchus/Dowland, Compendium

[A.] Ornithoparchus and [J.] Dowland, A compendium of musical practice, ed. G. Reese and S. Ledbetter, New York, 1973.

Pannier/Meyer, Débat

L. Pannier and P. Meyer, Le débat des hérauts d'armes de France et d'Angleterre (Société des anciens textes français, 6), Paris, 1877.

Panofsky, 'Human proportions'

E. Panofsky, 'The history of the theory of human proportions as a reflection of the history of styles', Meaning in the visual arts, New York, 1955, pp. 55-107.

Parkes, Book hands

M.B. Parkes, English cursive book hands 1250-1500, rev. repr., London, 1979.

Parkes, 'Ordinatio'

M.B. Parkes, 'The influence of the concepts of ordinatio and compilatio on the development of the book', Medieval learning and literature: essays presented to Richard William Hunt, ed. J.J.G. Alexander and M.T. Gibson, Oxford, 1976, pp. 115-41.

Parrish, Dictionary

C. Parrish, Dictionary of musical terms by Johannes Tinctoris, London, 1963.

Pastor, History

L. Pastor, The history of the popes from the close of the Middle Ages, ed. F.I. Antrobus et al., 40 vols., London, 1923-53.

Perkins/Garey, Mellon

L.L. Perkins and H. Garey, eds., The Mellon chansonnier, 2 vols., New Haven/London, 1979.

Petrucci, Canti C

Ottaviano Petrucci, Canti C numero cento cinquanta: a facsimile of the Venice 1503/4 edition (Monuments of music and music literature in facsimile, I/25), New York, 1978.

Piccard, Kronen-Wasserzeichen

G. Piccard, Die Kronen-Wasserzeichen, Stuttgart, 1961.

Piccard, Wasserzeichen Horn

G. Piccard, Wasserzeichen Horn, Stuttgart, 1979.

Piccard, Wasserzeichen P

G. Piccard, Wasserzeichen Buchstabe P, 3 vols., Stuttgart, 1977.

Pigman, 'Versions'

G.W. Pigman III, 'Versions of imitation in the Renaissance', Renaissance Quarterly, 33 (1980), pp. 1-32.

Piolin, Gallia

P. Piolin, ed., Gallia Christiana, 13 vols., Paris/Brussels, 1870-4.

Pirro, 'Mureau'

A. Pirro, 'Gilles Mureau, chanoine de Chartres', in Wolf Festschrift, pp. 163-7.

Pirrota, 'Cultural tendencies'

N. Pirrota, 'Music and cultural tendencies in fifteenth-century Italy', JAMS, 19 (1966), pp. 127-61.

Plamenac, 'Reconstruction'

D. Plamenac, 'A reconstruction of the French chansonnier in the Biblioteca Colombina, Seville—I', MQ, 37 (1951), pp. 501-42 (continued in 38 (1952), pp. 85-117, 245-77).

Plamenac, '"Second" chansonnier'

D. Plamenac, 'The "second" chansonnier of the Biblioteca Riccardiana', Annales musicologiques, 2 (1954), pp. 105-87.

Planchart, Repertory

A.E. Planchart, The repertory of tropes at Winchester, 2 vols., Princeton, 1977.

Planchart, 'Transmission'

A.E. Planchart, 'The transmission of medieval chant', in Fenlon, Music, pp. 347-63.

Pontano, Trattati

Giovanni Pontano, I trattati delle virtù sociali, ed., F. Tateo, Rome, 1965.

Pontieri, Ferrante I

E. Pontieri, Per la storia del regno di Ferrante I d'Aragona re di Napoli, 2nd ed., Naples, 1969.

Pope, 'Musique'

I. Pope, 'La musique espagnole à la cour de Naples dans la seconde moitié du XV^e siècle', Musique et poésie au XVI^e siècle (CNRS: Colloques internationaux; sciences humaines, 5), Paris, 1953, pp. 35-61.

Pulloy, Opera omnia

P. Gülke, ed., Johannis Pulloy opera omnia (CMM, 41), n.pl., 1967.

Quicherat, Procès

J. Quicherat, Procès de condamnation et de réhabilitation de Jeanne d'Arc dite La Pucelle, 5 vols., Paris, 1841-9.

Quitin, 'Maîtres'

J. Quitin, 'Les maîtres de chant de la cathédrale St-Lambert, à Liège aux XV^e et XVI^e siècles', RBM, 8 (1954), pp. 5-18.

Raasted, 'Neglected version'

J. Raasted, 'A neglected version of the anecdote about Pythagoras's hammer experiments', Cahiers del'Institut du Moyen-Âge grec et latin (Københavns Universitet), 31 (1979), pp. 1-9.

Rashdall, Universities

H. Rashdall, The universities of Europe in the Middle Ages,
ed. F.M. Powicke and A.B. Emden, 3 vols., Oxford, 1936.

Reese, Renaissance

G. Reese, Music in the Renaissance, 2nd ed., London, 1959.

Regis, Opera omnia

C. Lindenburg, ed., Johannis Regis opera omnia (CMM, 9), n.pl.,
1956.

Reiffenberg, Histoire

F.A.F.T. de Reiffenberg, Histoire de l'Ordre de la Toison d'Or,
Brussels, 1830.

Reusens, Matricule

E. Reusens et al., Matricule de l'université de Louvain, 10 vols.,
Brussels, 1903-67.

Reynolds, 'Origins'

C. Reynolds, 'The origins of San Pietro B 80 and the development
of a Roman sacred repertory', EMH, 1 (1981), pp. 257-304.

Ridderikhoff/De Ridder-Symoens, Premier livre 1

C.M. Ridderikhoff and H. de Ridder-Symoens, Premier livre des
procurateurs de la nation germanique de l'ancienne université
d'Orléans. Première partie, Leiden, 1971.

RISM B III²

P. Fischer, ed., The theory of music from the Carolingian era up to 1400. Volume II: Italy (Répertoire international des sources musicales, B III²), München-Duisburg, 1968.

Roesner, 'Chronology'

E.H. Roesner, 'The problem of chronology in the transmission of organum duplum', in Fenlon, Music, pp. 365-99.

Rubsamen, Literary sources

W. Rubsamen, Literary sources of secular music in Italy, Berkeley, 1943.

Ruwet, Archives

J. Ruwet, Les archives et bibliothèques de Vienne et l'histoire de Belgique, Brussels, 1956.

Ryder, Kingdom

A. Ryder, The kingdom of Naples under Alfonso the Magnanimous: the making of a modern state, Oxford, 1976.

Samaran/Van Moé, Auctarium

C. Samaran and A. van Moé et al., Auctarium chartularii universitatis Parisiensis, 6 vols., Paris, 1894-1964.

Sartori, Petrucci

C. Sartori, Bibliografia delle opere musicali stampate da Ottaviano Petrucci, Florence, 1948.

Schäfer, Geschichte

R. Schäfer, Geschichte der Musikästhetik in Umrissen, 2nd ed., Tutzing, 1964.

Schering, 'Burckard'

A. Schering, 'Musikalisches aus Jo. Burckards "Liber notarum" (1483-1506)', in Wolf Festschrift, pp. 171-5.

Scholderer, 'Fleming'

V. Scholderer, 'A Fleming in Venetia: Gerardus de Lisa, printer, bookseller, schoolmaster, and musician', The Library, IV/10 (1929), pp. 253 [252]-73.

Schuetze, Introduction

G.C. Schuetze, Jr., An introduction to Faugues (MST, 2), New York, 1960.

Seay, 'Expositio manus'

A. Seay, 'The Expositio manus of Johannes Tinctoris', JMT, 9 (1965), pp. 194-232.

Seay, 'Letter'

A. Seay, letter concerning revisions to Seay, 'Proportionale', JMT, 18 (1974), pp. 416-24.

Seay, 'Proportionale'

A. Seay, 'The Proportionale musices of Johannes Tinctoris', JMT, 1 (1957), pp. 22-75.

Seay, 'Stochem'

A. Seay, 'An "Ave maris stella" by Johannes Stochem', RBM, 11 (1957), pp. 93-108.

Seay, 'Ugolino'

A. Seay, 'Ugolino of Orvieto, theorist and composer', MD, 9 (1955), pp. 111-66.

Southern, 'Foreign music'

E. Southern, 'Foreign music in German manuscripts of the 15th century', JAMS, 21 (1968), pp. 258-85.

Sparks, 'Motets'

E.H. Sparks, 'The motets of Antoine Busnois', JAMS, 6 (1953), pp. 216-26.

Strohm, 'European politics'

R. Strohm, 'European politics and the distribution of music in the early fifteenth century', EMH, 1 (1931), pp. 305-23.

Strohm, 'Missa Nos amis'

R. Strohm, 'Die missa super "Nos amis" von Johannes Tinctoris', Mf, 32 (1979), pp. 34-51.

Strohm, 'Unbekanntes Chorbuch'

R. Strohm, 'Ein unbekanntes Chorbuch des 15. Jahrhunderts',
Mf, 21 (1968), pp. 40-2.

Struever, Language

N.S. Struever, The language of history in the Renaissance:
rhetoric and historical consciousness in Florentine humanism,
Princeton, 1970.

Strunk, Source readings

O. Strunk, ed., Source readings in music history from classical
antiquity to the romantic era, London, 1952.

Thomson, Introduction

J. Thomson, An introduction to Philippe (?) Caron (MST, 9)
New York, 1964.

Tinctoris, Counterpoint

Johannes Tinctoris (trans. A. Seay), The art of counterpoint
(Liber de arte contrapuncti) (MSD, 5), n.pl., 1961.

Tinctoris, Nature and propriety

Johannes Tinctoris (trans. A. Seay), Concerning the nature and
propriety of tones (De natura et proprietate tonorum) (CCT, 2),
2nd ed., Colorado Springs, 1976.

Tinctoris, Opera omnia

W.E. Melin, ed., Johanni [sic] Tinctoris opera omnia (CMM, 18),
n.pl., 1976.

Tinctoris, Opera theoretica

A. Seay, ed., Johannis Tinctoris opera theoretica (CSM, 22),
2 vols., n.pl., 1975; iia, Neuhausen-Stuttgart, 1978.

Tinctoris, Proportions

Johannes Tinctoris (trans. A. Seay), Proportions in music
(Proportionale musices) (CCT, 10), Colorado Springs, 1979.

TLL

Thesaurus linguae latinae, 10 vols. (and in progress), Leipzig,
1900-.

Trowell, 'Proportion'

B. Trowell, 'Proportion in the music of Dunstable', PRMA, 105
(1978-9), pp. 100-41.

Vale, 'Vita musicale'

G. Vale, 'Vita musicale nella chiesa metropolitana di Aquileia,
343-1751', Note d'archivio, 9 (1932), pp. 201-16.

Van den Borren, Polyphonia Sacra

Ch. van den Borren, ed., Polyphonia sacra: a continental miscellany
of the fifteenth century, rev. ed., London, 1962.

Van den Borren, 'Tinctoris'

Ch. van den Borren, 'Tinctoris', Biographie Nationale ... de Belgique, xxv (1930-2), cols. 288-316.

Van de Pasch, Definities

A. van de Pasch, Definities der Generale Kapittels van de Orde van het H. Kruis (1410-1786), Brussels, 1969.

Vander Linden, Itinéraires: Charles

H. vander Linden, Itinéraires de Charles, duc de Bourgogne, Marguérite d'York et Marie de Bourgogne (1467-1477), Brussels, 1936.

Vander Linden, Itinéraires: Philippe

H. vander Linden, Itinéraires de Philippe le Bon, duc de Bourgogne (1419-1467) et de Charles, comte de Charolais (1433-1467), Brussels, 1940.

Van der Made, Inventaire

R. van der Made, Inventaire analytique et chronologique du chantier des Guillemins de Liege (1317-1669), Brussels, 1955.

Vander Straeten, Pays-Bas

E. vander Straeten, La musique aux Pays-Bas avant le XIX^e siècle, 8 vols., Brussels, 1867-88.

Vaughan, Charles the Bold

R. Vaughan, Charles the Bold: the last Valois duke of Burgundy, London, 1973.

Vaughan, Philip the Good

R. Vaughan, Philip the Good: the apogee of Burgundy, London, 1970.

Vergerius, De ingenuis moribus

Petrus Paulus Vergerius, De ingenuis moribus et liberalibus adolescentiae studiis liber, ed. C. Miani, Trieste, 1972-3.

Volpicella, Instructionum liber

L. Volpicella, Regis Ferdinandi primi instructionum liber (10 maggio 1486-10 maggio 1488), Naples, 1916.

*

Ward, Liure

C.F. Ward, Le liure de la deablerie of Eloy d'Amerval (University of Iowa Humanistic Studies, 2/ii), Iowa City, 1923.

Ware, 'Chronology'

R.D. Ware, 'Medieval chronology: theory and practice', Medieval studies: an introduction, ed. J.M. Powell, Syracuse, 1976, pp. 213-37.

Weinmann, De inventione

K. Weinmann (and W. Fischer), Johannes Tinctoris (1445-1511) und sein unbekannter Traktat 'De inventione et usu musicae', 2nd ed., Tutzing, 1961.

*Addendum:

Walker, Ancient theology

D.P. Walker, The ancient theology: studies in Christian Platonism from the fifteenth to the eighteenth century, London, 1972.

Wilkins, De oratore

A.S. Wilkins, ed., M. Tulli Ciceronis De oratore libri tres,
Oxford, 1892.

Wilkins, Fifteenth-century repertory

N.E. Wilkins, ed., A fifteenth-century repertory from the
Codex Reina (CMM, 37), n.pl., 1966.

Wolf Festschrift

W. Lott, H. Osthoff and W. Wolffheim, eds., Festschrift für
Johannes Wolf zu seinem sechzigsten Geburtstage, Berlin, 1929.

Woodfield, 'Early history'

I. Woodfield, 'The early history of the viol', PRMA, 103 (1976-7),
pp. 141-5.

Woodley, 'Carlerius'

R. Woodley, review of Carlerius, Duo tractatuli, ML, 60 (1979),
p. 358.

Woodley, 'Tinctoris'

R. Woodley, 'Iohannes Tinctoris: a review of the documentary
biographical evidence', JAMS, 34 (1981), pp. 217-48.

Willis, Textual criticism

J. Willis, Latin textual criticism (Illinois Studies
in Language and Literature, 61), Illinois, 1972.

Wright, Burgundy

C. Wright, Music at the court of Burgundy, 1364-1419: a documentary history (MST, 28), Henryville/Ottawa/Binningen, 1979.

Wright, 'Dufay at Cambrai'

C. Wright, 'Dufay at Cambrai: discoveries and revisions', JAMS, 28 (1975), pp. 175-229.

Wright, 'Musiciens'

C. Wright, 'Musiciens à la cathédrale de Cambrai, 1475-1550', RdM, 62 (1976), pp. 204-228.

Wright, 'Performance practices'

C. Wright, 'Performance practices at the cathedral of Cambrai, 1475-1550', MQ, 64 (1978), pp. 295-328.

Zanoncelli, Estetica

L. Zanoncelli, Sulla estetica di Johannes Tinctoris, con edizione critica, traduzione e commentario del Complexus effectuum musices, n.pl. or d.
