

CORPVS SCRIPTORVM DE MVSICA

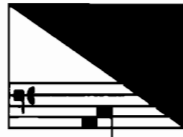
3

JACOBI LEODIENSIS
SPECVLVM MVSICAE

Edidit
ROGER BRAGARD

I

(LIBER PRIMVS)



AMERICAN INSTITUTE OF MUSICOLOGY
HÄNSSLER VERLAG
1955
68.031

CORPVS SCRIPTORVM DE MVSICA

JACOBUS OF LIÈGE

SPECVLVM MVSICAE

Edited by
ROGER BRAGARD

I

(LIBER PRIMVS)

AMERICAN INSTITUTE OF MUSICOLOGY
ARMEN CARAPETYAN, PH. D.
Director

CORPVS SCRIPTORVM DE MVSICA

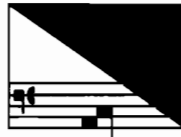
3

JACOBI LEODIENSIS
SPECVLVM MVSICAE

Edidit
ROGER BRAGARD

I

(LIBER PRIMVS)



AMERICAN INSTITUTE OF MUSICOLOGY
HÄNSSLER VERLAG
1955
68.031

Copyright © 1955
American Institute of Musicology
Hänssler Verlag, D-71087 Holzgerlingen
Order Number 68.031
ISBN 3-7751-3565-0

PREFACE

The *Speculum Musicae* which we now begin to publish entire is a voluminous work, a veritable encyclopedia of music, comprising seven books and written, it may be assumed, in the second third of the 14th century. This work has come down to us either integrally or partially in three manuscripts so far known, all of Italian origin :

1. The *Parisinus Latinus 7207* (Bibliothèque Nationale) which has all seven books complete.

2. The *Parisinus Latinus 7207A* (Bibliothèque Nationale) containing the first five books and two fragments from the table of contents of the sixth book.

3. The *Mediceus Plut. XXIX 16* (Firenze, Biblioteca Medicea-Laurentiana) which contains, entire or in part, a) eight chapters of Book I, b) fifty-nine chapters of Book II, c) one chapter of book V, d) fourteen chapters of Book VI, e) three chapters of Book VII.

The subject treated in the *Speculum Musicae* is divided as follows :

Book I : Music : its definitions, its inventors, its divisions. A study of the various numbers and of the arithmetical, geometrical and harmonic proportions.

Book II and III : The intervals, the consonances and their mathematical proportions.

Book IV : The consonances and dissonances.

Book V : The discovery of consonances. The numbers of chords and their names. Celestial music. The melodic genera. The division of the monochord and the various tetrachords according to the Greco-Latin authors.

Book VI : The division of the monochord according to Guido d'Arezzo. The ancient and modern modes. The tones of melody.

Book VII : Discant and measured music in former [Ars Antiqua] and modern [Ars Nova] times.

To our knowledge, Jean-Jacques Rousseau was the first writer on music to have given excerpts in translation and in Latin from *Speculum Musicae*. They are from Book VII, Chs. 4 to 9.¹

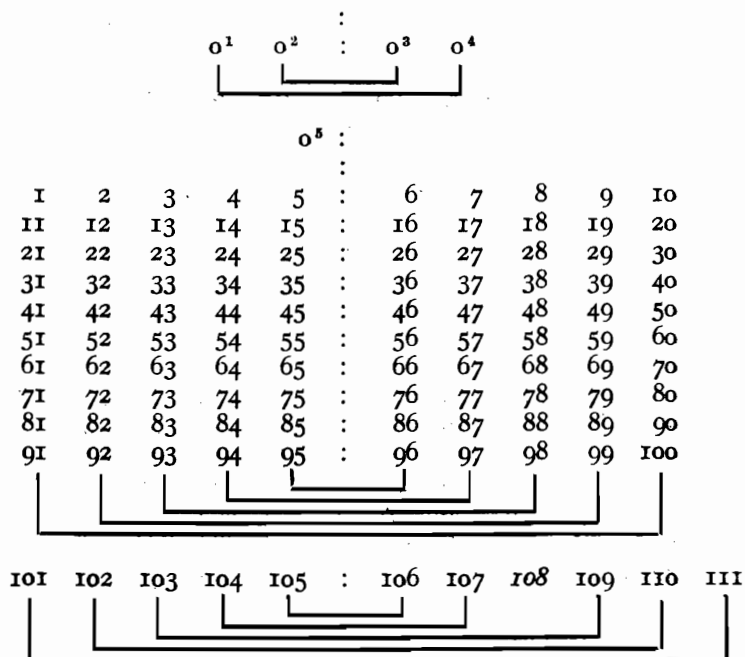
¹ J. J. Rousseau, *Dictionnaire de Musique*, art. "Discant" or "Déchant".

INTRODUCTION

I. THE MANUSCRIPTS.

P1 PARIS, Bibl. Nat., lat. 7207, cod. membr., XV^o s. (circa 1430-1460), 5 + 306 fol., 24 c. × 33 c., 1 col., 51 lin. (fol. 11-293r), 47 lin. (fol. 294r-299v) duabus manibus exaratus.¹

1. FOLIORUM DISPOSITIO



¹ *Catalogus codicum manuscriptorum Bibliothecae regiae (Parisiis, E typographia regia, MDCCXLIV):* 7207, Codex membranaceus, quo continetur speculum musicae, sive *Ioannis de Muris* tractatus de musica, libri septem. | Is codex decimo quinto saeculo videtur exaratus.

II. RELATIONSHIP BETWEEN THE MANUSCRIPTS.

It would be premature to enter into details for proving the more or less distant relations existing between the three manuscripts that carry the *Speculum Musicae*. On transcribing Books III-VII evidences may come to light that might force a revision of conclusions set forth now.

Let us note the following :

1. **P2** frequently omits passages because the copyist skipped from a word just copied to the same word occurring some lines further on. The passages omitted in **P2** are found in **P1**.

2. For the same reason, but less frequently, **P1** too omits certain passages, which are found in **P2**.

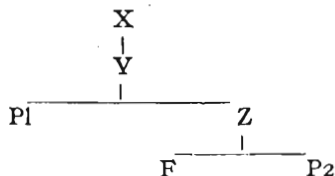
3. **P2** and **F** have often readings differing from those in **P1**, but common in themselves.

4. **P1**, very seldom, leaves space for a word that the copyist was not able to read. **P2** and **F** have such instances more often. Now the words that the copyist of **P1** was not able to read are never those that caused difficulty to the copyists of **P2** and **F**. Consequently we can already distinguish between two branches : one to which belongs **P1**, another at which **P2** and **F** meet.

5. At Ch. 94 of Book II, **P1** and **F** are in error, marking instead Ch. 95. This error is carried over to the end of Book II which ends in both manuscripts with Ch. 127 instead of 126.

It often happens that where **P1** and **F** are in error **P2** omits the number and title of the chapter. Consequently it is not possible to see here whether **P2** has made the same error as **P1** and **F**. However, some chapters afterwards, where **P2** takes the pain of copying number and title of the chapter, he does so as **P1** and **F** by marking Ch. 97 for 96, Ch. 100 for 99 and so forth.

It appears then that this error stems from a lost manuscript which we shall call **Y** and to which **P1**, **P2** and **F** owe their existence. As it is not at all probable that the error just discussed have been in the original manuscript, we can, basing ourselves on the points made above, establish the following *stemma* :

III. THE NAME OF THE AUTHOR OF *Speculum Musicae* : JACOBUS.

All three manuscripts of *Speculum Musicae* are anonymous. The attribution to Johannes de Muris on fol. o⁵ r of Paris, Lat. 7207 is by a

JACOBI LEODIENSIS
SPECULUM MUSICAE

LIBER PRIMUS

SPECULUM MUSICAE

P₁ et P₂, 17

INCIPIUNT CAPITULA PRIMI LIBRI SPECULI MUSICAE.

- I. Proœmium in libro Speculi Musicae.
- II. Quid sit musica.
- III. Quid sit musicus.
- IIII. Unde dicatur musica.
- V. Musicae commendatio et eius utilitas.
- VI. De musicae inventoribus.
- VII. De modo inventionis musicae.
- VIII. Cui parti philosophiae musica supponatur.
- VIIII. Quod mathematicae scientiae differenter tractant de proportionibus et mensuris.
- X. Musicae prima divisio.
- XI. Quod coelestis vel divina musica rationabiliter inter musicae species numeretur.
- XII. De quibus sit musica coelestis vel divina et quare sic nominetur.
- XIII. De quibus sit musica mundana.
- XIIII. De quibus sit humana musica.
- XV. De quibus sit instrumentalis musica et quare sic vocetur.
- XVI. Musicae instrumentalis prima divisio.
- XVII. Musicae instrumentalis secunda distinctio.
- XVIII. Musicae instrumentalis tertia partitio.
- XVIII. Musicae instrumentalis quarta divisio.
- XX. Quae musicae species specialius sub theorica et quae sub practica <contineantur>.
- XXI. Summa, ordo necnon et ratio dicendorum.
- XXII. Quid sit sonus.

II III P₂ VIII parte pro parti P₁ physice pro philosophiae CS vol. II, p. xvii XI numerentur pro numeretur P₂ XII nominetur P₁ P₂ in tit. huius cap. vocetur P₁ P₂ XV fit pro sit P₁ sic vocetur P₁ P₂ in tit. huius cap. vocetur sic P₁ dicitur sic P₂ XVII divisio pro distinctio CS l. c. XVIII divisio pro partitio CS l. c. et in tit. huius cap. P₁ P₂ XX contineantur de tit. huius cap. in P₁ contineatur P₁ P₂ continentur CS l. c. XXII XII pro XXII P₁

- XXIII. Quid sit vox.
 XXIII. Quid sit motus.
 XXV. Quid sit tempus.
 XXVI. Sonorum differentiae.
 XXVII. Quod sonorum <vel vocum> infinitatem natura terminet humana.
 XXVIII. Quis modus sit audiendi.
 XXIX. Collatio iudicii sensus ad iudicium intellectus.
 XXX. Quid sit unitas.
 XXXI. Unitatis distinctio.
 XXXII. Quid sit numerus.
 XXXIII. Numeri acceptiones.
 XXXIII. Numeri prima divisio.
 XXXV. Numeri secunda divisio.
 XXXVI. Numerorum ad aliquid divisio.
 XXXVII. Numerorum ad aliquid inaequalium distinctio.
 XXXVIII. Quid sit numerus multiplex et quid submultiplex.
 XXXIX. Numerorum multiplicium et submultiplicium radix et generatio.
 XL. Numerorum multiplicium proprietates.
 XLI. Quid sit numerus superparticularis et subsuperparticularis.
 XLII. Numerorum superparticularium generatio.
 XLIII. Numerorum superparticularium proprietates.
 XLIV. Quid sit numerus superpartiens et quid subsuperpartiens.
 XLV. Numerorum superpartientium procreatio.
 XLVI. Numerorum superpartientium proprietates.
 XLVII. Quid sit multiplex superparticularis et submultiplex superparticularis.
 XLVIII. Quid sit multiplex superpartiens et submultiplex superpartiens.
 XLIX. Expositio positae descriptionis.
 L. Unitatis ad binarium collatio et numeri imparis ad parem.

XXIII XIII pro XXIII P₁ XXIII XIII pro XXIII P₁ XXVII XXII pro
 XXVII P₁ vel vocum de tit. huius cap. P₁ P₂ F om P₁ P₂ CS XXIX iudici pro iudicii P₁
 ad iudici sensus iudicium CS l. c. XXXIII numerus pro numeri P₁ In P₂ cap. XXXVI-XLI
 sequ. sic: XXXVI Numerorum ad aliquid inaequalium distinctio. XXXVII Numerorum ad
 aliquid divisio. XXXVIII Numerorum multiplicium et submultiplicium radix et generatio.
 XXXIX Quid sit numerus multiplex et quid submultiplex. XL Quid sit numerus superparticu-
 laris et subparticularis (sic). XLI Numerorum multiplicium proprietates. XXXVI Quorum
 sed corr. in Numerorum P₂ XLI XXXXI pro XLI P₂ XLII Quorum superparticularium
 procreatio P₂ XLIII XXXXIII Quorum superparticularium generatio P₂ XLIV XLIII
 pro XLIV P₂ XLV Quorum pro Numerorum P₂ XLVI Quorum sunt pertinentium proprie-
 tates P₂

- LI. De sufficientia quinque specierum maioris et minoris inaequalitatis.
- LII. Comparatio specierum numerorum ad aliquid inter se penes convenientiam et differentiam.
- LIII. Quod omnis inaequalitas ab aequalitate immediate vel mediate descendit.
- LIV. Superparticularium ex multiplicibus creatio.
- LV. Superpartientium ex superparticularibus productio.
- LVI. Quod multiplices superparticulares ex superparticularibus <generantur>. P₁, IV
- LVII. Quod multiplices superpartientes ex superpartientibus producuntur.
- LVIII. Quod omnis inaequalitas in aequalitatem resolvitur.
- LVIII. Quid sit proportio.
- LX. Quid sit proportionalitas.
- LXI. Proportionalitatis divisio.
- LXII. Arithmetica medietas quid sit.
- LXIII. Arithmeticae medietatis proprietates.
- LXIII. Arithmetica medietas qualiter ab aequalitate procreetur.
- LXV. Quid sit geometrica medietas.
- LXVI. Geometricae medietatis proprietates.
- LXVII. Quid sit harmonica medietas.
- LXVIII. Harmonicae medietatis proprietates.
- LXIX. Harmonicae medietatis ab aequalitate productio.
- LXX. De septem posterioribus medietatibus.
- LXXI. Medietatum ad invicem collatio.
- LXXII. Medietatum sufficientia.
- LXXIII. De permutata proportionalitate.
- LXXIII. De maxima perfectaue harmonia.
- LXXV. Regulae inveniendi quot et quales quis voluerit continuas proportionales superparticulares.
- LXXVI. Regula secunda vel ars multiplicandi proportionales superparticulares.

EXPLICIUNT CAPITULA PRIMI LIBRI SPECULI MUSICAE

LIV LIII pro LIV P₂ LV LIII pro LV P₂ LVI et pro ex P₁ generentur pro
generantur P₁ P₂ LXI Proportionalitas P₁ LXIII procreatur P₂ LXIII pro LXV
P₂ geometrica de tit. huius cap. in P₁ geometria P₁ geometricae P₂ proprietates pro me-
diatas P₂ LXVI geometriae P₁ LXVIII pro LXIX P₂ LXIII pro LXXV P₂ Ante
Expliciunt, scripsit per errorem P₂ * LXXVI

In nomine Sanctissimae Trinitatis Patris et Filii et
Spiritus Sancti,

INCIPIT SPECULUM MUSICAE

CAPITULUM <I>.

PROOEMIUM TOTI HUIC OPERI DESERVIENS.

¹ **L**ibro tertio de Philosophica Consolatione, Boethius, vo- P₂, 27
lens reddere causam quamobrem omnium hominum
genus suam conatur adipisci beatitudinem: ² *Est, inquit,*
mentibus hominum veri bonique naturaliter inserta cupiditas.
³ “Veri” dicit, quoad intellectum, cuius perfectio in veritate
consistit; “boni”, propter appetitum, qui in bonum tendit.
⁴ Appetit siquidem ens quodcumque naturaliter suam per-
fectionem, sicut et suum bene esse. ⁵ Nam, iuxta <Eustra-
tium> sententiam, imperfecta non stant in se, sed appetunt
perfici. ⁶ Qua in re convenienter asserit Philosophus quod
naturaliter omnes homines scire desiderant, et quod omnia
bonum appetunt. ⁷ Per scientiam quippe cognitio sumitur
veritatis, et, si sit practica et moralis, per eam disponitur
quis ad <ademptionem> bonitatis, quae in moralibus
consistit virtutibus.

⁸ Verum, cum, secundum Philosophum, decimo Ethico-
rum, *delectabilissimum et optimum sit unicuique quod con-*

Capitulum primum pro Capitulum I P₁ P₂ Prooemium in libro Speculi Musicae in indice capitulo-
rum P₁ P₂.

1 Boecius et sic in toto opere P₁ P₂ pro Boethius 5 Eustrachii pro Eustratii P₁ P₂
7 ademptionem pro ademptionem P₁ P₂

¹ Boethius, *De Cons. Phil.*, L. III, Prosa II, MPL 63, 724 A.

² Eustratius, *Commentaria in Ethica Nicomachea* (edidit G. Heylbut in Commentaria in Aristote-
lem Graeca, vol. XX, Berlin, 1892), pp. 5-8.

³ Aristoteles, *Metaph.*, L. I, c. I: Πάντες ἄνθρωποι τοῦ εἰδέναι ὀρέγονται φύσει. *Eth.*
Nicom., L. I, c. I: τὰγαθὸν οὐ πάντ' ἐφίεται

⁴ Aristoteles, *Eth. Nicom.*, L. X, c. VII: τὸ γὰρ οὐκ αἰσίων ἐκάστω τῇ φύσει κρείττον

quod tractat de corporibus coelestibus, continetur sub libro Coeli et Mundi, et quantum ad illud, quod tangit de elementis, sub multis continetur libris naturalibus, sub libris Coeli et Mundi tertio et quarto, sub libris De Generatione et Corruptione et sub libro De Proprietatibus Elementorum. Item continetur haec musicae species sub Astronomia, quantum ad hoc, quod de motibus, situ et natura corporum considerat coelestium, illa comparando ad invicem, et, quantum ad cursum solis et lunae et partes temporis et anni, aliquantulum sub compoti continetur scientia. Sub alta tamen ratione, dictae res in hac considerantur musicae specie et in tactis scientiis, ut ex prius dictis aliquantulum patet.

¹⁹ Et haec de mundana musica in quadam summa dicta sufficiant.

CAPITULUM XIII.

P₁, 8v

DE QUIBUS SIT HUMANA MUSICA. |

P₂, 10r

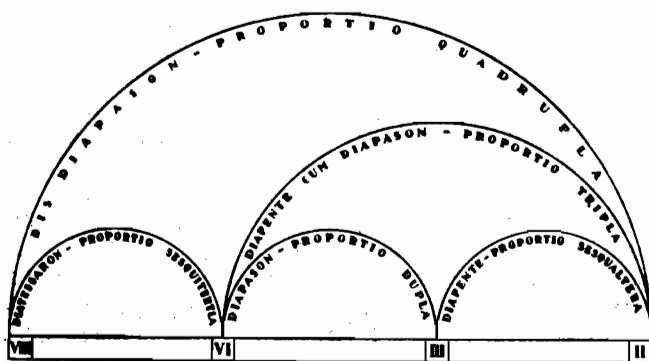
¹ **H**umana musica, juxta nomen suum, de his est, quae ad hominem spectant, qui, ut est tactum, est quasi minor mundus, in quo omnis aliquantulum, secundum beatum Gregorium, relucet creatura, quia esse habet cum lapidibus, vivere cum plantis et arboribus, sentire cum brutis animalibus, intelligere cum angelis coelestibus, et ipse est, secundum aliquos, omnis creaturae finis. Unde sexto die inter creaturas ad imaginem Dei formatus est. ² Et cum in homine sint tria: anima, corpus et horum ad invicem unio, de his tribus principaliter est humana musica, quia ad ipsum spectat potentias, quae animae dicuntur partes vel virtutes, inter se ad animam et ad actus suos comparare, proportionem elementorum ad corporis humani consistentiam concurrentium inspicere, unionem corporis ad animam attendere. Et, quia de hoc ultimo primo tangere videtur Boethius, et nos de hoc primo tangamus, licet de aliis mentionem facere oporteat, quia connexa sunt.

¹⁹ suma pro summa P₂

² principaliter et pro principaliter P₂

¹ Gregorius Magnus, *Moralium Libri*, L. VI, c. XVI, *MPL*, 75, p. 740 c, quasi verbatim.

rendo. ¹⁷ Ibi enim, inter duos terminos maiores, scilicet inter 8 et 6, sesquitertia proportio est in qua diatessaron fundatur et, inter duos minores, scilicet inter 3 et 2, diapente; inter duos terminos medios, scilicet inter 6 et 3, dupla est proportio, in qua diapason; inter senarium et binarium tripla patet proportio in qua diapente cum diapason, sed inter duos extremos terminos quadrupla manet proportio, scilicet inter 8 et 2, <in qua bis diapason>, ut apparet hic:



¹⁸ Item, tertio, vocant aliqui medietatem, de qua nunc prosequimur, harmonicam quia cognata est geometricae harmoniae. Harmoniam autem geometricam cubum dicunt. ¹⁹ *Omnis autem cubus habet latera XII, angulos VIII, superficies VI.* Haec autem terminorum dispositio harmonicae medietatis est. Etsi non esset alia huius dicti declaratio quam illud quod prius dictum est inter alias numerorum ad aliquid proprietates, scilicet quod "qualis est proportio inter aliquos terminos, talis est proportio inter summas provenientes ex terminorum illorum duplicatione", posset sufficere. ²⁰ Manifestum est autem ex dictis quod, inter sequentes terminos, scilicet $\boxed{3 \mid 4 \mid 6}$, medietas harmonica locum habet. Et ex illis autem terminis, si duplentur, hi proveniunt termini, scilicet $\boxed{6 \mid 8 \mid 12}$. Bis enim III, VI sunt, bis IIII, VIII, bis VI, XII. ²¹ Sed specialius per haec

¹⁷ et que diapason pro in qua diapason P_2 terminos extremos P_1, P_2 in qua bis diapason om P_1, P_2
In figura: sesquitertia pro proportio sesquitertia P_1, P_2 18 mediante pro medietatem P_2 armonice armonie pro geometricae harmoniae P_2 19 cubus om P_2 spatio vacuo relicto Hic pro Haec P_2 sumas pro summas P_2 20 $\boxed{3 \mid 4 \mid 6}$ om P_2 spatio vacuo relicto Et om P_2 $\boxed{6 \mid 8 \mid 12}$ om P_2 spatio vacuo relicto

^{18, 19} Boethius, *op. cit.*, L. II, c. 49 (Friedlein, p. 158, ll. 16-19 et 24-25).