

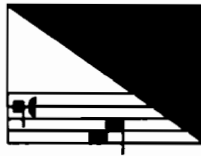
CORPUS SCRIPTORUM DE MUSICA

35

ANONYMUS  
TRACTATUS  
ET  
COMPENDIUM CANTUS FIGURATI

(Mss. London, British Libr., Add.  
34200; Regensburg, Proschesche  
Musikbibl., 98 th. 4<sup>o</sup>)

Edidit  
JILL M. PALMER



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Gilbert Reaney  
General Editor

ANONYMUS  
TRACTATUS  
ET  
COMPENDIUM CANTUS FIGURATI

Edited by  
Jill M. Palmer

AMERICAN INSTITUTE OF MUSICOLOGY  
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## PREFACE

Edmond de Coussemaker's edition of the treatise designated by him as *Anonymous XII, Tractatus de musica: compendium cantus figurati*<sup>1</sup> has been the only printed source of this work available for over a century. This and his other editions are of significant value in providing access to many treatises, yet numerous errors and newly discovered manuscripts warrant the making of new critical editions.

Three main sources have been used for the preparation of this text of *Anonymous XII*:

(L) London, British Library (part of British Museum) (Lbm), Department of Manuscripts, *Additional* 34200, folios 42r–60r

(R) Regensburg, Bischöflich Proskesche Musikbibliothek MS. Th. 98 4°, dated 1471, pages 264–85

(CS) Coussemaker's *Scriptorum de musica medii aevi nova series*, 3: 475–95

Other treatises by anonymous authors of the fifteenth century have been collated with the above:<sup>2</sup>

(B) Basel, Öffentliche Bibliothek der Universität (Bu). F. VIII. 16. 15th century, dated 1442

<sup>1</sup> Charles Edmond Henri de Coussemaker, ed., *Scriptorum de musica medii aevi novam seriem a Gerbertina alteram collegit nuncque primum edidit*. 4 vols. (Paris: Durand, 1864–76; reprint ed., Hildesheim: Olms, 1963), 3: 475–95 (hereafter cited as CS).

<sup>2</sup> These treatises are described by Dénes Bartha in his article, "Studien zum musikalischen Schrifttum des 15. Jahrhunderts," *Archiv für Musikforschung* 1–2 (1936): 59–82, 176–99. I have only used these MSS. to clarify readings in chapter I. Another treatise related somewhat to Coussemaker's *Anonymous XII* is found in MS. Salzburg, Erzabtei St. Peter, a VI 44, 1490; cod. pap.; ff. 68v–75r. It is not collated here. For an edition see Jill Palmer, "A Late Fifteenth-Century Anonymous Mensuration Treatise", *Musica Disciplina* 39 (1985): 87–106.

## CHAPTER I

### THE PLACE OF COUSSEMAKER'S ANONYMOUS XII IN THE HISTORY OF MUSIC THEORY

Observations on the date of Anonymous XII have been made by several writers. Coussemaker, quoting Schubiger,<sup>1</sup> suggested the late 14th or early 15th century.<sup>2</sup> Augustus Hughes-Hughes perhaps based his early 15th-century estimate<sup>3</sup> on Coussemaker. Heinrich Hüschen placed the treatise in the middle,<sup>4</sup> and Johannes Wolf at the end of the 15th century.<sup>5</sup> Paleographical evidence, the use of white mensural notation, and the date 1471 found in R, aid us in establishing an approximate date with some degree of accuracy.

Anonymous XII is a typical introductory treatise. A short prologue gives the description of the contents, and is followed by the question, "How is music defined?" This is answered in various ways, and is followed by an etymology of *musica*, a list of the inventors of music, the divisions, uses, affects and benefits of music, all colored by the author's opinions. Then follows a section on *musica practica*, dealing with mensural music, proportions, etc. The *Discantus scholia* or *Compendium* that follows the main treatise is entirely practical, summarizes much of the preceding material, and also adds some contrapuntal rules.

<sup>1</sup> Anselm Schubiger (1815–1888) made a copy of the Trier manuscript for Coussemaker. The Trier MS. is our MS. L.

<sup>2</sup> CS 3: xxxvii-xxxix.

<sup>3</sup> *Catalogue of Manuscript Music in the British Museum*, 3 vols. (London: William Clowes & Sons, 1909), 3: 306.

<sup>4</sup> "Anonymi," *MGG* 1 (1949–51): 497–98.

<sup>5</sup> *Geschichte der Mensural-Notation von 1250–1460*, 3 vols. (Leipzig: Breitkopf & Härtel, 1904; reprint, Hildesheim: Olms, 1965), 1: 147.

that the scribe of L, not wishing to discuss both parts (or discovering that the second part did not follow in the manuscript), saw his error and so crossed out these words. R's scribe blithely followed the treatise from which he was copying, even though the description did not make sense. Both L and CS state that *musica immensurabilis* has been written about before and so is omitted, while R states that a discussion of this material appears in the first part (which in fact is not the case). At the end of chapter V there is a statement both in L (f. 44v) and R (p. 273) that a chart follows, showing the signs of mensural notation. In place of this chart, however, is a large space in each manuscript. It is possible that the diagrams were misplaced, or are those that appear later in the manuscripts (L f. 50r and R p. 315 or 317), or were never copied.

Richard J. Wingell, in his dissertation on Anonymous XI, writes that it contains a group of seven treatises, plus some other writings by several authors who summarize previously written materials.<sup>19</sup> Anonymous XII follows this pattern with one main treatise plus two *scholia*, followed by chansons that have nothing to do with the treatise. The numerous *et cetera* in almost every chapter of L, R, and CS indicate that this treatise is an abridgement of a compendium of previous material; the prologue, of course, states that it is a "compendium".

Apart from the conclusive external evidence mentioned above, purely internal testimony also demonstrates that CS derives from L rather than from R. An examination of the apparatus shows that CS and L have more in common (including errors!) than has R with either. Similarities in CS and L occur where they consistently use "diffinitur" while R has "describitur", and where CS and L have "minor" while R employs "brevior" or vice versa. Differences in the musical examples also suggest that there may be an

<sup>19</sup> Wingell, "Anonymous XI," p. 418.

## [I]

L42r–42v R265–267 CS475–477  
B156v, 157r Bds27r, 28r BS66 M3v

I: <sup>1</sup>Capitulum primum est quomodo musica diffiniatur. <sup>2</sup>Diffiniatur ergo sic: musica est scientia liberalis modum cantandi artificialiter administrans. <sup>3</sup>Vel sic, secundum philosophum secundo Posteriorum: armonia est ratio numerorum in acuto et gravi.<sup>a</sup> <sup>4</sup>Vel sic: musica est scientia docens de vocibus et vocum proportionibus. <sup>5</sup>Sed Isidorus tertio Etymologiarum sic etiam diffinit: musica est peritia modulationis in discreto sono cantuque consistens.<sup>b</sup> <sup>6</sup>Et dividitur in mensuralem et immensurabilem. <sup>7</sup>De immensurabili proponenti obmittitur. <sup>8</sup>Sed musica mensuralis sive figurata sic diffinitur: est artium domina modo mirabili proportionata, visui amabilis, auditui delectabilis, avaros amplificans, tristes laetificans, <sup>9</sup>languidos confortans, dormientes evigilans, vigilantes insomnians, invidios confundens, nutriens amorem, honorificans possessorem, finem debitum erit assecuta, finaliter ad laudem Dei est instituta.<sup>c</sup>

<sup>10</sup>Haec quidem ipsa mensuralis musica operatur. <sup>11</sup>Dicitur enim musica a mois Graece et aqua Latine et icos scientia, quasi

I: <sup>3</sup> secundo Posteriorum L R: Pythagorum CS / et gravi R: vel gravi CS L // <sup>5</sup> tertio M: quarto CS L R / Etymologiarum L: Ethymologiarum CS, Ethymologiarum R // <sup>7</sup> immensurabili proponenti obmittitur CS L: immensurabili patuit in prima parte R // <sup>9</sup> confortans CS R: *del. illeg.*, confortans *in marg. m. rec. add.* L / evigilans, e *superscr.* L / insomnians CS: insomniens L R / confundens CS R: confundans L / debitum R: debitam CS L // <sup>10</sup> operatur CS L: operiatur R // <sup>11</sup> mois Grece et aqua CS L: moys Grece id est aqua R / quasi L R: quia CS //


<sup>a</sup> Aristotle, *Analytica Posteriora* 2, 2. 90a, 18–19.

<sup>b</sup> Isidore, *Etymologiae* 3, 15.

<sup>c</sup> Jean de Muris, *Ars discantus*, CS 3: 103b.

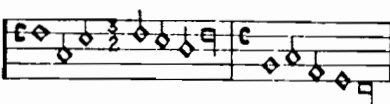


<sup>16</sup>Proportio quadrupla est quum maior numerus continet breviorē quater; musicae quum quatuor minimae contra unam proferuntur, ut hic:

Ex. 126 

Discantus                  Tenor

<sup>17</sup>Proportio sesquialtera est quum maior numerus continet minorem semel et eius alteram partem ut tria ad duo, sex ad quatuor; musicae quum tres minimae contra duas proferuntur.

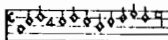
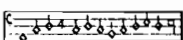
Ex. 127 

Discantus                  Tenor



<sup>18</sup>Signa autem harum proportionum sic formantur. <sup>19</sup>Proportionis duplae sic formatur: Ex. 128 2; est proportionis triplae sic: Ex. 129 3; proportionis quadruplae sic: Ex. 130 4; sesquialtera sic: Ex. 131  $\frac{3}{2}$ .

<sup>20</sup>Et haec brevia tibi de isto capitulo et sequenter de omnibus huius

<sup>16</sup> Proportio quadrupla . . . ut hic R: om. CS L // Ex. 126  L R:  CS /

 R  Discantus CS L //

<sup>17</sup> sesquialtera R: sexquialtera CS L / numerus L R: modus CS / minorem . . . eius L: minorem simul eius CS, breviorē semel et eius R / partem ut CS L: partem [aqua macula] ut R / ad duo CS R: a duo L / musice quum L R: musice cum CS / duas L: duos CS, duo R /

Ex. 127  R:  CS L //

Tenor                          Tenor

<sup>19</sup> formatur L R: om. CS / est . . . 3] proportionis triple 3 CS, est proportionis triple sic 3. post est proportionis litt. dupl. del. L, est proportionis triple sic formatur 3 R / sic 4 CS L: sic formatur 4 R / sesquialtera sic  $\frac{3}{2}$ ] sexquialtera sic  $\frac{2}{3}$  CS L, proportionis sesquialtera formatur sic 3 R // <sup>20</sup> tibi de CS L: tibi Petre de R / se-