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Johannes Ciconia

NOVA MUSICA

and

DE PROPORTIONIBUS

New critical texts and
translations on facing pages,
with an introduction, annotations,
and *indices verborum*
and *nominum et rerum* by

Oliver B. Ellsworth



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To the memory of my aunt
Harriet Ellsworth Siebert
(1897–1992)

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PREFACE

Johannes Ciconia, well known today for his activity as a composer, was also the author of two theoretical works: the *Nova musica*, a major speculative treatise, probably written during the first few years of the fifteenth century, and the smaller *De proportionibus*, itself a revision of the third book of the *Nova musica*, completed in 1411, shortly before the death of the author. Neither of these works has appeared previously in a modern critical edition.

The *Nova musica* is the only large speculative work of the period known to have been written by an accomplished composer. The purpose of the work, as stated clearly in the prologue, is to return to the writings of earlier authors (through the eleventh century) and, using their material as a basis, to redefine the scope of the discipline of music so that it may be classified and function as one of the literary arts, as well as a mathematical one. This new view of music can be regarded as a clear indication of a new humanistic approach to the arts. The revisions in the separate *De proportionibus* serve not only to augment the material but also to explore practical considerations, including those of mensural notation.

The present edition includes an introduction, critical texts of both works with variant readings from other sources, and an English translation with detailed commentary in footnotes. The commentary provides an explanation of passages that may present difficulties for the reader, locates the passages quoted or paraphrased by Ciconia, and explains variants (especially those for the diagrams) that cannot be reported with precision in the apparatus. Two plates, reproducing the same passage of the *Nova musica* as it appears in both manuscript sources, illustrate the edition.

I would like to express my gratitude to the Biblioteca Riccardiana e Moreniana at Florence and the Biblioteca Apostolica Vaticana for providing me with the two plates and granting permission for their inclusion in this volume. I would also like to thank the following institutions and individuals for their assistance: The College of Music at the University of Colorado and its dean, Robert R. Fink, for providing financial support for this project; the Office of Research and the University Graduate School of Indiana University for generous grants in support of Greek and Latin Music Theory; Jan W.

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INTRODUCTION

The activity and significance of Johannes Ciconia as a composer are well known to any student of late medieval music. This native of Liège, who established himself as a prominent musician in Padua, has been hailed as the symbolic figure in the fusion of French *ars nova* and Italian *trecento* styles. Two complete editions of his music have appeared,¹ and performances and recordings of his works are frequently to be found. By contrast, Ciconia's theoretical works have been largely, although not totally, ignored and have not been published previously in modern edition.

It was as a theorist, however, that Ciconia first attracted the interest of music historians. In 1753, Padre Giovanni Battista Martini copied Ciconia's shorter treatise, the *De proportionibus*, from the Faenza codex, the latest and least reliable of the three surviving manuscript sources for that work. Eight years later, he sent a letter to his friend, the Abbot Lorenzo Mehus, requesting that he copy for him the complete *Nova musica*, Ciconia's main theoretical work, from a manuscript in Florence (Biblioteca Riccardiana e Moreniana 734). Both of these eighteenth-century copies are now in the Martini library of the Liceo musicale at Bologna.² In 1864, Adrien de la Fage inventoried the same Florence manuscript and a source for the *De proportionibus* in Pisa.³ Four years later, Ambros mentioned in passing the importance of Ciconia's

¹Suzanne Clercx, *Johannes Ciconia: Un musicien liégeois et son temps*, 2 vols. (Brussels: Palais des académies, 1960); *The Works of Johannes Ciconia*, ed. Margaret Bent and Anne Hallmark, Polyphonic Music of the Fourteenth Century, vol. 24 (Monaco: Éditions de l'Oiseau-Lyre, 1985).

²Manuscripts A 32 and A 49 (52), respectively. Since both of these are eighteenth-century copies created for scholarly purposes, they do not belong to the central manuscript tradition and have accordingly not been included in the descriptions of manuscripts (pp. 27–39 *infra*).

³Juste Adrien Lenoir de la Fage, *Essais de diphtérographie musicale* (Paris: O. Legouix, 1864; reprint ed., Amsterdam: Frits A. M. Knuf, 1964), pp. 375–84, 385–89.

theory.⁴ In 1898, Robert Eitner included references to the three known manuscript sources (Faenza, Florence, and Pisa) in his *Quellen-Lexikon*.⁵ In 1900, Johannes Wolf first mentioned a manuscript in Venice, the third and final source for the *De proportionibus*.⁶ The only remaining source for Ciconia's theoretical works, Vaticanus lat. 5320, which contains the *Nova musica*, was not identified until 1955.⁷

Since 1900, Ciconia has been cited occasionally as a theorist, but the only modern study of these works appears in an article published by Suzanne Clercx in 1955.⁸ The fact that they have not appeared in modern edition can perhaps be attributed to three factors: (1) they are of a speculative nature and relate only peripherally to matters of performance and style, the current principal focus of interest in fourteenth-century music; (2) the major work, the *Nova musica*, is quite lengthy and may at first appear to be of little significance, although the present edition will show that this is not the case; and (3) there are numerous problems involving the interpretation and comprehension of some elements of detail that Ciconia does not explain as fully as we might like. These difficulties are individually examined in the commentary to the present edition.⁹

⁴August Wilhelm Ambros, *Geschichte der Musik*, vol. 3, rev. ed. Otto Kade (Leipzig: F. E. C. Leuckart, 1891; reprint ed., Hildesheim: G. Olms, 1968), p. 146.

⁵Robert Eitner, "Johannes Ciconia," in *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts*, 10 vols. (Leipzig: Breitkopf und Härtel, 1898-1904; reprint ed., New York: Musurgia, 1947), 2:441-42.

⁶Johannes Wolf, "Der niederländische Einfluß in der mehrstimmigen gemessenen Musik bis zum Jahre 1480," *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* 6 (1900): 197.

⁷See p. 3 *infra*.

⁸Suzanne Clercx, "Johannes Ciconia théoricien," *Annales musicologiques* 3 (1955): 39-75. Much of the history of prior research on Ciconia's theory is summarized on pp. 39-41. Later works by Suzanne Clercx appear under her married name (Suzanne Clercx-Lejeune). For consistency, I have used the shorter name throughout, except in bibliographic citations.

⁹At one time Albert Seay planned to edit the *Nova musica*, in collaboration with Suzanne Clercx, but the edition never appeared. See Ernest C. Krohn, "The *Nova musica* of Johannes Ciconia," *Manuscripta* 5 (1961): 9, n. 27 (primarily a codicological study of the Florence and Vatican manuscripts, with a detailed index).

The Theoretical Works of Ciconia and Their Manuscripts

Ciconia's main theoretical work—the *Nova musica*, written probably in Italy shortly after 1400¹⁰—appears in three manuscript sources. The first two of these are Florence, Biblioteca Riccardiana e Moreniana 734, which dates from the first half of the fifteenth century, and the later copy of this manuscript made for Padre Martini. In addition to Ciconia's treatise, it contains a number of important fourteenth-century treatises, among them the *Musica speculativa* of Johannes de Muris, the *Lucidarium* of Marchetto, and the *Ars cantus mensurabilis* (Coussemaker's Anonymous V). The third source, Vaticanus lat. 5320, which can be dated from 1476, was not discovered to contain the *Nova musica* until 1955, and it was not known to Clercx when she wrote her study for *Annales musicologiques*. The only other work contained in this manuscript is a brief *Abbreviatio Franconis*.

The *Nova musica* appears anonymously in all manuscripts, and it is only through cross-references Ciconia provides in his later *De proportionibus* that we are able to attribute this work to him. The flyleaf of Vaticanus lat. 5320, however, contains an ascription in a later hand to Johannes Hothby. Believing this manuscript contained a work by Hothby, Albert Seay ordered a microfilm copy, discovered the true identity of the treatise, and added it in 1955 to the known manuscript sources for Ciconia's theoretical works.¹¹ This manuscript contains a small amount of additional material, especially diagrams, that does not appear in the earlier Florentine source and may well represent later glosses or scholia; these items will be discussed individually in the commentary to the present edition. It would seem obvious that the Florentine manuscript is more likely to represent Ciconia's original, and with the exception of isolated instances where the Vatican source provides a better reading, it has been used to create the base text for the present edition.

Near the end of his life, Ciconia revised the third book of the *Nova musica*, which deals with the proportions of intervals. The revision was apparently undertaken at the request of Giovanni Gasparo, canon of Vicenza, to whom it is dedicated. This revised *De proportionibus* appears in three of the manuscript sources already mentioned (Pisa, Venice, and Faenza, in chronological order). In all three of these manuscripts, the work is ascribed to Ciconia, and all sources contain the cross-references to the *Nova musica*; accordingly, there can be little doubt that Ciconia is the author of the larger

¹⁰Regarding the question of provenance and dating, see pp. 6-10 *infra*.

¹¹Albert Seay, "The *Dialogus Johannis Ottobi Anglici in arte musica*," *Journal of the American Musicological Society* 8 (1955): 92, n. 29. In 1961, Ernest Krohn ("Nova musica," pp. 6-7) reported his independent discovery of the Vatican manuscript.

work as well. Although the Venice manuscript and the musical portions of the Faenza codex were both written in Mantua within ten years of each other (1463 and 1473, respectively), the Faenza codex contains numerous variants as well as an additional concluding chapter and curious double explicit; on the other hand, the readings of the Pisa and Venice manuscripts are quite close, suggesting that they were copied from the same source.¹² Since the Pisa manuscript is the earliest source,¹³ it has been used to create the base text in the present edition, although better readings have frequently been supplied from the Venice manuscript.

It is interesting to speculate on the role Hothby might have played in the transmission of both of these treatises of Ciconia. As noted above, Hothby's name appears on the flyleaf of the Vatican manuscript, the later of the two sources for the *Nova musica*, which contains additional material, particularly diagrams, not present in the earlier Florence manuscript and not likely to be the work of Ciconia. Seay has suggested that this manuscript was formerly in the library of Hothby.¹⁴ Hothby was active at Lucca until 1486, when he was recalled to England, presumably on a two-year leave; he died, however, during his return to Italy in 1487.¹⁵ It is likely, then, that most of his library would have been in Italy at the time of his death, which would account for the current location of the manuscript. We cannot rule out the possibilities that the Vatican manuscript could be in his own hand and that the additional material might be his own.¹⁶

¹²This matter will be further considered in the discussion of the individual manuscripts (see pp. 33–35 and 36–39 *infra*).

¹³This codex in its present state consists of two separate manuscripts that have been bound together. The portion containing the *De proportionibus* cannot be dated precisely but probably was written shortly after Ciconia's death; the other, unrelated portion of the manuscript dates from 1429 (see the description of this manuscript, pp. 33–35 *infra*).

¹⁴Seay, "The *Dialogus Johannis Ottobi Anglici in arte musica*," p. 92, n. 29.

¹⁵Albert Seay, "John Hothby [Octobi, Ottobi]," *New Grove Dictionary of Music and Musicians* 8 (1980): 729.

¹⁶In the sixteenth century, this manuscript and seven others now currently in the Vatican library (lat. 5318–5325) were in the library of the Italian theorist Giovanni del Lago. These eight manuscripts, together with del Lago's collection of letters, subsequently came into the possession of Aldo Manuzio the Younger. Following his death (in 1597), the manuscripts were claimed by the Republic of Venice, but they were seized by the Vatican in payment of Manuzio's debts and entered the Vatican library in 1598. Padre Martini apparently inspected them on a visit to Rome in 1747, but it would seem that he did not recognize the identity of Ciconia's treatise, since he did not investigate

The Faenza codex, the latest of the three sources for the revised *De proportionibus*, also contains additional material in the form of an extra chapter not present in the earlier manuscripts (Pisa and Venice) and not likely to be the work of Ciconia. The earliest material in this codex is a set of keyboard works of the fourteenth century, both French and Italian, entered in black notation by an anonymous scribe between 1410 and 1420. The theoretical treatises were added, along with a smaller number of late fifteenth-century vocal compositions, by Johannes Bonadies in the 1470s.¹⁷ Bonadies was a pupil of Hothby,¹⁸ and the later portion of the manuscript contains a number of both theoretical works and musical compositions that are ascribed to him. It is certainly a possibility that Bonadies copied these works out of another source belonging to Hothby, in which case the additional material in the *De proportionibus* could also be by Hothby.

A third work long attributed to Ciconia but presumed lost is a treatise on arithmetic, *De arithmeticā institutione*. Padre Martini first noted the apparent existence of such a work,¹⁹ and Clercx included the title among the list of his works in her article on Ciconia in the *New Grove Dictionary of Music and Musicians*.²⁰ The supposition for such a work rests on the final sentence of Book Three, chapter 19, in the *Nova musica* (chapter 21 in the *De proportionibus*), where Ciconia seems to refer the reader to that treatise for further information: "On this account, we shall now explain these in summary, since

this manuscript later when he acquired his copy of the *Nova musica* from Florence. See *A Correspondence of Renaissance Musicians*, ed. Bonnie J. Blackburn, Edward E. Lowinsky, and Clement A. Miller (Oxford: Clarendon, 1991), pp. 25–33.

¹⁷See Dragan Plamenac, "Keyboard Music of the 14th Century in Codex Faenza 117," *Journal of the American Musicological Society* 4 (1951): 179–201. The musical compositions from both stages of the codex are catalogued in *Handschriften mit mehrstimmigen Musik des 14., 15. und 16. Jahrhunderts*, ed. Kurt von Fischer, *Répertoire International des Sources Musicales*, BIV/4 (Munich-Duisburg: G. Henle, 1972), pp. 898–920. The earlier keyboard works appear in *Keyboard Music of the Late Middle Ages in the Codex Faenza 117*, ed. Dragan Plamenac, *Corpus mensurabilis musicae*, no. 57 ([Rome]: American Institute of Musicology, 1973). The compositions of Hothby appear in *The Musical Works of John Hothby*, ed. Albert Seay, *Corpus mensurabilis musicae*, no. 33 ([Rome]: American Institute of Musicology, 1964); they are the only known compositions by him and (as is the case with all the musical compositions in this codex) are not found elsewhere.

¹⁸Seay, "John Hothby [Octobi, Ottobi]," p. 729.

¹⁹Clercx, "Johannes Ciconia théoricien," p. 40.

²⁰Suzanne Clercx-Lejeune, "Johannes Ciconia," *New Grove Dictionary of Music and Musicians* 4 (1980): 393.

we have elucidated them more diligently in the books that we have written on the principles of arithmetic.”²¹ In fact, this entire chapter, which treats the five species of inequality, is a “blind” quotation, unacknowledged by Ciconia, from Boethius (*De institutione musica* 1.4). The reference is Boethius’s own to his own *De institutione arithmeticā*, and the material can indeed be found there (1.22–31); the antiquated title would certainly be a strange one for Ciconia to use. We can accordingly eliminate such a work from the writings of Ciconia.

The Life of Ciconia and the Dating of His Theoretical Works

The biography of Johannes Ciconia has been the subject of considerable controversy in recent years. The central question is: Was there a single individual of that name, born in Liège around 1335, or two separate individuals, father and son, of the same name?

The traditional biography, presented in full by Clercx in 1960 in her monograph on the life and works of Ciconia and summarized later in her article for the *New Grove Dictionary of Music and Musicians*,²² is as follows. Johannes Ciconia was born in Liège ca. 1335 and probably received his early musical instruction in that city. By 1350 he was employed at the Papal Court at Avignon in the ecclesiastical (not musical) service of Cardinal Albornoz, who was attempting to regain the papal territories in Italy. In 1362 he became a canon at Cesena but continued to accompany the Cardinal on his campaigns throughout Italy, until the Cardinal died in 1367. Ciconia apparently remained in Italy until 1372, although little is known of his activity during that period. In 1372 he returned to Liège, although he continued to make frequent visits to Padua. At the end of the century, Ciconia left Liège permanently for Padua, where he became a magister and canon at the cathedral. He died in Padua between 15 and 24 December 1411, at the approximate age of 76.

Heinrich Besseler was the first to propose the “two-Ciconia” theory. In an article published in 1955,²³ he suggested that the Ciconia who became canon at Cesena in 1362 was probably the father of the musician, who would have been born some time in the 1360s. Besseler offered little evidence to support

²¹“Ac de his iccirco nunc strictim explicamus quoniam in libris quos de arithmeticā institutione conscrīpsimus diligenter enodavimus.”

²²Clercx, *Johannes Ciconia*, 1:passim; Clercx-Lejeune, “Johannes Ciconia,” p. 391. See also Clercx, “Johannes Ciconia théoricien,” pp. 49–53.

²³Heinrich Besseler, “Hat Matheus de Perusio Epoche gemacht?” *Die Musikforschung* 8 (1955): 21–23.

this position, however, other than the Cesena canon apparently producing a large number of children.

In 1976, David Fallows revived the issue.²⁴ According to Fallows, the problem with the “single-Ciconia” scheme was the absence of evidence for any musical activity prior to ca. 1400, when Ciconia would have been approximately 65. Furthermore, there was evidence for the presence of two individuals named Johannes Ciconia at Liège in 1385: the canon from Cesena, then about 50, and a boy chorister, quite likely his son, who would have been born ca. 1370. If the latter were the future composer, he would still have been a young man in 1400.

Clercx replied the following year,²⁵ offering several arguments in defense of a single Ciconia, of which the following are the most significant: (1) There were many composers of the period (Philippe de Vitry, Guillaume de Machaut, Francesco Landini, Guillaume Dufay, Johannes Ockeghem, and Josquin des Prez) who had life spans in excess of seventy years, and Ciconia’s age would not have been unusual; (2) some of Ciconia’s compositions can be dated, on historical or stylistic evidence, as early as the 1360s and 1370s; and (3) the *Nova musica* was written at Liège shortly after his return in 1372.²⁶

This last point brought the theory of Ciconia into the biographical controversy. It also represented an advance of over twenty-five years on the date (shortly after 1400) Clercx had proposed in 1955.²⁷ Her evidence for this earlier date rested solely on a single passage in the *Nova musica* (2.12), in which Ciconia, invoking the name of Charlemagne, refers to the Frankish ruler as “the father of our country.”²⁸ She rightly felt that it would be strange for an audience in Padua to regard Charlemagne as the father of their country,

²⁴David Fallows, “Ciconia padre e figlio,” *Rivista italiana di musicologia* 11 (1976): 171–77.

²⁵Suzanne Clercx-Lejeune, “Ancora su Johannes Ciconia (1335 ca.–1411),” *Nuova rivista musicale italiana* 11 (1977): 573–90.

²⁶For a summary of the dispute on chronology up to this point, see Paul Van Nevel, *Johannes Ciconia (ca. 1370–1411): Een muzikaal-historische situering* (Berchem: Jura, 1981), pp. 6–19. Nevel’s discussion of Ciconia’s theory (pp. 47–58) is unfortunately rather brief and treats only the practical aspects in comparison with other theorists between ca. 1320 and ca. 1420.

²⁷Clercx, “Johannes Ciconia théoricien,” pp. 51–52.

²⁸“On which account, the just and venerable emperor and father of our country Charles ordered that four be added, of which the names are these: Anan, nonoeane, noannoane, noeane (Unde pius Augustus paterque patrie nostre imperator Karolus quatuor augeri iussit quorum nomina sunt hec: Anan, nonoeane, noannoane, noeane).”

but there would have been no such problem in Liège, where Charlemagne had had extensive property and where, according to local legend, he had been born and had died. Ciconia, then, would have brought the *Nova musica* with him to Padua when he returned around 1403 (his activity at the cathedral there resumed in April of that year²⁹) and would have revised the *De proportionibus* there shortly before his death.

This seems to be rather scanty evidence, and a number of objections can be raised against it. First of all, both of Ciconia's treatises exist only in Italian manuscripts, although the fact that the surviving sources for the *Nova musica* fail to provide the name of the author, in contrast to the sources for the later *De proportionibus*, could be taken as evidence that the *Nova musica* was a foreign import. Second, the source material for the *Nova musica* comes from authors who, despite their own nationality, are well represented in the Italian manuscript tradition, although several unidentifiable sources, who may have been of local origin and importance, are also represented. Moreover, no evidence is present for any significant material derived specifically from the school of Liège; in particular, there seems to be no point of contact with the *Speculum musicae* by the mysterious "Jacobus," known to modern scholarship as Jacques de Liège.³⁰ Furthermore, it is not clear exactly what Ciconia

²⁹Clercx, "Johannes Ciconia théoricien," p. 51.

³⁰Clercx has cited two manuscripts from the mid-fourteenth century at the Holy Cross Church in Liège that describe, as does Ciconia, the division of the tone according to the three genera (see Clercx-Lejeune, "Johannes Ciconia," pp. 392–93). That concept is, of course, a salient feature of the *Lucidarium* of Marchetto, a treatise Ciconia knew well and utilized extensively for his own work, although he did not make specific use of Marchetto's division (see pp. 18–20 *infra*). I have not been able to identify the Liège manuscripts beyond this brief, undocumented reference. In 1930, Antoine Auda noted an antiphoner at the Biblioteca Reale at Turin (Vari 42), dated 1361, that had been destined for the same church in Liège and contained these accidentals (see Antoine Auda, *La musique et les musiciens de l'ancien pays de Liège* [Schaerbeek: Van Damme et Duquesne, 1930], 85). The special accidentals, enclosing one to three dots and representing the various divisions of the tone, which Ciconia does use in some of his compositions (see Clercx-Lejeune, "Johannes Ciconia," p. 393), do not appear in the *Nova musica*, which does not discuss matters of practical theory. It is interesting to note that they do appear in the musical examples for the *Lucidarium* of Marchetto in the same Florentine manuscript (Biblioteca Riccardiana e Moreniana 734) that contains the *Nova musica* (see ff. 77v–90r); however, as Jan Herlinger points out in the introduction to his edition of that work, they are used rather indiscriminately (see *The Lucidarium of Marchetto of Padua: A Critical Edition, Translation, and Commentary*, ed. Jan W. Herlinger [Chicago: University of Chicago Press, 1985], p. 44).

means by the first person plural ("our country") in this quotation. Does he intend to include his audience, or does he simply mean "the country that belongs to my people, the citizens of Liège"? Finally, the first three books of the treatise, in which this quotation appears, consist largely of quotations, some unidentified, and it is therefore not absolutely certain Ciconia himself is speaking here.³¹ It would seem likely, then, that Clercx's original inclination was correct and the *Nova musica* was written while Ciconia was in Italy, most likely some time after 1403. The fact that Ciconia relied heavily on Marchetto's *Lucidarium*, citing and often expanding on the same source material for his quotations, would also suggest that he was in Italy at the time, since the surviving manuscripts of the *Lucidarium* are, with one possible exception, of exclusively Italian provenance, regardless of current location.³² Since Ciconia was also in Padua, he may have worked in the same library as Marchetto and expanded Marchetto's quotations from the same earlier manuscript sources, but there is no clear evidence for this activity. In addition, the amount of research obviously entailed in the *Nova musica* would tend to support a later date for its completion, perhaps near the end of the first decade of the fifteenth century. By then, of course, the younger Ciconia would have been in his late 30s. Accordingly, the "two-Ciconia" hypothesis would seem to be perfectly consistent with the evidence of Ciconia's theoretical works, perhaps even receiving additional support from it.

In their recent edition of Ciconia's works,³³ Margaret Bent and Anne Hallmark have noted, in further support of the "two-Ciconia" hypothesis, that there are no musical compositions by Ciconia demanding a date prior to ca. 1390 (despite Clercx's speculations to the contrary), nor is there evidence for musical activity by anyone of that name in Liège, other than the presence of

³¹Note the similar confusion (cited pp. 5–6 *supra*) involving an unacknowledged quotation from Boethius that led to the erroneous postulation of a lost treatise on arithmetic by Ciconia.

³²The one possible exception is Saint-Dié, Bibliothèque Municipale, 42, which shows both northern and Italian characteristics and may come from either Belgium or Italy (see *The Lucidarium* [ed. Herlinger], p. 38).

³³*The Works of Johannes Ciconia*, pp. ix–x. The introductory material to this volume is by Margaret Bent; however, she attributes the biographical material to Anne Hallmark, whose dissertation on the life of Ciconia ("Ciconia in Padua") is in progress at Princeton University. I am grateful to Margaret Bent for calling to my attention a recent study of the life of Ciconia (Annette Kreutziger-Herr, *Johannes Ciconia [ca. 1370–1412]*, Hamburger Beiträge zur Musikwissenschaft, vol. 39 [Hamburg: Wagner, 1991]), which provides (pp. 129–33) a thorough summary of this "two-Ciconia" hypothesis.

the choirboy there in 1385. They have revised the date of Ciconia's death as well. Clercx's date of December 1411 was based on a misreading of the explicit to the *De proportionibus* in the Pisa and Venice manuscripts (the explicit in the Faenza codex is different), which contains the phrase "in existentia conditi" (Pisa) or "conditus" (Venice), followed by the date of 1411.³⁴ "Conditus" can be translated as "founded," "established," "stored away," or, by extension, "buried." Clercx assumed that the latter meaning was intended and the phrase referred to the death of the author, Ciconia. Bent and Hallmark have suggested that the phrase refers rather to the treatise and means that the work was "established in existence," that is, "completed" in that year.³⁵ As further evidence to suggest that Ciconia lived beyond the end of 1411, they cite a notarial document, witnessed by Ciconia and dated 10 June 1412. On 13 July of the same year, a successor was appointed to his post as cantor at the cathedral of Padua. His death would therefore have occurred between those two dates (10 June to 13 July 1412), not in December 1411. In any event, it would be quite unusual for an explicit to contain the death date of the author, even if it were recent, whereas the date of the treatise is commonly cited.

In summary, then, we can safely postulate that Ciconia wrote the *Nova musica* in Padua during the first decade of the fifteenth century, probably between 1403 and 1410, and revised the third book of that work as the separate *De proportionibus* in December 1411, a few months before his death in 1412.³⁶

³⁴Pisa: "Explicit liber de proportionibus musice Iohannis de Ciconiis, canonici paduani, in orbe famosissimi musici, in existentia conditi in civitate patavina, anno domini Mccccxi"; Venice: "Explicit liber de proportionibus musice Iohannis Ciconie sive de Ciconiis, canonici paduani, in orbe, in existentia conditus in civitate patavina, anno domini M^occccxi^o."

³⁵The problem hinges on the case of the participle; if nominative ("conditus"), as it appears in the Venice version, then it refers clearly to the treatise ("liber de proportionibus"), which is in the same case. The Pisa version, however, which is the version quoted by Clercx, has "conditi," which agrees with the genitive case of the author, "Iohannis de Ciconiis, canonici paduani." Both readings are syntactically correct, and both conclusions are possible, based solely on the text of this explicit.

³⁶At the 1992 Annual Meeting of the American Musicological Society, held in Pittsburgh, Pennsylvania, John Nádas presented a paper co-authored with Giuliano Di Bacco and entitled "Toward an International Style in the Period of the Great Schism: Musicians in Papal and Cardinalate Households." This paper provides additional documentary evidence for the presence of Ciconia in Italy: a letter from Pope Boniface IX to Ciconia, dated 27 April 1391, and a will, witnessed by Ciconia and dated 27 July 1391, clearly

The Theory of Ciconia The Plan of the *Nova musica*

Ciconia arranged the material of the *Nova musica* in four numbered books, to which is appended a final section, entitled *De tribus generibus melorum*.³⁷ His plan was to present in the first three books a compendium of information on *musica speculativa*, based on the writings of earlier authorities; accordingly, the bulk of the material is presented as a series of quotations, paraphrases, and loose references, arranged by subject matter and linked cohesively by Ciconia's own summaries and connective passages. Book Four, on the other hand, is entirely Ciconia's own material.

After an initial preface, which provides various definitions of music, based on its extent, scope, and influence, Ciconia outlines the purpose and plan of his work in the prologue to Book One. By tradition, as a member of the quadrivium, music had been a mathematical discipline, along with arithmetic, geometry, and astronomy. Nevertheless, music also has parallels with the literary arts (the trivium—grammar, rhetoric, and dialectic or logic) and can be compared with the declensions of grammar and the classifications (genera and species) of dialectic. This literary aspect of music is one that Ciconia felt had been ignored by music theorists and should be given equal validity, along with the mathematical aspect. To rectify this situation, he proposes to return to the writings of earlier theorists, whom he calls simply "the authors," and build anew on the basis of their doctrine. While he does not name these theorists at this point, we can assume they are the authors of the

establish Ciconia in Rome in that year. He may also have been in Pavia later in that decade, on the evidence of the Lucca Codex, which though written in Padua ca. 1400 contains repertoires from the Carrara court at Padua and the Visconti court at Pavia. The text of Ciconia's *Una panthera* contains possible references to the Visconti court, and that composition appears with another (*Le ray au soleyl*) on the same folio in the Lucca Codex. It is therefore likely that Ciconia wrote those two works at Pavia prior to 1400. (See John Nádas and Agostino Ziino, *The Lucca Codex. Codice Mancini. Lucca, Archivio di Stato, MS 184. Perugia, Biblioteca Comunale Augusta, MS 3065, Ars Nova*, vol. 1 [Lucca: Libreria Musicale Italiana Editrice, 1990], pp. 41–45.) While it is not likely that Ciconia would have become acquainted with the *Lucidarium* of Marchetto at Rome, he could have done so at Pavia, since one of the extant manuscript sources for that work (Chicago, Newberry Library, 54.1) was written at Pavia (see *The Lucidarium* [ed. Herlinger], pp. 35–37). Accordingly, it is possible that Ciconia began work on the *Nova musica* before 1400. I am grateful to John Nádas for providing me with a pre-publication proof of this article.

³⁷The status of the final section and its relationship to the *Nova musica* will be taken up later (see pp. 23–24 *infra*).

treatises he quotes in the first three books of the work. Since Guido of Arezzo is the latest of these identifiable authors, it is obvious that Ciconia does not accept authorities from a later date than the first quarter of the eleventh century. Taking these writings as a base of knowledge, Ciconia then proceeds to "branch the mind out in many directions," thereby expanding the discipline of music to parallel the methodology and scope of an *ars grammatica* or *ars rhetorica*. It is on that basis that the work will be called "new."

The work will be divided into four books, the first three of which deal with the traditional subject matter of consonances (intervals and their measurement), species (modes), and proportions; the fourth book, then, will deal with "declensions," which will provide a method for classifying "songs"³⁸ according to the parameters or "plenitudes" of which they are composed. It is this final book that provides the connection with the literary arts and represents the "new" material of the treatise.

It is obvious that the *Nova musica* is a very different work from the various treatises of the fourteenth century that we commonly associate with an *ars* or *musica nova*.³⁹ Unlike these works, which are practical treatises dealing with the latest innovations of polyphonic compositional procedure, particularly in the area of rhythmic organization and notation, Ciconia's treatise is speculative and is designed to reassess the extent and orientation of the academic discipline of music. In this redefinition of the scope of an *ars musica*, we can perhaps discern the first modern attempt to deal with the subject of music as literature, a trend that is clearly in tune with the humanistic movement of the time.⁴⁰

³⁸"Chants," since Ciconia makes no reference to contemporary polyphonic compositional practice, either sacred or secular. It is for this reason that it is futile to attempt to relate the theory of Ciconia to the compositional style or practice of his own works. Indeed, the activity of Ciconia as a theorist seems to be far removed from his activity as a composer and reveals an entirely different aspect of this obviously multi-faceted "complete" musician. The only discussion of polyphony in the work is the brief treatment of converging or modified parallel organum in 1.73–74.

³⁹In addition to the works ascribed to de Muris and de Vitry that have come to be known as *Ars nova* treatises, there are several others that refer to an *ars* or *musica nova* (see, for example, the treatises published in the *Scriptorum de musica medii aevi nova series a Gerbertina altera* [henceforward: CS], 4 vols., ed. Edmond de Coussemaker [Paris: Durand, 1864–76; reprint ed., Hildesheim: G. Olms, 1963], 3:334–79).

⁴⁰In his study of Italian Renaissance humanism, Claude Palisca begins a chapter on "A Natural New Alliance of the Arts" with the following statement: "To link music with the verbal arts, with rhetoric as well as poetry, was as characteristic of the Renaissance as it was typical of the Middle Ages to ally

Ciconia's Sources for the *Nova musica*

The various early medieval authors quoted or cited by Ciconia, primarily in the first three books of the *Nova musica* and in the *De tribus generibus melorum*, appear in the following list.⁴¹ Brief entries have been provided for those writers well known to modern scholarship; for further information, the reader should consult entries in standard reference works such as the *New Grove Dictionary of Music and Musicians* or *Die Musik in Geschichte und Gegenwart*. References to modern published editions have been given for all identifiable works. Not included in this index are the occasional secondary references to earlier Classic authors—such as Aristoxenus, Cicero, Nicomachus, Plato, Ptolemy, Pythagoras and the various "Pythagoreans," and Varro—that appear within quotations from later authors, primarily Boethius. A number of authors or works have unfortunately proven impossible to identify; these have been noted where appropriate and available information has

music with the mathematical sciences" (Claude V. Palisca, *Humanism in Italian Renaissance Musical Thought* [New Haven: Yale University Press, 1985], p. 333). He does not, however, refer to any specific musical theorists who attempted such a union prior to the sixteenth century. He does cite the *De laboribus Herculis* of Coluccio Salutati, which was written at about the same time as Ciconia's *Nova musica*, but this treatise deals primarily with the art of poetry, which Salutati considered to be a union of all the arts, both literary and mathematical (see Palisca, *Humanism in Italian Renaissance Musical Thought*, p. 333–34). It should be recalled that in the traditional medieval curriculum, poetry belonged to the rhythmic and metric divisions of the discipline of music. Ciconia should now be included as the earliest theorist to propose a similar role for the art of music.

In her study of the life of Ciconia, Annette Kreutziger-Herr has provided a thorough discussion of the development of the liberal arts in the Renaissance and has noted that the humanist movement expanded the scope of many of these disciplines so that they tended to overlap and reinforce each other. In particular, there was a new interest in terminology, which she labels "speech philosophy" (*Sprachphilosophie*), or "the investigation of the word in a philosophical context" ("[die] Untersuchung des Wortes in philosophischen Hinsicht"); it reached Italy in the later fourteenth century through the influence of the works of English philosophers, most notably William of Ockham, and was cultivated especially at Padua. She cites the concern of music theorists with the concept of *proprio* as an example of this new interest, but it can be observed in general in the care that Ciconia takes to define or contrast other terms as well (*sonus* and *sonitus*; *symphonia*, *consonantia*, *consona*, *cordia intervallum*). See Kreutziger-Herr, *Johannes Ciconia*, pp. 40–92 and 125–78.

⁴¹There is only one quotation (from Isidore of Seville) at the beginning of Book Four of the *Nova musica*; the rest of that book is original material.

been provided. Numbers in brackets refer to the total number of citations in the *Nova musica* (including the *De tribus generibus melorum*); additional references in the *De proportionibus* are indicated by *DP* only when they do not duplicate quotations in Book Three of the *Nova musica* (*NM*).

Amalarius (Amalar, ca. 775–ca. 850) [1]. The *Liber officialis* of this Frankish liturgical scholar is cited in a passage dealing with the activity of singers (*NM* 2.32).⁴²

Augustinus (St. Augustine of Hippo, 354–430) [2; *DP* 1]. Augustine's treatise *De doctrina Christiana* is cited in a passage dealing with the muses (*NM* 1.4).⁴³ Another quotation ascribed to Augustine cannot be found in any known work of his (see also the entry "Liber breviarius" *infra*).

Beda (Bede "The Venerable," 673–735) [2]. It has not been possible to locate either of these quotations in the known works of Bede.⁴⁴

Bernardus (Berno of Reichenau, d. 1048) [22]. Berno of Reichenau's tonary, together with its prologue,⁴⁵ is noted for its detailed account of the modes as species of octaves, compounded of appropriate species of fourths and fifths. This doctrine of the modes was later extended by Berno's pupil, Hermannus Contractus.⁴⁶ Ciconia utilizes Berno for some general remarks in Book One and for his treatment of the modes in Book Two. A number of these quotations also appear in the *Lucidarium* of Marchetto.

Boetius (Anicius Manlius Severinus Boethius, ca. 480–524) [96; *DP* 5]. It is not surprising that Ciconia should quote the *De institutione*

⁴² *Amalarii episcopi opera liturgica omnia*, ed. J. M. Hanssens, *Studi e testi*, vols. 138–40 (Vatican City: Biblioteca Apostolica Vaticana, 1948–50).

⁴³ *Aurelius Augustinus, Opera*, vol. 4/1, *De doctrina Christiana*, ed. Joseph Martin; *De vera religione*, ed. K.–D. Daur, *Corpus Christianorum, series Latina*, vol. 32 (Turnholt: Brepols, 1962); J.-P. Migne, *Patrologiae cursus completus*, *series Latina*, vol. 34 (Paris: Garnier, 1887), pp. 15–122.

⁴⁴ There have been many spurious works attributed to Bede (see Calvin Bower, "Bede," *New Grove Dictionary of Music and Musicians* 2 (1980): 38).

⁴⁵ *Scriptores ecclesiastici de musica sacra potissimum* (henceforward: *GS*), 3 vols., ed. Martin Gerbert (St. Blaise: Typis San-Blasianis, 1784; reprint ed., Hildesheim: G. Olms, 1963), 2:62–91.

⁴⁶ *Musica Hermanni Contracti*, ed. Leonard Ellinwood, *Eastman School of Music Studies*, no. 2 (Rochester, N.Y.: University of Rochester Press, 1936).

*musica*⁴⁷ of Boethius more than any other early work throughout the first three books of the *Nova musica*. Boethius was the prime authority in the Middle Ages for the views of the Pythagoreans, Aristoxenus, Ptolemy, and other early Greek theorists, and many of these authors appear as secondary citations in the quotations.

Cassiodorus (Senator Magnus Aurelianus Cassiodorus, ca. 490–ca. 583) [1]. The one quotation attributed to this author does not appear in his *Institutiones*,⁴⁸ although the language is similar in style to that of the concluding passages of this work.

Donatus (Aelius Donatus, fl. ca. 350) [1]. The *Ars grammatica*⁴⁹ of this Latin grammarian is cited, along with the *Institutiones* of his successor Priscian, in a passage on the "species" of the human voice (*NM* 1.11).

Francho de Colonia (Franco of Cologne, fl. ca. 1250) [*DP* 1]. In the final chapter of the *De proportionibus*, Ciconia cites Franco, along with Johannes de Muris and Marchetto, as an author who provides signs for mensural proportions, but this is in error, since those signs did not yet exist at the time of Franco. Perhaps the citation is to a later, unidentified *Abbreviatio Franconis*.

Fulgentius (Fabius Planciades Fulgentius, ca. 467–532) [4]. Ciconia quotes Fulgentius's definitions for the diatessaron, diapente, and diapason from the myth of Apollo and Marsyas, as it appears in the *Mitologiarum libri tres*.⁵⁰

Gregorius (Gregory the Great, ca. 540–604) [1]. Ciconia quotes Gregory the Great's explanation of the octave in the liturgical calendar from the *Homiliae in Ezechielium*.⁵¹

⁴⁷ The Latin text is available in *Anicii Manlii Torquati Severini Boetii De institutione arithmeticâ libri duo, De institutione musica libri quinque, accedit Geometria quae fertur Boetii*, ed. Gottfried Friedlein (Leipzig: B. G. Teubner, 1867). English translation and commentary are available in Anicius Manlius Severinus Boethius, *Fundamentals of Music*, trans. Calvin M. Bower, *Music Theory Translation Series* (New Haven: Yale University Press, 1989).

⁴⁸ *Cassiodori Senatoris Institutiones*, ed. R. A. B. Mynors (Oxford: Clarendon, 1937).

⁴⁹ Henricus Keil, *Grammatici latini*, 8 vols. (Leipzig: B. G. Teubner, 1850–80; reprint ed., Hildesheim: G. Olms, 1961), vol. 4 entire.

⁵⁰ *Fabii Planciadis Fulgentii V. C. Opera*, ed. Rudolf Wilhelm Oskar Helm (Leipzig: B. G. Teubner, 1898; reprint ed., Stuttgart: B. G. Teubner, 1970).

⁵¹ Migne, *Patrologia Latina*, vol. 76.

Guido (Guido of Arezzo, ca. 991/92–after 1033) [20]. Guido is the latest of the early authors cited by Ciconia. With the exception of one reference to the *Epistola de ignoto cantu*,⁵² all quotations come from his major work, the *Micrologus*.⁵³

Hieronymus (Jerome) [15]. It has not been possible to identify this author. None of the quotations accords with St. Jerome, and none appears in the *Tractatus de musica* of Jerome of Moravia (fl. ca. 1272–1304).⁵⁴ It is not likely, in any case, that the latter work, which survives in a single manuscript in the Bibliothèque Nationale in Paris, would have been widely known in Italy at the time of Ciconia.

Johannes de Muris (Jehan de Murs, ca. 1300–ca. 1350) [DP 1]. In the final chapter of the *De proportionibus*, Ciconia cites Johannes de Muris, along with Franco and Marchetto, as an author who provides signs for mensural proportions. These signs appear in the *Libellus practice cantus mensurabilis*.⁵⁵

“Liber argumenti” [6]. It has not been possible to identify this work.

“Liber breviarius” [7]. It has not been possible to identify this work, which is cited in the *De proportionibus* as “Liber breviarius Augustini” (see also the entry “Augustine” *supra*).

Marchetus de Padua (Marchetto of Padua, fl. 1305–26) [DP 1]. In the final chapter of the *De proportionibus*, Ciconia cites Marchetto, along with Franco and Johannes de Muris, as an author who provides signs for mensural proportions, but this is in error, since those signs did not yet exist at the time of Marchetto.

Martianus [1]. Ciconia used the *De nuptiis Philologiae et Mercurii* of Martianus Minneus Felix Capella (early 5th century)⁵⁶ primarily through the commentary of Remigius (see below). In one instance, however, Ciconia cites directly a passage in the earlier work that does not appear in Remigius’s later commentary.

⁵²GS, 2:43–50.

⁵³*Guidonis Aretini Micrologus*, ed. Jos. Smits van Waesberghe, *Corpus scriptorum de musica*, no. 4 ([Rome]: American Institute of Musicology, 1955); see also GS, 2:2–24.

⁵⁴*Hieronymus de Moravia O.P., Tractatus de musica*, ed. Simon M. Cserba, O.P. (Regensburg: Friedrich Pustet, 1935); see also CS, 1:1–154.

⁵⁵CS, 3:54.

⁵⁶*Martianus Capella*, ed. James Willis (Leipzig: B. G. Teubner, 1983).

“Musica sillabarum” [11]. This is Ciconia’s title for the anonymous treatise (ca. 1000), published by Gerbert as the *De musica* of Odo⁵⁷ but now generally identified, on the basis of the opening words of the treatise, as the *Musicae artis disciplina*. Ciconia’s title clearly comes from the last part of the treatise,⁵⁸ which deals with the topic of *musica syllaba*.

Priscianus (Priscianus Caesariensis, fl. ca. 500) [1]. The *Institutiones*⁵⁹ of this Latin grammarian is cited, along with the *Ars grammatica* of his predecessor Donatus, in a passage on the “species” of the human voice (NM 1.11).

Remigius (Remy of Auxerre, fl. 862–ca. 900) [51]. The *Commentum in Martianum Capellam* of Remigius⁶⁰ is a lengthy commentary on selected passages of the *De nuptiis Philologiae et Mercurii* of Martianus Capella (see above) and deals in turn with each of the seven liberal arts. Ciconia quotes Remigius more than any other author except Boethius throughout the first three books of the *Nova musica*, and the passages are cited from the sections on arithmetic and on music. A number of these quotations also appear in the *Lucidarium* of Marchetto.

Ubaldus (Hucbald of St. Amand, ca. 840–930) [20]. Some of these quotations appear in the one treatise, *De harmonica institutione*,⁶¹ that can be ascribed with certainty to Hucbald. Other quotations come from the anonymous Enchiriadis treatises (*Musica enchiriadis* and *Scolica enchiriadis*⁶²) that were falsely attributed to Hucbald, an error that

⁵⁷GS, 1:265–84. For a discussion of the works attributed to Odo, see Michel Huglo, “L’auteur du ‘Dialogue sur la Musique’ attribué à Odon,” *Revue de musicologie* 55 (1969): 119–71. For an earlier and somewhat outdated view, see also Hans Oesch, *Guido von Arezzo: Biographisches und theoretisches unter besonderer Berücksichtigung der sogenannten odonischen Traktate* (Bern: Haupt, 1954), pp. 100–104.

⁵⁸GS, 1:276–84.

⁵⁹Keil, *Grammatici latini*, vols. 2–3 entire.

⁶⁰*Remigii Autissiodorensis Commentum in Martianum Capellam*, ed. Cora E. Lutz, 2 vols. (Leiden: Brill, 1962–65). The section on music appears also in GS, 1:63–94.

⁶¹GS, 1:104–22. Regarding the authenticity of this work, see Rembert Weakland, O.S.B., “Hucbald as Musician and Theorist,” *Musical Quarterly* 42 (1956): 66–84.

⁶²*Musica et scolica enchiriadis una cum aliquibus tractatulis adiunctis*, ed. Hans Schmid (Munich: Bayerische Akademie der Wissenschaften, 1981). The *Musica enchiriadis* also appears in GS, 1:152–73 and the *Scolica enchiriadis* in GS, 1:173–212.

obviously existed at the time of Ciconia as well as in the eighteenth century, when Gerbert published them under the name of Hucbald.

Ysidorus (Isidore of Seville, ca. 559–636) [38]. The *Etymologiae* of Isidore of Seville⁶³ provided Ciconia with much of the material in Book One of the *Nova musica* on the mythical origin of music, its relationship to the muses, and the definitions for many of its terms; quotations appear occasionally in the remainder of the work as well.

In addition, Ciconia relied heavily on the *Lucidarium* of his predecessor at Padua, Marchetto, in the organization of his material, although the purpose and orientation of that work is quite different. Moreover, a significant number of the quotations from earlier authors in the *Nova musica* may be found in Marchetto's earlier work as well. It is clear that Ciconia had thoroughly familiarized himself with the *Lucidarium* and used it in many ways as a point of departure for his own work. The following table presents a list of *loci paralleli* between the two works to aid the reader in comparing the two treatises.⁶⁴

| <u>Ciconia</u> | <u>Marchetto</u> |
|----------------|------------------|
| Pref. | 1.2, 1.3 |
| 1.3 | 1.5 |
| 1.7 | 1.6 |
| 1.8 | (1.8), 1.9 |
| 1.9 | 1.9 |
| 1.10 | 1.10 |
| 1.11 | 1.11 |
| 1.21 | (15.1) |
| 1.22 | 2.3, (3.6) |
| 1.23 | 2.5, 2.9 |
| 1.25 | 9.1 |
| 1.26 | 3.1, (9.1) |
| 1.27 | 6.2 |
| 1.29 | 9.1 |
| 1.32 | 3.2 |
| 1.33 | 6.3 |
| 1.35 | 9.1 |
| 1.38 | 3.3, 6.4 |
| 1.39 | (6.4) |
| 1.43 | 9.1 |
| 1.50 | 3.4 |

⁶³*Isidori Hispaniensis episcopi Etymologiarum libri XX*, ed. W. M. Lindsay, 2 vols. (Oxford: Clarendon, 1911).

⁶⁴References to Ciconia are to book and chapter of the *Nova musica*; references to Marchetto are to treatise and chapter of the *Lucidarium*, as numbered in Herlinger's edition. Parentheses indicate a more tangential relationship on minor points.

| | |
|--------------|------------|
| 1.51 | (6.5) |
| 1.52 | 3.5 |
| 1.55 | 3.6 |
| 1.57 | 5.1 |
| 1.62 | 5.2 |
| 1.63 | 5.3 |
| 1.65 | 5.4 |
| 1.66 | 5.5 |
| 1.67 | 5.2 |
| 1.68 | (11.3) |
| 2.Prol. | 9.1 |
| 2.2 | 11.4 |
| 2.10 | 11.1 |
| 2.11 | (11.3) |
| 2.19 | (11.4) |
| 2.20 | (11.2) |
| 2.27 | (16.1) |
| 2.59 | 1.2 |
| 3.Prol. | 12.1 |
| 3.2 [DP 2] | 12.1 |
| 3.3 [DP 3] | (1.4) |
| 3.7 [DP 4] | (4.2) |
| 3.9 [DP 9] | 4.1 |
| 3.10 [DP 10] | (2.5, 2.9) |
| 3.11 [DP 11] | 4.9 |
| 3.12 [DP 12] | 4.3 |
| 3.13 [DP 13] | 4.4 |
| 3.14 [DP 14] | 4.5 |
| 3.15 [DP 15] | 4.6 |
| 3.16 [DP 16] | 4.7 |
| 3.17 [DP 17] | 4.8 |
| 3.18 [DP 18] | (7.1) |
| 3.19 [DP 21] | |

This table reveals that Ciconia relied heavily on the sections in Marchetto that deal with consonances (intervals) and their proportions, but whereas Marchetto discusses the proportions with each of the consonances in turn, Ciconia treats the consonances first in Book One and then returns to deal with their proportions in Book Three. In his discussion of the species (modes) in Book Two, however, Ciconia worked independently and relied on Marchetto only for a few general remarks, a point that will be taken up in its proper place below. Book Four of Ciconia's treatise is, as already noted, entirely original, and the *De tribus generibus melorum* is a separate excursus or appendix, based largely on additional material from Boethius. The *De proportionibus* is a revision and expansion of Book Three of the *Nova musica*; accordingly, the same parallels with Marchetto occur there as well, but since

the chapter numbers do not coincide in one instance, the appropriate references to the *De proportionibus* have been given in brackets.

Book One of the *Nova musica* —“De consonantia”

After providing a statement of his purpose (1.Prol.), Ciconia proceeds with a general discussion of music. A brief description of “celestial harmony” (1.1) leads to a division of music into “natural” and “artificial” (1.2), a division that reflects the dichotomy, frequently found in the fourteenth century, between the “natural” or “customary” method and the newer “artificial” or “artistic” method. The former category includes music that is divinely inspired and produced either by the movements of the heavens or the human voice; the latter category includes all instrumental music. A discussion of the etymology of the term “music” and its relationship to the muses follows, along with definitions for the terms “voice” (*vox*), “sound” (*sonus*), and “noise” (*sonitus*) (1.3–15). Much of this material comes from Isidore of Seville, but there are passages drawn from Remy of Auxerre, Boethius, and others.

With this background material out of the way, Ciconia turns to the monochord and its divisions, according to the three genera, which produce the usable pitches of the scale, the *ptongi* (1.16–21). The largest portion of Book One (1.22–57) is devoted to a discussion of the various intervals or “conjunctions of *ptongi*,” to include all intervals smaller than the fourth and all perfect intervals from the fourth up to the double octave. In his treatment of the semitone, Ciconia describes three sizes for this interval, based on the three genera (1.23). One is immediately reminded of the division of the tone along similar lines in the *Lucidarium* of Marchetto, but the specifics of Marchetto’s proposal do not appear here, since Ciconia is not concerned with contemporary practical theory. Nevertheless, the opening section of the chapter, which quotes or paraphrases the 16:17:18 division of the whole tone described by Boethius (*De institutione musica* 1.16), is closely related to the first part of Marchetto’s discussion (*Lucidarium* 2.9). Throughout his discussion of the intervals, Ciconia makes references to grammatical parallels and, in the case of the perfect intervals, to the “plenitudes” or parameters by which they will be classified in Book Four. Much of this material is drawn from Boethius, and in his discussion of the interval of an octave-and-a-fourth, the diapason diatessaron (1.50–54), Ciconia quotes in full Boethius’s discussion (*De institutione musica* 2.27, 5.9) of the disagreement between the Pythagoreans and Ptolemy on whether that interval is a consonance. The discussion of the diapason also leads to a digression (1. 47–49) on the relationship between the disposition of the notes in the scale and the corresponding disposition of the celestial bodies in their orbits, as well as their assignment to

the various muses; once more, this material comes largely from Isidore of Seville and Remy of Auxerre.

Ciconia then provides a summary (1.58–72) of the intervals and their relative degrees of consonance, according to various criteria. The book concludes with a brief description (1.73–74) of organum in the converging style of the *Enchiriadis* treatises and the *Micrologus* of Guido of Arezzo, both of which he cites. This discussion follows logically after the detailed treatment of perfect intervals and their degree of consonance in the preceding material, where there are also occasional references to the practice of “organizing.”

Book Two of the *Nova musica* —“De speciebus”

The second book deals primarily with the modes as octave species, combined from the appropriate species of fourth and fifth. This doctrine is identified most closely with the writings of Berno of Reichenau, who is quoted extensively here, and his pupil, Hermannus Contractus. Ciconia did not make use of Marchetto’s doctrine of the modes since, once again, Marchetto had adapted his discussion to considerations of contemporary practice, which was not Ciconia’s concern. First, the different species of fourth and fifth are described (2.2–6), after which the eight species of octave are defined on the basis of their internal species of fourth and fifth (2.7). Further general remarks on the species deal with their classification (2.10), their historical development (2.12–13), the distinction between authentic and plagal (2.14–15, 20–26), their finals (2.16–18), and the intervals and genera they employ (2.27, 29). There are also chapters that discuss the relationship of music and text (2.28) and the pitch inflection and lengths of notes and syllables (2.30); these chapters are designed primarily to demonstrate the parallel between the disciplines of music and grammar, and it is unfortunate that Ciconia does not provide a more thorough discussion to clarify his points. Each of the eight modes is then treated individually in separate chapters (2.33–40).

The second book ends, like the first, with some specialized concerns, among them the historical account of the growth of the scale by the addition of strings (2.44), the Greek division of the scale by tetrachords (2.45–46, 50–51), and definitions of a number of terms (2.47–48, 52–59), often with reference to the terminology of grammar. Much of this material comes from Boethius, but Ciconia provides alternative material on the tetrachords from Berno of Reichenau and Remy of Auxerre.

Book Three of the *Nova musica* —“De proportionibus”

The comparatively short third book treats the individual proportions of the intervals in Book One. As noted previously,⁶⁵ Marchetto integrated a similar discussion of these proportions into his material on intervals, whereas Ciconia has chosen to discuss them in a separate book. In doing so, Ciconia may have intended to emphasize that a detailed coverage of proportions is additional information not essential to a comprehension of the intervals, or he may be following the tendency in the fourteenth and fifteenth centuries to treat proportions as a separate topic in different sections or even different treatises. As in the previous two books, separate chapters on the individual proportions (3.11–18) are preceded by a general discussion of proportions (3.1–10), and there are concluding chapters that deal with the classifications of proportions according to the species of inequality (3.19–21).

Book Four of the *Nova musica* —“De accidentibus”

Having completed the compilation of material drawn from the works of his early “authors,” Ciconia turns now to the second part of his plan: provision of a new perspective for the discipline of music relating it to the methodology of the literary arts. Accordingly, with the exception of a brief quotation from Isidore of Seville (4.1), the material of this book is entirely original.

Ciconia employs the Aristotelian classifications of “accidents” and “properties” as a means of explaining the characteristics of melody: the accidents are the peculiar characteristics or attributes that distinguish individual members of a class from each other, while all members hold in common the properties or essential characteristics. It is on the basis of these accidents that an individual melody may be characterized and distinguished from others. Accidents can be grouped into twelve different “categories” or “predicaments,” by which the melody can be classified in a systematic, orderly manner. The process is analogous to that of declension or conjugation of inflections in the art of grammar, and Ciconia uses the term *declinatio* here.

At the beginning of the book, the twelve accidents (names, conjunctions, genera, arrangements, qualities, quantities, species, configurations, *ptongi*, forms, modes, and proportions) are treated in individual chapters (4.1–12). At first sight, some of these proportions may seem to overlap, but a closer examination will reveal that each of them views the matter from a different perspective. The accidents and the terminology they employ have been covered at appropriate points in the first two books, and they are not entirely new concepts at this point; rather, they summarize, in a new overview, material

⁶⁵See p. 19 *supra*.

that Ciconia has already presented. As a practical example of the methodology to be employed, Ciconia provides an example of a chant melody (the Introit *Ad te levavi* from the First Sunday of Advent⁶⁶) and then proceeds to decline it, according to each of the accidents in turn.

It is this fourth book that provides the rationale for Ciconia’s theory, and it is here that we can appreciate the significance of his contribution to music theory. Recent scholars, most notably Clercx, have tended to pass over the material of Book Four, although it is the only material that is entirely Ciconia’s own. Perhaps they have been constrained by a desire to see in this *Musica nova* new ideas for the practice of music. It is not, however, a practical treatise at all; it is rather a *musica speculativa*, intended for the study of music as an academic subject within the seven liberal arts, and viewed in that light, the reassessment of the position of music within that curriculum and its relationship with the other arts is its most distinctive and significant feature. In 1962, Seay suggested that the work was not intended for a cathedral school, such as that of the Cathedral of Padua, but rather for the curriculum at the University of Padua;⁶⁷ according to Seay, the revision of Book Three as a separate work was intended to provide a practical application for this material, as the dedication to Giovanni Gasparo, canon at Vicenza, would indicate.⁶⁸

The *De tribus generibus melorum*

Book Four ends with a closing chapter (4.14) that summarily lists the eight topics (“plenitudes”) covered in the *Nova musica*; these are the same eight topics that appear at the beginning of the work (1.Prol.). A clear and definite explicit appears in final position, indicating that we are at the end of the work.

Another section follows, however, in the manuscript sources, with the title “De tribus generibus melorum” (“Of the three genera of melodies”), and there has been considerable difference of opinion among modern scholars about the status of this section. Basing his conclusions on the Bologna copy

⁶⁶*Graduale Triplex* (Paris: Desclée, 1979), p. 15 (= *Liber usualis* 318).

⁶⁷Albert Seay, “Remarks on the *Nova musica* of Johannes Ciconia,” *Manuscripta* 6 (1962): 43. Clercx (“Johannes Ciconia,” p. 392), on the other hand, chose to regard the *Nova musica* as a practical work and the *De proportionibus* as a speculative one, without explanation. Nancy Siraisi (*Arts and Sciences at Padua: The Studium of Padua before 1350* [Toronto: Pontifical Institute of Mediaeval Studies, 1973], pp. 94–95) has suggested that, in the early fourteenth century, members of the court and clergy at Padua were trained in musical theory at the Faculty of Arts and Medicine. It would be reasonable to assume that this was still the case at the time of Ciconia.

⁶⁸See pp. 24–25 *infra*.

of the Florentine manuscript by Lorenzo Mehus, Padre Martini considered it to be a separate work by Ciconia,⁶⁹ and the *Nova musica* itself therefore contained only four books. On the other hand, de la Fage, in his catalog description of the same manuscript,⁷⁰ accepted this section as Book Five of the *Nova musica*, as did Antoine Auda in his general study of music in Liège, published in 1930.⁷¹ In 1955, Clercx reverted to Padre Martini's view and chose to regard this section as a separate treatise, but one in the style of Ciconia and so probably a separate work of his.⁷² The evidence of the surviving manuscript sources themselves is contradictory and inconclusive. In the Florence manuscript, this section follows directly after the *Nova musica*, but without full title, no indication that it belongs to the preceding work, and no index of chapters at the beginning, such as is found in each of the four books of the *Nova musica*. The Bologna copy, of course, follows the arrangement of the Florence manuscript. In the Vatican manuscript, however, this section appears as Book Five of the *Nova musica*, and an index of chapters has been added to parallel the indices of the other four books.

An investigation of the contents of this section would seem to suggest an alternative solution that lies somewhere between these two views. This brief section contains eight chapters: the first four are quoted directly in their entirety from Boethius (1.21–23, 4.13); the remaining four discuss the division of the monochord in each of the three genera in terms that are based closely on Boethius. The genera themselves receive thorough treatment in Book One of the *Nova musica* and are summarized as one of the accidents in Book Four. This section contains further material on the topic, designed to supplement the text of the *Nova musica*; it is neither a separate work nor an integral part of the *Nova musica* itself, but rather an excursus or appendix to that work.

The Revised *De Proportionibus*

The purpose of this revision is made clear in the dedicatory preface to Giovanni Gasparo, canon of Vicenza. Here Ciconia states that he is conveying this volume to the canon and his singers, present and yet to come, so that they may avoid the errors in proportions that have been made by so many different musicians. The ultimate goal of this revision is clearly practical rather than speculative, and the audience towards which it is directed is composed of

⁶⁹Clercx, "Johannes Ciconia théoricien," p. 41.

⁷⁰de la Fage, *Essais de diphérographie musicale*, pp. 375–79.

⁷¹Auda, *La musique et les musiciens de l'ancien pays de Liège*, p. 85.

⁷²Clercx, "Johannes Ciconia théoricien," p. 41. In her later article in the *New Grove*, she made no reference to this section.

cathedral singers, not university students, as Seay has shown.⁷³ To adapt his text to this new practical purpose, Ciconia added four new chapters. Three of these chapters (19, 20, 22) isolate from the total group and provide more information for those proportions that have a bearing on the practice of music. A final chapter (25) extends the discussion to the proportions of mensuration and their signs, and it is here, for the first time, that we find a brief reference to more modern theorists of the thirteenth and fourteenth centuries (Franco of Cologne, Johannes de Muris, and, long overdue, Marchetto). The Faenza codex includes an extra chapter on multiple and submultiple number, at the end of which an explicit appears; however, the original explicit is also retained at the end of the chapter on mensuration (25). It would seem that this final chapter in Faenza is a later gloss or commentary, as suggested by not only its absence from the two earlier manuscripts (Pisa and Venice) but also the double explicit. Since Ciconia revised the book of proportions just prior to his death in 1412, it does not seem likely that this addition should be attributed to Ciconia.⁷⁴

The Significance and Influence of Ciconia's Theory

On the basis of surviving documentary evidence, it is difficult to assess the influence that Ciconia's theory had on his own time. The manuscript tradition is not widespread, and there is no evidence to show that his treatises were known or circulated outside of northern Italy. One must assume, however, that there was some demand that caused him to revise the book on proportions for practical use, and the survival of the *Nova musica* in manuscripts is at least average for a work of that size and scope.⁷⁵ The possible involvement of Hothby in the dissemination of both treatises may also be taken as an indication of the influence of these works.⁷⁶ Ciconia's proposal for integrating the discipline of music with the literary as well as the mathematical arts, as representative as it may be of the humanist spirit, seems to have had little if

⁷³Seay, "Remarks on the *Nova musica* of Johannes Ciconia," pp. 42–44.

⁷⁴Regarding the role of the scribe, Johannes Bonadies, as well as the possible influence of his teacher, Hothby, in the revision of the material of this treatise, see pp. 3–5 *supra*.

⁷⁵The *Speculum musicæ* of Jacques de Liège, for example, appears complete in only one manuscript and incomplete in two others (see *Jacobi Leodiensis Speculum musicæ*, 7 vols., ed. Roger Bragard, *Corpus scriptorum de musica*, no. 3 [(Rome): American Institute of Musicology, 1955–73], 1:v and ix–xx), and the *De musica* of Jerome of Moravia is preserved in a single source (*Tractatus de musica* [ed. Cserba], pp. v and lxxvii–lxxxiv).

⁷⁶See pp. 3–5 *supra*.

any influence; in particular, the concept of “declining” music, following the principles and procedures of grammar, does not appear to have been adopted by any known successor to Ciconia. There is at least one instance, however, in which a later theorist borrowed extensively from the *Nova musica*: the *Introductiones artis musicæ* by Nicolaus Auritius de Buccellanito (fl. ca. 1450), which appears solely in the same manuscript in Venice that contains the *De proportionibus* of Ciconia.⁷⁷ The first book of this treatise treats consonances, as does the first book of the *Nova musica*, but there does not seem to be any direct connection between the two works on this topic. On the other hand, the second book, which like the second book of the *Nova musica* deals with the species or modes, is copied almost verbatim from the work of Ciconia, consisting of eleven of the first twenty chapters of Book Two of the *Nova musica*; the title to chapter 23 appears next, but at that point the manuscript breaks off. Obviously, Nicolaus knew Ciconia’s work and valued it highly enough to appropriate large sections as his own, without acknowledgment.⁷⁸

From our own perspective, however, the *Nova musica* represents a significant contribution to Italian music theory of the fourteenth and early fifteenth centuries. In his edition of the *Lucidarium* of Marchetto,⁷⁹ Jan Herlinger notes that the two treatises of Marchetto—the *Lucidarium* and the *Pomerium*—represent a typical pair of treatises respectively dealing with chant and mensural theory. Because of the close reliance of Ciconia on the *Lucidarium*, it would not be inappropriate to add the *Nova musica* to these two works to form a speculative member in a trilogy of treatises, all associated with Padua prior to the time of Prosdocimo de’ Beldomandi.

Perhaps the most noteworthy feature of these theoretical works of Ciconia is their authorship by a prominent composer of polyphony, both secular and sacred. We have very little evidence of similar activity by other major composers of the time, particularly since the authorship of the *Ars nova*, long attributed to Philippe de Vitry, has now been questioned.⁸⁰ For Ciconia to devote a major treatise to speculative music and then to relate that speculative

⁷⁷Venice, Biblioteca Nazionale Marciana, lat. VIII/85 (3579), ff. 61r–67v; see the description of this manuscript on pp. 36–37 *infra*. Little is known about this author (see Albert Seay, “Nicolaus [Auritius] de Buccellanito,” *New Grove Dictionary of Music and Musicians* 3 [1980]: 404).

⁷⁸Since only a relatively small portion of the *Nova musica* is involved here, I have not included this work in the present edition.

⁷⁹*Lucidarium* [ed. Herlinger], pp. 5–6.

⁸⁰See Sarah Fuller, “A Phantom Treatise of the Fourteenth Century? The *Ars nova*,” *Journal of Musicology* 4 (1985–86): 23–50.

material almost exclusively to considerations of *musica plana* is quite remarkable.⁸¹ The broad knowledge that Ciconia displays in the citation of material from non-musical sources, both Classical and patristic, suggests he had received a thorough education and was quite learned in such matters.

The Manuscripts

Descriptions of all manuscripts appear in RISM BIII/2,⁸² the volume for music treatises in Italian libraries. In addition, all of these manuscripts, except for Vaticanus lat. 5320, have been indexed in a recent scholarly edition of one of the treatises contained in that source, as well as by Clercx.⁸³ Although these earlier descriptions have been consulted in the preparation of the following indexes, all manuscripts have been reexamined; accordingly, these indexes differ from the earlier descriptions in many particulars.

⁸¹As already noted (see p. 12, n. 38 *supra*), the only significant treatment of polyphony occurs at the end of Book One (1.73–74), and that material deals exclusively with improvised polyphony in the style of converging organum. It should be noted also that the discussion of *musica plana* is largely devoid of practical material; solmisation, for example, is not mentioned.

⁸²*The Theory of Music from the Carolingian Era up to 1400* (henceforward: RISM BIII/2), ed. Pieter Fischer, *Répertoire International des Sources Musicales*, BIII/2 (Munich-Duisburg: G. Henle, 1968).

⁸³Clercx, “Johannes Ciconia théoricien,” pp. 41–49. Clercx also provided a stemma for the manuscripts of the *De proportionibus* (see pp. 46–49); since she knew only the Florence manuscript of the *Nova musica*, she did not attempt a stemma for that work. In her stemma, she suggested that the Pisa and Venice manuscripts, which are closely related, were copied from a manuscript that remained at Padua, whereas the Faenza codex would have been copied from the manuscript that Ciconia sent to the dedicatee, Giovanna Gasparo. As already noted (see p. 5 *supra*), however, the Faenza codex contains variants and additional material that certainly is not by Ciconia; accordingly, it does not seem possible that it represents a version that Ciconia sent to Gasparo. Since we are dealing with an open recension, in which the Pisa and Venice manuscripts are the only ones that are related, I have not attempted a stemma here.

Fa

Faenza, Biblioteca Comunale, 117⁸⁴Paper; 98 folios,⁸⁵ 250x180 mmItaly; 1473–1474⁸⁶

(f. 1r–v blank)

1. Music (ff. 2r–11v; f. 12r–v blank)

2. Johannes de Muris, *Libellus cantus mensurabilis*. *Inc.* “Quilibet in arte practica ...” *Exp.* “... in arte practica mensurabilis cantus anhelantibus ac volentibus introduci. Et sic est finis.” (CS 3:46–58) (ff. 13r–15v)3. Anonymous,⁸⁷ *Tractatus figurarum*. *Inc.* “Incipit tractatus philippi de Caserta de diversis figuris per quas diversimode discantatur per alias regulas non sequentes modum tenoris sed alterius temporis. Quoniam sicut domino placuit ...” *Exp.* “... Item sequitur de tempore imperfecto minoris ut hic [example]. Et sic est finis totius libri.” (*Tractatus figurarum* [ed. Schreuer]) (ff. 15v–17r)

⁸⁴For other descriptions see *Tractatus figurarum*, ed. Philip E. Schreuer, Greek and Latin Music Theory (Lincoln: University of Nebraska, 1989), pp. 34–36; Johannes Hothby, *De arte contrapuncti*, ed. Gilbert Reaney, *Corpus scriptorum de musica*, no. 26 ([Rome]: American Institute of Musicology, 1977), pp. 97–100; Clercx, “Johannes Ciconia théoricien,” pp. 42–44; and RISM BIII/2, pp. 22–25.

⁸⁵When Dragan Plamenac made his first study of this codex in 1951 (“Keyboard Music of the 14th Century in Codex Faenza 117”), he noted that the contents were not bound in the correct order. In 1959, at his request, the codex was removed from its binding and accordingly rearranged in what seemed to be the original order (see Dragan Plamenac, “A Note on the Rearrangement of Faenza Codex 117,” *Journal of the American Musicological Society* 17 (1964): 78–81). There are three systems of foliation or pagination in the codex: (1) an older foliation in pencil in the lower right corner of each recto that reflects the order of the material prior to 1959; (2) a pagination in ink in the upper outer corner of the page that also reflects the order of the material prior to 1959 but does not include the first seven pages; and (3) a newer foliation in pencil, added to the older one, that reflects the current state of the codex. Since the first fascicle (ff. 1–11) did not change position when the manuscript was rebound, there is no newer foliation for that fascicle. The index here uses the newest foliation.

⁸⁶This date is valid for the theoretical treatises and the musical compositions added by Bonadies. The earlier keyboard works were entered between 1410 and 1420 (see p. 5 *supra*).

⁸⁷In his edition, Schreuer has argued convincingly for the anonymity of this work, formerly ascribed to Philippus de Caserta (see *Tractatus figurarum* [ed. Schreuer], pp. 3–9).

4. Johannes de Muris, *Ars contrapuncti*. *Inc.* “Incipit liber artis contrapunctus secundum Johannem de muris. Quilibet affectans scire contrapunctum ...” *Exp.* “... et ecce exempla omnium dictorum [examples].” (CS, 3:59–68) (ff. 17r–18r)
5. Anonymous treatise on intervals. *Inc.* “Sequitur de tertio membro huius artis unde accedamus ad eum. Ad huiusmodi opusculi tertiam membrum accedamus ...” *Exp.* “... la quinta, fa tertia, re unisonus.” (f. 18v)
6. Anonymous treatise on chant. *Inc.* “Incipiunt regule artis cantus plani secundum magistrum Johannem de muris. Notandum quod regula suprascripta debet doceri ...” *Exp.* “... septimi et octavi in acuto. Et sic est finis per me fratrem Johannem bonadies in conventu mantue 1473 4 octobris hora 15.” (ff. 18v–20r)
7. Music (ff. 20v–21r)
8. Anonymous treatise on counterpoint, proportions, and mensuration. *Inc.* “Nota quod 9 sunt species in arte contrapunctus ...” *Exp.* “... sed tamen nota quod non utimur talibus signis.” (f. 21v)
9. Johannes Ciconia, *De proportionibus*. *Inc.* “Venerabili viro et egregio d. Jo. Gasparo ...” *Exp.* “... Et sic finis totius musice operis de proportionibus Johannis de ciconiis canonici padue per me fratrem Jo. bo. 1473 20 novembris.” (ff. 21v–23v)
10. Anonymous, *Compendium musice mensurabilis artis antique*. *Inc.* “Gaudent brevitate moderni. Quandocumque punctus quadratus vel nota quadrata invenitur ...” *Exp.* “... Quintus modus constat ex omnibus brevibus et semibrevis, ut hic supra. Et sic finis per me fratrem Jo. bo. deo dante in conventu regii 1474 17 septembris, scilicet in die sancti lamberti post officium ante prandium tempore prioratus fratris luchini de lanfranchinis.” (*Compendium musicae mensurabilis artis antiquae*, ed. F. Alberto Gallo, *Corpus scriptorum de musica*, no. 15 ([Rome]: American Institute of Musicology, 1971]) (ff. 24r–25r)
11. Johannes Hothby, *Regule super proportionem*. *Inc.* “Regule fratris Jo. hothbi super proportiones et cantum figuratum. Omnis numerus habet tot partes ...” *Exp.* “... ita iste infinite diminuuntur. Deo gratias.” (CS, 3:328–30) (ff. 25v–26r)
12. Johannes Hothby, *De cantu figurato*. *Inc.* “De cantu figurato secundum eundem fratrem Jo. hothbi carmelitam. Octo sunt figure mensurabilis cantus ...” *Exp.* “... cum perfectione et sine perfectione. Amen. Et sic est finis per me fratrem Jo. bonadies in conventu regii hora prima noctis 1474 die 20^a septembris.” (CS, 3:330–32) (f. 26r–v)
13. Johannes Hothby [?], Table of intervals. *Inc.* “In genere enarmonico dyesis alcior ...” *Exp.* “... pentacordum bassioris.” (f. 26v; f. 27r blank)⁸⁸
14. Music (ff. 27v–31r)

⁸⁸RISM BIII/2 lists items 11–13 as a single treatise.

15. Jacobus de Regio, Treatise on proportions. *Inc.* "Jacobus de Regio charmelita. Pro proportionum notitiam ..." *Exp.* "... Et sic finis ad laudem dei per me fratrem Jo. bonadies in conventu regii post vesperas 1474 14 septembris." (ff. 31v–32r; ff. 32v–33v blank)
16. Johannes Hothby, *De arte contrapuncti*. *Inc.* "Regule hothbi supra contrapunctum. Quamvis species sive consonantie ..." *Exp.* "... retro numerando consonantias inveniemus. Et sic finis." (Hothby, *De arte contrapuncti* [ed. Reaney]) (f. 34r)
17. Nicasius Weyts, *Regule*. *Inc.* "Regule nycassi Weyts carmelite. Omnis nota in cantu mensurato ..." *Exp.* "... et ideo est duplex ut dictum est." (CS, 3:262–64) (ff. 34v–35r)
18. Anonymous treatise on the genera. *Inc.* "Presbiter bartholomeus Hothbista medicinus carmelita. Manus in dyatonicu genere divisa [example] Hec quidam manus quod genus dyatonicum declarabo ..." *Exp.* "... in cromatico genere pulcherrima habebit." (f. 35v)
19. Music (ff. 36r–60r)
20. Table of tones. *Inc.* "Quantum ad tonos ..." *Exp.* "... constituunt tonum in figuris istis." (f. 60v)
21. Table of interval species. *Inc.* "Quantum ad dieses ..." *Exp.* "... et sic de singulis." (f. 61r; f. 61v blank)
22. Johannes Hothby, *Regule de monocordo*. *Inc.* "Regule fratris Jo. hothbi de monocordo manuali ..." *Exp.* "... hec septies quia septem sunt canne, etc." (f. 62r)
23. Table of mensuration signs. (f. 62v)
24. Music (ff. 63r–97v)
25. Notation examples in a sixteenth-century hand (f. 98r; f. 98v blank)

This manuscript contains a large number of musical compositions as well as theoretical works. The scribe who copied the theoretical works and the later collection of musical compositions, Johannes Bonadies, was a student of Hothby at Lucca and later became one of the teachers of Franchinus Gaffurius;⁸⁹ accordingly, the Faenza codex (as it is generally known) contains a number of works ascribed to Hothby, both theoretical and musical. Many of the folios on which the theoretical treatises appear had already been ruled with six-line staves before the text was entered, making the text difficult to read at times. The fact that the dates (along with the time of day) provided by some of the explicits are not entirely consecutive reflects the fact that these treatises were later added on ruled but otherwise blank pages or on pages from which Bonadies had erased the earlier material. Schreur has suggested that Bonadies

⁸⁹Seay, "John Hothby [Octobi, Ottobi]," p. 729; see also *Tractatus figurarum* [ed. Schreur], p. 36.

copied the treatises solely for his own personal use, without concern for their legibility to others.

The text of the *De proportionibus* of Ciconia includes an additional chapter, not found in other sources, and probably not by Ciconia.⁹⁰ In addition, the text shows numerous variant readings that set it apart from the earlier versions in Pi and Ve.

F1

Florence, Biblioteca Riccardiana e Moreniana, 734⁹¹

Paper; iii,123,iii folios,⁹² 220x155 mm
Italy; early 15th century

1. Johannes Ciconia, *Nova musica*.⁹³ *Inc.* "Incipit prephatio nove musice. In prephatio nove musice nobis placuit ..." *Exp.* "... quomodo vult suo splendore illustrat mentes hominum. Deo Gratias. Amen. Explicit liber de accidentibus in declinationibus in cantuum." (ff. 1r–57r)
2. Johannes Ciconia, *De tribus generibus melorum*.⁹⁴ *Inc.* "Incipit de tribus generibus melorum. Boetius: His igitur expeditis, dicendum est de generibus melorum." *Exp.* "... et sic habes totius monocordi rectissimam et compendiosissimam regulam metiendi. Explicit de tribus generibus melorum." (ff. 57r–60v)
3. Anonymous poem on the Muses with an introduction. *Inc.* "Nota: Nona dicitur a greco quod est nus, id est sensus ..." *Exp.* "... Tu es pleni-

⁹⁰See p. 5 *supra*.

⁹¹For other descriptions see *Lucidarium* [ed. Herlinger], pp. 42–44; Clercx, "Johannes Ciconia théoricien," pp. 41–42; RISM BIII/2, pp. 50–52; and de la Fage, *Essais de diphthérographie musicale*, pp. 375–84.

⁹²There are two separate foliations in this manuscript. The first, entered by hand, appears in the upper right corner of each recto; in this foliation, there are two folios numbered 53, which have been renumbered 53a and 53b by a later hand. A second, more recent and correct foliation, has been stamped in the lower right corner. All references are to the earlier foliation, since that has been used in all modern descriptions of the manuscript.

⁹³Between Books Two and Three are two pages of diagrams (one on f. 47v and two on f. 48r) that relate to the four elements. In the upper diagram on f. 48r, the left and right halves of the diagram are respectively labeled "diatessaron" and "diapente," but there are no further musical references in these diagrams. There are several blank pages (ff. 46v–47r and 48v–49v) on each side of these diagrams.

⁹⁴As I have suggested above, this material probably belongs with the *Nova musica* as an excursus or appendix. Nevertheless, since it has often been cited separately and is so listed in Herlinger's index and in RISM, I have made a separate entry for it here.

tudo pacis et dive concordie. Amen." (de la Fage, *Essais de diphérographie musicale*, pp. 379–80) (f. 61r)

4. Table of proportions, with references to the four elements⁹⁵ (f. 61v)
5. Johannes de Muris, *Musica speculativa*, version B. *Inc.* "Musica magistri Johannis de muris. Quoniam musica est de numero relato ad sonos ..." *Exp.* "... quorum figure sunt in hoc ordine consequentes. Explicit musica magistri Johannis de muris." (GS, 3:256–83) (ff. 62r–71r; 71v–73v blank)
6. Marchetto of Padua, *Lucidarium*. *Inc.* "Incipit epistola marchetti de padua. Magnifico militi et potenti domino suo ..." *Exp.* "... et hec de musica plana sufficient ibi dicta. Amen. Explicit lucidarium Marchetti de padua in arte musice plane. Incoatum cesene, perfectumque verone." (*Lucidarium* [ed. Herlinger]; GS, 3:64–121) (ff. 74r–101v)
7. Anonymous treatise on intervals. *Inc.* "Tonus est ut re, re mi, fa sol, sol la ..." *Exp.* "... dissonantie sunt quatuor scilicet tercia sexta, decima et terciadecima." (f. 102r)
8. Anonymous treatise on counterpoint. *Inc.* "De speciebus discantus. Sex sunt species discantus scilicet unisonus ..." *Exp.* "... et hec de regulis contraponctis dicta sufficient." (f. 102r)
9. Anonymous treatise on counterpoint. *Inc.* "Volens igitur multos et diversos compositores ad fructum coniunctionem ..." *Exp.* "... et potest habere decimam post se si cantus ascenderet quartam etc." (ff. 102r–103r)
10. Anonymous treatise on modes. *Inc.* "De mensurazione tonorum. Quomodo et qualiter tropi seu toni ex quibus species formentur ..." *Exp.* "... sui autentici tangens ascensum vel aliquando de descensu ut hic inferius patet." (ff. 103r–105r)
11. Anonymous treatise on intervals and modes. *Inc.* "Quot sunt iuncture manus? Sunt xviii, que sunt A B C D E G ..." *Exp.* "... et consistit in normalia propositionum etc. et sic est finis." (ff. 105r–106v; f. 107r blank)⁹⁶
12. Headings for mensuration tables; the tables themselves are missing. *Inc.* "Hec figura demonstrat que sunt partes prolationis ..." *Exp.* "... et aut in modo tempore prolatione." (ff. 107v–108v)
13. Anonymous commentary on *Cantabo Domino in vita mea*. *Inc.* "Cantabo domino in vita mea. Prohemium opusculi mei ..." *Exp.* "... Ad honorem et gloriam sanctissime trinitatis et beate virginis marie et omnium sanctorum." (f. 109r–v)⁹⁷

⁹⁵These tables were probably intended to relate to the diagrams on ff. 47v–48r (see n. 93 *supra*).

⁹⁶RISM BIII/2 lists items 7–11 as a single treatise.

⁹⁷RISM BIII/2 lists this treatise as the prologue to the following treatise (the *Ars cantus mensurabilis*). Coussemaker, on the other hand, included the explicit of this treatise as the title of the *Ars cantus mensurabilis*.

14. Anonymous treatise on mensuration. *Inc.* "Incipit Ars Cantus mensurabilis mensurata per modos Juris et cum allegationibus ad hoc sufficienter inclusis. Cum multi antiqui modernique cantores ..." *Exp.* "... in principio vel ante principium huius operis figuratis ac de alteratione. Deo gratias amen." (CS, 3:379–98 [=Anonymous V]) (ff. 109v–122r; 122v blank)

There are two distinct hands in this manuscript, both typical of the scholastic cursive Italian style of the early fifteenth century.⁹⁸ The first scribe provided the works of Ciconia, Johannes de Muris, and Marchetto in the first part of the manuscript (ff. 1r–101v); the other entered the anonymous works in the remainder of the manuscript (ff. 102r–122r). Although not finely executed, the text is quite legible and reliable; the diagrams, however, are often rather crudely drawn and exhibit problems of measurement to scale.⁹⁹

Pi

Pisa, Biblioteca Universitaria, 606 (IV.9) II¹⁰⁰

Paper; 58 pages, 265x200 mm
North-east of Italy; after 1411

1. Johannes de Muris, *Musica speculativa*. *Inc.* "Quoniam musica est de numero relato ad sonos ..." *Exp.* "... quorum figure sunt in hoc ordine consequentes. Explicit musica magistri Johannis de Muris." (GS, 3:256–83) (pp. 1–18)
2. Johannes de Muris, *Libellus cantus mensurabilis*. *Inc.* "Quilibet in arte practica mensurabilis cantus erudiri mediocriter ..." *Exp.* "... et predicta quamvis rudia sufficient in arte practica mensurabilis cantus anellantibus introduci. Deo gratias." (CS, 3:46–58) (pp. 19–29)

⁹⁸For a detailed description of these hands, see *Lucidarium* [ed. Herlinger], p. 42 (and n. 51).

⁹⁹These problems are individually treated in the commentary to the present edition.

¹⁰⁰For other descriptions see *Tractatus figurarum* [ed. Schreur], pp. 43–44; Clercx, "Johannes Ciconia théoricien," pp. 44–45; RISM BIII/2, pp. 81–84; and de la Fage, *Essais de diphérographie musicale*, pp. 385–89. In its present state, this codex consists of two separate manuscripts that have been bound together; each is paginated separately. The description here contains only the second part. Both parts seem to have originated in the Veneto and were brought to Pisa by Teofilo Macchetti in the late seventeenth century. From Macchetti's description of the source, it is possible to establish that the two parts had already been bound together by that time (see Beatrice Pescerelli, "Teofilo Macchetti [1632–1714]: Un dimenticato precursore della ricerca musicologica," *Acta musicologica* 48 [1976]: 104–11).

3. Anonymous, *Tractatus figurarum*. *Inc.* “Incipit tractatus figurarum per quas diversimode discantatur per alias non sequentes modum tenoris sed alterius temporis. Quoniam sicut domino placuit ...” *Exp.* “... Item Sequitur de Tempore Imperfecto Minoris ut hic [example].” (*Tractatus figurarum*, ed. Philip E. Schreur) (pp. 30–33)
4. Johannes de Muris, *Ars contrapuncti*. *Inc.* “Ars contrapuncti Johannis de Muris. Quilibet affectans scire Contrapunctum ...” *Exp.* “... Et de Conclusionibus contrapuncti quantum ad omnis tempora hec sufficient, videlicet quia Cantores utuntur Ternario et Binario ... Vide et quere diminutiones ipsius [table].” (CS, 3:59–68) (pp. 34–42)
5. Anonymous treatise on intervals. *Inc.* “Sequitur de Tertio membro huius artis, unde accedamus ad eum. Ad huius modi opusculi tertiam membrum accedamus ...” *Exp.* “... 10^a est fa, 12^a est la [table].” (p. 43)
6. Johannes Ciconia, *De proportionibus*. *Inc.* “Venerabili viro et Egregio domino presbytero Johanni Gasparo ...” *Exp.* “... Explicit liber de proportionibus musice Johannis de Ciconiis, canonici paduani, in orbe famosissimi musici, in existentia conditi in civitate patavina, anno domini Mccccxi.” (pp. 44–51)
7. Anonymous [Pseudo-Johannes de Garlandia],¹⁰¹ *Optima introductio in contrapunctum pro rudibus*. *Inc.* “Volentibus introduci in arte contrapuncti ...” *Exp.* “... et moderni semper adiungunt alteras species usque ad 15^{as} sive duplicum 8^{as}.” (CS, 3:12–13) (p. 51)
8. Anonymous treatise on chant and organum. *Inc.* “Quoniam de canendi scientia doctrinam sumus facturi ...” *Exp.* “... Terminatur enim in eisdem litteris in quibus” [mutilated at the end],¹⁰² (Albert Seay, “An Anonymous Treatise from St. Martial,” *Annales musicologiques* 5 [1957]: 13–22) (pp. 52–57)
9. Anonymous [Pseudo-Johannes de Garlandia], *Optima introductio in contrapunctum pro rudibus*. *Inc.* “Nota quod novem sunt consonantie ...” *Exp.* “... fit tam in ascensu quam in descensu.” (CS, 3:12–13) (p. 58)¹⁰³

With the exception of item 9, the second part of the Pisa codex is clearly executed in a late Gothic hand and provides a reliable text for the *De proportionibus*. Schreur has noted that the text of the *Tractatus figurarum* in Pisa is closely related to that of the Faenza codex and suggests that the latter was

¹⁰¹On the question of authorship, see Rebecca A. Baltzer, “Johannes de Garlandia,” *New Grove Dictionary of Music and Musicians* 9 (1980): 662.

¹⁰²The text breaks off here at the bottom of the page, about one-third of the way through the treatise. The continuation on the following page (58) was probably erased when item 9 was added.

¹⁰³This item has been added by a sixteenth-century hand and duplicates much of the material of item 7. At the head of the page the same hand has written “Jusquini.”

derived from the former. The text of the *De proportionibus*, however, is closely related to that of the Venice source and shows numerous variants in comparison with Faenza. Since the explicit of the *De proportionibus* contains the year 1411, the manuscript must have been copied after that date.

Va

Vatican City, Biblioteca Apostolica Vaticana, lat. 5320¹⁰⁴

Paper; 85 folios, 285x200 mm.

Italy; 1476

1. Johannes Ciconia, *Nova musica* (including the *De tribus generibus melodrum*).¹⁰⁵ *Inc.* “In praefatione novae musicae nobis placuit ...” *Exp.* “... Et sic habes totius monochordi rectissimam et compendiosam regulam miciendi. Laus deo. 1476.” (ff. 1r–78r; ff. 78v–79v blank)
2. Anonymous, *Compendium breve artis musice*. *Inc.* “Incipit Compendium breve Artis musice. Gaudent brevitate moderni. Quandoque punctus quadratus, aut nota quadrata ...” *Exp.* “... Sextus modus procedit ex brevibus notis, cuius pausae sunt unius temporis, ut hic: [example missing]. Laus deo. 1476.” (ff. 80r–83v; f. 84r blank)
3. Table of mensural note shapes. (f. 84v; f. 85r–v blank)

This manuscript is very clearly lettered in a late fifteenth-century humanist hand.¹⁰⁶ The text of the *Nova musica* is generally reliable, although it exhibits numerous variant readings; additional material also appears, mostly in the form of supplementary diagrams that are probably not by Ciconia. The diagrams are clearly executed, and rectangular boxes have been substituted for the arches in the corresponding diagrams of the Florence manuscript, thus minimizing the number of curved lines. Musical notation is lacking throughout the manuscript, a feature that has minimal impact on the text of the *Nova musica* but greatly reduces the utility of the *Compendium breve artis musice*, which is essentially an *Abbreviatio Franconis* and relies heavily on musical examples to illustrate the content of the text. The notation “Jo. Ottobi Carmelitane Anglici” appears on the flyleaf in the front of the manuscript,

¹⁰⁴For another description see RISM BIII/2, p. 98. For the history of this manuscript, see p. 3 and n. 11 *supra*.

¹⁰⁵Since the *De tribus generibus melodrum* is included here as Book Five of the *Nova musica*, I have made this a single entry, as has RISM in this case.

¹⁰⁶A clearly humanistic feature is the use throughout of the classical “æ” for the medieval “e” (see the incipits for items 1 and 2 above).

probably indicating that the manuscript was at one time in Hothby's library.¹⁰⁷

Ve

Venice, Biblioteca Nazionale Marciana, lat. VIII/85 (3579)¹⁰⁸

Paper; 92 + 1 folios; 212x150 mm.

Mantua and Bozzolo; 1463–64

(f. 1r blank)

1. Marchetto of Padua, *Lucidarium* (up to 2.10). *Inc.* "In festo virginis katherine et martyris sanctissime principiam Mantue hunc tractatum. In novembrio 25 currente die. Anno 1464. Magnifico militi et potenti domino suo ..." *Exp.* "... Hoc semitonium a platone vocatum est lima, continens duas dies. Quoniam musica. Advertas quod ab hoc capitulo usque ad finem libri Marcetti de padua in musica, qui vocatur lucidarium, desunt ex quatuor partibus tres vel fortasse 4^{or} ex quinque." (*Lucidarium* [ed. Herlinger], pp. 68–160; GS, 3:64–76) (ff. 1v–10v)
2. Johannes de Muris, *Libellus cantus mensurabilis*. *Inc.* "Michi Resera. B. I. V. Quilibet in arte practica ..." *Exp.* "... in arte practica mensurabilis cantus anhelantibus introduci. Explicit. B. I. V. Exactis pensa futura. In bozolo, 12 mensis madij, 1464." (CS, 3:46–58) (ff. 11r–23v)
3. Anonymous treatise on chant and organum. *Inc.* "Michi Resera. Incipit prologus in musicam planam. Quoniam de canendi sciencia doctrinam sumus facturi ..." *Exp.* "... similiter autem et organizator." (Seay, "Anonymous Treatise from St. Martial," pp. 13–36) (ff. 24r–43v)
4. Anonymous, *Tonale S. Bernardi*.¹⁰⁹ *Inc.* "Hactenus de cantu et de discantu simul et organo faciendo ... D. Quid est tonus? Magister: Regula ..." *Exp.* "... alteram ceteris ipsius omnibus deputatam. Et hec dicta sufficient. Libro finito referamus gracias xpisto. Finis peractus est huius operis bozoli 19 die mensis junij, currente festo Sanctorum Gervasii et Prothasij, Anno domini 1464, hora quasi 23. Γ Epogdous, A Proslambanosmonos ... g paratene [sic] yperboleon, a mete [sic] yperboleon." (Seay, "Anonymous Treatise from St. Martial," pp. 36–42; GS, 2:265–75) (ff. 43v–47v)

¹⁰⁷See pp. 3–4 *supra*.

¹⁰⁸For other descriptions see *Lucidarium* [ed. Herlinger], pp. 57–58; Clercx, "Johannes Ciconia théoricien," pp. 45–46; and RISM BIII/2, pp. 128–29. A former library shelf number "Morelli 244" is on the inside of the front binding.

¹⁰⁹This treatise is a corrupted version of the *Tonale S. Bernardi*, published by Gerbert. Seay published it as part of the St. Martial Anonymous and suggested that it always was part of that treatise. Since it is listed separately in Herlinger's index and in RISM, I have made a separate entry for it here.

5. Anonymous treatise on counterpoint. *Inc.* "Notandum est quod duodecim sunt species contrapunctus ..." *Exp.* "... nisi habeant impedimentum quod impedit ipsas proluare." (f. 48r)
6. Anonymous treatise on counterpoint. *Inc.* "Sequitur primo contrapunctus nature basse ..." *Exp.* "... In C sol fa ut, mi, 3^a deorsum, sol, unisonus." (ff. 48r–49v)
7. Anonymous treatise on counterpoint.¹¹⁰ *Inc.* "Ut unisonus dat fa, ut tibi octavi ..." *Exp.* "... Prebet sol sexta fine dubioque." (*Anonymous ex codice Vaticano Lat. 5129*, ed. Albert Seay, *Corpus scriptorum de musica*, no. 9 [(Rome): American Institute of Musicology, 1964], pp. 47–48) (ff. 49v–50r)
8. Anonymous treatise on *coniunctae*. *Inc.* "Incipiunt coniuncte secundum artem et praticam cum plano cantu mixte ..." *Exp.* "... unam vocem supra illam literam F, ut hic. Et sic de aliis coniunctis [examples]" (ff. 50r–56v; ff. 57r–60v blank)¹¹¹
9. Syrus, Eighth Epistle to Candidianus. *Inc.* "Syrus a candidiano suo salutis viii epistola. Novari me Aronie congratulans ..." *Exp.* "... si alteriorum collatione clarescant Toale [?]" (f. 61r)
10. Nicolaus Auritius de Buccellanito, *Introductiones artis musice*. *Inc.* "Incipiunt introductiones artis musice ad pueros introducendos in simplici euphonii fratris Nicolai dicti aurici de buccellanito. Incipit prologus. Cum sit nostre intencionis plurimis doctorum libris musicalis sciencie ..." *Exp.* "... De minoribus cantibus ait et bernardus" [mutilated at the end]. (ff. 61v–67v; f. 68r–v blank)
11. Anonymous treatise on proportions. *Inc.* "Incipit regule proporcionum in quantum petinet ad musicam. Nota primo quod proporcio est quedam habitudo duorum terminorum ..." *Exp.* "... et figuratur sic ut in hoc exemplo regula brevium." (f. 69r; ff. 69v–70r blank)
12. Anonymous treatise on proportions. *Inc.* "Proporcio est habitudo duorum terminorum ..." *Exp.* "... ut sicut quindecim ad 4^{or}." (ff. 70v–71r)¹¹²
13. Anonymous treatise on counterpoint. *Inc.* "Regule contrapuncti. Scendum est quod novem sunt species contrapuncti ..." *Exp.* "... C sol fa ut, la fa re." (f. 71v)
14. Johannes Ciconia, *De proportionibus*. *Inc.* "Michi Resera. Incipit liber de proporcionibus musicis magistri Jo. de Ciconiis. Venerabili viro et egregio domino presbytero Jo. Gasparo ..." *Exp.* "... Explicit liber de proporcionibus musicis Johannis ciconie sive de ciconiis, canonici paduani, in orbe in existentia conditus in civitate patavina, anno domini M^occccxi^o. Sequentum [?] mantue in domo stremini militis illustrisque

¹¹⁰This treatise contains only the concluding paragraphs of the Vatican Anonymous as published by Seay.

¹¹¹RISM BIII/2 lists items 5–8 as a single treatise.

¹¹²RISM BIII/2 erroneously indicates that this is not a musical treatise.

invidium baltasaris de castello leonis hora quasi 20 die proxima martis
precurrente festum sancti michaelis archangeli. Anno domini
M^oc^occclxii^o. Michi Resera." (ff. 72r–77r)

15. Franciscus de Robertis Cuntis, *De vi et laudibus musice. Inc.* "De vi et laudibus musice. His vere est musicus qui racione perpense canendi scienciam ..." *Exp.* "... percussio aeris indissoluta usque et ad auditum, etc. Hoc ex libro francisci de robertis cuntis mantuani." (ff. 77v–78r)

16. Isidore, *Etymologiae*, 3.14–22. *Inc.* "Ysidorus ethymologiarum libro 3^o capitulo xiiii. De nature musice. Musica est pericia modulacionis ..." *Exp.* "... in elevacione et posicione. Hec ysydorus sanctissimus ubi supra sabbato primo mensis octobri anno ut supra hec collecta perfici." (ff. 78r–80v)

17. Anonymous treatise on counterpoint. *Inc.* "Nota quod voces contrapuncti a gamaut ..." *Exp.* "... sol de secunda et ut de tercia." (ff. 80v–82r; f. 82v blank)¹¹³

18. The hand, with explanation. *Inc.* "Nota quod digitii manus a latinis dicuntur sic ..." *Exp.* "... Apud grecos vero inicias ac parvus." (f. 83r)

19. Anonymous notes on classical subjects. *Inc.* "Laodomia uxor fuit prothegulay ..." *Exp.* "... Varo porta fuit latinis scripsit argonautica." (f. 83v)

20. Marchetto of Padua, *Lucidarium*, 16 (entire) with addendum. *Inc.* "De musico et cantore. Musicus dicitur et ille, testante Boecio ..." *Exp.* "... Et hec de musica plana sufficient tibi dicta. Hec continetur manus greca [table]. Explicit lucidarium marcheti de padua deo gracias." (*Lucidarium* [ed. Herlinger], pp. 546–60; GS, 3:121) (f. 84r)

21. Anonymous treatise on the hand, consonances, and counterpoint. *Inc.* "Tercius liber musice in quo tractatur primo de manu cum falsis ..." *Exp.* "... potest remanere in alia consonancia pare vel dissimile. Explicit." (ff. 84v–88v)¹¹⁴

22. Anonymous treatise on mensuration. *Inc.* "Prolationes sunt due, videlicet Prolatio maior et prolatio minor ..." *Exp.* "... Exemplum temporis imperfecti minoris prolationis [example]. Signum huius prolationis [semicircle] numerus binarius." (ff. 89r–90v)

23. Anonymous diagram of hexachords, with explanation. *Inc.* "[table] Omnis ut in G cantatur per $\frac{1}{2}$ quadrum ..." *Exp.* "... Tertia clavis que dicitur $\frac{1}{2}$ quadrum est in fa de c sol fa ut acuto in linea." (f. 91r–v; f. 92r–v blank)¹¹⁵

¹¹³RISM BIII/2 lists items 15–17 as a single treatise.

¹¹⁴RISM BIII/2 lists items 20–21 as a single treatise.

¹¹⁵RISM BIII/2 lists items 22–23 as a single treatise.

This manuscript appears to be the work of at least four scribes.¹¹⁶ The first produced items 1–8 in a clearly executed scholastic cursive hand that is similar to those of F1. The second scribe is of little importance for us, since he provided only item 9, which does not concern music and is not an integral part of the manuscript; he wrote in a more modern hand with some humanistic features. The third scribe produced items 10–21, including Ciconia's *De proportionibus*, again in a scholastic cursive hand but without the clarity and precision of the first scribe; finally, a fourth scribe, responsible for the remaining items 22–23, wrote in a fully humanistic hand that is similar to that of Va. Three of the indications of date and place (Mantua, 25 November 1464 [f. 1r]; Bozzolo, 12 May 1464 [f. 23v]; Bozzolo, 19 June 1464 [f. 47v]) are in the sections produced by the first scribe. The other two entries (Mantua, 1 March 1463 [f. 77r]; [Mantua],¹¹⁷ 1 October [1463] [f. 80v]), are in the sections produced by the third scribe. The fourth entry, in the explicit of Ciconia's *De proportionibus*, also includes a statement to the effect that it was copied in the house of Balthazar de Castello Leonis. Bozzolo is a small village, not far from Mantua, and these indications suggest that the entire manuscript was copied in the Mantua area during those two years, despite the contrast between older and newer styles of handwriting. It is possible, however, that the final section in the hand of scribe 4 (who employed the most advanced style), which contains no indications of place or date, represents a later addition.¹¹⁸ The fact that the dates are not consecutive suggests that the original ordering of the manuscript has not been retained.¹¹⁹

The Edition

As noted above, the Florence and Pisa manuscripts have been used respectively as the base text for the *Nova musica* and *De proportionibus*; in some instances, however, the Venice manuscript has provided a better alter-

¹¹⁶Clercx assumed that the inscription "Michi Resera," which appears at the beginning of several of the treatises, represented the name of the scribe. That assumption, however, is not consistent with the appearance of several hands in the manuscript, especially since the inscription is not limited to the section produced by a single scribe. Furthermore, this inscription is simply the Latin formula "Open unto me." The initials "B. I. V." probably are an abbreviation for "Beata Immaculata Virgo," and indicate that the formula is directed towards the Virgin (see Clercx, "Johannes Ciconia théoricien," pp. 45–46; and RISM BIII/2, p. 128, where this error is corrected).

¹¹⁷The phrase "ubi supra" must indicate that the place is the same as in the previous reference on f. 77r.

¹¹⁸RISM BIII/2 suggests that it is a sixteenth-century hand.

¹¹⁹See *Lucidarium* [ed. Herlinger], p. 57.

native reading to Pisa. The Vatican and Faenza manuscripts both appear to contain later versions of these treatises, often with additional material that is probably not by Ciconia; variant readings from these sources accordingly appear in the apparatus. Insignificant variants have not been reported.

The orthography of the original base text has been retained; inconsistencies in spelling have been standardized on the basis of the prevailing orthography. In the case of variants, the actual spelling of the source has been used throughout. Also standardized has been the use of numbers: Roman numerals have been converted to Arabic numerals in every instance,¹²⁰ and numbers have been written out in full when they have not been part of a mathematical operation. Ciconia frequently uses late Latin forms—such as truncations and different conjugations—that vary from classical usage. These have not been emended when they appear to represent the style of Ciconia.

The diagrams of the *Nova musica* follow the Florentine manuscript. Obvious errors, mainly improper alignment or lack of proper scale, have been corrected. In most instances, variants from the Vatican source are noted in the commentary. When the variant has been so extensive as to make this procedure impractical, the Vatican version of the diagram has been reproduced in full in the Appendix.

In the translation, the style of Ciconia has been reflected as closely as possible, while still ensuring that the text be clearly intelligible to the reader. Because of the wide variety of earlier sources quoted or paraphrased in the first three books of the *Nova musica*, it has not always been possible to preserve a consistent style in these passages. Technical terms have been consistently translated, wherever possible. At times, however, the same term may have different meanings in different contexts. In such cases, an appropriate translation has been found for each context, and the question of meaning has been explored in the commentary.

The commentary provides an explanation of passages that may present difficulties for the reader, locates passages quoted or paraphrased by Ciconia, and explains variants (especially those for the diagrams) that cannot be reported with precision in the apparatus.

¹²⁰The Florence manuscript uses Roman numerals consistently, both for chapter headings and in the body of the text; the Vatican manuscript uses Arabic numerals for chapter headings but Roman numerals in the body of the text.

CONSPECTUS CODICUM ET NOTARUM

Manuscripts

| | |
|----|--|
| Fa | Faenza, Biblioteca Comunale, 117 (1473–74), I-FZc |
| Fl | Florence, Biblioteca Riccardiana e Moreniana, 734 (early 15th century), I-Fr |
| Pi | Pisa, Biblioteca Universitaria, 606 (IV.9) II (after 1411), I-PIu |
| Va | Vatican City, Biblioteca Apostolica Vaticana, lat. 5320 (1476), I-Rvat |
| Ve | Venice, Biblioteca Nazionale Marciana, lat. VIII/85 (3579) (1463–64), I-Vnm |

Notes

| | |
|------------------|----------------|
| <i>ante</i> | before |
| <i>corr.</i> | correction |
| <i>deest in</i> | lacking in |
| <i>in marg.</i> | in margin |
| <i>om.</i> | omitted |
| <i>post</i> | after |
| <i>pr.</i> | first |
| <i>scripsi</i> | I wrote |
| <i>sec.</i> | second |
| <i>sequitur</i> | follows |
| <i>sup. lin.</i> | above the line |
| <i>supplevi</i> | I supplied |
| <i>ter.</i> | third |
| <i>Tit.</i> | title |
| <i>transp.</i> | is transposed |
| <i>ut passim</i> | here and there |

() enclose words supplied by the editor or from a parallel source.

||| indicate deletion by the scribe.

Dots under letters indicate uncertain transcription.

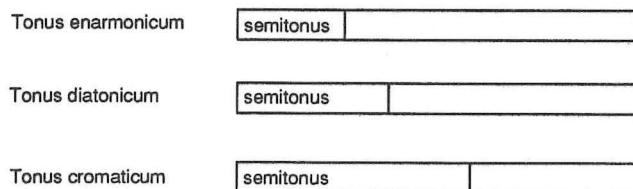
APPENDIX

This appendix contains variant diagrams for the *Nova musica* in Va that could not be explained adequately in the apparatus or commentary, as well as new diagrams in Va that do not appear in F1 and therefore have not been included in the body of the text.

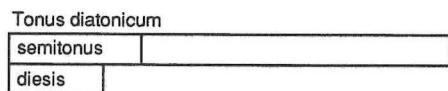
Diagram on p. 98 as it appears in Va:

| | |
|---|------------------------------------|
| A. Proslambanomenos vel prosmelodos. | A. id est acquisitus. |
| B. hypate hypaton. | b. id est melodiam adjuncto. |
| C. Parhypate hypaton. | C. principalis principalium. |
| D. Lychanos (<i>Lynchanos ante corr.</i>) hypaton | D. Subprincipalis principalium. |
| E. hypate meson. | E. Index vel digitus principalium. |
| F. Parhypate meson. | F. Principalis mediарum. |
| G. Lychanos meson. | G. Subprincipalis mediарum. |
| A. Mese. | H. Index vel digitus mediарum. |
| b. Trite synemelon. | I. Media. |
| c. Parane te synemelon. | K. Tertia coniunctarum. |
| d. Nete synemelon. | L. Subultima coniunctarum. |
| h. Paramese (<i>Paranemese ante corr.</i>) | M. Ultima coniunctarum. |
| c. Trite diezeumenon. | N. Submedia. |
| d. Parane te diezeugmenon. | O. Tertia disiunctarum. |
| e. Nete diezeugmenon. | P. Subultima disiunctarum. |
| f. Trite hyperboleon. | Q. Ultima disiunctarum. |
| g. Parane te hyperboleon. | R. Tertia excellentium. |
| a. Nete hyperboleon. | S. Subultima excellentium. |
| | T. Ultima excellentium. |

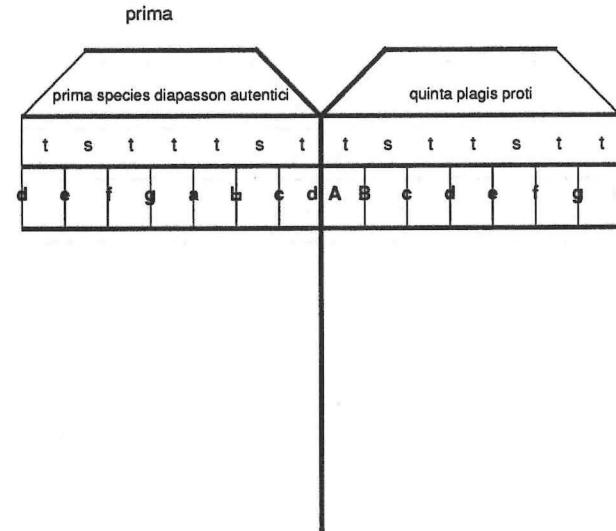
First additional diagram on p. 108 as it appears in Va:



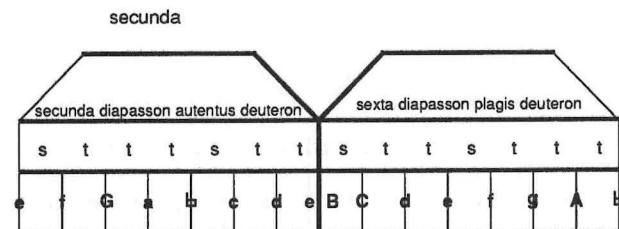
Second additional diagram on p. 18 as it appears in Va:



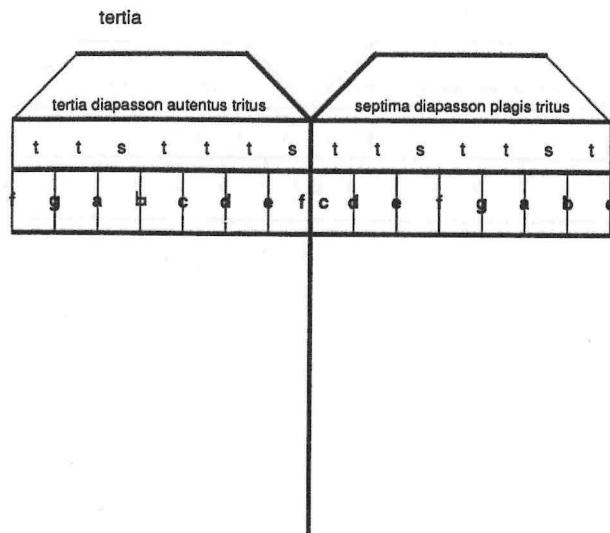
Diagrams on pp. 266 and 268 as they appear combined in Va:



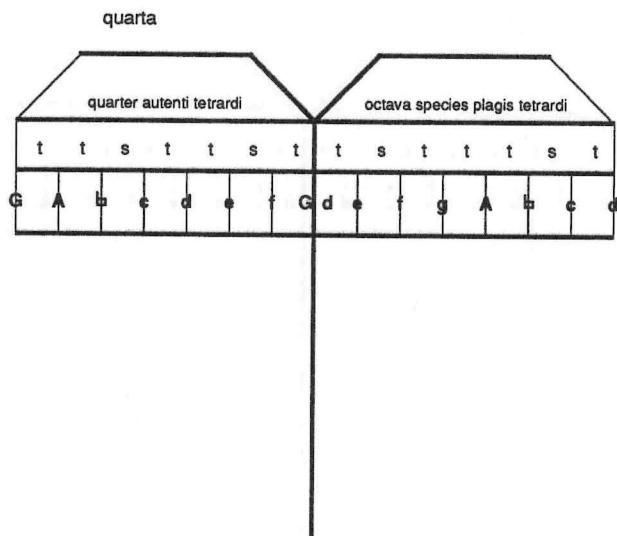
Diagrams on pp. 270 and 272 as they appear combined in Va:



Diagrams on pp. 274 and 276 as they appear combined in Va:



Diagrams on pp. 278 and 280 as they appear combined in Va:



Additional diagram on p. 316 as it appears in Va:

| | |
|---|---|
| A | 4 |
| d | 1 |
| e | |
| a | 4 |

Additional diagrams on p. 360 as they appear in Va:

| | | |
|----|----|-----------------------|
| 1 | 9 | tonus |
| 15 | 17 | semitonus diatonicus |
| 2 | 45 | semitonus enarmonicus |
| 45 | 1 | semitonus cromaticus |
| 45 | 1 | diesis |

Semitonus diatonicus continet 3 diesis.

Semitonus enarmonicus continet 2 diesis.

Semitonus cromaticus continet 4 diesis.

Omnis tonus habet v diesis.

| Monocordus de omnibus sesquiocavis proportionibus | | | | | | | | | | | |
|---|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 9 | 8 | 9 | 8 | 9 | 8 | 9 | 8 | 9 | 8 | 9 | 8 |
| 9 | 8 | 9 | 8 | 9 | 8 | 9 | 8 | 9 | 8 | 9 | 8 |
| Γ | A | B | C | D | E | F | G | A | B | C | D |
| sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava | sesquiocava |

| Monocordus de omnibus sequisextisdecimis proportionibus | | | | | | | | | |
|---|----|----|----|----|----|----|----|----|----|
| B | C | E | F | B | C | E | F | B | a |
| 17 | 16 | 17 | 16 | 17 | 16 | 17 | 16 | 17 | 16 |

| Monocordus de omnibus sesquiseptimisdecimis proportionibus | | | | | | | | | | | |
|--|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| 13 | 17 | 18 | 17 | 13 | 17 | 18 | 17 | 13 | 17 | 18 | 17 |
| 18 | 17 | 18 | 17 | 18 | 17 | 18 | 17 | 18 | 17 | 18 | 17 |
| B | c | e | f | b | c | e | f | b | c | e | f |
| sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima | sesqui septima decima |

| Monocordus de omnibus sesquiterciis proportionibus | | | | | | | | | | | |
|--|--------------|--------------|--------------|--------------|--------------|---|---|---|---|---|---|
| | sesquitercia | sesquitercia | sesquitercia | sesquitercia | sesquitercia | | | | | | |
| sesquitercia | sesquitercia | sesquitercia | sesquitercia | sesquitercia | sesquitercia | | | | | | |
| 4 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 3 |
| Γ | A | B | C | D | E | F | G | A | B | C | D |
| 4 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 3 |
| sexquitercia | sesquitercia | sesquitercia | sesquitercia | sesquitercia | sesquitercia | | | | | | |
| sesquitercia | sesquitercia | sesquitercia | sesquitercia | sesquitercia | sesquitercia | | | | | | |

| Monocordus de omnibus sexquateris proportionibus | | |
|--|----|----|
| Γ3 | 2d | |
| A3 | 2e | |
| | | |
| c3 | 2G | |
| d3 | 2A | |
| e3 | 2b | |
| f3 | 2c | |
| G3 | 2d | |
| A3 | 2e | |
| | | |
| c3 | 2g | |
| d3 | 2a | |
| e3 | 2B | |
| f3 | 2c | |
| g3 | 2d | |
| | | |
| De omnibus duplis superbi proportionibus | | |
| Γ8 | G4 | 3c |
| A8 | A4 | 3d |
| B8 | b4 | 3e |
| c8 | c4 | 3f |
| d8 | d4 | 3g |
| e8 | e4 | 3a |
| f8 | f4 | 3B |
| g8 | g4 | 3c |
| a8 | a4 | 3d |
| | | |
| de omnibus triplicis proportionibus | | |
| Γ3 | d2 | 1d |
| A3 | e2 | 1e |
| | | |
| c3 | G2 | 1g |
| d3 | a2 | 1a |
| e3 | b2 | 1B |
| f3 | c2 | 1c |
| g3 | d2 | 1d |

| de omnibus quadruplicis proportionibus | | |
|--|----|-------|
| Γ4 | G2 | 1g |
| A4 | a2 | 1a |
| B4 | b2 | 1B |
| c4 | c2 | 1c |
| d4 | d2 | 1d |
| | | |
| dupla | | dupla |

Diagram on p. 394 as it appears in Va:

| | | | | | | | | | | | | | | | | | |
|---|---|---|----------------|----------------|---|---|---|---|---|---|---|---|----------------|---|---|---|---|
| hypaton tetrachordum in diatonico genere | meson tetrachordum in armonico genere | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>s</td><td>t</td><td>t</td><td></td></tr> <tr><td>B</td><td>c</td><td>d</td><td>e</td></tr> </table> | s | t | t | | B | c | d | e | <table border="1"> <tr><td>d</td><td>d</td><td></td><td>diatonom</td></tr> <tr><td>B</td><td>c</td><td>d</td><td>e</td></tr> </table> | d | d | | diatonom | B | c | d | e |
| s | t | t | | | | | | | | | | | | | | | |
| B | c | d | e | | | | | | | | | | | | | | |
| d | d | | diatonom | | | | | | | | | | | | | | |
| B | c | d | e | | | | | | | | | | | | | | |
| hypaton tetrachordum in cromatico genere | meson tetrachordum in diatonico genere | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>s</td><td>s</td><td></td><td>tria semitonia</td></tr> <tr><td>B</td><td>c</td><td>d</td><td>e</td></tr> </table> | s | s | | tria semitonia | B | c | d | e | <table border="1"> <tr><td>s</td><td>t</td><td>t</td><td></td></tr> <tr><td>e</td><td>f</td><td>G</td><td>a</td></tr> </table> | s | t | t | | e | f | G | a |
| s | s | | tria semitonia | | | | | | | | | | | | | | |
| B | c | d | e | | | | | | | | | | | | | | |
| s | t | t | | | | | | | | | | | | | | | |
| e | f | G | a | | | | | | | | | | | | | | |
| meson tetrachordum in cromatico genere | meson tetrachordum in enarmonico genere | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>s</td><td>s</td><td></td><td>tria semitonia</td></tr> <tr><td>e</td><td>f</td><td>G</td><td>a</td></tr> </table> | s | s | | tria semitonia | e | f | G | a | <table border="1"> <tr><td>d</td><td>d</td><td></td><td>diatonom</td></tr> <tr><td>e</td><td>f</td><td>G</td><td>a</td></tr> </table> | d | d | | diatonom | e | f | G | a |
| s | s | | tria semitonia | | | | | | | | | | | | | | |
| e | f | G | a | | | | | | | | | | | | | | |
| d | d | | diatonom | | | | | | | | | | | | | | |
| e | f | G | a | | | | | | | | | | | | | | |
| synemenon tetrachordum in diatonico genere | synemenon tetrachordum in cromatico genere | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>s</td><td>t</td><td>t</td><td></td></tr> <tr><td>e</td><td>f</td><td>G</td><td>a</td></tr> </table> | s | t | t | | e | f | G | a | <table border="1"> <tr><td>s</td><td>s</td><td></td><td>tria semitonia</td></tr> <tr><td>a</td><td>b</td><td>c</td><td>d</td></tr> </table> | s | s | | tria semitonia | a | b | c | d |
| s | t | t | | | | | | | | | | | | | | | |
| e | f | G | a | | | | | | | | | | | | | | |
| s | s | | tria semitonia | | | | | | | | | | | | | | |
| a | b | c | d | | | | | | | | | | | | | | |
| synemenon tetrachordum in enarmonico genere | diezeugmenon tetrachordum in diatonico genere | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>d</td><td>d</td><td></td><td>diatonom</td></tr> <tr><td>a</td><td>b</td><td>c</td><td>d</td></tr> </table> | d | d | | diatonom | a | b | c | d | <table border="1"> <tr><td>s</td><td>t</td><td>t</td><td></td></tr> <tr><td>b</td><td>c</td><td>d</td><td>e</td></tr> </table> | s | t | t | | b | c | d | e |
| d | d | | diatonom | | | | | | | | | | | | | | |
| a | b | c | d | | | | | | | | | | | | | | |
| s | t | t | | | | | | | | | | | | | | | |
| b | c | d | e | | | | | | | | | | | | | | |
| diezeugmenon tetrachordum in cromatico genere | diezeugmenon tetrachordum in armonico genere | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>s</td><td>s</td><td></td><td>tria semitonia</td></tr> <tr><td>b</td><td>c</td><td>d</td><td>e</td></tr> </table> | s | s | | tria semitonia | b | c | d | e | <table border="1"> <tr><td>d</td><td>d</td><td></td><td>diatonom</td></tr> <tr><td>a</td><td>b</td><td>c</td><td>d</td></tr> </table> | d | d | | diatonom | a | b | c | d |
| s | s | | tria semitonia | | | | | | | | | | | | | | |
| b | c | d | e | | | | | | | | | | | | | | |
| d | d | | diatonom | | | | | | | | | | | | | | |
| a | b | c | d | | | | | | | | | | | | | | |
| hyperboleon tetrachordum in diatonico genere | hyperboleon tetrachordum in cromatico genere | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>s</td><td>t</td><td>t</td><td></td></tr> <tr><td>e</td><td>f</td><td>g</td><td>a</td></tr> </table> | s | t | t | | e | f | g | a | <table border="1"> <tr><td>s</td><td>s</td><td></td><td>tria semitonia</td></tr> <tr><td>e</td><td>f</td><td>g</td><td>a</td></tr> </table> | s | s | | tria semitonia | e | f | g | a |
| s | t | t | | | | | | | | | | | | | | | |
| e | f | g | a | | | | | | | | | | | | | | |
| s | s | | tria semitonia | | | | | | | | | | | | | | |
| e | f | g | a | | | | | | | | | | | | | | |
| hyperboleon tetrachordum in enarmonico genere | hyperboleon tetrachordum | | | | | | | | | | | | | | | | |
| <table border="1"> <tr><td>d</td><td>d</td><td></td><td>diatonom</td></tr> <tr><td>e</td><td>f</td><td>g</td><td>a</td></tr> </table> | d | d | | diatonom | e | f | g | a | <table border="1"> <tr><td>d</td><td>d</td><td></td><td>diatonom</td></tr> <tr><td>e</td><td>f</td><td>g</td><td>a</td></tr> </table> | d | d | | diatonom | e | f | g | a |
| d | d | | diatonom | | | | | | | | | | | | | | |
| e | f | g | a | | | | | | | | | | | | | | |
| d | d | | diatonom | | | | | | | | | | | | | | |
| e | f | g | a | | | | | | | | | | | | | | |

Additional diagram on p. 406 as it appears in Va:

