

Quadrivium

(arithmetica, geometria, astronomia en musica)

Verschenen in 2017:

ALBIERO, Laura, *Le Fonti liturgico-musicali della diocesi di Como (sec. XI)*. Lugano: Il Prato, 2016, 371 p.

RECENSIE door Chr. Meyer, *Scriptorium*, 71 (2017), 4*-5*

Association Internationale de Bibliophilie, actes et communications, XXVIe congrès Autriche 2009/International Association of Bibliophiles, transactions: XXVIth Congress, Austria, 2009, T. KIMBALL BROOKER, Carol ZEMAN ROTHKOPF, Norbert DONHOFER, William B. WARREN, Ernst GAMILLSCHEG, en anderen. Association Internationale de Bibliophilie, 2017.

Astrologers and their clients in medieval and early modern Europe, Wiebke DEIMANN en David JUSTE (red.). Keulen – Weimar - Wenen: Böhlau Verlag, 2015, 229 p., geïllustreerd

RECENSIE door Johannes Müller, *Tijdschrift voor Geschiedenis*, 130 (2017), 295-297

AUGUSTINUS, *De musica*, Martin JACOBSSON en Lukas J. DORFBAUER (ed.). Berlijn: De Gruyter, 2017, vi + 237 p. Corpus Scriptorum ecclesiasticorum Latinorum, 102.

RECENSIE door Chr. Meyer, *Scriptorium*, 71 (2017), 118*-119*

Ballade patrimoniale au coeur des Sciences et des Lettres. Catalogue de l'exposition organisée à la Bibliothèque Moretus Plantin dans le cadre de l'inauguration de la seconde Réserve précieuse (20 mai-24 juin 2016). Namen: Presses Universitaires de Namur, 2016, 112 p., geïllustreerd

RECENSIE door R. Cordonnier, *Scriptorium*, 71 (2017), 119*

BAUDRY, Catherine, "Un traité cosmologique inédit: Haleianus 5624, f. 283r-284v", *Byzantion*, 84 (2014), 1-32

RECENSIE door M. Cacours, *Scriptorium*, 71 (2017), 10*

Circolazione dei saperi nel Mediterraneo. Filosofia e scienze (secoli IX-XVII) – Circulation des savoirs autour de la Méditerranée. Philosophie et sciences (IX^e-XVII^e siècles). Atti del VII Colloquio Internazionale della Société Internationale d'Histoire des Sciences et de la Philosophie Arabes et Islamiques, Firenze, 16-28 febbraio 2006, Graziella FEDERICI VESCOVINI en Achmad HASNAWI (red.). Fiesole: Edizioni Cadmo, 2013, xvii + 402 p.

RECENSIE door K. Dybel, *Scriptorium*, 71 (2017), 134*

COLETTE, Marie-Noël, "L'interprétation musicale d'un signe noté dans les manuscrits d'Hildegarde de Bingen", *Études grégoriennes*, XLII (2015), 1-31

RECENSIE door Cl. Maître, *Scriptorium*, 71 (2017), 26*

CZERNIN, Martin, "Medieval musical manuscripts in Austria", in: *Association Internationale de Bibliophilie, actes et communications, XXVI^e congrès Autriche 2009/International Association of Bibliophiles, transactions: XXVIth Congress, Austria, 2009*, T. KIMBALL BROOKER, Carol ZEMAN ROTHKOPF, Norbert DONHOFER, William B. WARREN, Ernst GAMILLSCHEG, en anderen. Association Internationale de Bibliophilie, 2017, 105-127

RECENSIE door M. Wittek, *Scriptorium*, 71 (2017), 136*-137*

DAVENPORT, K., *The Bar Books: Manuscripts Illuminated for Renaud de Bar, Bishop of Metz (1303-1316)*. Turnhout: Brepols, 2017, 728 p., geïllustreerd. *Manuscripta Illuminata*, 2. "Renaud de Bar (d. 1316) was the sixty-ninth bishop of Metz, and the fourth son of the powerful count of Bar. The house of Bar had a distinguished lineage intertwined with most of the important European houses, and Renaud's eldest brother married the eldest daughter of the king of England. In the last century, as manuscripts were identified and attributed, realisation has gradually dawned that he commissioned six de luxe manuscripts for his particular use in the course of his rapid rise to the episcopacy. The heraldry of his Breviary in two volumes is unique, astonishing in a church book, as it contains about 180 non-Bar shields of arms in two-line initials, in addition to about 225 shields of Bar and Toucy, belonging to his immediate family, and his own personal shield which in the course of the book is scrupulously modified to reflect his elevation to the chair at Metz. This detailed study gives a novel overview of the man and his books, paying special attention to the heraldry, the calendars, and the marginalia in three appendices." (zie ook onder *Armatura*)

DUBOIS, Véronique, "Le tonaire noté du manuscrit de Gaillac, Paris BNF lat. 776. Édition des incipits et des mélodies des formulaires", *Études grégoriennes*, XLIII (2016), 1-102

RECENSIE door B. Haggh-Huglo, *Scriptorium*, 71 (2017), 32*

Het Gruuthuse-handschrift. Hs. Den Haag, Koninklijke Bibliotheek, 79 K 10, kritische editie verzorgd door Herman BRINKMAN met een uitgave van de melodieën door Ike DE LOOS †. Hilversum: Uitgeverij Verloren, 2015, 869 + 488 p., geïllustreerd. *Middeleeuwse Verzamelhandschriften uit de Nederlanden*, 13.

RECENSIE door P. Mannaerts, *Scriptorium*, 71 (2017), 152*-153*

Late Antique Calendrical Thought and its Reception in the Early Middle Ages. Proceedings from the Third International Conference on the Science of Computus in Ireland and Europe, Galway, 16-18 July, 2010, Immo WARNTJES en Dáibhí Ó CRÓINÍN (red.). Turnhout: Brepols, 2017, xiii + 391 p., geïllustreerd. *Studia Traditionis Theologiae*, 26.

"Late antique and early medieval science is commonly defined by the *quadrivium*, the four subjects of the seven liberal arts relating to natural science: astronomy, geometry, arithmetic, and music. The seven-fold division of learning was designed in Late Antiquity by authors such as Martianus Capella, and these authors were studied intensively from the Carolingian age onwards. Because these subjects still have currency today, this leads to the anachronistic view that the *artes* dominated intellectual thought in Late Antiquity and the early Middle Ages. Quite the contrary, the *artes* were an idealized curriculum with limited application in practice. Certainly, the *artes* do not help in our understanding of the intellectual endeavour between the early fifth and the late eighth centuries. This period was dominated by *computus*, a calendrical science with the calculation of Easter at its core. Only *computus* provides a traceable continuation of scientific thought from Late Antiquity to the early Middle Ages. The key questions were the mathematical modeling of the course of the sun through the zodiac (the Julian calendar) and of the moon phases (in various lunar calendars).

This volume highlights key episodes in the transmission of calendrical ideas in this crucial period, and therewith helps explaining the transformation of intellectual culture into its new medieval Christian setting."

MAININI, Lorenzo, "Notes sur les traductions scientifiques en langue vernaculaire (xiv^e-xv^e siècles) et le manuscrit Palatin 641 (Florence, Biblioteca Nazionale Centrale)", *Le Moyen Âge, revue d'histoire et de philologie*, CXXIII (2017), 295-310

"This paper sets out a critical panorama of scientific translations in Italian from the 14th through the 15th century, with particular focus on translations from Arabo-Latin sources. It examines the intellectual status of scientific texts in the late Middle Ages with respect to the classifications of knowledge developed in the context of scholastic and university culture. At the same time, the paper attempts to reconstruct certain characteristics of the readers of these translations. Particular focus is given to the Palatine 641 Manuscript in the Florence BNC. This manuscript dates from the end of the 15th century and has so far been overlooked as evidence of a series of Italian translations of Arabo-Latin astrological sources. There appears to be some cultural and textual continuity between the astrological collections produced in Latin circles and their acceptance into the vernacular." (zie ook onder *Artes algemeen*)

I manoscritti datati delle Biblioteche Casanatense e Vallicelliana di Roma, Paola BUSONERO, Elisabetta CALDELLI, Isabella CECCOPIERI, Valentina D'URSO, Patrizia FORMICA, Antonella MAZZON, Marco PALMA en Valerio SANZOTTA (red.). Met medewerking van Giuseppe FINOCCHIARO. Florence: SISMEL – Edizioni del Galluzzo, 2016, 150 p., geïllustreerd. *Manoscritti datati d'Italia*, 25. (zie ook onder *Artes magicae*)

RECENSIE door M. Schmitz, *Scriptorium*, 71 (2017), 194*-195*

MOYON, M., *La géométrie de la mesure dans les traductions arabo-latines médiévales*. Turnhout: Brepols, 2017, 652 p. De Diversis Artibus, 100.

"Cet ouvrage propose, pour la première fois, une étude du corpus de *'ilm al-misāḥa* [science de la mesure] rédigé en arabe aussi bien en Orient qu'en Occident musulmans, ainsi que celle de son prolongement latin en Europe médiévale. Grâce notamment aux traductions réalisées en *Andalus* (territoire de la péninsule ibérique sous domination musulmane) au XIIe siècle, les érudits latins découvrent ces savoirs géométriques qui vont largement contribuer à nourrir les réflexions mathématiques et philosophiques autour d'une discipline émergente: la *practica geometriae*. Dans cet ouvrage, une place privilégiée est accordée aux traductions arabo-latines puisque son auteur nous offre l'édition critique, la traduction française et l'analyse mathématique de quatre d'entre elles, ce qui n'avait jamais été réalisé jusqu'à présent. Cette étude inédite permet de lever le voile sur les éléments caractéristiques de la mesure médiévale autour du bassin méditerranéen à partir du IXe siècle. Elle permet aussi d'étudier un aspect non négligeable de l'appropriation par les Latins de la science en pays d'Islam qui, avec les travaux de Léonard de Pise, entre autres, va bien au-delà des traductions arabo-latines."

Music, Liturgy, and the Veneration of Saints of the Medieval Irish Church in a European Context, A. BUCKLEY (red.). Turnhout: Brepols, 2017, xxxiv + 359 p., geïllustreerd. *Ritus et Artes*, 8.

"This book opens up discussion on the liturgical music of medieval Ireland by approaching it from a multidisciplinary, European perspective. In so doing, it challenges received notions of an idiosyncratic 'Celtic Rite', and of the prevailing view that no manuscripts with music notation have survived from the medieval Irish Church. This is due largely to a preoccupation by earlier scholars with pre-Norman Gaelic culture, to the neglect of wider networks of engagement between Ireland, Britain, and continental Europe. In adopting a more inclusive approach, a different view emerges which demonstrates the diversity and international connectedness of Irish ecclesiastical culture throughout the long Middle Ages, in both musico-liturgical and other respects. The contributors represent a variety of specialisms, including musicology, liturgiology, palaeography, hagiology, theology, church history, Celtic studies, French studies, and Latin. From this rich range of perspectives they investigate the evidence for Irish musical and liturgical practices from the earliest surviving sources with chant texts to later manuscripts with music notation, as well as exploring the far-reaching cultural impact of the Irish church in medieval Europe through case studies of liturgical offices in honour of Irish saints, and of saints traditionally associated with Ireland in different parts of Europe."

The Musica of Hermannus Contractus, Leonard ELLINWOOD (ed. en vert.), herzien en opnieuw ingeleid door John L. SNYDER. Rochester: University of Rochester Press, 2015, xvii + 220 p. *Eastman Studies in Music*.

RECENSIE door Cl. Maître, *Scriptorium*, 71 (2017), 46*-47*

NARDINI, L., *Interlacing Traditions: Neo-Gregorian Chant Propers in Beneventan Manuscripts*. Turnhout: Brepols, 2017, xxxii + 444 p., geïllustreerd. *Studies and Texts*, 205.

"This book is the first comprehensive study of the neo-Gregorian chants for the Proper of the Mass that circulated in the Beneventan region between the tenth and the thirteenth centuries. This extensive repertory demonstrates in extraordinary ways the struggles of local cantors to mediate between conformity to a standardized liturgy pursued by the Carolingians and the papacy, and a desire to maintain elements of the local musical culture. Some neo-Gregorian chants were locally composed, while others were imported from other regions. Both imported and local chants reveal the stylistic preferences of local cantors and the interconnections between chant composition and saints' cults and

thereby shed light on issues related to the oldest musical repertoires of medieval Europe, such as the Byzantine, Roman, Ambrosian, and Beneventan chants. Ultimately, they lead us into a deeper understanding of the musical culture of medieval southern Italy, a territory that, at different times, had been the theatre of incursions and invasions by many peoples (Lombards, Byzantines, Muslims, Normans, Franks, and Romans) and that was also the home to several flourishing Jewish communities."

NIKOLAIDIS, Euthýmios, "Quelques notes au sujet des manuscrits byzantins sur les tables astronomiques: La Παράδοσις et la Σύνταξις", *Thesaurismata*, 25 (1995), 39-48

RECENSIE door S. Bernardinello, *Scriptorium*, 71 (2017), 69*-70*

OLIVER, Judith H., "Sounds and Visions of Heaven: the Fusion of Music and Art in the Gradual of Gisela von Kerssenbroeck", in: *Resounding Images. Medieval Intersections of Art, Music and Sound*, Susan BOYNTON en Diane J. REILLY (red.). Turnhout: Brepols, 2015, 237-250 en 433-435. *Studies in the Visual Cultures of the Middle Ages*, 9.

RECENSIE door M. Cacouros, *Scriptorium*, 71 (2017), 180*

Resounding Images. Medieval Intersections of Art, Music and Sound, Susan BOYNTON en Diane J. REILLY (red.). Turnhout: Brepols, 2015, iv + 451 p., geïllustreerd. *Studies in the Visual Cultures of the Middle Ages*, 9.

RECENSIE door M. Cacouros, *Scriptorium*, 71 (2017), 192*-193*

Sources of Identity. Makers, Owners and Users of Music Sources Before 1600, T. SHEPHARD en L. COLTON (red.). Turnhout: Brepols, 2017, 340 p., geïllustreerd. Epitome musical.

"Leaving aside the traditional view of early music sources as a means of access to medieval and Renaissance repertoires, this anthology focuses instead on the people who commissioned, made, owned and used music books, and on their reasons for so doing. The papers included in this volume were presented, in much shorter form, at a conference entitled 'Sources of Identity: Makers, Owners and Users of Music Sources Before 1600' held at the University of Sheffield in 2013. The stated aim of the event was to leave aside the traditionally dominant view of early music sources as a means of access to medieval and Renaissance repertoires, focussing instead on the people who commissioned, made, owned and used music books, and on their reasons for so doing. In

the terms proposed by a recent study of art patronage in the period, what was the 'payoff' enjoyed by individuals and groups who created and deployed such objects?"

WALCHER OF MALVERN, *Walcher of Malvern, De lunationibus and De Dracone. Study, Edition, Translation, and Commentary*, P. NOTHAFT (ed.). Turnhout: Brepols, 2017, xix + 346 p., geïllustreerd. *De Diversis Artibus*, 101.

"This volume contains the first complete edition and study of the works of Walcher of Malvern, a key figure in Latin astronomy around 1100. Walcher, the prior of Great Malvern in Worcestershire (d. 1135), is a landmark figure in the history of medieval science, whose work brought the Latin computistical tradition to its apex while foreshadowing the twelfth-century Renaissance in mathematical astronomy. His most famous achievement is the observation of a lunar eclipse in 1092 with the aid of an astrolabe, which is the first of its kind to be recorded in a Latin source. In spite of his renown, Walcher's writings have never received any close scrutiny and the precise rationale and modalities behind his observations and calculations remain ill-understood. This volume contains the first complete edition of Walcher's two known treatises (*De lunationibus* and *De Dracone*), together with an English translation and a detailed commentary. An introductory study will elucidate the background to his scientific pursuits and situate them in the intellectual and disciplinary context of the late-eleventh and early-twelfth century, when Latin astronomy underwent a transformative period of lasting significance."

WIJSMAN, Suzanne, "Silent Sounds: Musical Iconography in a Fifteenth-Century Jewish Prayer Book", in: *Resounding Images. Medieval Intersections of Art, Music and Sound*, Susan BOYNTON en Diane J. REILLY (red.). Turnhout: Brepols, 2015, 313-333 en 448-451. *Studies in the Visual Cultures of the Middle Ages*, 9.

RECENSIE door M. Cacouros, *Scriptorium*, 71 (2017), 212*

Verschenen in 2016:

Le chansonnier français U, tome 1, édition d'après le manuscrit BnF, fr. 20050, Madeleine TYSSENS (ed.). Parijs – Abbeville: Société des Anciens Textes français – Ed. F. Paillart, 2015, lii + 405 p.

RECENSIE door Samuel N. Rosenberg, *Le Moyen Âge, revue d'histoire et de philologie*, CXXII (2016), 447-448

CURTIS, F, "Distinction and Limitation: The Practice of Music in the Libro de Apolonio as an Early Case of Aristotelianism", *Troianaalexandrina*, 16 (2016), 183-211

"This article examines a crucial but neglected scene of musical performance in the Castilian vernacular version of the story of Apollonius of Tyre, *Libro de Apolonio* (c.1250). The scene, in which the protagonist plays the fiddle and sings at the court of his future wife and father-in-law, contains musicological detail unique in European literary history. The event of Apolonio's performance is also highly significant for the narrative and broader significance of the poem. When Apolonio takes up the fiddle he demonstrates that he is of superior rational capacity and can moderate his desire, in consonance, as [the author] argue[s], with Aristotelian natural philosophy and ethics. Analysing the scene in close textual detail and with reference to other major thirteenth- and fourteenth-century Iberian texts, including the *Libro de buen amor* (1330/43), *Libro del Caballero Zifar* (c.1300) and Lucas de Tuy's *De altera vita fideique controversiis* (c.1236), [the author] consider[s] the evidence for an Aristotelian context for the *Libro de Apolonio*. [The author] assert[s] that the poem is an attempt to assimilate Aristotelian thought into a Christian worldview at a very early stage for the European vernacular tradition."

Gaelic grace notes: the musical expedition of Ole Mørk Sandvik to Ireland and Scotland, Séamas Ó CATHAIN (red.). Oslo: The Institute for Comparative Research in Human Culture, 2014, 279 p.

RECENSIE door Ben Dijkhuis, *Jaarboek van de Stichting A.G. van Hamel voor Keltische Studies*, 1 (2016), 30-32

Giovanni Gabrieli. Transmission and Reception of a Venetian Musical Tradition, R. BARONCINI, D.D. BRYANT en L. COLLARILE (red.). Turnhout: Brepols, 2016, ix + 262 p., geïllustreerd. *Venetian Music Studies*, 1.

"Knowledge and debate in the field of sixteenth- and early seventeenth-century Venetian music has greatly benefitted in recent decades from studies of major institutions, composers, repertoires and sources, as also from investigations of the quantitative aspects of musical life in what was one of the largest, richest and most commercially oriented cities on the Italian peninsula: the Venetian musical phenomenon includes, on the one hand, regular or sporadic musical activities in the city's many churches and private palaces (activities which provided significant earnings for large numbers of musicians, whether or not salaried members of the ducal cappella) and, on the other, the auxiliary trades of music printing and instrument making. The transmission of the musical repertoires has also received notable attention: in particular, the contemporary

and later reception of Venetian musical repertoires in different political, linguistic and/or confessional areas. Central, too, have been questions of 'sound', both with regard to the particular interaction between musical composition, the spatial peculiarities and the specific liturgical and ceremonial traditions of the Venetian ducal chapel, and in the context of music-making at large.

This collection of essays on the life, times and works of a composer who ranks among the most outstanding musical personalities of his day variously unites these strands in an albeit partial attempt to interpret Giovanni Gabrieli's output and activities in their Venetian context and, at the same time, cast light on their broader historiographical significance: on the one hand Gabrieli as point of synthesis of a complex Venetian musical tradition, on the other his interaction with and impact on contemporary musical life, his influence on later generations of composers both at home and abroad, the rediscovery of his achievements by nineteenth- and twentieth-century historians and performers, the revisitations of his music by twentieth-century composers."

HICKS, Andrew, *Composing the World: Harmony in the Medieval Platonic Cosmos*. Oxford: Oxford University Press, 2016, 344 p.

"This book charts one constellation of musical metaphors, analogies, and expressive modalities embedded within late ancient and medieval cosmological discourse: that of a cosmos animated and choreographed according to a specifically musical aesthetic. It offers a new intellectual history of the role of harmony in medieval cosmology and affirms music theory's foundational and often normative role within the articulation and development of medieval cosmological models. This book interrogates the musical, mathematical, philosophical, and discursive strategies employed by ancient and medieval cosmologists in their construction of a harmonious world grounded in material interactions and intermaterial relations. It traces these strategies across the familiar terrain of the Boethian tripartition of music into "instrumental," "human," and "cosmic," and reveals the myriad ways in which this basic tripartition was reinterpreted by Boethius's twelfth-century readers in the light of other received Platonic texts, especially Plato's *Timaeus*. The picture that results from this counternarrative is one in which the recent resurgence of vibrational and relational ontologies resonate, tellingly and productively, with the forgotten history of their medieval antecedents, in the writings of Bernard and Thierry of Chartres, William of Conches, Peter Abelard, Bernard Silvestris, and Alain de Lille."

KATZ, Victor, "The mathematical culture of Medieval Europe. History and Pedagogy of Mathematics.", Montpellier, 2016, hal-01349229

"When one thinks of medieval mathematics in Europe, the first ideas that come to mind are the introduction of the Hindu-Arabic number system with its algorithms as well as the first beginnings of algebra based on Latin translations from the Arabic. But there was far more mathematics developed and discussed in the European Middle Ages, not only in Latin but also in Arabic and Hebrew. In particular, there were three different mathematical cultures in medieval Europe, the dominant Latin Catholic culture, the Hebrew culture found mostly in Spain, southern France, and parts of Italy, and the Islamic culture that was dominant in Spain through the thirteenth century. We will compare and contrast these three mathematical cultures and consider how they interacted with each other in the pre-modern period, laying the groundwork for the explosion of mathematical knowledge in Europe beginning in the Renaissance."

King's College Chapel 1515–2015. Art, Music and Religion in Cambridge, Jean-Michel MASSING en Nicolette ZEEMAN (red.). Londen – Turnhout: Harvey Miller – Brepols, 2014, 422 p. Studies in Medieval and Early Renaissance Art History.

RECENSIE door Nicola Morato, *Le Moyen Âge, revue d'histoire et de philologie*, CXXII (2016), 189-191

Die Lieder Oswalds von Wolkenstein, Karl Kurt KLEIN (ed.), vierde herziene editie door Burghart WACHINGER (ed.). Berlijn – Boston: De Gruyter, 2015, xxxvi + 331 p. Altdeutsche Textbibliothek, 55.

RECENSIE door Claude Lecouteux, *Le Moyen Âge, revue d'histoire et de philologie*, CXXII (2016), 422-423

Lire, danser et chanter au château. La culture châtelaine, XIII-XVIIe siècles. Actes du 4e colloque international organisé au château fort d'Ecaussinnes-Lalaing, les 22, 23 et 24 mai 2013, J.-M. CAUCHIES, M. HENRION en P. BRAGARD (red.). Turnhout: Brepols, 2016, vi + 289 p., geïllustreerd

"Lieu de défense, de résidence, d'exercice et de représentation du pouvoir, d'exploitation et d'administration, le château du moyen âge et du premier âge moderne est aussi lieu de culture, de fête et de divertissement. Il peut être aussi objet de regards culturels. Ce lieu se prête à la danse, aux concerts, aux réjouissances en tout genre. Trouvères et ménestrels, bateleurs et jongleurs y proposent leurs récits, leurs chants, leurs spectacles. Tout y concourt à la "théâtralisation constante du mode de vie noble". Mais la demeure seigneuriale est aussi lieu de création, quand le maître et seigneur y accueille pour qu'ils y résident et s'y adonnent à la production écrivains, musiciens ou artistes. Une poésie de

cour y a d'ailleurs pris naissance, en France, en Italie, en Allemagne. Plus tard, des troupes de comédiens y seront entretenues. Poètes et artistes venus au château l'ont ensuite célébré de leur plume ou de leur pinceau. Entre ses murs, un espace privilégié peut être celui d'une bibliothèque, éventuelle héritière d'un "cabinet de manuscrits". Certains seigneurs sont eux-mêmes écrivains. Et si des livres reposent dans le château, le château trouvera en retour sa place dans les livres, par le texte, l'image, la description et la figuration, réalistes ou idéalisées."

Penser les cinq sens au Moyen Âge. Politique, esthétique, éthique, Florence BOUCHET en Anne-Helene KLINGER-DOLLE (red.). Parijs: Classiques Garnier, 2015, 351 p. Rencontres, 121; Civilisation médiévale, 14. (zie ook onder *Artes algemeen* en *Medicina*)

RECENSIE door Jean-Claude Mühlethaler, *Le Moyen Âge, revue d'histoire et de philologie*, CXXII (2016), 494-496

Sourcebook in the Mathematics of Medieval Europe and North Africa, Victor J. KATZ, Menso FOLKERTS, Barnabas HUGHES, Roi WAGNER en J. Lennart BERGGREN (red.). Princeton: Princeton University Press, 2016, 592 p.

"Medieval Europe was a meeting place for the Christian, Jewish, and Islamic civilizations, and the fertile intellectual exchange of these cultures can be seen in the mathematical developments of the time. This sourcebook presents original Latin, Hebrew, and Arabic sources of medieval mathematics, and shows their cross-cultural influences. Most of the Hebrew and Arabic sources appear here in translation for the first time."

VAN DUZER, Chet en Ilya DINES, *Apocalyptic Cartography. Thematic Maps and the End of the World in a Fifteenth-Century Manuscript*. Leiden – Boston: Brill – HES & De Graaf, 2016, xi + 251 p. (zie ook onder *Navigatio*)

RECENSIE door Patrick Gautier Dalché, *Le Moyen Âge, revue d'histoire et de philologie*, CXXII (2016), 763-768

Verschenen in 2015:

COLETTE, Marie-Noël en Gunilla IVERSEN, *La parole chantée. Invention poétique et musicale dans le haut Moyen Âge occidental*. Turnhout: Brepols, 2014, 508 p. + 1 CDRom.
Témoins de notre histoire.

RECENSIE door Daniel Saulnier, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 487-488

DIJKHUIS, Ben, "Hoe oud is de 'Mars van Brian Boru'?", *Kelten. Mededelingen van de Stichting A.G. van Hamel voor Keltische Studies*, 67 (2015), 9-12

"Iedere musicus die thuis is in het bespelen van de 'Keltische' harp, is bekend met het Ierse muziekstuk met de titel *Brian Boru's March*. Men zou in de veronderstelling kunnen raken dat het stuk zo oud is, dat het teruggrijpt naar de tijd van de Ierse hoogkoning Brian Bórumha, die tijdens de slag bij Clontarf in 1014 de Vikingen overwon, maar zelf daarbij het leven liet. Ondanks dat er geen direct bewijs voor zo'n hoge ouderdom van het muziekstuk is, zijn er wel aanknopingspunten die een archaïsche stijl verraden."

FORMARIER, Marie, *Entre rhétorique et musique. Essai sur le rythme latin antique et médiéval*. Turnhout: Brepols, 2014, 357 p. *Latinitates*, 9.

RECENSIE door Jacques Viret, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 814-817

FRITZ, Jean-Marie, *La cloche et la lyre. Pour une poétique médiévale du paysage sonore*. Genève: Droz, 2011, 472 p. *Publ. romanes et françaises*, 254.

RECENSIE door Silvère Menegaldo, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 532-533

Het Gruuthuse-handschrift. Hs. Den Haag, Koninklijke Bibliotheek, 79 K 10, kritische editie verzorgd door Herman BRINKMAN met een uitgave van de melodieën door Ike DE LOOS †. Hilversum: Uitgeverij Verloren, 2015, 869 + 488 p., geïllustreerd. *Middeleeuwse Verzamelhandschriften uit de Nederlanden*, 13.

"Het Gruuthuse-handschrift (Den Haag, Koninklijke Bibliotheek, 79 K 10), vernoemd naar zijn laat-vijftiende-eeuwse eigenaar, de Brugse edelman en bibliofoon Lodewijk van Gruuthuse, is een unieke Middelnederlandse verzameling van 18 gedichten, 7 berijmde gebeden en 147 liederen. Het handschrift kwam tot stand in Brugge aan het begin van de vijftiende eeuw. Het centrale deel bevat de oudste verzameling wereldse liederen met muzieknotatie in het Nederlands, waaronder het *Egidiuslied*, *Aloette voghel klein* en het *Kerelslied*. Met zijn zowel wereldse als religieuze inhoud weerspiegelt het handschrift de kosmopolitische cultuur van de wereldstad die Brugge destijds was. De verzameling wordt nu voor het eerst in zijn volle omvang toegankelijk gemaakt. De uitgave bevat een kritische tekstbewerking, uitvoerige woordverklaringen en commentaar en een geheel

nieuwe reconstructie van de liederen. In de inleiding zijn de nieuwste inzichten verwerkt omtrent het handschrift, de auteurs en het milieu waarin het is ontstaan."

HJIMANS, Ita, "Instrument onbekend. De reconstructie van een blokfluitconsort uit het midden van de vijftiende eeuw", *Madoc*, 29 (2015), 229-240

"Historische bronnen maken aannemelijk dat een blokfluitconsort in het midden van de vijftiende eeuw in Europa een wijdverbreid verschijnsel was. Ook stellen muziekhandschriften uit die periode ons in staat een repertoire van deze spelers te reconstrueren. Hun instrumentarium is echter niet bewaard gebleven. De vroegste overgeleverde blokfluiten dateren uit de eerste helft van de zestiende eeuw. Ze worden slechts voorafgegaan door een vijftal archeologisch gevonden blokfluiten van rond 1400 of eerder in de veertiende eeuw. Ensemble Aventure, dat in dit project de krachten van spelen, onderzoek en blokfluitbouw bundelt, heeft als uitdaging gekozen om dit gapende gat te vullen. Op basis van een, mede dankzij een CT-scan, aangescherpt inzicht in de archeologische Dordrecht-blokfluit, gegevens uit historische bronnen en begrip van het contemporaine repertoire van instrumentalisten, reconstrueerde Aventure een blokfluitconsort uit het midden van de vijftiende eeuw."

JÉRÔME DE MORAVIE, *Tractatus de Musica*, Christian MEYER, Guy LOBRICHON en Carola HERTEL-GEAY (ed.). Turnhout: Brepols, 2012, xxix + 278 p. Corpus christianorum. Continuatio Mediaevalis, 250.

RECENSIE door Anne-Zoé Rillon-Marne, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 825-827

LOHR, Alfred, *Der Computus Gerlandi. Edition, Übersetzung und Erläuterungen*. Stuttgart: Franz Steiner Verlag, 2013, 403 p. + 1 CDROM. Sudhoffs Archiv. Zeitschrift für Wissenschaftsgeschichte, 61.

RECENSIE door Barbara Obrist, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 852-854

Le Moyen Âge en musique. Interprétations, transpositions, inventions, Élisabeth GAUCHER-REMOND (red.). Rennes: P.U. Rennes, 2013, 157 p. Interférences.

RECENSIE door Amandine Mussou, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 220-222

Nicole Oresme philosophe. Philosophie de la nature et philosophie de la connaissance à Paris au xive siècle, Jean CELEYRETTE en Christophe GRELLARD (red.). Turnhout: Brepols, 2014, 337 p. *Studia Artistarum*, 39.

RECENSIE door Alice Lamy, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 872-873

OTISK, Marek, "Descriptions and Images of the Early Medieval Latin Abacus", *Średniowiecze Polskie i Powszechnie*, 7 (2015), 13-35

"The emphasis of this paper is given to the reconstruction of the form of this arithmetical tool according surviving images of this instrument as well as mutual comparisons of them together. This text focuses on the detailed description and analysis of the individual parts of the abacus (columns, arcs etc.) and furthermore presents and explains additional mathematical informations emerging in the mentioned images of the abacuses in manuscripts (for example abacistic symbols and names of numerals, markings of the abacus columns and symbols of fractions and relations between them)."

SACHS, Klaus-Jürgen, *Musiklehre im Studium der Artes: Die Musica (Köln 1507) des Johannes Cochlaeus. Erster Teilband*. Hildesheim: Georg Olms Verlag, 2015, 466 p.

"Die *Musica*, seit der Spätantike innerhalb der *Septem artes liberales* eines der grundlegenden Bildungsfächer, erfuhr im 14./15. Jahrhundert bedeutsame Wandlungen, blieb aber verankert im Kreise jener Artes, die ihrerseits – Neues aufnehmend – weiterwirkten. Als besonders erhellend für diese bislang unterschiedlich bewertete Entwicklung erweisen sich die musikalischen Lehrschriften des Johannes Cochlaeus aus seiner Zeit als Artes-Lehrer (bis 1515, ehe er als Theologe ab 1522 seine einflussreichen antireformatorischen Schriften verfasste). Die detailreiche Schrift präzisiert die Stellung des Cochlaeus zwischen zwei herausragenden Musiktheoretikern – seinem wichtigsten Gewährsmann Franchino Gaffurio (1451–1522) und seinem bedeutendsten Schüler Heinrich Glarean (1488–1563) –, bietet eine Fülle von Ansätzen für die Weiterforschung, bestärkt aber auch den Eindruck, dass in den Texten des Cochlaeus die "Musiklehre im Studium der Artes" so anschaulich wird wie in kaum einer anderen noch greif baren Quellengruppe."

STROHM, Reinhard, "Fifteenth-century humanism and music outside Italy", in: *The Cambridge History of Fifteenth-Century Music*, Anna Maria BUSSE BERGER en Jesse RODIN. Cambridge: Cambridge University Press, 2015, 263-280

"Jean d'Ockeghem is praised widely for his graciousness, his Christian virtues, and his skill as a singer. Jean Molinet, who singles out the music of Gilles Binchois, Antoine

Busnoys, Guillaume Du Fay, and Ockeghem as the best of its day, lists Ockeghem as the first among these masters. The role of imitation in Ockeghem's music has been the object of a great deal of commentary. Ockeghem's approach to melody appears to be among the most elusive aspects of his music, to judge from the level of subjectivity that permeates various attempts to describe his melodic design. Ockeghem's textures gain clarity from the sense of unification provided by imitation, but the imprecise character of that imitation often leaves the listener wondering if it is adequately real to foster a genuine perception of such unity. Long, serpentine melodies abound in Ockeghem's music, inevitably resulting in a sense of unpredictable meandering."

VALENTI, Gianluca, *La liturgia del "trobar". Assimilazione e riuso di elementi del rito cristiano nelle canzoni occitane medievali*. Berlijn – Boston: De Gruyter, 2014, xiv + 295 p. Beihefte zur Zeitschrift für romanische Philologie, 385.

RECENSIE door Valérie Fasseur, *Le Moyen Âge, revue d'histoire et de philologie*, CXXI (2015), 567-569

WALDEN, Daniel K.S., "Charting Boethius: Music and the Diagrammatic Tree in the Cambridge University Library's *De institutione arithmetica*, Ms II. 3.12.", *Early Music History*, 34 (2015), 207-228

"This article discusses a full-page schematic diagram contained in a twelfth-century manuscript of Boethius' *De institutione arithmetica* and *De institutione musica* from Christ Church Cathedral, Canterbury (Cambridge University Library MS LI.3.12), which has not yet been the subject of any significant musicological study despite its remarkable scope and comprehensiveness. This diagrammatic tree, or arbor, maps the precepts of the first book of *De institutione arithmetica* into a unified whole, depicting the ways music and arithmetic are interrelated as sub-branches of the quadrivium. The author suggests that this schematic diagram served not only as a conceptual and interpretative device for the scribe working through Boethius' complex theoretical material, but also as a mnemonic guide to assist the medieval pedagogue wishing to instruct students in the mathematics of *musica speculativa*."

ZAYARUZNAYA, Anna, *The Monstrous New Art: Divided Forms in the Late Medieval Motet*. Cambridge: Cambridge University Press, 2015, 301 p., geïllustreerd

"Late medieval motet texts are brimming with chimeras, centaurs and other strange creatures. [The author] explores the musical ramifications of this menagerie in the works of composers Guillaume de Machaut, Philippe de Vitry, and their contemporaries. Aligning the larger forms of motets with the broad sacred and secular themes of their texts, [the

author] shows how monstrous or hybrid *exempla* are musically sculpted by rhythmic and textural means. These divisive musical procedures point to the contradictory aspects not only of explicitly monstrous bodies, but of such apparently unified entities as the body politic, the courtly lady, and the Holy Trinity."

Verschenen in 2014:

The Art of Science. From Perspective Drawing to Quantum Randomness, Rosella LUPACCHINI en Annarita ANGELINI (red.). Bazel: Springer International Publishing, 2014, 210 p.

"[...] a collection of eight philosophical-mathematical essays that reflect on the influence that art had on the development of mathematics and the intimate relation between both disciplines since the Brunelleschi introduced perspective in painting, and Cardano initiated complex numbers and probability during the Renaissance."

BERGÓN, José Chabás en Bernard R. GOLDSTEIN, *Essays on medieval computational astronomy*. Leiden: Brill, 2014, 413 p. Time, Astronomy, and Calenders, 5.

"During the Middle Ages and early modern times tables were a most successful and economical way to present mathematical procedures and astronomical models and to facilitate computations. Before the sixteenth century astronomical models introduced by Ptolemy in Antiquity were rarely challenged, and innovation consisted in elaborating new methods for calculating planetary positions and other celestial phenomena. This books includes twelve articles that focus on astronomical tables, offering many examples where the meaning and purpose of such tables has been determined by careful analysis."

BEULLENS, Pieter, "True colors: the medieval Latin translations of *De coloribus*", in: *Translating at the Court. Bartholomew of Messina and Cultural Life at the Court of Manfred, King of Sicily*, Pieter DE LEMANS (red.). Leuven: Leuven University Press, 2014, 165-202

"Cet article a pour but d'examiner les traductions latines médiévales du traité pseudo-aristotélicien *De coloribus*. La version la plus répandue est souvent attribuée à Barthélemy de Messine, tandis que l'autre – conservé sous forme fragmentaire dans un seul manuscrit – semble être l'oeuvre de Guillaume de Moerbeke. Afin de vérifier l'attribution de la première version à Barthélemy, la méthodologie du traducteur est établie à partir de ses autres oeuvres. La correspondance entre les traductions habituelles des particules, adverbs et conjonctions grecs et le texte du *De coloribus* confirme de manière décisive la paternité de Barthélemy. En ce qui concerne la version fragmentaire, la ressemblance avec le style et le vocabulaire de Guillaume est frappante."

La question concernant la relation entre les deux traductions est moins évidente. Il semble que la perte d'une partie de la deuxième traduction est due à un accident de transmission." (zie ook onder *Artes algemeen*)

BURNETT, Charles, "The Latin versions of Pseudo-Aristotle's *De signis*", in: *Translating at the Court. Bartholomew of Messina and Cultural Life at the Court of Manfred, King of Sicily*, Pieter DE LEEMANS (red.). Leuven: Leuven University Press, 2014, 285-302

"Le manuscrit Oxford, Corpus Christi College, 243, contient deux versions latines du *De signis* pseudo-aristotélicien. Dans le catalogue de l'*Aristoteles Latinus*, la première version est identifiée à la traduction de Barthélemy de Messine, tandis que la deuxième, incomplète, est désignée comme 'une autre traduction'. Il s'avère toutefois que cette deuxième 'traduction' n'est qu'une forme différente de la traduction de Barthélemy. Walter Kley l'avait repérée dans deux autres manuscrits (eux aussi incomplets), auxquels s'ajoute donc le ms. cité d'Oxford. Le contenu de ce manuscrit procure des informations sur le contexte de la transmission du *De signis* ainsi que sur son appellation d'*Astrologia navalis*. Quant à la deuxième version susdite du *De signis*, on montre qu'un texte complet en est conservé dans le manuscrit Vaticano, BAV, Barb. lat. 303." (zie ook onder *Artes algemeen*)

BURNETT, Charles, "Stephen of Messina and the translation of astrological texts from Greek in the time of Manfred", in: *Translating at the Court. Bartholomew of Messina and Cultural Life at the Court of Manfred, King of Sicily*, Pieter DE LEEMANS (red.). Leuven: Leuven University Press, 2014, 123-132

"Nous savons qu'Étienne de Messine a traduit du grec le traité astrologique *De revolutionibus annorum nativitatis* d'Abu Ma'shar, ainsi que quelques aphorismes astrologiques attribués à Hermes et intitulés *Centiloquium Hermetis*. Ce dernier livre est adressé au roi Manfred et n'est pas dénué d'une certaine prétention littéraire, puisque les premiers mots de chaque aphorisme forment un acrostiche. Il est du reste assez probable qu'Étienne ait également traduit un autre texte d'Abu Ma'shar qui montre certaines correspondances avec le *Centiloquium Hermetis*, à savoir le *k. al-Mudhākarāt (Excerpta de secretis Albumasar)*, mais ceci reste encore à prouver." (zie ook onder *Artes algemeen*)

Courtly Arts and the Art of Courtliness. Selected Papers from the Eleventh Triennial Congress of the International Courtly Literature Society, University of Wisconsin-Madison, 29 July–4 August 2004, Keith BUSBY en Christopher KLEINHENZ (red.). Woodbridge: D.S. Brewer, 2006, xiv + 788 p.

RECENSIE door Catherine Croizy-Naquet, *Le Moyen Âge, revue d'histoire et de philologie*, CXX (2014), 250-251

DILLON, Emma, *The Sens of Sound. Musical Meaning in France, 1260–1330*. Oxford: Oxford University Press, 2012, xxvi + 367 p. The New Cultural History of Music.

RECENSIE door Marie Formarier, *Le Moyen Âge, revue d'histoire et de philologie*, CXX (2014), 194-196

La Formule au Moyen Âge, Élise LOUVIOT (red.). Turnhout: Brepols, 2012, 362 p. ARTEM, 15.

RECENSIE door Stephen Morrison, *Le Moyen Âge, revue d'histoire et de philologie*, CXX (2014), 507-508

HIJMANS, Ita, "Muziekgeheimen. Speuren naar sporen van een instrumentaal ensemblerepertoire in het vijftiende-eeuwse Europa benoorden de Alpen", *Madoc*, 28 (2014), 12-21

"Afbeeldingen en archivalische bronnen uit de late Middeleeuwen doen vermoeden dat instrumentalisten en instrumentale ensembles een belangrijke rol speelden in de maatschappij. Tegelijkertijd is schriftelijk overgeleverd muziekrepertoire uit die periode, dat eenduidig bedoeld was voor instrumentaal ensemble, zeer schaars. Instrumentalisten lijken niet primair afhankelijk te zijn geweest van schriftelijk materiaal. Zij maakten hun eigen instrumentale versies van vocale modellen. Het ontrafelen van het proces dat ten grondslag zou kunnen liggen aan de uitvoeringspraktijk van instrumentale ensembles in het vijftiende-eeuwse Europa ten noorden van de Alpen kan ons wellicht de weg wijzen."

KUIPER, Willem, "Luna en Fortuna", in: *Kennis in beeld. Denken en doen in de Middeleeuwen*, 46-53

LAND, Karine VAN 'T, "Niet zomaar een boer en een edelman", in: *Kennis in beeld. Denken en doen in de Middeleeuwen*, 54-63

MEEKES, Irene, "Onder invloed van Mercurius", in: *Kennis in beeld. Denken en doen in de Middeleeuwen*, 38-45

Music and the stars: mathematics in medieval Ireland, Mary KELLY en Charles DOHERTY (red.). Dublin: Four Courts Press, 2013, xiv + 249 + 16 p., geïllustreerd

RECENSIE door Bart Jaski, *Kelten. Mededelingen van de Stichting A.G. van Hamel voor Keltische Studies*, 63 (2014), 8-9

RAMIREZ-WEAVER, Eric, "Reading the Heavens: Revelation and Reification in the Astronomical Anthology for Wenceslas IV", *Gesta*, 53 (2014), 73-94

"A recent efflorescence of scholarly work in art history has interrogated the significance and ontological or scientific status of medieval diagrams. *The Astronomical Anthology for Wenceslas IV* (Munich, Bayerische Staatsbibliothek, Clm 826, after 1400) offers a salient case study of late medieval erudition and astrological tradition, presented as a comprehensive anthology detailing the semiotic and natural philosophical import of astrology for courtly contexts. Made in Prague for a hapless Bohemian king, the manuscript anthology provides an opportunity to investigate two historic medieval individuals: King Wenceslas IV (d. 1419) and the court astrologer, Terzysko (act. fifteenth century)."

ROMMEVAUX, S., *Les nouvelles théories des rapports mathématiques du XIVe au XVIe siècle*. Turnhout: Brepols, 2014, 302 p. Studies and Texts, 205.

"Entre le XIII^e siècle et le XVI^e siècle se développent en Europe de nouvelles théories des rapports et des proportions mathématiques, qui, si elles s'ancrent dans des traditions remontant à Euclide et Nicomaque, les dépassent en proposant de nouveaux objets comme la dénomination des rapports, rationnels ou irrationnels, ou les rapports de rapports. Une place privilégiée est accordée, dans cet ouvrage, au traité *Sur les rapports de rapports* de Nicole Oresme, qui, dans le prolongement des travaux de Thomas Bradwardine, propose une théorie novatrice, présentant un grand intérêt mathématique. On verra comment cette théorie a été acceptée ou rejetée, en particulier par Blaise de Parme, Alvares Thomas ou Pedro Nuñez. Et on trouve, en annexe à cet ouvrage, la première édition critique traduite et commentée de l'*Algorismus proportionum* de Nicole Oresme."

SALTZSTEIN, Jennifer, *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry*. Cambridge: D.S. Brewer, 2013, xii + 194 p. Gallica.

RECENSIE door Anne Ibos-Augé, *Le Moyen Âge, revue d'histoire et de philologie*, CXX (2014), 526-527

SAVOIE, D., *Recherches sur les cadrans solaires*. Turnhout: Brepols, 2014, 243 p., geïllustreerd. De Diversis Artibus, 96.

"Le présent ouvrage analyse en détail le fonctionnement de quelques cadrans solaires remarquables du monde entier, de l'Antiquité jusqu'au début du XXI^e siècle. Les cadrans solaires ont connu plusieurs âges d'or depuis l'Antiquité. Beaucoup ont disparu mais il en subsiste un certain nombre dont l'usage et le fonctionnement font aujourd'hui l'objet de multiples recherches historiques et scientifiques. Cet ouvrage apporte de nouveaux éclairages sur ces instruments qui ne cessent d'étonner par une simplicité apparente, derrière laquelle se cachent des connaissances en astronomie et en mathématiques d'un haut niveau. Qu'ils soient emportés comme "montre" de voyage, qu'ils ornent des palais princiers ou des mosquées, voire qu'on les érige en observatoires, les cadrans solaires n'ont pas seulement eu le rôle d'horloge solaire: ils ont accompagné les progrès de la science tout en contribuant au prestige de leurs possesseurs."

SCHNEIDER, Steffen, *Kosmos, Seele, Text. Formen der Partizipation und ihre literarische Vermittlung: Marsilio Ficino, Pierre de Ronsard, Giordano Bruno*. Heidelberg: Universitätsverlag Winter, 2012, 438 p. Neues Forum für Allgemeine und Vergleichende Literaturwissenschaft, 48.

RECENSIE door Claude Lecouteux, *Le Moyen Âge, revue d'histoire et de philologie*, CXX (2014), 194

Sciences et langues au Moyen Âge/Wissenschaften und Sprachen im Mittelalter. Actes de l'Atelier franco-allemand, Paris, 27-30 janvier 2009, Joëlle Ducos (red.). Heidelberg: Universitätsverlag Winter, 2012, viii + 437 p. *Studia romanica*, 168. (zie ook onder *Artes algemeen en Medicina*)

RECENSIE door Marie Steffens, *Le Moyen Âge, revue d'histoire et de philologie*, CXX (2014), 251-252

SPINOSA, Giacinta, "Barthélemy de Messine, traducteur du ps.-Aristote, *De Mundo*: la diffusion de neologismes métaphysiques, astrologiques et cosmologiques (*influentia*, *inalterabilis*) du xi^e au xiv^e siècle", in: *Translating at the Court. Bartholomew of Messina and Cultural Life at the Court of Manfred, King of Sicily*, Pieter DE LEEMANS (red.). Leuven: Leuven University Press, 2014, 132-164

"This article examines the use of two neologisms in the Greek-Latin version of the pseudo-Aristotelian *De Mundo*: *influentia* and *inalterabilis*. The Latin translation of this work has been attributed by L. Minio-Paluello (1950) to Bartholomew of Messina, who made it between 1258 and 1266 at the request of King Manfred of Sicily; it is preserved in ms. Padova, Bibl. Antoniana, Scaff. XVII, 370. The article first describes the nature

and content of the original Greek text (Hellenistic period, Ist century B.C. – IInd century A.D.). It then argues that the metaphysical-astrological term *influentia* and the cosmological term *inalterabilis* are in use respectively from the second quarter of the 13th century and from the middle of the 12th century, thus (shortly) before their use by Bartholomew of Messina. His use of the terms suggests that he was following the contemporary philosophical-scientific debate. Finally, the article documents the presence of *influentia* and *inalterabilis* in the theological-philosophical and scientific literature of the 13th and 14th centuries, confirming the innovative value of the vocabulary in the medieval translations of Aristotle." (zie ook onder *Artes algemeen*)

TEEUWEN, Mariken, "Engelenkoren en getalsverhoudingen", in: *Kennis in beeld. Denken en doen in de Middeleeuwen*, 30-37

VUILLEMIN-DIEM, Gudrun, "Revision der *Translatio Bartholomaei* oder Neuübersetzung? Zu dem Fragment von *De coloribus* des Wilhelm von Moerbeke", in: *Translating at the Court. Bartholomew of Messina and Cultural Life at the Court of Manfred, King of Sicily*, Pieter DE LEEEMANS (red.). Leuven: Leuven University Press, 2014, 203-248

"This article examines the question as to whether or not the fragmentary translation of Pseudo-Aristotle's *De coloribus* by William of Moerbeke is a revision of the translation of the same text by Bartholomew of Messina. A systematic comparison and analysis of both translations, inspired by criteria put forward by L. Minio-Paluello, reveals that Moerbeke made his translation independently from Bartholomew's. From a quantitative point of view, the (relatively) high amount of differences between the two texts corresponds to what is known about other original translations by Moerbeke. From a qualitative point of view, the particularities of Moerbeke's text can all be explained by the characteristics of his translation method and do not presuppose any use of Bartholomew's. Moreover, some characteristics of Moerbeke's text suggest that we deal with one of his early translations. The fact that both translations were made independently from one another puts again into question their chronological order and reopens the debate concerning the allegedly personal relation between Bartholomew and Moerbeke." (zie ook onder *Artes algemeen*)

WACHINGER, Burghart, *Lieder und Liederbücher. Gesammelte Aufsätze zur mittelhochdeutschen Lyrik*. Berlin – New York: De Gruyter, 2011, viii + 439 p.

RECENSIE door Émilie Lasson, *Le Moyen Âge, revue d'histoire et de philologie*, CXX (2014), 533-535

Verschenen in 2013:

BOEKHOORN, Dimitri, "Een beknopte geschiedenis van de Keltische harp", *Kelten. Mededelingen van de Stichting A.G. van Hamel voor Keltische Studies*, 60 (2013), 5-7
Een Keltische harp is een kleinere variant van de klassieke, in Nederland bekendere pedaalharp. De auteur schetst in het kort wat wij verstaan onder en weten van de harp in de Keltische wereld.

DIJKHUIS, Ben, "Wat heeft de Keltische muze ons geschonken?", *Kelten. Mededelingen van de Stichting A.G. van Hamel voor Keltische Studies*, 60 (2013), 2-5
"Tegenwoordig blijkt de term 'Keltisch' in muzikaal opzicht een grote rol te spelen voor commerciële exploitatie, zonder dat er een etnomusicologische betekenis aan wordt gekoppeld. Blijkbaar is de term eerder bedoeld als 'handelsetiket' om de muziekverkoop te stimuleren. Het legitieme bestaansrecht van de term 'Keltische muziek' is hiermee discutabel geworden, zodat enige herwaardering [...] op zijn plaats is."

Het liederenhandschrift Berlijn 190. Hs. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz ms. germ. oct. 190, Th. MERTENS en D.E. VAN DER POEL (eindred.), G. GERRITSEN-GEYWITZ, K. GOUDRIAAN, H. JOLDERSMA, I. DE LOOS en J. OOSTERMAN (ed.), met medewerking van A. BERTELOOT. Hilversum: Uitgeverij Verloren, 2013, 725 p., geïllustreerd. *Middeleeuwse Verzamelhandschriften uit de Nederlanden*, 12.
"Het liederenhandschrift Berlijn 190 (Berlijn, SBBPK, ms. germ. oct. 190) is zonder twijfel een van de belangrijkste bronnen voor de studie van het laatmiddeleeuwse geestelijk lied in de Lage Landen, vanwege de grote omvang van de verzameling en de vroege datering (circa 1480). Het rijke en gevarieerde repertoire biedt een prachtige blik op de Middelnederlandse en Latijnse (berijmde) teksten en muziek uit het religieuze leven in de late middeleeuwen, met het kerstfeest en de verering van Maria als belangrijke thema's. De muzikale variëteit is opvallend groot: van *organum*-achtige stukken met de typische stemvoering van de twaalfde eeuw tot jongere werken in de stijl van de *ars nova*. Deze uitgave biedt voor het eerst een complete editie van deze bron. De inleiding bespreekt de verschillende facetten van dit belangrijke handschrift in samenhang: de Middelnederlandse en de Latijnse teksten, de melodieën, het handgeschreven boek en het dialect."