

science so important in antiquity, Isidore distinguishes clearly between astronomy and astrology (chapters 26 and 70: 38–41) when he criticizes the study of the impact of astronomical observations on human destiny. After mention of the astronomical tables of Ptolemy, Isidore describes in detail the world, the heavens, and the stars, and ends Book III with a long chapter on the names of the stars, the planets and the signs of the zodiac, with a conclusion renewing his condemnation of astrology.

In spite of the reservations that necessarily had to be expressed on the subject of the interpolated texts and diagrams between Isidore's discussions of geometry and music, we must emphasize that this edition of Book III will be very useful to historians of the sciences, because of the care that Guillaumin has brought to completing his predecessor's establishment of the text, his precise identification of the citations included by Isidore, the explanation of the sometimes obscure "etymologies or origins" of the terms proper to each science, and finally, for the supplementary notes, which demonstrate his erudition. This small, attractive volume will also be useful to students, at least those who read Latin or French, as an initiation to the study of the progress of the sciences in late antiquity.

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JOHANNES DE GROCHEIO, *Ars Musicae*, ed. and trans. Constant J. Mews, John N. Crossley, Catherine Jeffreys, Leigh McKinnon, and Carol J. Williams. (TEAMS Varia.) Kalamazoo, MI: Medieval Institute Publications, 2011. Paper. Pp. ix, 168; tables. \$20. ISBN: 9781580441650. doi:10.1017/S0038713413001267

Writing about the music of the later thirteenth century in Paris, Johannes de Grocheio repeatedly reports its diversity: a diversity of sounds, concords, liturgical uses, modes, and formal parts of songs and their texts. He notes a diversity of opinions about music, and the diverse kinds of division that people make within the category of music, although this should not, Grocheio (as he is now commonly referred to) notes, prevent an inquiry into the truth (section 0.5). His own treatise's *sui generis* division of music gives the earliest extended discussion of secular song and dance forms, as well as comparing those forms to various sung items from the Christian liturgy. His writing has particularly attracted modern readers through its no-nonsense refusal to parrot the received wisdom of luminaries such as Boethius and Pythagoras when their statements seem, to Grocheio, shy of the truth. In his empiricism he is largely Aristotelian, rejecting number as the basis for music (section 2.6–8), rejecting Boethian *musica mundana* because the heavens make no noise, and ridiculing human discussion of the music of the angels and the existence of *musica humana* because "who has heard a constitution sounding?" (section 5.7). Grocheio's emphasis on music as sound formally arranged aligns him neatly with the generally acoustic appreciation of music that has prevailed since the development of high-quality sound recording.

This new edition and translation of Grocheio's treatise has a lot going for it: available as an affordable paperback, it lays out the text clearly alongside a usable parallel translation, and it is presented and introduced by an interdisciplinary team of intellectual historians, musicologists, and historians of science, whose members developed the project through a Latin reading group within the School of Historical Studies at Monash University in Melbourne, Australia. The introduction gives details of the two manuscript sources (now in Darmstadt and London), differentiates the present editorial approach from earlier editions, and discusses Grocheio's background, name, and the date of his treatise. In the light of the introduction's arguments about the last two of these, the unforgiving Library of

Congress data in the front matter of the volume—Johannes, de Grocheo, fl.1300—sits ill. Only the Darmstadt source names the treatise's author and the editors' preference is for the spelling "Grocheio" (that of the final rubric in the same hand as the main treatise) over "Grocheo" (that of the index of the manuscript source, p. 2). They argue, too, against Heinrich Bessler's insistence that the source describes musical and notational practices ca. 1300, opting for Ernst Rohloff's earlier date of ca. 1275 (10–12). Their discussion of dating strikingly unpicks the house-of-cards arguments of earlier musicology, leaving a strong impression that the period as a whole is ripe for a thorough reconsideration from scholars embracing music-theoretical and notated musical sources on a more equal footing, and without their forebears' strongly teleological approach to the nature of history.

The editors claim their translation "must be seen as no more than an interpretation" (17), but, in opting to leave a relatively large number of words untranslated, arguably eschew the translator's necessary act of interpretation in a fairly basic way. As well as leaving some words untranslated, the editors render others by their nearest English cognate, which can approach the status of false friend and is at least often confusing. For example, translating the phrase "sonorum cum armonia" in section 4.9 as "sounds with harmony" does not convey the meaning, which is something closer to "tuned pitches." "Concord" is used to translate "concordantia" (section 4.7 and *passim*) when it is used to mean, variously, notes, pitch classes, pitches, intervals, and tones; "universaliter" (section 26.6) is translated as "universally" when its sense here is "in general" (as opposed to "in particular"); the "figurae" rendered as "figures" might be better translated as "note-shapes" or "musical notation" (e.g., section 12.5); "syllable" is confusingly used as a translation of both "sillaba," meaning the verbal syllable of the text (as in section 19.1), and of "vox," meaning the solmization syllable of the note (as in section 17.1); and the ambiguity of the English word "verse" makes the description of the musico-poetic forms in section 10 harder to comprehend than need be.

Editorial reluctance to translate and variously interpret what certain words mean in specific contexts will make this volume a little less useful for students than a book available as an affordable paperback ought to be, although in many cases lack of clarity originates with Grocheio, whose prose can have the opacity of a text that was designed to be read in conjunction with a teacher who could answer further questions. Aside from Grocheio's actual errors (his equation of the semitone with the diatesseron in 4.10 and 4.15, for example), his descriptions are often as clear as mud unless the reader already knows to what they refer. And even then. The discussion of the rhythmic modes in section 17 stands out as a particular instance. Section 17.4, for example, is translated as "But they have called the third when 3 *tempora* are designated on the same tone by one figure and afterwards a perfection is similarly designated by figures similar and distinct" ("Sed tertium dixerunt cum .3. tempora una figura eodem tono designatur. et postea figuris similibus et disiunctis perfectio designatur"). Even if one expanded this to "But they have called the third [mode] when 3 temporal units are occupied by one note-shape and afterwards a perfection is similarly occupied by [two more] note-shapes, [one] similar and [the other] different," the sentence would not be clarified until one saw written or heard demonstrated the rhythm of perfect long, breve, imperfect long.

The lack of clarity is not really a fault in Grocheio if his treatise is imagined not as a stand-alone text, but firstly as part of an manuscript anthology of related texts (listed for both manuscript sources in the introduction of this volume), and secondly as part of a multimedia teaching experience that would have involved a live human teacher able to demonstrate by singing and writing. In modern classroom use, this book will similarly still need the teacher to explain further the things it expounds, but it is a shame that the erudite editors, whose many other publications on this text give more information than is present in the current volume, could not have provided more of a written "tutor" in

the translation and its notes. Editorial figures in the notes to the edition *are* given to clarify such issues as the solmization of the gamut (note to section 7.7) and psalm intonations (note to section 29.2), and to reconstruct the antiphons and neumata referenced in section 29.7, but the explanation of modal rhythm has no such editorial musical notation to elucidate its far from limpid prose presentation. And elsewhere, what seems like it might be a helpful editorial note leads only to a citation of equivalent passages in Grocheio's sources rather than to clarification of what he says (for example, the invocation of the "9 natural instruments" is not explained in note 98, which just cites section 17.8's source in Lambertus). It is also a shame that the notes are presented as section endnotes, split in two different sections (18–31 for the introduction and 115–29 for the treatise text) rather than footnotes, which are here used only for the verso Latin text in the volume.

As a feminist, I found grating the translation's use of "man" and "he" as supposedly universal subjects when Grocheio is clearly talking about mixed sex groups of people, and given that Grocheio actually has rather a lot to say about music making by women and in mixed-sex groups, it will also mislead any other readers who do not automatically assume women are included in a male pronoun in twenty-first-century academic English.

In summary, though, this is a useful publication that should stimulate further engagement with this intriguing text, especially when read in conjunction with the various other publications on Grocheio by members of this editorial team. Certainly, I shall be putting it to the use that seems intended and setting it for discussion by my graduate class as soon as possible.

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MÁR JÓNSSON, *Arnas Magnæus Philologus (1663–1730)*. (Viking Collection 20.) Odense: University Press of Southern Denmark, 2012. Pp. 274; b&w figs., 2 tables, and 1 map \$40. ISBN: 9788776746469. doi:10.1017/S0038713413000973

Árni Magnússon, the preeminent collector of medieval Icelandic manuscripts, is a legendary figure of Old Norse philology and an Icelandic national hero. He appears on the ISK 100 bill. The institutes in Copenhagen and Reykjavík that bear his name and stem from his collection are the epicenters of research on Old Icelandic literary culture.

The popular image of Árni is influenced by the fictional presentation in Halldór Laxness's novel *Íslandsklukkan (Iceland's Bell)*. The novel is cited only once in Már Jónsson's book (142–43), but the events that Halldór Laxness fictionalizes are mentioned (e.g., Jón Hreggviðsson 163; Magnús Sigurðsson 140–41, 163–64).

Már Jónsson's "philological biography" describes Árni Magnússon's career as a collector, copyist, and scholar, culminating in the Copenhagen fire of 1728 (203–7), which destroyed part of his collection and his will to live (207). Már's 1998 biography (in Icelandic) goes into more detail on other aspects of Árni's life, while this English text concentrates on his manuscript activity (19).

The book also describes the emergence of modern practices and attitudes towards manuscripts and texts. When Árni Magnússon came on the scene, medieval vellums were being destroyed at a rapid pace (11–12, 36–40), and the field of Norse philology was in its infancy. The usual practice in copying texts was to adapt orthography to the copyist's habits (if the texts were even copied word for word), but Árni quickly became a proponent of precise diplomatic copies (70–72), especially for older manuscripts. Árni was critical of his own early efforts, to the point of destroying some later in life (195). Comparing variants was not his forte: "he lost his way when he worked on more than one manuscript at