

Cambridge Core

The new home of
Cambridge Journals
cambridge.org/core

Cambridge **Core**



CAMBRIDGE
UNIVERSITY PRESS

Music

Books and Journals from
Cambridge University Press

We are the world's leading publisher in music books and journals, with a wide-ranging coverage of the discipline.

Our publishing encompasses music history, music theory, opera, ethnomusicology, music criticism, and popular music.

We provide books for all areas of the market, including university libraries, scholars, students, and music enthusiasts.

For further details visit:
cambridge.org/core-music

Cambridge
Core



CAMBRIDGE
UNIVERSITY PRESS

Notes for Contributors

- 1 Articles should be sent to Professor James Borders, The University of Michigan, School of Music, Theatre & Dance, 1100 Baits Drive, Ann Arbor, Michigan 48109-2085, USA, or to Professor Christian Thomas Leitmeir, Magdalen College, Oxford OX1 4AU, UK. The editors may also be contacted by email: <jborders@umich.edu> and <christian.leitmeir@music.ox.ac.uk>.
- 2 BOOKS FOR REVIEW should be sent to Dr Nicolas Bell, Trinity College, Cambridge CB2 1TQ, UK. AUDIO RECORDINGS FOR REVIEW should be sent to Fr Jerome F. Weber, 1613 Sunset Avenue, Utica, NY 13502–5437, USA. MATERIAL FOR INCLUSION IN THE CHANT BIBLIOGRAPHY should be sent to Dr Raquel Rojo and Dr Marie Winkelmüller <litrugchantbiblio@gmail.com>.
- 3 The language of publication is English, using British conventions of spelling and punctuation. Continental scholars may submit initial versions of articles in German, French, Italian, or Spanish. If the article is accepted for publication, it is the author's responsibility to arrange for an idiomatic English translation.
- 4 Fuller guidance for contributors and a stylesheet may be found on the journal's website: journals.cambridge.org/pmm (follow the link 'Instructions for Contributors').



The Plainsong and Medieval Music Society

www.plainsong.org.uk

Chair: Dr Emma Hornby, PMMS, Music Faculty, University of Oxford, St Aldate's, OX1 1DB.

The Society was founded in 1888 for 'the advancement of public education in the art and science of music and in particular plainsong and mediæval music'. New members are always welcomed. Membership in the Society is open to scholars, students, professional musicians, and to all with an interest in the music of the Middle Ages. Suggestions and proposals about the Society's activities may be directed to the Publicity Secretary. Membership includes a subscription to *Plainsong and Medieval Music*, discounts on the Society's publications and invitations to all events sponsored by the Society. Ordinary membership costs £40 and student membership costs £25. There is also a special joint membership rate of £50. For further details, please write to The Plainsong and Medieval Music Society, Music Faculty, University of Oxford, St Aldate's, OX1 1DB, UK.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Printed in the United Kingdom at Bell and Bain Ltd, Glasgow

Plainsong & Medieval Music

CONTENTS

New evidence concerning the origin of the monophonic chants in the <i>Codex Calixtinus</i> SANTIAGO RUIZ TORRES	95
The Greek and Latin Cherubikon NINA-MARIA WANEK	97
Finding Fortune in Motet 13: insights on ordering and borrowing in Machaut's motets MELANIE SHAFFER	115
Liturgical chant bibliography 26 GÜNTHER MICHAEL PAUCKER	141
Reviews	
Jesse D. Billett, <i>The Divine Office in Anglo-Saxon England, 597–c. 1000</i> CATHERINE CUBITT	179
Mechthild Pörnbacher and David Hiley, eds., <i>Balther von Säckingen, Bischof von Speyer: Historia sancti Fridolini</i> (ca. 970) JURIJ SNOJ	183
John Nádas and Andreas Janke, eds., <i>The San Lorenzo Palimpsest; Andreas Janke, Die Kompositionen von Giovanni Mazzuoli, Piero Mazzuoli und Ugolino da Orvieto im San-Lorenzo-Palimpsest</i> MARGARET BENT	186
Antonio Calvia and Maria Sofia Lannutti, eds., <i>Musica e poesia nel Trecento italiano: verso una nuova edizione critica dell'‘Ars Nova’</i> MIKHAIL LOPATIN	198
Henry Parkes, <i>The Making of Liturgy in the Ottonian Church: Books, Music and Ritual in Mainz, 950–1050</i> JAMES BORDERS	206

Cambridge Core

For further information about this journal please go to the journal website at: cambridge.org/pmm



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS