

endeavor by asking not how we conform music and its performance to the limitations of our frame of mind (as transcription does), but how we search for an understanding of the forces which conditioned the performance of late medieval music. In a most curious way this paper reminds us to be perpetually vigilant in this search.

There are a few surprising and not so surprising technical problems with this volume which should be pointed out. First, one plate, no.11, representing a painting by Niccolò di Tommaso, has been left out (p.54). It was intended to depict a double- or triple-strung harp. The visual evidence would certainly have made the question raised concerning it more pointed and tantalizing. Also distressing is the poor quality of the reproduction of the facsimile pages which accompany Ursula Günther's paper (p.255), and Anne Hallmark's (pp.210-11, unnumbered). The originals for these must have been quite poor, because the reproduction for the page from Douce 139 (p.88, unnumbered) reproduced in Wulf Arlt's paper from a newly-made print, is quite legible. Though none of these flaws detracts substantially from this volume, they are a nagging reminder of how difficult it is to produce a volume of this kind. However, it should be reiterated that Stanley Boorman has done a remarkable job in bringing together this collection of papers. His contribution and those of the various authors are most welcome, for they not only show us what has been and can be done to illuminate late-medieval performance practice, they also raise thought-provoking questions which propel us to search further for answers, fully mindful that these may well not be what we expect.

[2] William John Summers: *The Repertory of Three-Voice Music Notated in Score from Fourteenth-Century England: English Discant and Free Settings* (2 vols., Ph.D. dissertation, University of California, Santa Barbara, 1978), especially pp.65-277, where an inventory of voice ranges is supplied for all the then known three-voice settings. One might like to examine, for example, just two works not mentioned by Bowers that deviate significantly from his general rules for voice-range: the *Deo gratias* on f.4v of Durham Cathedral Library C.I.20, where the lowest voice drops to G and extends well beyond an octave above; and the *Gloria Spiritus et aīme* from Durham Cathedral, Dean and Chapter Muniments, Communars Cartulary, flyleaf, which has two lower voices with exceptionally wide ranges. These examples are not totally isolated, and should have been dealt with as significant works within the three-voice repertory.

[3] For an assessment of the total number of score format works available, see William John Summers: *English Fourteenth-Century Polyphony: Facsimile Edition of Sources Notated in Score* (Tutzing, 1983), pp.13, 25-35; and 'Unknown and unidentified 14th-century English polyphonic music', *Research Chronicle of the Royal Musical Association* 19 (1983), pp.57-67. For reference to newly discovered score format compositions and motets as well as an inventory of the 14th-century motet, see Peter M. Lefferts and Margaret Bent: 'New sources of English thirteenth- and fourteenth-century polyphony', *Early Music History* 2 (Cambridge, 1982), pp.273-362, and Peter Martin Lefferts: *The Motet in England in the Fourteenth Century* (2 vols., Ph.D. dissertation, Columbia University, 1983).

William John Summers

Notes

[1] 'The effect of monasticism on fourteenth-century English music', *Report of the Thirteenth Congress of the International Musicological Society, Strasbourg, 1982*, forthcoming.

Further reviews are held over until Volume 8.

ERRATUM

Journal of the Plainsong & Mediaeval Music Society volume 6 (1983), page 40, column 2, paragraph 2, second sentence should read:

"She points out that *Ordo romanus* I and its relatives (III-VII, XV) present the Agnus Dei as a chant accompanying the fraction, often stating that it should be continued until the fraction is completed; Ordines XVII, IX, and X, which are of east-Frankish provenance, state that it should be sung during communion."