

Summary Information

AI. THE LABORDE CHANSONNIER

I. Location and call number

- Washington, Library of Congress, MS M2.1.L25 “Case.”¹

II. Physical structure

- 151 folios remain of an original 170 (166 leaves; 2 sets of flyleaves).
- Leaves are approximately 126 × 90–94 mm; writing space is 92–96 × 57–60 mm for the first 6 leaves, 92–96 × 57–60 mm thereafter.
- 20 of the original 21 gatherings survive, labeled “a”–“x” (with “j,” “u,” and “w” omitted), all quaternions except for the first, a ternion.
- Summary of collation: [i]² a⁶ b–x⁸ [ii]²; lacking [i]₁, b₁, c₄₋₅, d₂₋₅, h₃, t, v₁, and [ii]₂.
- Part of Gathering 15 and Gatherings 16 and 17 contain only blank staves.
- Modest trimming; some foliation and side pricking holes remain visible.

III. Description of contents

- 106 pieces survive of an original 110 (four in index now missing).
- Originally 86 rondeaux, 17 virelais, 3 ballades, 2 motets, a strambotto, and a song in free form (4:8).
- 20 ascriptions: Basiron (3), Busnoys (3), Du Fay (2), Prioris (2), Coubert/Convert (2), Boubert, Compère, Frye, Hayne, Joye, Ockeghem, and Tintoris (1 each).
- 71 of the 110 pieces are by known composers: Busnoys (9), Ockeghem (9), Hayne van Ghizeghem (6), Du Fay (5), Prioris (5?), Basiron (4), Binchois (3), Compère (3), Convert/Coubert/Boubert (3), Agricola (2), Caron (2), Delahaye (2), Joye (2), Morton (2), and Basin, Bedyngham, Fresneau, Frye, Michelet, Molinet, and Tintoris (1 each); songs with conflicting attributions to Barbingant/Fedé, Compère/Agricola, Frye/Bedyngham, Frye/Binchois, Hayne/Agricola, Hayne/Fresneau, and Pietrequin/Compère.
- 39 anonymous songs.
- 18 concordances with Cop (13 in Lab1, 5 in Lab2); 39 with Dij (21 in Lab1, 15 in Lab2, and 3 in Lab3); 20 with Niv (15 in Lab1, 5 in Lab2); and 36 with Wolf (33 in Lab1, 3 in Lab2).
- 22 unica (20 percent of the manuscript), of which 15 are in Lab1 and 7 in Lab2, none in Lab3 or 4; with the exception of Ockeghem’s *Il ne m’en chault*, all are anonymous; 5 concordances in poetry anthologies.

¹ Color digital photographs of the Laborde Chansonnier can be seen at <http://lcweb2.loc.gov/diglib/ih/as/loc.natlib.ih.as.200152631/pageturner.html>; there is no published facsimile or edition.

- 31 songs are without concordances in the other Loire Valley Chansonniers: 8 in **Lab1**, 3 in **Lab2**, 11 in **Lab3**, and 9 in **Lab4**; these are labeled L.V.u (Loire Valley unica) in appendix B1.
- *O dieu d'amours* (no. 78) is textless in this source.
- Laborde transmits only the first phrase of *Mais que ce fust* (no. 94).

IV. *Losses*

- The antepenultimate gathering (Gathering 17a) and 9 separate folios are missing; Gathering 17a and the first leaf of Gathering 18 (f. 135i) were included in the collation, but lost before the manuscript was bound.

V. *Preparation for copying*

- Except for the initial ternion, gatherings are arranged with middle leaves hair side up; hair side faces hair side, and flesh side faces flesh side throughout.
- Pricking was done individually (not using a wheel); Gatherings 1–10 and 18 have slit-shaped holes made with a fine-bladed knife; Gatherings 13 and 14 have round pinprick holes; no holes visible in Gatherings 11, 12, 15, 16, 17, and 19.
- There are two types of ruling (in tan-colored ink), the first resembling an “H” with two cross bars (Gatherings 1–10 and 18), the second with the vertical and horizontal margins crossed at the four corners (Gatherings 11–17 and 19, marked “CM” in appendix C1). The initial ternion (ff. 1^r–7^v) was also ruled with crossed margins.
- There are 7 staves (in tan-colored ink) on each page, spaced 5–6 mm apart, individually ruled (not using a rastrum).
- There is some reruling in Gatherings 13 and 14 (on ff. 101^v, 102^r, 103^v, and f. 104^r).
- The middle leaf of Gathering 14 was apparently added from a different source, ruled with a different H style; its writing space is a little larger and the parchment is a thinner quality.

VI. *Scribal hands*

- Five scribal hands were responsible for copying both text and music: Scribe 1 copied 60 songs, Scribe 2 (the Dijon Scribe) copied 26, Scribe 3 copied 5, and Scribes 4 and 5 each copied 9.
- Scribe 1 used a medium brown ink, the Dijon Scribe mostly a paler brown, Scribe 3 a medium brown, Scribe 4 a medium grayish-brown, and Scribe 5 a pale grayish-brown ink; the “Residuum” entries and text on f. 150^r are in a yellowish-brown ink.
- These hands correspond to four copying layers—**Lab1** (60 songs), **Lab2** (26), **Lab3** (14) and **Lab4** (9), with **Lab3** comprising the work of both Scribes 3 and 4, whose contributions overlap.

DISTINGUISHING THE HANDS

- Scribe 1's style, similar to that of **Wolf** and **Niv**, is compact; his noteheads are rounded at the sides, but pointed at the top and bottom; flags on his *fusae*

resemble short, small, inward-curving hooks; his C clefs generally slope down to the right; and his F clefs are positioned with the left-hand part of the clef (the *longa*) squarely on the F line.²

- Scribe 2 (the Dijon Scribe) used long stems and sharply pointed notes; his stems rise from the middle of noteheads (rather than continuing the right-hand side stroke); his *fusae* have long, bow-shaped flags; his F clefs have the *longa* positioned above the F line, on the same plane as the upper minim (see the contratenor voice); his cut-C mensuration sign has a very shallow “C,” which the stroke bisects at an angle. His placement of incipits is distinctive: whereas other scribes wrote them at appropriate places in the poetic form (after the short second strophe and again after the third strophe of rondeaux), the Dijon Scribe wrote them above the remaining strophes, immediately below the discantus music staves. He alone left a staff blank between the tenor and contratenor parts.
- Scribe 3’s noteheads are larger and wider; his semibreves, minims, and *fusae* come to a sharp point at the bottom of the notehead, sometimes curving to one side like a thorn; the flags on his *fusae* are short and straight; vertical strokes on the right-hand sides of his C clefs join together; and his F clefs use a breve in the place of the *longa* on the left. His *custodes* have a slightly concave hook at the lower end.
- Scribe 4’s notation is more densely packed. Strokes on the right-hand sides of his C clefs are never joined; his F clefs use a *longa* on the left, and the minims forming the right-hand part are imperfectly aligned.
- Scribe 5’s notation is the largest. The lozenges of his noteheads are squarely drawn; his C clefs have a downward slant; his F clefs use a semibreve for the upper note (rather than a minim).³ He does not include additional text strophes or voice designations, resulting in lots of empty space.
- Only Scribes 1 and 2 indicate “Residuum” for the second opening of two-opening songs, although it was added later to two songs copied by Scribe 5 (ff. 144^r and 146^v).
- Further additions to the index were made by Index Scribe 2 and Index Scribe 3; the former also added attributions to songs by Scribes 1 and 3.
- Another hand added the incipit *Je ne demande aultre degre* (but no music) on the lower part of f. 121^r.

VII. Index

- The index (ff. 2^r–6^v) was copied by the Dijon Scribe on a specially ruled gathering; the pages are divided into two columns.
- It is quasi-alphabetical, with songs grouped under the appropriate letter, thereafter in order of occurrence.

² All F clefs in these five manuscripts are formed with notehead symbols, usually a long on the left and two minims on the right, with their stems pointing in opposite directions.

³ Scribe 1 also omitted upward tails (making the minim a semibreve) on two leaves (ff. 48^r and 49^v), but in both cases, the first F clef includes both tails.

- All incipit titles on the first page (f. 2^r) are in rich dark brown ink with red folio references, but the entries on ff. 2^v–6^r alternate red and brown, with folio references in the contrasting color; initials at the beginnings of lines alternate blue and red.
- Initial letters were provided for 52 further additions (which were never made).
- 13 additions were made to the index, 12 by Index Scribe 2 (in a faint grayish-brown ink) and one by Index Scribe 3 (in a clear, pale brown ink). Index Scribe 2 erroneously provided separate entries for Compère's *Mes pensees* and for its *residuum* (*En contemplant* Cvii); realizing the error, he gave a reference for both openings under "M" (*Mes pensees* Cvij Cvii).
- The index lists a total of 98 pieces, of which 4 (nos. 8a, 13a, 13b and 95a) are no longer present.
- 13 pieces are missing from the index: all of Scribe 5's songs and 1 each by the other 4 scribes (*Garison scay/Je suis mire*, *O dieu d'amours*, *Mais que ce fust*, and *Je n'ay dueil*, respectively).

VIII. *Attributions*

- Scribes 1, 3, and 4 made no attributions; the Dijon Scribe added 3 (Convert/Coubert, Ockeghem, and Tinctoris); and Scribe 5 added 4 (2 to Prioris, 1 to Compère, and 1 to Hayne).
- Index Scribe 2 added 12 (11 for songs copied by Scribe 1, 1 for a song copied by Scribe 3); the border decoration forced his attributions to the very top of the leaves; several were bisected when the manuscript was trimmed, leaving visible only occasional descenders.

IX. *Illuminations and decoration*

- Decorated initials were added to only the first two-thirds of **Lab**, although spaces (with visible catch letters) were left throughout.
- 3 different styles can be distinguished: Gatherings 1–9, as well as 2 songs in Gathering 18, are in style A; Gatherings 10–11, style B; and Gatherings 12–13, style C.
- Style A features historiated initials and illuminated white-ground borders, with three subcategories: A₁ initials (often themselves zoomorphic) include portraitlike figures with gold "line drawings" (or "tadpole" stippling) on a single-color ground; A₂ has *grisaille* initials (with more abstract figures) on a brown, blue, or red ground; and A₃ initials are gold and more independent of the rest of the design than A₁ initials.
- Standard white-ground borders (with a variety of flowers, strawberries, and grotesques) are used in Gatherings 1–9; also Gathering 18, ff. 136^r, 138^v, and 139^r (leaves decorated in A₁ style).
- Additional strips of black-ground borders appear on ff. 8^r and 138^v.
- The first surviving leaf (f. 8^r) also has a horizontal blue-ground border in the bottom margin, decorated with white carnations and incorporating a coat of arms and the initials "M" and "I/J" (shown in figure 2.10).

- Full borders extend around the writing space on the first versos of Gatherings 1–10, even when the change of gathering occurs in the middle of a piece.
- Offset paint on the first surviving leaf of Gathering 18 (f. 136^r) indicates that the page originally facing this leaf (f. 135^v) had fully decorated borders, similar to the beginnings of the first 9 gatherings.
- Style B decoration consists of monochrome initials and borders, mostly on dark grounds with pale highlights of the same color; black, gray, blue, ocher, brown, and red; gold decorative tadpole stippling; no discernible flowers, just foliate patterns, in both the borders and *lettrines* (letter spaces).
- Style C comprises exquisite figured initials in full color for the discantus and tenor only; no contratenor initials.
- Yellow highlighting of majuscule letters is found on every opening between f. 15^r and f. 50^v, and again on ff. 101^v–103^v.

X. *Foliation and collation*

- The original roman-numeral foliation, in red ink, is still visible on most recto leaves in Gatherings 1–16, added by the Dijon Scribe through to Gathering 13, thereafter by different hands.
- Modern arabic-numeral foliation was added sporadically (indicated in the final column of appendix C1, in square brackets wherever not visible in the manuscript; missing leaves are given the number of the previous extant leaf, followed by a letter).
- Occasional pencil arabic numerals were also added, close to gathering signatures.
- Original collation labels (a, a2, a3, etc.) are visible, in pale brown ink, on the first four rectos of each gathering. The missing leaves are counted, apparently still present when the manuscript was collated; the missing gathering (17a) must have been “t” since Gathering 18 is “v.”
- Gathering signatures (A⁶, B⁸, etc.) appear in pencil in the bottom right-hand corner on the last verso of each gathering up to Gathering 17 (S⁸); they were added after the losses.

XI. *Binding and current presentation*

- The binding (131 × 93 mm × 30 mm thick), on unlined parchment and with no end boards (a “limp binding”), appears to be original. A tear inside the front cover has been repaired, seemingly using same thread as that of the binding. The remains of two cords protrude through holes in this folded part of the cover. The manuscript is bound to two single and four double cords; the single cords (head and foot bands) are still wrapped.
- A magenta velvet slipcase (board outer case, lined inside with marbled paper; board and marbled-paper inner case) is preserved with the chansonnier. It is embroidered in silver thread with the coat of arms of Jean-Joseph Dort de Laborde (b. 1724, executed 1794; the grandfather of Léon-Emmanuel-Simon-Joseph), made *marquis héréditaire* by Louis XVI in 1785: a chevron with two

cinquefoils above and a wheat sheaf below (*d'azur, au chevron d'or, accompagné en chef de deux roses, et en pointe d'une gerbe aussi d'or*).

XII. *Inscriptions*

- A label at the top of the spine on the outside of the cover appears to read “chansons [...] religieuse”.
- “Par tout passe fumeé” is written in a large late fifteenth- or early sixteenth-century hand in the upper middle of the front flyleaf (f. 1^r; shown in figure 5.11).
- Immediately below, a monogram, still unidentified.
- The signature “Louys (or “Louye”) Teiller,” in a hand also dating from the late fifteenth or early sixteenth century, is written in ink on the first and last pages of the index (ff. 2^r and 7^v; see figure 2.10).
- There are two other faded ink inscriptions on the first page of the index (f. 2^r): “Amours” and “Domine.”
- At the top of the last leaf (f. 150^v) there are six lines, partly effaced and mostly illegible, but apparently including a date (February 3, 1503):

le iij jour de fevrier mille
cinq cent trois anat
pas |uce sut (fut?) la sess
del (dei)
fumeé . . . seigneur
de la sellame et la

- On the other side of this leaf (f. 150^v), “pris chez MBM” is written in brown ink, in a large, messy hand.
- Below this (on f. 150^v) is the text of a rondeau:

Vous auray je dictes moy belle dame
ung seul ouy et je seray content
pour vous servir tant q[ue] seray *vivant*
sans jamais plus avoir aut[re] dame.
En ce faisant vous aurez corps & ame
Quy e[s]t amor et ung leal amant
Vous auray je
Si dictes non vers me la soubz la lame
A vivre transsis je au dessoubz du vous
Voire et plus fort je vivray pl[us] q[ue] [tous]
Si non douleur au refuz de tel dame
Vous auray je

- In the lower middle of f. 150^v, there is a very faded monogram, as well as “Xvoir de Peigneur,” in a large hand; “Dieu” appears below this, now almost invisible.
- Two lines once written at the top of the final flyleaf are now effaced, leaving only “. . . ay” and “. . . ay cul.”

- There are several modern inscriptions: “ARN,” in pencil on the inside of the front cover; “? Garnier arms,” “645” (in a rectangular box); and “£700” (very faint) on the facing flyleaf (f. 1r).

XIII. Signs of ownership

- A coat of arms depicting a gold chevron with three silver *merlettes* (*close*) on an azure background (*d'azur, au chevron d'or, accompagné de trois merlettes d'argent, deux et un*) was added to ff. 25^v, 33^v, 56^v, and 72^v.
- A similar coat of arms was added to f. 8^r, but the birds here have feet and beaks (so cannot be *merlettes*) and are colored black.
- Majuscule gold letters, joined together by a *lacs d'amour*, were added on either side of the shield on f. 8^r: an “M” on the left and perhaps an “I” or “J” on the right.

XIV. Recent history

- The manuscript is named after its first known owner, Léon-Simon-Joseph, marquis de Laborde (1787–1865), who purchased it on July 20, 1857.
- It was not among the 3,452 books from Léon de Laborde’s library that were sold at auction after his death (recorded in the *Catalogue des livres, composant la bibliothèque de M.L.J.S.E. Marquis de Laborde*, 2 vols. (Paris: Labitte, 1871–72).
- The manuscript remained in the Laborde family until Léon’s son, Alexandre-Léon-Joseph de Laborde (1853–1944) passed it to Sotheby’s Auction House for sale on November 14, 1932.
- The antiquarian booksellers Bernard Quaritch Ltd bought it for £500, which was less than the anticipated stock bid of £640.⁴
- It was included in the 1933 Quaritch catalog (item 790), priced at £700; a handwritten annotation, doubly underlined for emphasis, describes it as “one of the finest collections of this kind in existence.”⁵
- On March 18, 1936 it was sold to the London bookseller Ernst Philip Goldschmidt for £630 (i.e., £700 less the customary trade discount), who brought it to the United States in person.
- A letter of receipt from the Library of Congress to Goldschmidt & Co. (dated February 5, 1936) records the amount paid by the library: “£700/-/-,” with a pencil annotation “Music \$1570.77”; the manuscript was purchased out of the Friends of Music funds, Beethoven Association funds, and “Book Appropriation, increase of Library” funds.⁶

⁴ The letters “ARN,” inscribed on the inside of the front cover, were probably added by A. R. Newton (1890–1971), the person responsible for music at Bernard Quaritch Ltd. The number “645” (f. 1r) is the Quaritch stock number.

⁵ I am grateful to Richard Linenthal of Bernard Quaritch Ltd. for forwarding me a copy of this page.

⁶ I thank Susan Clermont of the Music Division at the Library of Congress for providing access to this letter in the Manuscript Division collections.

A2. THE DIJON CHANSONNIER

I. Location and call number

- Dijon, Bibliothèque municipale, MS 517 (*olim* 295).⁷

II. Physical structure

- 204 folios remain of an original 206.
- Leaves are approximately 173 × 125 mm; writing space is approximately 107 × 70 mm.
- 26 gatherings; all quaternions except for the first, a ternion.
- The last 3 openings of Gathering 24 and almost all of Gathering 25 contain only blank staves; the same is true of openings between Gatherings 20–21 and 21–22.
- There is a change in the quality of parchment from Gathering 12 onward.

III. Description of contents

- 160 pieces survive of an original 161.
- 111 rondeaux, 16 combinative chansons (almost all with a rondeau text in the discantus voice), 28 virelais, 2 chanson-motets, a textless work, a free work seemingly in ballade form, a ballata, and a votive antiphon.
- 31 ascriptions: Busnoys (19), Ockeghem (5), Barbingant (2), Compère (2) Caron, Hayne, and Tinctoris (1 each); 11 other composers can be added through concordances.
- 70 of the 161 pieces are by known composers: Busnoys (30), Ockeghem (11), Caron (3), Convert/Coubert/Boubert (3), Du Fay (3), Morton (3), Barbingant (2), Delahaye (2), Compère (2), and Hayne van Ghizeghem, Michelet, Molinet, Agricola, Binchois, Boubert, Rubinus, Simon le Breton, and Tinctoris (1 each); songs with conflicting attributions to Barbingant/Fedé and Bedyngham/Dunstaple.
- 90 anonymous songs.
- 24 concordances with **Cop**; 39 with Laborde (21 in **Lab1**, 15 in **Lab2**, and 3 in **Lab3**); 38 with **Niv** (33 with songs in the manuscript's main body); and 27 with **Wolf**.
- 59 unica (37 percent of the manuscript), of which 53 are anonymous, 5 ascribed to Busnoys (*A ceste fois, Au gré de mes jeulx, On a grant mall/On est bien*

⁷ A facsimile edition is available, with an introduction by Dragan Plamenac, *Dijon, Bibliothèque publique, Manuscrit 517*, Publications of Medieval Musical Manuscripts 12 (Brooklyn: Institute of Mediaeval Music, [1971]); the first fifty pieces were published in *Trois chansonniers français du XVe siècle*, ed. Eugénie Droz, Geneviève Thibault, [and Yvonne Rokseth] (1927; reprint, Geneva: Slatkine, 1976); see also Charles Edward Barret, "A Critical Edition of the Dijon Chansonnier: Dijon, Bibliothèque de la ville, MS 517 (ancien 295)" (Ph.D. diss., George Peabody College for Teachers of Vanderbilt University, 1981). The numbering used here follows that in Martin Picker's review of Plamenac's edition, *JAMS* 26, no. 2 (1973): 336–40; the first song, now missing, is numbered "0."

malade, Quelque pouvre homme, and Vostre gracieuse), and 1 ascribed to Ockeghem (*Je m'esbaïs de vous*).

- 18 songs in **Dij** are without concordances in the other Loire Valley chansonniers (labeled L.V.u in appendix B2).

IV. *Losses*

- The outer bifolium of Gathering 1 is missing; the index indicates that the opening recto contained Ockeghem's *Prenez sur moy*.

V. *Preparation for copying*

- Hair side and flesh side leaves face each other. Except for the initial ternion, gatherings are arranged with middle leaves facing hair side up.
- Some pricking holes (perhaps made by a wheel) are visible, especially Gatherings 1–11.
- Justification lines were ruled in red ink.
- **Dij** has 7 staves per page, scored with a rastrum, but inked by hand (in a brown ink).
- There is a change in the quality of parchment from Gathering 12 onward. Pricking holes are rarely visible for this second half of the manuscript.

VI. *Scribal bands*

- All except the last four songs were inscribed by the Dijon Scribe, who also copied **Cop** and a significant portion of **Lab**.
- **Dij**'s second scribe, who copied nos. 157–59, can also be identified as the second scribe of **FR2794**.
- A third scribe copied the last piece, here textless (texted *Vous qui parlés/Hé Molinet* in **Pav**).

VII. *Index*

- The prefatory ternion contains an index and a treatise on notation, copied by the Dijon Scribe on unruled leaves, using only one column per page and one ink color; the first initial for each group of letters is a little larger than the running text, but none are decorated or illuminated.
- Songs are referred to using ordinals (evident from superscript “e”s after the numbers), given immediately after each title, not in a separate column.
- Later scribes “corrected” 37 original ordinals (e.g., erased the first “i” of “ij” to make *J'ay pris amours* the new first song, “j.^e”).
- Like Laborde, the index is quasi-alphabetical, with songs grouped under the appropriate letter and thereafter in order of occurrence.
- 152 works are listed, though the residua of *Presque transi* and *Ostez la moi* are entered erroneously as separate songs.
- *D'une belle josne fille* is erroneously listed under “U,” rather than “D.”

- 11 pieces are missing from the index: 5 in Gathering 11 (nos. 72–76), no. 136, no. 156, 3 pieces copied by Scribe 2 (nos. 157–59), and the final song (no. 160), which could hardly be indexed since it is here textless.
- With two exceptions, *N'araige jamais* (C xii) and *Cent mille estus* (vij^{xx}ix), ordinal references are not given for songs in the second half of the manuscript (from no. 72 onward).
- In total, 76 pieces are given with ordinal references and 76 without.

VIII. *Attributions*

- The Dijon Scribe attributed 29 songs; Scribe 2 attributed 2 more, both to Compère.

IX. *Decoration*

- Calligraphic brown ink initials (drawn with a two-pronged stylus) with varying levels of decoration appear in Gatherings 1–11; there are no further initials after first opening of Gathering 11, though spaces were left for them.
- The calligraphic initials exhibit three stages of completion: unadorned; decorated with line drawings contained in a delimiting border; and fully decorated in pink, red, orange, blue, yellow, brown, occasional green, gray and white. These different styles are labeled, respectively, “i,” “l,” and “c” in appendix B2.
- The designs in the initials include grotesque faces (with exaggerated noses, lips, and protruding chins, generally scowling); figures with bishops’ miters; jesters; people in courtly attire; obscene figures defecating; hybrid creatures; various animals, birds, snails, fish, and insects; bagpipes; bells; flowers; and acanthus-leaf patterning (red and pink or gray and white). A yellow wash was used as background.
- Yellow highlighting was added to most majuscule letters in the fully decorated gatherings, apart from Gathering 10 and the penultimate verso of Gathering 1 (f. 11^v).
- Initials on the middle leaf of Gathering 10 are formed by the decorative figures themselves, similar to initials in **Cop** and **Wolf**.

X. *Foliation, collation, and binding*

- The original roman-numeral foliation (in black ink, with some corrections in a different ink) is found in the upper right-hand corner of recto leaves.
- As with Laborde, the initial ternion was not included in this first foliation.
- Numerals above 80 are grouped in units of 20 (according to French practice, e.g., “iiii^{xx}”) for 81), with the exception of the original ff. 100–119 and f. 200, which use roman-numeral C (ff. C–Cxix and f. CC).
- Arabic numerals were added later, under the roman numerals; this foliation includes the ternion but excludes the missing leaves; the folio after f. 10 were omitted from this count.
- Gathering numbers are rarely visible.

- The binding is described as “original covers of tan leather over boards” in C-C, in both the first and the revised entries (1:169 and 4:338), but the volume was rebound in 1950 and again in 1970.⁸ The current binding is gray suede over thick boards.

XI. *Inscriptions*

- Three inscriptions appear on f. 1^r: “RECUEIL DE VAUDEVILLES, ETC. N° 295”; “203 feuillets dont 1 bis (10)”; and “ms 517 PF.”
- “Bourbon” is inscribed on the top left-hand margin of f. 189^v.
- Quotations from Virgil and Terence were added, in two different hands to empty (ruled) leaves: “Ille qui quondam ego graci Li modulatus avena Carmen et egressus sil . . .” (f. 195^v), and “Homo sum humani ame nil alienum puto,” followed immediately by a French translation, “je suis homme et aucune chose humaine ne me estrange,” and the date “1566” (f. 196^v).
- A variant of an F clef (spanning the whole staff) and six notes appear on f. 197^v.
- There is a partially effaced inscription beginning “Si iay . . .” on f. 199^v.

XII. *Rubrics and canons*

- “Trinus in unitate” is written above the discantus of Busnoys’s *A que ville* (f. 18^v); “tenor solus cum baritonente et alto” precedes the tenor on the facing leaf (f. 19^r).
- “Tempora bina sile dyapason postea scande” is written above the discantus of Du Fay’s *Puis que vous estes campieur* (f. 99^v).
- “Fuga octo temporum” is written above the discantus of *Tout au premier* (f. 104^v).
- “Auge etiam perfecte” is written above the discantus of Du Fay’s *Les douleurs* (f. 133^v).
- “Mulier amicta sole et luna sub pedibus eius” is written sideways (with the leaf rotated 90 degrees) on the right-hand margin of f. 166^r, adjacent to the second tenor voice.

A3. THE COPENHAGEN CHANSONNIER

I. *Location and call number*

- Copenhagen, Det Kongelige Bibliotek, MS Thott 29I 8°.⁹

⁸ Yolanda Zaluska, *Manuscrits enluminés de Dijon* (Paris: Editions du Centre national de la recherche scientifique, 1991), 254.

⁹ Color photographs are available at <http://www.kb.dk/permalink/2006/manus/702/eng/>. There is a modern edition by Knud Jeppesen with Viggo Brøndal, ed., *Der Kopenhagener Chansonnier* (1927; reprint, New York: Broude Brothers, 1965). More recently, Peter Woetmann Christoffersen has launched an open access digital edition, <http://chansonniers.pwch.dk/>.

II. *Physical structure*

- 49 folios remain of an original 58; two flyleaves are glued to the binding.
- Leaves are approximately 170 × 116 mm; writing space in Gatherings 1–6 is approximately 107 × 69 mm; in Gathering 7 and the flyleaves, it is approximately 106 × 68 mm.
- 7 gatherings; all quaternions except Gathering 7, a ternion.

III. *Description of contents*

- 34 songs, the last added in the sixteenth century.
- 25 rondeaux, 8 virelais, 1 later chanson.
- No ascriptions, but 11 composers identified from concordances.
- 21 of the 34 songs are by known composers: Busnoys (5), Convert/Coubert/Boubert (3), Delahaye (2), Morton (2), Ockeghem (2), and Basiron, Hayne van Ghizeghem, Michelet, Molinet, Prioris, Sermisy, and Simon le Breton (1 each).
- 13 anonymous songs.
- 24 concordances with **Dij**; 18 with Laborde (13 in **Lab1**, 5 in **Lab2**); 10 with **Niv**; and 12 with **Wolf**.
- 3 unica, all anonymous.
- *Falsobordoni* were later added to the final gathering; they include formulae for the eight psalm tones, two litanies, and a *De profundis*.

IV. *Losses*

- Two bifolia are missing from Gathering 4, one from Gathering 5, and one from Gathering 7 (see appendix C3); not all of their songs can be identified since **Cop** has no index.

V. *Preparation for copying*

- As usual, gatherings were arranged so the hair-side and flesh-side leaves face each other, with the exception of the outside leaf of Gathering 1, which has its flesh side facing out.
- Two styles of rulings: Gatherings 1–6 were ruled with crossed margins; Gathering 7 and the flyleaves were ruled H style.
- Most of the pricking was removed in trimming, but some holes are still visible on ff. 15^v, 17^v, 22^v, 23^v, and 41^v. In Gatherings 1–6, lines were pricked individually (not using a wheel), with two slit-shaped holes for the bottom line; Gathering 7 and the flyleaves have single round holes.
- There are 7 staves per page, ruled in red ink; Gatherings 1–6 were ruled individually but Gathering 7 was ruled with a rastrum in a slightly darker red and is approximately 1 mm narrower.
- No spaces were left for initial letters in Gatherings 1–6; spaces were originally left in Gathering 7, but on the leaves containing music these spaces were ruled in (using a brown ink); an 8th staff was also added to these leaves.

- The flyleaves were pricked and ruled in the same manner as Gathering 7, and perhaps originally comprised this gathering's now-missing outside leaf.

VI. *Scribal hands*

- The Dijon Scribe copied all but the final song.
- A second scribe added Sermisy's *J'actens secours*, and a third, the *falsobordoni* psalm tones and litanies.
- There is no index in Cop.

VII. *Decoration*

- Decorated initials are present throughout, the figures themselves forming the initials.
- On ff. 1^r, 1^v, 6^r, and 6^v (the two halves of the same leaf in both instances), the initials are not freestanding, but are placed within a delimiting box over a yellow background.
- The paint colors are consistent (e.g., the same gray was used for the towers on ff. 12^v, 19^r, 20^v, and 23^v); the preferred colors are gold, red, blue, yellow, and green.
- The style of the initials is almost identical to that in Wolf.
- Except for the first opening (where staff lines were erased to make space), discantus and tenor initials were copied over the staves; contratenor initials are in the margin alongside.

VIII. *Foliation and binding*

- Modern arabic-numeral foliation begins on the second leaf (f. 1^r) and continues through to the final leaf (f. 47^r); the first leaf is marked "o verso," but there is no foliation on its recto side. This foliation postdates Knud Jeppesen's 1927 study; because Jeppesen counted the first leaf as folio 1, the reference numbers he used are one digit higher.
- The edges of the leaves were gilded after trimming.
- The binding, apparently original, is made of purple velvet covering wooden boards.

IX. *Inscriptions*

- On the first leaf (f. o^r) "3 3 o" is visible in faded ink, "71" was added by a more recent hand, as well as "84" (crossed through); there is also a coat of arms, in faded pencil, in the middle of this leaf.
- On the last surviving leaf (f. 46^r), there are inscriptions in three different sixteenth-century hands: "Ex libris Johannis du Moulin / Dono domini Decani"; "pār. hue. [?] huc a Joanne du moulin iterato dono suscipere / digneris"; and "ex dono domini du moulin / olivario le Crec abbate de Joyaco."
- There is a pencil sketch of the facade of a baroque church on f. 46^v.

- A pencil coat of arms similar to that on f. 0^r appears on the back flyleaf (f. 47). Also on this leaf: “Mercurus . . . le 13 may 1736 . . . no. 6^{1/2}.”

X. *Ownership and later history*

- The addition of Sermisy’s *J’actens secours* (text by Clément Marot) suggests Cop was in the environs of the royal court in Paris in the 1520s.
- “Johannis du Moulin” (inscription on f. 46^r) may be the canon, singer, and *maître des enfants* Johannes du Moulin at Sens Cathedral (Burgundy) who died in 1563.
- The expression “pār. hue . . .” (f. 46^r) could perhaps be an abbreviation for “pār. [isiensis] hue,” referring to Guillaume Hue (d. 1522), a deacon in Paris active in the circle of Parisian humanists;¹⁰ alternatively, it could be realized as “pār. [rochiæ] hui[us],” suggesting Moulin was given the chansonnier by a deacon in his own parish.¹¹
- “Olivario le Crec” probably refers to Olivier le Crec (d. 1582), abbot of the Cistercian abbey Jouy-le-Chatel, in Seine-et-Marne.
- The French date on the back flyleaf (“le 13 may 1736”) suggests that Cop remained in France until the mid-eighteenth century; it was perhaps then in England, because “3 3 0” (f. 0) is in an eighteenth-century English hand, probably referring to a sale price in pounds, shillings, and pence).¹²
- Cop was acquired by Count Otto Thott of Gaunø (1703–1785), Danish minister of state and renowned book collector; it was bequeathed to the Royal Library, along with more than 4,000 other manuscripts, after his death.¹³

A4. THE CHANSONNIER NIVELLE DE LA CHAUSSÉE

I. *Location and call number*

- Paris, Bibliothèque nationale de France, département de la musique, Rés. Vmc. MS 57.¹⁴

II. *Physical structure*

- 77 folios remain of 80 known originals; more may once have been included before the final surviving gathering.
- Leaves are approximately 180 × 125 mm, with writing space of 132 × 85 mm.
- 10 gatherings, all quaternions.

¹⁰ Eugénie Droz and Geneviève Thibault, “Le chansonnier de la bibliothèque royale de Copenhague,” *Revue de musicologie* 8, no. 21 (1927): 13–14.

¹¹ Jeppesen, *Der Københagener Chansonnier*, xxix.

¹² Jeppesen, *Der Københagener Chansonnier*, xxviii.

¹³ *Bibliotheca Thottiana: Index Codicum Manuscriptorum* (Copenhagen, 1785), 522.

¹⁴ There is a facsimile edition, with an extensive introduction by Paula Higgins, *Chansonnier Nivelles de la Chaussée* (*Bibliothèque Nationale, Paris, Rés. Vmc. ms. 57, ca 1460*) (Geneva: Minkoff, 1984).

III. Description of contents

- 66 songs.
- 51 rondeaux, 14 virelais, 1 combinative chanson.
- 29 ascriptions, to Busnoys (8), Delahaye (7), Ockeghem (4), Du Fay (3), Fedé (3), Binchois (2), Boubert (1), and Barbingant (1); 7 composers can be added through concordances.
- 41 of the 66 pieces are by known composers: Busnoys (11), Delahaye (7), Ockeghem (5), Du Fay (3), Barbingant (2), Fedé (2), and Agricola, Binchois, Boubert, Convert/Coubert, Frye, Michelet, Morton, Pullois (1 each); songs with conflicting attributions to Barbingant/Fedé, Binchois/Frye, Binchois/Du Fay, Busnoys/Ockeghem, Busnoys/Isaac, and Fresneau/Agricola.
- 24 anonymous songs.
- 38 concordances with **Dij**; 14 with **Lab1**; 4 with **Lab2**; 19 with **Wolf**; none with **Cop**.
- 17 unica (26 percent of the manuscript); 3 are ascribed to Delahaye, 3 to Fedé, and 1 to Ockeghem.
- 5 songs are without concordances in the other Loire Valley Chansonniers (labeled L.V.u in appendix B4).

IV. Scribal hands, ruling, and foliation

- Scribe 1 copied 58 songs (Gatherings 1–9), but left the first opening blank.
- A second scribe copied the piece now in the first opening and 5 songs in Gathering 10; the penultimate and final piece were added by, respectively, Scribes 3 and 4.
- Some corrections were made to f. 72^v, the last piece copied by Scribe 1.
- Original roman-numeral foliation, entered before any leaves were lost, is found in Gatherings 1–9.
- Modern arabic-numeral foliation was added to Gathering 10.
- **Niv** was ruled with 8 staves per page, unlike the other four manuscripts which were all ruled with 7.
- There is no index in **Niv**.

V. Losses and disruption

- The middle bifolium and last leaf of Gathering 1 (ff. 4, 6, and 8) are lost.
- Scribe 1's final leaf (f. 72^v) transmits the *prima pars* of *Mon coeur et moy* (unicum attributed to "Fed."); he must have intended to present the other voices and the *secunda pars* in the following gathering, and indeed may have done so, on a gathering now lost. Scribe 2, unable to supply the rest of this virelai, left blank the first recto of Gathering 10 (f. 73^r).

VI. Erasures

- Music, text, and composer attributions were erased from 10 leaves (ff. 2^v, 3^r, 3^v, 6^v, 7^r, 48^v, 49^v, 50^r, 50^v, 51^r) after the manuscript had been decorated; the illuminated initials are preserved.

- The words “par despit” were written above the songs copied by Scribe 2 on ff. 73^v, 74^v, 75^v, 76^v, and 77^v, but were later erased from each of these leaves.

VII. *Decoration*

- Red and blue initials in a *camaïeu d'or* style, with gold flowers, and occasional creatures and faces, decorate all pieces copied by Scribe 1 (209 initials). A boar appears frequently in initials of songs by Busnoys.¹⁵

VIII. *Inscriptions and signs of ownership*

- f. 1^r: “Hic liber discantus mea interest Jo. Gueri...”; “de palacio bit”; part of a Latin legal treatise, beginning “Per rationem enim”; “François Bernard...”; “Sicut aqua extinguit igne / ita elemosinam extinguit peccatum” (Ecclesiasticus 3:30); “Cum facis elemosinam nesciat / dextera quid faciat cinistram” (Matthew 6:2–3); and “Francoys,” “Aqua,” and “Brossemonoye,” each repeated several times.
- f. 1^v: “nivelle Delachauscée,” is inscribed in an eighteenth-century hand, perhaps referring to the poet Pierre-Claude Nivelles de la Chaussée (1692–1754).
- f. 22^v: “Deus meus ad te de luce vigilo” (Psalm 62: 2) leading straight into “non tradas tradas” (Psalm 118: 121), at the end of the discantus part.
- f. 62^r: The *devise* “Tous par amor” is included in the tenor initial.
- f. 80^v: “Numquam letus eris si vulgo te Regendum tradideris”; “La devise des couleurs / Rouge—orgeuil / Vert—gayté / Jaulne—joyissance / Gris—esperance / Violé—traison / Bleu—loyauté / Blanc—humilité / Noir—deul / Tanné—desesperance,” a guide to color symbolism; “Gregorius / Non est perfecte bonus nisi qui etc. fuit cum malis / bonus quia bonus non fuit qui malos tolerare recusa / vit” (Gregory the Great, Thirty-eighth Sermon on the Gospels); “Justice dort Raison est morte / Verité le coul tort A celui qui la porte”; “De l’ouvrage suis bien recors / que femme est mauvaise beste / car dieu le Père feist le corps / mais le grant Dyable feist la teste”; “Francoys Petit”; “Aqua Brossemonoye”; “Gillet Boenon”; “Jaques Bernar”; “Symon Lelun”; “Francoys Rossynol”; and “Michau Ribie.”
- Other erased inscriptions partially visible under ultraviolet light appear to be *devises* .¹⁶

IX. *Recent history*

- The manuscript was sold at Sotheby’s on March 7, 1939, to Geneviève Thibault, comtesse de Chambure and passed from her estate to the Bibliothèque nationale upon her death in 1979.

¹⁵ See Paula Higgins, “Parisian Nobles, a Scottish Princess, and the Woman’s Voice in Late Medieval Song,” *Early Music History* 10 (1991): 180–81.

¹⁶ See Higgins, *Chansonnier Nivelles de la Chaussée*, xiii, and the ultraviolet photo at the back of the facsimile.

A5. THE WOLFENBÜTTEL CHANSONNIER

I. Location and call number

- Wolfenbüttel, Herzog August Bibliothek, MS Guelferbytanus 287 Extravagantium.¹⁷

II. Physical structure

- 70 folios remain of an original 80.
- Leaves are approximately 148 × 104 mm; writing space is approximately 107 × 70 mm.
- 10 gatherings, all quaternions.

III. Description of contents

- 56 songs.
- 43 rondeaux (including one combinative chanson with two other rhymed texts), 9 virelais, 2 ballades, 1 ballata, 1 motet.
- No ascriptions, but 17 composers identified by concordances.
- 32 of the 56 songs are by known composers: Du Fay (5), Ockeghem (5), Busnoys (4), Basiron (3), Binchois (2), Frye (2), and Barbingant, Bedyngham, Caron, Duke of Burgundy, Convert/Coubert, Hayne, Michelet, Morton, Phillipet de Pres, Rubinus; Dunstaple/Bedyngham (1 each).
- 21 anonymous songs.
- 25 concordances with Dij; 36 with Laborde (33 with Lab1, 3 with Lab2); 18 with Niv; 12 with Cop.
- 7 unica (12 percent of the manuscript), all anonymous.
- 4 songs are without concordances in the other Loire Valley Chansonniers (labelled L.V.u in appendix B5).

IV. Losses

- A total of 10 leaves are missing: the first leaf and part of second of Gathering 1; three leaves from Gathering 9 (lost before binding); and all but two leaves of Gathering 10 (see appendix C5).

V. Scribal hands

- Scribe 1 copied 52 songs.
- Scribes 2, 3, and 4 added pieces in Gathering 10: Scribe 2 copied the text and music of *Jamais si bien* (ff. 64^v–65^r) and the music of *Madame trop vous m'esprenes* (ff. 65^v–66^r); his C clefs have a vertical stroke on both sides of the

¹⁷ Images are available at <http://diglib.hab.de/wdb.php?dir=mss/287-extrav>; there is a modern edition by Martella Gutiérrez-Denhoff, ed. *Der Wolfenbütteler Chansonnier: Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extrav.*, Musikalische Denkmäler 10 (Mainz: B. Schotts Söhne, 1988); the principal study of the manuscript is Martella Gutiérrez-Denhoff, *Der Wolfenbütteler Chansonnier, Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extrav.: Untersuchungen zu Repertoire und Überlieferung einer Musikhandschrift des 15. Jahrhunderts und ihres Umkreises*, Wolfenbütteler Forschungen 29 (Wiesbaden: Otto Harrassowitz, 1985).

squares, and his G clefs have a double loop at the top. Scribe 3, who used a lighter ink color and F clefs with the breve directly on the line, added text to *Madame trop vous m'esprenes* and the music and text of the next song, *Belle de parler* (ff. 66^v–67^r); Scribe 4, whose hand is smaller and darker, copied *Entre Peronne*, but only the verso leaf survives.

- Gathering 10 was ruled with staves but contains only pen trials and some later inscriptions.
- There is no index in **Wolf**.

VI. *Decoration*

- There are decorated initials throughout the manuscript, with the exception of the last three pieces.
- Spaces were left for discantus and tenor initials, but contratenor initials appear in the margin.
- The second surviving recto in Gathering 9 (f. 64^r) has only tenor and contratenor initials—no music or text.
- The same paint colors were used throughout, with a preference for pink, brown, blue, green, and gold.
- As with **Cop**, the figures themselves form initials.

VII. *Foliation and binding*

- Modern arabic-numeral foliation appears throughout, beginning with the first surviving leaf (originally the second leaf); the last folio of Gathering 1 (between folios 6 and 7) was erroneously omitted.
- **Wolf** has a modern white leather binding, from 1957.
- Remnants of the original binding are preserved separately.

VIII. *Inscriptions and signs of ownership*

- Following the opening dedicatory song, *Ave regina celorum*, the first initials of the next twelve songs spell out “ESTJENE PETJT” (Étienne Petit) in an acrostic.
- The two surviving leaves of Gathering 10 contain pen trials and inscriptions, perhaps in a late sixteenth- or seventeenth-century hand, including the name of a possible later owner, “Phylippe St Simon” (f. 69).

IX. *Later history*

- The first reference to **Wolf** is in the earliest catalog of the Herzog August Bibliothek, completed in 1786 by the librarian Ernst Theodor Langer (1743–1820).¹⁸

¹⁸ *Catalogi Codicum*, III (unpublished catalog; Wolfenbüttel Herzog August Bibliothek shelfmark BA I, 421).