

#### FOR FURTHER READING

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John Butt. *Music Education and the Art of Performance in the German Baroque*. Cambridge: Cambridge University Press, 1994.

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Paul F Grendler. *The Universities of the Italian Renaissance*. Baltimore: The Johns Hopkins University Press, 2002.

James Haar. *The Science and Art of Renaissance Music*. Princeton: Princeton University Press, 1998.

Cristle Collins Judd. *Reading Renaissance Music Theory*. Cambridge: Cambridge University Press, 2000.

Ann Moyer. *Musica Scientia: Musical Scholarship in the Italian Renaissance*. Ithaca: Cornell University Press, 1992.

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#### SPECIAL THANKS TO

The Folger Shakespeare Library, the Friedheim Library of the Peabody Institute, the Walters Art Museum, and the Library of Congress for loaning materials for this exhibition and the assistance of their curators and conservators.

Mark Cudek, Peabody Institute faculty, for the generous loan of period instruments.

Venable LLP for its generous support of the opening reception.

#### ACKNOWLEDGMENTS

##### CURATORS

John A. Buchtel, *Curator of Rare Books, Sheridan Libraries*  
Susan Forscher Weiss, *Peabody Institute and Krieger School of Arts and Sciences*

##### ASSISTANT CURATORS

Emily Caton, *Degree Candidate for B.A./B.M., Krieger School of Arts and Sciences and Peabody Institute*  
Jonathan Moyer, *M.M., D.M.A. Candidate, Peabody Institute*

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17 East Mt. Vernon Place  
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410.659.8179

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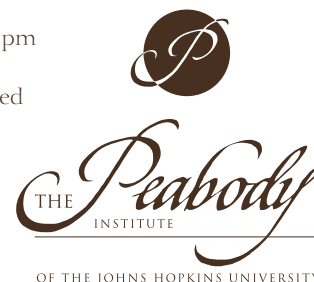
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JOHNS HOPKINS  
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# ART, SCIENCE, SPIRIT, SOUL

*Mastering Music in the Renaissance*

MAY 23 – JULY 31, 2005  
THE GEORGE PEABODY LIBRARY



Musicology has only recently focused on a systematic study of how musicians learned in the past. Scholars have begun to address the broader issues of what musical education meant in the medieval and early modern eras: how and where it took place, who had access, its content in particular times and places, its social and cultural contexts, and what educational practice has to teach us about musical repertoires and their performance. This exhibition complements the conference *Reading and Writing: The Pedagogy of the Renaissance (The Student, the Study Materials, and the Teacher of Music, 1470–1650)* at the Peabody Institute of The Johns Hopkins University, June 2–4, 2005, which brings together eminent musicologists and scholars from sister disciplines in the United States and 11 foreign countries.

Evidence of teaching and learning during the Renaissance is revealed in books, manuscripts, images, and musical instruments. The exhibition features artifacts from distinguished collections in the Baltimore–Washington region, including The Johns Hopkins University’s Friedheim and Sheridan Libraries, the Walters Art Museum, the Folger Shakespeare Library, and the Library of Congress. Organized into five overarching themes—music in theory and practice, music and the liberal arts, music literacy, do-it-yourself music and other how-to books, and representations of women and instruments—it presents an overview of the rich and multifaceted aspects of musical education for Renaissance men and women.

### MUSIC IN THEORY AND PRACTICE

During the last quarter of the 15th century, especially in Italy, a “theory mania” developed. As Greek treatises were translated, they became an important vehicle for spreading humanist principles. These treatises fell into two general categories: those based on theoretical subjects covered in the ancient sources and

those that addressed contemporary issues of practical value to musicians. Some texts combined the speculative and the practical. Among the most important musical treatises are those of Milanese theorist Franchino Gafurio, who endorsed the idea that theoretical and practical concepts of music must be studied separately. Among his works are three volumes: *Theorica*, *Practica*, and *Harmonia Instrumentorum*, sometimes referred to as *Trilogia Gafuriana*. Together they comprise a complete and unified course in music as it had evolved from ancient and medieval traditions. Included among the practical treatises are those aimed at teaching the rules of

singing plainchant to young choristers. German schoolmaster Hugo van Reutlingen’s 14th-century music primer, *Flores Musicae*, was printed in numerous editions beginning in the late 15th century. This and other works in this genre included images of the Guidonian hand, a mnemonic used in teaching music. Though the use of the hand to guide the understanding of musical principles was rarely found in disciplines other than music, the musical hand does appear in a Renaissance edition of Vitruvius’ *De Architectura* (1536) to illustrate the architectural significance of harmony and proportion.

Cover Image: Woodcut of Lady Music surrounded by various types of musicians. Gregor Reisch, *Margarita Philosophica*. Strassburg, 1515.

(Above) Vitruvius Pollio, *Architettura*. Perugia, 1536.



as Franchino Gafurio (1451–1522), Oronce Finé (1494–1555), Desiderius Erasmus (1466–1536), and Gioseffo Zarlino (1517–1590). Music theorists and composers related the cosmic sciences to the natural properties of music (such as the intervals, known today as “do, re, mi, fa, so, la”). Among the works exhibited are one of the earliest printed math texts, a first edition of Euclid’s *The Elements of Geometry* (1482); woodcuts depicting musicians among the personifications of the other mathematical sciences in Oronce Finé’s *Quadrans Astrolabicus* (1535); and Martianus Capella’s *De Nuptiis Philologiae et Mercurii* (1499), an allegorical dialogue that personifies the seven liberal arts. Another work that addresses issues pertaining to all the liberal arts is Gregor Reisch’s popular Latin textbook, *Margarita Philosophica* (1503), with an elegant woodcut for each of the seven subjects, including music.

Books devoted to the Trivium include a variety of grammar texts, such as Marcus Terentius Varro’s *De Lingua Latina* (1480) and Christoffle Savigny’s encyclopedic *Tableaux Accomplis de tous les Arts Liberaux* (1587), a volume that today might be labeled a coffee-table book.

### MUSIC LITERACY

Evidence of musical literacy among educated readers is found in numerous Renaissance texts. Not only are books on music filled with annotations that reveal a level of literacy but books on other subjects contain musical notation or theoretical concepts that imply knowledge of music. In the *album amicorum* (“book of friends,” or precursor to the autograph books that became fashionable in German-speaking lands in the 16th century), university students gathered inscriptions, including short musical compositions, from classmates and professors, some of whom were well-known personages.

Religious works, such as the writings of Martin Luther, emphasize the importance of basic musical literacy. Many editions of psalm books (Psalms) include musical introductions with simple theoretical instructions for learning to sing.

Secular books also reveal a basic musical literacy. Among these is *Rump; or, an exact collection of the choicest poems and songs relating to the late times. By the most eminent wits, from anno 1639 to anno 1661*, with an advice to the reader: “If thou read these Ballads (and not sing them) the poor ballads are undone.”



(Left) *Autoritates Aristotelis*. Cologne, 1504.

### MUSIC AND THE LIBERAL ARTS

In both *The Republic* and *The Laws*, Plato hails the liberal arts as an essential part of the philosopher’s education. In the early Middle Ages, Boethius divided the liberal arts into seven subjects, which were then subdivided into two categories, the Trivium (grammar, logic, and rhetoric) and the Quadrivium (arithmetic, geometry, astronomy, and music). The liberal arts continued to govern the focus of education throughout the Middle Ages and spurred the revival of Greco-classical ideals in the Renaissance. New editions of treatises by Pythagoras, Ptolemy, Euclid, Vitruvius, and Boethius abounded, cultivating the perspectives of such major figures

### DO-IT-YOURSELF MUSIC AND OTHER RENAISSANCE HOW-TO BOOKS

The growth of literacy in the early modern period spurred a proliferation of books that claimed to teach almost every conceivable subject, including music. These texts were published in a variety of sizes and formats; the portability of small volumes was an added selling point to those who intended to use them for the purpose of study. Included here are conduct and courtesy books such as the prime self-help manual of its day, Baldassare Castiglione’s *Book of the Courtier* (1528), a work



intended to serve as a guide to behavior befitting a member of the nobility. The book not only enhanced the reputation of its author (whose portrait was painted by Raphael), it furthered the careers of some important early-16th-century musicians, such as Josquin des Prez. Other books in this genre, such as Henry Peacham’s *Compleat Gentleman* (1661), highlight the importance of music as a sign of educated upper-class status. Roger Ascham’s *The Scholemaster* (1571) places the study of music alongside that of the mathematical sciences.

Also included in this category are manuals on the art of the war, ecclesiastical procedures, sign language, horsemanship, gardening, swimming, and gymnastics. Charles Butler’s *The Feminin Monarch* (1636) includes among its directions for bee-keeping a part-song that imitates the buzzing of bees. Some books, such as the “how-to” music manuals that present the rules for singing plainchant, contain images of Guidonian hands and other pedagogical aids to learning.

### REPRESENTATION OF WOMEN AND OF INSTRUMENTS

Illustrations in Renaissance works clearly indicate that women, especially those of noble birth, were exposed to music and musical instruments. Georgette de Montenay’s *Emblèmes ou Devises Chrestiennes* (1584) depicts the author, a member of the court of Jeanne d’Albret, Queen of Navarre, with two important musical symbols: a book of music and a lute, one of the most popular instruments of the time. The presence of these objects in the portrait is an indication that the subject was able to read music and play the instrument.



Instruments are widely depicted in a variety of works. Sebastian Brant’s *Ship of Fools* (1497) features several woodcuts that contain symbolic references to music, including an illustration of a bagpiper surrounded by other instruments. Musical instruments were also portrayed as integral elements in religious texts. Hebrew scholar Benito Arias Montano’s richly illustrated *David* (1597) contains numerous engravings of biblical figures with musical instruments. Selected emblem books also reveal how musical instruments are represented to express a moral or general truth about life and human relationships. While they represent different forms and styles, these sources speak to the pervasiveness of music in the Renaissance.

(Top) Pontificale Romanum. Venice, 1582.

(Bottom) Georgette de Montenay. *Emblèmes ou Devises Chrestiennes*. 1584.