

Stoessel, Jason. 2016. "Introduction." In *The Complete Extant Transmissions of the Masses by Guillaume Faugues*, vol. 4, edited by Rex Eakins, xi-xviii. Lions Bay: The Institute of Mediaeval Music.

INTRODUCTION

It gives me great pleasure to introduce the fourth and final volume of Rex Eakins's new edition of Guillaume Faugues's *opera omnia*. Its completion marks another signal contribution to the study of the musical repertoire that occupied Dr Eakins's attention when he first took me under his wing as I embarked upon my doctoral studies in 14th and 15th century music.¹ One of the most memorable but all too short projects that Dr Eakins and I researched together concerned another musical beacon of the second half of the fifteenth century, Firminus Caron.² This project nurtured my curiosity and enthusiasm for this musical repertoire and its sources, both of which continue unabated today. Dr Eakins's edition is timely in many ways, but for me it is especially relevant to my research on canonic techniques in the 14th and 15th centuries.³ Faugues's *Missa L'homme armé* is an astonishing achievement that bridges the canonic techniques of the Guillaume Du Fay (c.1397–1474) with those of the next generation of composers, including Philippe Basiron (c.1449–1491), Marbrianus de Orto (c.1460–1529) and the master of canonic composition, Josquin des Prez (c.1450/55–1521). More scholarship still needs to be done which closely analyses Faugues's music, and better situates his innovations in compositional techniques against the backdrop of his contemporaries. It is expected that this edition will stimulate further research, as well as provide the basis for new performances and recordings of Faugues's music.

The following paragraphs serve as an overview to prior historical scholarship on Guillaume Faugues and his music. The biography of Faugues remains in many respects mysterious compared to some of his better-documented contemporaries.⁴ His place of birth is a matter of conjecture, and probably cannot be determined from his surname alone. He was without doubt the master of boys documented at the royal Sainte-Chapelle in Bourges, paid the equivalent of three months salary in 1462–63, and possibly the priest that the chapter of the same institution sought to recruit for the chapel in 1471.⁵ At Bourges he would have offered musical instruction to choirboy

¹ Jason Stoessel, *The Captive Scribe: The Context and Culture of Scribal and Notational Process in the Music of the ars subtilior*, Ph.D. diss., University of New England, 2002; Rex Eakins (ed.), *An Editorial Transnotation of the Manuscript Capella Sistina 51, Biblioteca Apostolica Vaticana, Città del Vaticano: Liber Missarum*, Collected Works XVII/1–6, The Institute of Mediaeval Music, Ottawa, 1999–2005.

² Rex Eakins and Jason Stoessel, *The Caron Website* (2004–6); available from <https://www.une.edu.au/info-for/visitors/collections/musical-instrument-collection/caron> (an earlier version is archived at

<https://web.archive.org/web/20130305181910/http://www.une.edu.au/music/Caron/>). Only recently have archival references emerged for Firminus Caron, confirming his first name as Fermin not Philippe: Rob C. Wegman, "Fermin le Caron at Amiens: New Documents", in Fabrice Fitch and Jacobijn Kiel (ed.), *Bon jour, Bon mois et bonne estrenne: Essays of Renaissance Music in Honour of David Fallows*, Woodbridge, Boydell and Brewer, 2011, pp. 10–32.

³ This project, being undertaken with Denis Collins (University of Queensland), is entitled *Canonic Techniques and Musical Change, c.1330 c.1530*, and is funded by the Australian Research Council under its Discovery Projects scheme (DP150102135).

⁴ See for example: David Fallows, *Dufay, Master Musicians*, Revised ed., Dent, London, 1987; Agostino Magro, "Premierement ma Baronnie de Chasteauneuf: Jean de Ockeghem, Treasurer of St Martin's in Tours", *Early Music History*, 18, 1999, pp. 165–258; David Fallows, *Josquin*, Brepols, Turnhout, 2009; Sean Gallagher, *Johannes Regis*, Brepols, Turnhout, 2010.

⁵ Paula Higgins, *Antoine Busnoys and Musical Culture in Late Fifteenth-Century France and Burgundy*, Ph.D., Princeton University, 1987, pp. 257–259; Paula Higgins, "Music and Musicians at

Basiron, who seems to have emulated Faugues's compositional principles in his own polyphonic settings later in the century. Residency at Bourges would have afforded Faugues the opportunity to meet Johannes Ockeghem (c.1410–1497) during the latter's travels from Tours to the king's residence in the Lorraine in 1462.⁶ Yet, whether Faugues can be identified with Guillaume des Mares, one of the northern copyists of the choirbook VatS 80, and the Guillelmus de Francia, who was active in the Papal Chapel at Rome and Padua cathedral (if indeed both Guillelmi are the same singer), as Christopher Reynolds has proposed, remains unconfirmed.⁷ The jury on intertextual process in late fifteenth-century music is also still out—largely on grounds of intentionality—regarding the significance of Reynolds's nonetheless astounding identifications of literal or nearly literal musical passages shared between Faugues's more securely attributed polyphonic masses and the anonymously transmitted *Missa Pour l'amour d'une*.⁸ Recent research on memory and orality in late medieval music must give historians of 15th-century music pause to ask are these passages a matter of compositional style or are they memorised melodic gestures that were the common stock of composer-singers.⁹ Finally, in light of Joshua Rifkin's salutatory review of contextual data, the text of Loyset Compère's famous musician's motet *Omnium bonorum plena* can no longer be taken as pre-1474 evidence of Faugues's reputation nor his (and several other named composers') presence at Cambrai.¹⁰

Several contemporaries, including Compère (or the author of his motet's text), placed Faugues among the musical worthies of the last quarter of the 15th century, the foremost of them being Johannes Tinctoris writing during the years of his employment in one of the great musical chapels of the age in the Neapolitan court of King Ferrante of Aragon. Yet, as Francesco Rocco Rossi has noted, Tinctoris's estimation of Faugues seems to have grown between the writing of his *Proportionale musices* (1472–3) and *Liber de arte contrapuncti* (1477).¹¹ For, while the earlier treatise contains criticisms of Faugues's notational practices and even lumps him among composers whom Tinctoris described as “barely literate” (*minime litteratos*),¹²

the Sainte-Chapelle of the Bourges Palace, 1405-1515”, in Angelo Pompilio (ed.), *Trasmissione e ricezione della forme di cultura musicale. Atti del XIV Congresso della Società Internazionale di Musicologia (Bologna 1987)*, Turin, Edt, 1990, pp. 695, note 648 (p.700); Paula Higgins, “Tracing the Careers of Late Medieval Composers: the Case of Philippe Basiron of Bourges”, *Acta Musicologica*, 62, 1990, pp. 12–14.

⁶ Higgins, *op.cit.*, “Music and Musicians at the Sainte-Chapelle of the Bourges Palace, 1405-1515”, p. 695.

⁷ Christopher A. Reynolds, *Papal patronage and the Music of St Peters 1380-1513*, University of California Press, Berkeley, 1995, pp. 194–202.

⁸ See, for example, Jenny Hodgson, “The Illusion of Allusion”, in Honey Meconi (ed.), *Early Musical Borrowing*, New York and London, Routledge, 2004, pp. 65–89.

⁹ Anna Maria Busse Berger, *Medieval Music and the Art of Memory*, University of California Press, Berkeley, 2005; Philippe Canguilhem, “Singing upon the book according to Vicente Lusitano”, *Early Music History*, 30, 2011, pp. 55–103; Philippe Canguilhem, *L'Improvisation polyphonique à la Renaissance*, Classiques Garnier, Paris, 2015.

¹⁰ Joshua Rifkin, “Compere, “Des Pres,” and the Choirmasters of Cambrai: *Omnium bonorum plena* Reconsidered”, *Acta Musicologica*, 81, 2009, pp. 55–73.

¹¹ Francesco Rocco Rossi, *Guillaume Faugues: Sulle tracce di un musicista franco-fiammingo del Quattrocento*, Quaderni di musica, Edizioni San Marco dei Giustiniani, Genova, 2008, p. 18.

¹² Albert Seay (ed.), *Johannes Tinctoris Opera theoretica IIa: Proportionale musices*, Corpus Scriptorum de Musica 22/IIa, American Institute of Musicology - Hänssler-Verlag, Neuhausen-Stuttgart, 1978, p. 49. Seay's text has been improved and provided with an elegant Italian translation in

Faugues appears in the prologue of the *Liber* alongside musical luminaries Ockeghem, Regis, Busnoys and Caron, singled out from the very many composers that Tinctoris reports now flourish in his day (*hac vero tempestate ... infiniti florent compositores*).¹³ Later in the *Liber*, Tinctoris describes Faugues as the most celebrated composer of the *Missa Le serviteur*.¹⁴ If not the result of the general growth in the esteem for Faugues's works in the 1470s, the catalyst for Tinctoris's new found admiration might have been his discovery of the composer's *Missa Vinus vina vinum* (transmitted anonymously in its sole surviving transmission as *Missa Vinnus vina*), which he estimates to be a model of musical *varietas*, an enviable attribute inherited from the humanist cultivation of the principles of classical rhetoric.¹⁵ Tinctoris's esteem for Faugues seems to have rubbed off on several of his readers or those in his sphere of influence, including the anonymous author of a music treatise completed in Seville in 1480,¹⁶ Franchino Gaffurio in his *Tractatus practicabilium proportionum* (1496) and the anonymous treatise on proportions copied by Giovanni da Matera in 1509.¹⁷

Faugues's modern reception begins in the early nineteenth-century. The author of a pioneering but exceedingly Romantic biography of Giovanni Pierluigi da Palestrina published in 1828, Giuseppe Baini (1775–1844), who was administrator of the papal chapel in Rome, briefly noted the presence of compositions ascribed to a “V. Faugues” or “Fagus” in Cappella Sistina MSS. 14 and 51, sources which he associated with the pontificate of Nicholas V (1447–1455).¹⁸ Raphael Georg Kiesewetter (1773–1850) also included Faugues in his landmark history of music. He reported that Baini called Faugues by the first name Vincentius, although in Baini's life of Palestrina one only finds the initial “V” with Faugues. Importantly, Kiesewetter added that Tinctoris spoke of a Guillelmus Faugues in the same breath as Ockeghem, Regis, Busnoys and Caron, in what can only be presumed to be a

Gianluca D'agostino (ed.), *Johannes Tinctoris: Proportionale musices - Liber de arte contrapuncti*, La tradizione musicale, Edizioni de Galluzzo per la Fondazione Ezio Franceschini, Firenze, 2008.

¹³ Albert Seay (ed.), *Johannes Tinctoris Opera theoretica II: Liber de arte contrapuncti, [Proportionale musices], Complexus effectum musices*, Corpus Scriptorum de Musica 22/II, American Institute of Musicology - Hänssler-Verlag, Neuhausen-Stuttgart, 1975, p. 12; D'Agostino (ed.), *Johannes Tinctoris: Proportionale musices - Liber de arte contrapuncti*, p. 138. The bibliography of scholarly literature discussing this passage is long: see for example, Leofranc Holford-Stevens, “Tinctoris on the great composers”, *Plainsong and Medieval Music*, 5, 1996, pp. 193–199; Rob C. Wegman, “Johannes Tinctoris and the ‘New Art’”, *Music & Letters*, 84, 2003, pp. 171–188.

¹⁴ Seay (ed.), *Johannes Tinctoris Opera theoretica II*, p. 143; D'agostino (ed.), *Johannes Tinctoris: Proportionale musices - Liber de arte contrapuncti*, pp. 358–360.

¹⁵ Alexis Luko, “Tinctoris on Varietas”, *Early Music History*, 27, 2008, pp. 99–136.

¹⁶ Robert Stevenson, *Spanish music in the age of Columbus*, Martinus Nijhoff, The Hague, 1960, pp. 53–55; Francisco José León Tello, *Estudios de historia de la teoría musical*, Consejo Superior de Investigaciones Científicas, Instituto Español de Musicología, Madrid, 1962, p. 219; George C. Schuetze, *An Introduction to Faugues*, Musicological Studies 2, Institute of Mediaeval Music, Brooklyn, 1960, p. 9; Juan Ruiz Jiménez, “‘The Sounds of the Hollow Mountain’: Musical Tradition and Innovation in Seville Cathedral in the Early Renaissance”, *Early Music History*, 29, 2010, pp. 212–217.

¹⁷ Bonnie J. Blackburn, “A lost guide to Tinctoris's teachings recovered”, *Early Music History*, 1, 1981, pp. 29–116; Gianluca D'agostino, “Reading theorists for recovering “ghost” repertoires. Tinctoris, Gaffurio and the Neapolitan context”, *Studi Musicali*, 34, 2005, pp. 25–50.

¹⁸ Giuseppe Baini, *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi Palestrina*, Società Tipografica, Rome, 1828, pp. 358, note 431; The note in which Baini associated Faugues with Nicholas V is found in Baini, *op.cit.*, p. 102, note 163.

reference to the 15th-century theorist's *Liber de arte contrapuncti*.¹⁹ Kiesewetter had little doubt that Tinctoris's Faugues was the same Faugues named in papal music manuscripts. Yet, Kiesewetter also ponders whether this individual might also be identical to the composer La Faghe to whom was ascribed the motet *Elizabeth Zacharie* in Petrucci's *Motetti della Corona II* (1519).²⁰ At the end of his *Geschichte*, Kiesewetter published the first modern edition of Kyrie II from Faugues's *Missa L'homme armé* preceded by a diplomatic reproduction of the original notation that included the tell-tale indication of a precursor canon (where the *comes* begins before the *dux*) of a *signum congruentiae* on the first rest of the Tenor.²¹ The Austrian had clearly achieved a high degree of competency in reading 15th-century mensural notation (a skill not shared by his immediate predecessors like Charles Burney), although, by providing a transcription in only three parts, he evidently failed to recognise the canon between the Tenor-*dux* and a *comes* at the fourth above.²² Kiesewetter's editorial accidentals are creative, to say the least, and deserve to be part of a reception study in the future.

François Joseph Fétis prepared an imperfect synthesis of Baini's and Kiesewetter's findings in his dictionary of musicians and musical knowledge under an entry entitled "FAUGUES, FALQUES ou FAGUS ou LA FAGE (VINCENT)".²³ Incorrectly noting that Faugues was named alongside his illustrious contemporaries in Tinctoris's *Proportionales musicae*, Fétis further confused his readers by noting that Baini believed that the *three* names given at the beginning of his dictionary entry referred to the same person. Fétis then partly misquotes Baini as stating that Faugues's "masses and motets" (*ses messes et ses motets*) were sung in the chapel of Pope Nicholas V, and notes that Tinctoris cites Faugues as the composer of a mysterious *Missa Unius*. In order to account for Tinctoris's references to a "Guillaume" Faugues and the Vincent supposedly reported in Vatican music manuscripts by Baini, Fétis opines that there must have been two musicians active in the same époque: a Vincent Faugues and a Guillaume Falques. This is despite the fact that no 15th-century source names a "Falques".

The root of this confusion over Faugues's first name persisted well into the 20th-century, still found, for example, Reese's history of Renaissance Music and in Sparks's now dusty but still useful account of 15th-century *cantus firmus*

techniques.²⁴ Both authors are blameless given that Haberl noted in his long-standing reference book to the Vatican sources and musicians that the first name of Guiliem[us] instead of Vinc[entius] for Faugues was "falsch".²⁵ Baini's misreading of a "V" for a "G" in the ascription appearing in a banderole at the beginning of the composer's *Missa L'homme armé* in VatS 14 (fol. 138v) was clearly the source of this ongoing confusion. Readers can consult high-resolution images online and observe that the manuscript reading is "G. faugues".²⁶ Unknown to Baini was the ascription to "G. faugues" in the unicum *Missa Je suis en la mer* in ModE M.1.13 (f. 192v) and the confirmatory "faugues" at the head of the transmission of the *Missa L'homme armé* in the same manuscript (fo. 176v).²⁷

Baini was also responsible for connecting the ascription "fagus" at the beginning of the *Missa La basse danse* in VatS 51 (f. 55v) with Faugues.²⁸ Etymologically, *fagus* and *fau* name the beech tree in Latin and older French. Reynolds notes, however, that *Faugues* may refer to a *seigneurie* or fief in Normandy.²⁹ Following Reynolds's line of enquiry would also suggest that a *fief et seigneurie de Faugues* documented in the 16th and 17th centuries in the parish of Saint-Baud in the diocese of Tours not be overlooked as another possible place of origin.³⁰ On the other hand, Faugues as a surname of lower nobility raises further questions given the humble status of most 15th-century composers. Should Faugues's origin in the Torraine seem too good to be true, the multiplicity of candidacies urges caution in using the composer's name alone to determine his origin.

Faugues's surviving corpus consists solely of polyphonic masses, three of them firmly ascribed to him in sources, and the remaining four attributed from theoretical sources or by scholarly connoisseurship. Fétis's statement that Baini had seen manuscripts containing motets by Faugues seems to have arisen from the French biographer's sloppy reading of his older Italian contemporary's footnotes. Fétis incorrectly extrapolated Baini's suggestion that Faugues and the composer of a motet named La Faghe in Petrucci's *Corona II* are identical. Yet, with the hindsight of a century and a half of research, the "La Faghe" in Petrucci's 1519 print is now known to be Jean de La Fage, a famed contrabassist active in the courts of France and Rome

¹⁹ Raphael Georg Kiesewetter, *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*, 2 vols., Breitkopf und Härtel, Leipzig, 1834, p. 116; Raphael Georg Kiesewetter, *Modern Music of Western Europe: From the First Century of the Christian Era to the Present Day*, T.C. Newby, 1848, p. 287 (English translation). On the Kiesewetter's place in 19th-century music historiography, see Andrew Kirkman, "'Under such heavy chains': The discovery and evaluation of late medieval music before Ambros", *Nineteenth Century Music*, 24, 2000, pp. 89–112.

²⁰ Petrucci print no. 64 in Stanley Boorman, *Ottaviano Petrucci: A Catalogue Raisonné*, Oxford University Press, New York, 2005, pp. 823–832.

²¹ On some of the symbolism of the precursor canon, see Michael Alan Anderson, "The One Who Comes After Me: John the Baptist, Christian Time, and Symbolic Musical Techniques", *Journal of the American Musicological Society*, 66, 2013, pp. 639–708.

²² Kiesewetter, *op.cit.*, *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*, Appendix xvi. An edition of the Kyrie I, Christe, Kyrie II from the same mass appears in August Wilhelm Ambros, *Geschichte der Musik*, 5 vols., Leuckart, Breslau, 1862–78, vol. II, pp. 525–529. Ambros follows Kiesewetter in not realising the canonic voice.

²³ François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, Meline, Cans et Compagnie, Brussels, 1837, vol. IV, pp. 74–75.

²⁴ Gustav Reese, *Music in the Renaissance*, W.W. Norton, New York, 1954, p. 111; Edgar H. Sparks, *Cantus Firmus in Mass and Motet 1420–1520*, Da Capo Press, New York, 1975, p. 493. Joseph Llorens also sat on the fence in his index of Vatican music manuscripts by reference to <Guillermus aut Vincentius> Faugues: Joseph M. Llorens, *Capellae Sixtinae Codices: musicis notis instructi sive manuscripti sive praelo excussi*, Studi e Testi 202, Biblioteca Apostolica Vaticana, Vatican City, 1960, p. 19.

²⁵ Franz Xavier Haberl, *Bausteine für Musikgeschichte*, 3 vols., Breitkopf und Härtel, Leipzig, 1885 [reprint Hildesheim, Georg Olms, 1971 (3 vols in 1)], vol. I, p. 126.

²⁶ *Digital Vatican Library*, http://digi.vatlib.it/view/MSS_Capp.Sist.14.

²⁷ A perfectly serviceable low-resolution digital reproduction of ModE M.1.13 is available from the Biblioteca Estense Universitaria website, <http://bibliotecaestense.beniculturali.it/info/img/mus/i-mobeu-alfa.m.1.13.html>.

²⁸ Baini, *op.cit.*, *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi Palestrina*, 102, note 163.

²⁹ Reynolds, *op.cit.*, *Papal patronage and the Music of St Peters 1380–1513*, 197.

³⁰ See, *Dictionnaire Topographique Centre Val de Loire*, ed. Denis Jeanson, 12 vols., Tours, 1998; available online as *Toponymie*, ed. Denis Jeanson, http://www.denisjeanson.fr/topoa-z.html_s.v "Faulques" on the page "Faugaudron-Fauzière," http://www.denisjeanson.fr/site_toponymie/lettre_f/lieux_fa/faug.html (accessed 20 July 2016).

in the early 16th century.³¹ Bainsi in fact stated that the most famous compositions that would have been sung in the chapel of Pope Nicholas V were those of Guillaume Du Fay, with those of Ockeghem being equally appreciated. Bainsi then opines that the productions of Faugues, Caron, Busnoys, Gaspar (Weerbeke), Johannes de Domarto, Eloy d'Amerval (where Eloy was also misread or misprinted as Gloy), which he had found together with compositions by Du Fay and Ockeghem in "the volume in our archive that has the shelf number 14, which was fortunately saved with some other small volumes for daily use from the destructive fire", were in the greatest vogue.³² Curiously, even though Bainsi knew VatS 51, he singled out VatS 14 as an example of musical tastes of the mid 15th century.

Kiesewetter's history and Fétis's biography remained influential until around 1885, when musicology first assumed its place in the modern academy. Though a more detailed examination of Faugues's reception in the second half of the 19th century needs to be reserved for another occasion, what few references to the composer we do find in this period is still heavily indebted to those earlier writings discussed above. The modern era of scholarship on Faugues begins in the years just before the Second World War, although it only gathers a head of steam in the second half of the 20th century.

Faugues's reputation increased over the course of the 20th century, his polyphonic masses subject to more systematic scrutiny, editorial endeavour and contextual source studies. Significant archival evidence emerging towards the end of the century allowed historians to tie the composer for the first time down to at least one particular but especially significance locale, the Royal Chapel of Bourges.³³ Kriesewetter and Ambros may have set into motion an interest in the composer's compositional techniques, but the structural emphasis of the post-war scholarship only served to sharpen and drastically refine this line of enquiry. In his published dissertation of 1937, Laurence Feininger noted that the composer's *Missa L'homme armé* was the earliest known example of a polyphonic mass constructed entirely on a canon (on the famous *cantus firmus*).³⁴ In his review of Feininger's edition of the same mass, Dragan Plamenac observed the presence of structural repetition (Plamenac called it systematic repetition), where earlier sections are repeated later in the mass but with different texts.³⁵ Although such a device might have been first appealed to an anachronistic sense of organic formalism, the differences between the two versions of Faugues's *Missa L'homme armé* indicate more pragmatic concerns were at work.³⁶ Gustave Reese's highly influential *Music in the Renaissance* drew attention to the analytical findings of Feininger and Plamenac—although Reese misrepresented the canonic technique of precursor canon by stating that Faugues used canon at the fifth below—and noted the differences between what he described as the

³¹ John T. Brobeck, "La Fage, Jean de", *Grove Music Online. Oxford Music Online*, 2007-2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15809> (accessed 12 July 2016).

³² Bainsi, *op.cit.*, *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi Palestrina*, 102, note 163.

³³ See note 5 above.

³⁴ Laurence K.J. Feininger, *Die Frühgeschichte des Kanons bis Josquin des Prez (um 1500)*, Heinrich und Johannes Lechte, Emsdetten, 1937, p. 33.

³⁵ Dragan Plamenac, "Monumenta Polyphoniae Liturgicae Sanctae Ecclesiae Romanae, R. D. Laurence Feininger (Review)", *Notes*, 6, 1949, p. 484.

³⁶ Murray Steib, "Herculean Labours: Johannes Martini and the Manuscript Modena, Biblioteca Estense, ms α.M.I.13", *Early Music History*, 33, 2014, pp. 183-257, at 231-237.

old and new versions of the *Missa L'homme armé*.³⁷ Reese was first to recognise Tinctoris's authority that Faugues was the composer of the *Missa Le serviteur*, whose sole surviving transmission in TrentC 88 is ascribed to Ockeghem. Reese also promoted the view that the *Missa Le serviteur* represented a forerunner, alongside Ockeghem's *Missa Fors seulement*, to so-called parody technique.

Given Reese's enthusiasm for Faugues's music, it was not unexpected that one of his students, George Schuetze Jr., should be responsible for the first complete works edition, first as part of a dissertation, and shortly afterwards as a published edition with accompanying introduction.³⁸ This "complete" works edition lacks the quality and rigour expected by the next generation of editor-scholars and does not have the benefit of subsequent scholarship that has refined our understanding of issues of text underlay and, most importantly, *musica ficta*. In this last respect by contrast, Feininger's earlier edition of the *Missa L'homme armé* is without editorial accidentals and represents the antithesis of Schuetze's well intentioned but often-problematic application of *musica ficta*. Schuetze's accompanying study nonetheless progressed analytical understanding of Faugues's "parody" techniques, particularly in the case of the *Missa La basse danse*, for which Schuetze reconstructed the lost *cantus firmus* model. Edgar Sparks also singled out Faugues's elaboration of *cantus firmus* models as distinctive in his examination of 15th-century *cantus firmus* techniques. Notably, Sparks judged Faugues as a progressive composer, with a strongly individual compositional style.³⁹

The last wave of 20th-century scholarship on Faugues occurred in the 1980s and 1990s, framed by Higgins's biographical revelations in her 1987 dissertation and Reynolds's 1995 monograph on musical patronage in the choir of Saint Peter's Basilica, Rome. Between these dates, Rob C. Wegman secured Faugues's authorship of the *Missa vinus vina vinum* with reference to the writings of Franchino Gaffurio.⁴⁰ Wegman also introduced a more nuanced understanding of Faugues's *cantus firmus* techniques, no longer in terms of parody, but of "flexible literalism", the elaboration of the *cantus firmus* within the constraints of its melodic and rhythmic character. Some of Wegman's other conclusions, however, are less secure today due to subsequent discoveries. Faugues's *Missa Le serviteur* is likely earlier than 1462 since Saunders, Wright and Gerber have all concluded that the copying of TrentC 88 began as early as 1456 and was completed around 1460.⁴¹ That Tinctoris was had access to VatS 14 and 51 seems less likely, not only in terms of notational variants but also in light of the growing evidence for the origin of these choirbooks not at Naples, as proposed by Adalbert Roth, but in Ferrara or Venice.⁴² Despite Wegman's assertion

³⁷ Reese, *op.cit.*, *Music in the Renaissance*, 111-112.

³⁸ George C. Schuetze, *Opera Omnia Faugues*, Publications of Medieval Musical Manuscripts 7, Institute of Medieval Music, Brooklyn, 1959; Schuetze, *op.cit.*, *An Introduction to Faugues*.

³⁹ Sparks, *op.cit.*, *Cantus Firmus in Mass and Motet 1420-1520*.

⁴⁰ Rob C. Wegman, "Guillaume Faugues and the Anonymous Masses *Au chant de lalouete* and *Vinnus Vina*", *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 41, 1991, pp. 27-64.

⁴¹ Suparmi Elizabeth Saunders, "The Dating of Trent 93 and Trent 90", in Nino Pirrotta and Danilo Curti (ed.), *I Codici musicali trentini a cento anni dalla loro rescoperta*, Trento, Provincia Autonoma di Trento, 1986, pp. 60-83; Rebecca L. Gerber (ed.), *Sacred music from the Cathedral at Trent: Trent, Museo provinciale d'arte, codex 1375 (olim 88)*, Monuments of Renaissance Music, University of Chicago Press, Chicago, 2007, pp. 3-4. Also see pp. 16-17 below.

⁴² See Sources and Masses note 15 below.

that the mensuration signs referred to by Tinctoris in relation to Ockeghem's *L'aultre d'antan* do not appear in any surviving source, Anna Maria Busse Berger shows that they appear in no less than two sources.⁴³ On the other hand, the revelations of Reynolds and Eakins as to the extent of revisions to Faugues's *Missa vinus vina vinum* throws new light on Tinctoris's references to the juxtaposition of ϕ/c signs not found in this transmission, and actually bolsters Wegman's case for Faugues's authorship, given that Wegman had previously discounted the possibility of revisions to this mass.⁴⁴

The honour of the first major study of Faugues in the 21st century falls to Francesco Rocco Rossi, who published a small Italian monograph on the composer aimed at a broad but musically literate readership.⁴⁵ Arising out of his doctoral dissertation, it consolidates the scholarship of the second half of the 20th century, includes a short discussion of the two versions of the *Missa L'homme armé*, and speculates on the presence of Faugues in Naples, again framed predominantly around Roth's proposed Neapolitan origin for VatS 14 and 51, and drawing especially upon Atlas's and Woodley's detailed research on music and music theory (Tinctoris) in 15th-century Naples.⁴⁶ Murray Steib has recently dealt a blow to Rossi's proposal that Faugues made the changes to the ModE M.1.13 version of the *Missa L'homme armé*.⁴⁷ Steib instead puts forward Johannes Martini, who was imbued with many of the same compositional techniques as Faugues, as the editor-reviser of the mass, and situates the Italian composer's changes within the religious, cultural and musical milieu of late fifteenth century Ferrara.

Looking back at almost two centuries of scholarship on Faugues's music, Steib's depth of philological and critical engagement is astonishing, and indicates that Faugues's music might hold many more surprises. The time now seems ripe for a fresh wave of scholarship on Faugues and his music. Just as Feininger's landmark edition stimulated a generation of scholars to engage more closely with Faugues's music, it is expected that Eakins's edition and the scholarship contained herein will serve a similar purpose in the years to come.

Jason Stoessel

On Francesco Petrarca's 612th birthday

⁴³ Anna Maria Busse Berger, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford Monographs on Music, Clarendon Press, Oxford, 1993, pp. 159–160; Anna Maria Busse Berger, "Cut signs in fifteenth-century musical practice", in Jessie Ann Owens and Anthony M. Cummings (ed.), *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, Michigan, Harmonie Park Press, 1997, pp. 101–112.

⁴⁴ Reynolds, *op.cit.*, *Papal patronage and the Music of St Peters 1380-1513*. Also see Eakins's discussion below, pp. 44–47 below.

⁴⁵ Rossi, *op.cit.*, *Guillaume Faugues*.

⁴⁶ Allan W. Atlas, *Music at the Aragonese Court of Naples*, Cambridge University Press, Cambridge, 1985; Ronald Woodley, "Johannes Tinctoris: A review of the documentary biographical evidence", *Journal of the American Musicological Society*, 34, 1981, pp. 217–248.

⁴⁷ Steib, *op.cit.*, "Herculean labours", pp. 231–237.