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clarify this difficult period for their students, and will avoid allowing Morrall's characterization to stand.

The content of this year's MART reprints has been scrutinized previously, and none of the works has been found lacking. The success or failure of the series, however, will depend largely on the ability of instructors to use the reprints in the classroom. This year's works are not severely limited, but they do require supplementation and careful treatment. As the MART series progresses, the options for supplementary readings will increase, giving instructors even greater choice in planning their courses. As a first step toward better courses and greater interest among students, the MART series deserves close inspection.

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**Andrew Hughes**, ed., *Medieval Music: The Sixth Liberal Art*, rev. ed., Toronto Medieval Bibliographies 4 (Toronto: University of Toronto Press, 1980), pp. xiii + 360, \$25.00. ISBN: 0-8020-2358-4.

Incorporating references to many of the major works published during the 1970s, the revised edition of Andrew Hughes's bibliography features a supplement which serves to update the nearly two thousand entries of the original edition. The logistical problem of presenting references to the approximately 250 selected studies of the supplement within the confines of the bibliography has been easily surmounted by assigning to each of them a number which includes one decimal place; the new numbers—with a lighter type face—are inserted between the existing ones in the original bibliography, and direct the user to the supplement. Although the format necessitates shuffling back and forth between the main section and the supplement, this design avoids the high cost of resetting the entire volume. For achieving such satisfactory results, and for preserving the high quality of the original edition, the publisher is to be commended.

Hughes maintains the twenty-nine subject divisions established in the earlier edition, and continues the practice of supplying succinct annotations to most of the new listings. A general index and an author/editor index for the new supplement are also included. Furthermore, Hughes has been

responsive to selected criticisms of the first edition: several corrections have been made, overlooked numbers have been filled, and a few important entries which were lacking in the original edition have been added.

I was bothered by the so-called "1980 Supplement" because the entries do not appear with any degree of completeness after 1977. My second objection is rather a disappointment, for a listing of inclusive studies is not found for all of the *Festschriften*, but only one of them. Naturally, these comments cannot in any way detract from the usefulness of this monumental item, an indispensable tool for the scholar attempting to understand "*musica* . . . as discipline, philosophy, and mathematical science, as well as craft and performing art." As the best bibliography of medieval music literature published to date, it not only supercedes the earlier edition, but will certainly find its way into every library on its own accord.

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**Robert L. Montgomery**, *The Reader's Eye: Studies in Didactic Literary Theory from Dante to Tasso*. (Berkeley: University of California Press, 1979), pp. 185, notes, bibliography, index, \$12.50. ISBN: 0-520-03700-6.

Exactly what status did poetic imagination enjoy in the sixteenth century? The question, a vexing one for Renaissance literary theorists, also troubles modern scholars of the period, and many, eager to distinguish Renaissance from Romantic attitudes, regard the imagination with Platonic distrust. Robert Montgomery corrects this critical myopia, offering an optimistic but balanced study of imagination's role in the apology for poetry. He traces chronologically a strand of didactic literary theory which explicitly defends imaginative fictions in terms of their influence over readers' moral behavior, discussing in depth five writers: Dante, Fracastoro, Barbaro, Sir Phillip Sidney, and Tasso. What unites them, besides a common belief in poetry's moral function, is their reliance on Aristotelian faculty psychology to explain the reader's response to poetry.

In his first chapter, Montgomery summarizes the opposed psychologies of Aristotle and Plato and shows their influence on later writers through