sance face aux mutations en cours, mais le lien direct entre les deux est difficile à établir. Pour décrire les religions des peuples découverts, les missionnaires n'utilisent pas les concepts de la démonologie mais ils inventent le terme d'idolâtrie, repris ensuite par les protestants pour disqualifier le catholicisme. Quant aux rapports entre la démonologie et la dissidence religieuse, ils sont certainement plus évidents. Les foyers de sorcellerie sont des phénomènes de frontière religieuse avec, probablement, une plus grande fréquence du côté catholique que du côté protestant. Mais Jean Bodin n'avait rien d'un inquisiteur fanatique. Il fut "évangélique" et, sans doute, crypto-judaïsant.

Les réserves que je me permets d'exprimer ici — et qui sont elles-mêmes sujettes à discussion — ne remettent pas en cause la qualité de ce livre, mais la portée de certaines de ses conclusions. Si l'histoire des femmes reste encore dans l'ombre, lire l'histoire sous l'angle d'une guerre des sexes ne risque pas de l'éclairer. Les femmes ne furent pas marginalisées, pas plus que les peuples non-européens et les dissidents religieux. Si c'était le cas, cela ferait beaucoup de marginaux au bout du compte.

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Maria Rika Maniates, ed. *Music Discourse from Classical to Early Modern Times. Editing and Translating Texts. Papers Given at the Twenty-Sixth Annual Conference on Editorial Problems, University of Toronto, 19–20 October 1990*. Toronto, Buffalo and London: University of Toronto Press, 1997. Pp. x, 148.

Renaissance writings about music are often both invaluable and inscrutable. This collection of five essays demonstrates how specific editorial policies adopted by modern editors invariably have far-reaching consequences for our understanding of these texts. *Music Discourse* should therefore be of interest to everyone working in the field of medieval and Renaissance music, whether as a historian, an editor, a performer, or an analyst.

The conference's keynote speaker, Claude Palisca, focuses on "Fidelities and Infidelities in Translating Early Music Theory." Illustrating the changes musical terminology undergoes over the centuries (even when modern cognates are available), he examines the seemingly unambiguous term *harmonia*, which has in fact been used by Renaissance writers to mean everything from merely the agreement of voice parts with each other, to voices moving together in consonance, or even simply "melody" (though Zarlino used *melodia* for "song" rather than "melody").

Translators of Renaissance music treatises struggle with the opposing ideals of either remaining faithful to the original text or significantly altering aspects of that text in order to meet linguistic expectations of modern readers (e.g. today's

writers generally avoid frequent use of the subjunctive mood and the conditional tense, whereas writers 400 years ago used both liberally). In order to illustrate the dilemmas of these diverse modern editorial approaches, Palisca gives three versions of one passage from the *Liber de arte contrapuncti* by Johannes Tinctoria (Naples, 1477), one directly above the other: the Latin original, a rather liberal English translation (recently published), and a newer translation incorporating modern phraseology and idioms. The problems which emerge from the two editorial approaches immediately become apparent, for as language itself changes over time, cognates become less reliable, and the older sentence structures now seem hopelessly convoluted. Palisca muses that "the most important stage in the translating process may be that moment when the translator puts the original away and contemplates the work as a piece of writing in his or her own language" (p. 15). He also emphasizes that the editor must solve all the problems of ambiguity which reside in the original text, problems which the average reader could never hope to resolve.

In "Editing Adémar de Chabannes' Liturgy for the Feast of Saint Martial," James Grier reviews problems confronted in the preparation of the complete works of an eleventh-century author: folios which have been excised from manuscripts, folios mistakenly being bound in the wrong order in modern times, folios being newly inserted by Adémar in order to include music for his new feast for Saint Martial, erasures enabling new texts to be added by Adémar, the reworking of chants from earlier sources, and the troping of earlier antiphons with new texts for the new feast. Grier then speculates as to why each of these changes was made and why other available options were precluded during that swirl of activity around 1029 when a few monks were hastily constructing a new liturgy for their local saint just in case his champions could succeed in raising his status to "apostolic" and thereby enhance Limoges as a pilgrimage destination.

George Dimitri Sawa's paper reflects on the editorial problems encountered in medieval Arabic writings on music. His examples are drawn primarily from the works of two writers, the logician, philosopher, and music theorist, Abu Nasr al-Farabi (d. 950), and Abu al-Faraj al-Isbahani (d. 967), whose *Book of Songs* (about 10,000 pages of Arabic) preserves anecdotes about music and music performances from a period of about 400 years. These Arabic sources force Western editors to ponder the extent to which the text's layers of hidden meaning should be explained to readers who are unfamiliar with Arabic cultural thinking and literature. Furthermore, editors have to decide whether to retain Arabic for technical terms which do not appear in Western European languages, how to translate passages in which cultural assumptions are being made by the author, and how to explain important literary allusions to Western readers.

Walter Kreyszig ("Preparing Editions and Translations of Humanist Treatises on Music: Franchino Gaffurio's *Theorica Musice* [1492]) reminds us that the

humanists of the Renaissance delighted in drawing words, ideas, and illustrations not only from earlier writers on music and the Church Fathers, but also from the prose and poetry of classical authors whose works were being newly collected, translated, disseminated and studied. Though these literatures shared a seemingly common language, over the intervening thousand or so years, Latin usage, syntax, and meaning continued to evolve. (Fortunately, Indiana University's massive computer database, *Thesaurus Musicarum Latinarum*, now enables editors to identify uses of a particular Latin musical term and the context in which it is found.) Kreyszig also discusses the advantages and disadvantages of using either the original (non-standardized) Latin or transforming the prose of an individual fifteenth-century writer so that its abbreviations, spellings, alphabet, hyphenation, punctuation, capitalization, and presentation of quotations meet with modern expectations.

Two brothers, Alan and William Bowen, collaborated on "The Translator as Interpreter: Euclid's *Sectio canonis* and Ptolemy's *Harmonica* in the Latin Tradition." They argue that writers before the seventeenth century had remarkably different assumptions about inquiry and natural laws that did writers active after the eighteenth, and that this chasm profoundly affects our understanding of earlier writings about music. In particular, they ask whether we are aware that some Renaissance (and even modern editors) approached their original sources with intellectual prejudices: "The problem arises . . . when the translator's interest in a text for the support it is thought to give for some theory collides with his own understanding of the theory" (p. 99). Bowen and Bowen provide examples of how these situations do in fact colour the word choices writers make by examining Boethius as a translator and looking specifically at how he transmitted views by Ptolemy and Euclid. Before criticizing misquotations in Renaissance sources, modern editors first need to ascertain whether these excerpts were purposefully altered in order to fit the author's view and if so, whether this sort of source manipulation accorded with the editorial expectations of that day. If we merely view these misquotations as being inaccuracies, we miss the important contribution which a fuller understanding of these alterations could give concerning Renaissance thinking and its advancement beyond that of the Middle Ages and antiquity.

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