- Digital Image Archive of Medieval Music  [http://www.diamm.ac.uk/]
- Hymnary.org  [http://www.hymnary.org/]
- ChoralWiki [http://www0.cpdl.org/wiki/index.php/Main_Page > Medieval](http://www0.cpdl.org/wiki/index.php/Category:Medieval_music)
- Cecilia Music Collections  [http://www.cecilia-uk.org/]
- Music resources on the Web  [http://www.library.yale.edu/musiclib/webres.htm]
- WWW sites of interest to musicologists from AMS  [http://www.ams-net.org/www-musicology.php > early music](http://www0.cpdl.org/wiki/index.php/Category:Medieval_music)
- Thesaurus Musicarum Latinarum  [http://chml.indiana.edu/tml/ “...the TML enables users to locate and retrieve texts from a variety of sources”](http://www0.cpdl.org/wiki/index.php/Category:Medieval_music)

- The Labyrinth  [http://labyrinth.georgetown.edu/index.cfm](http://chml.indiana.edu/tml/)
- Internet medieval sourcebook  [http://www.fordham.edu/halsall/sbook.html](http://www0.cpdl.org/wiki/index.php/Category:Medieval_music)
- Manuscripts and Princes in Medieval and Renaissance Europe  [http://www.theeuropeanlibrary.org/tel4/virtual/registru](http://chml.indiana.edu/tml/)
- ODL Collections  [http://bodley30.bodley.ox.ac.uk:8180/luna/servlet/allCollections](http://www.menestrel.fr/?lang=en)

- Data Repositories from OAD  [http://oad.simmons.edu/oadwiki/Data_repositories](http://www.archiefnet.nl/index.asp?taal=en)
- DataCite  [http://www.datacite.org/](http://databib.org/)
- EuroDocs  [http://eudocs.lib.byu.edu/index.php/Main_Page](http://www.opendoar.org/)
- Repositories of Primary Sources  [http://www.uiweb.uidaho.edu/special-collections/OtherRepositories.html](http://open-data.europa.eu/open-data/)

- Concordia Historical Institute  [http://www.lutheranhistory.org/](http://www.ccel.org/)
- Center for Reformation Research from CSL  [http://www.csl.edu/library/the-center-for-reformation-resources-collection/](http://www.lutheranhistory.org/)
- Some internet subject directories

Music in England - Uvictoria
Medieval Music MIDI Files - Curtis Clark
A Guide to Medieval and Renaissance Instruments - Musica Antiqua
Lute Iconography before 1500 - Wayne Cripps
Medieval Music - Sydney Higgins
Medieval and Renaissance Music Research Page - Mulcheng
A Concise Guide to Medieval Instruments - Chris Thurtle
Music for the Ages: The Influence of Gregorian Chant


Medieval Manuscripts and Illumination:
- Medieval Manuscript Images - Luminarium Poster Store
- Medieval Manuscript Manual - Central European University, Budapest
- Illuminated Paintings - Prof. Clare Kinney
- Leaves of Gold: Treasures of Manuscript Illumination - Philadelphia Collections
- Bestiaire du Moyen Âge - Medieval Bestiary - Bibliothèque nationale de France
- Medieval Manuscripts - Stanford U. Special Collections
- The British Library: Digital Library
- Medieval Manuscripts - The Getty Museum
- Western Manuscripts to c.1500 - Bodleian Library, Oxford University
- Images from Medieval and Renaissance Manuscripts - Columbia University
- DScriptorium - BYU
- Life, Death and Miracles of Saint Jerome - BYU
- Manuscripts, Paleography, Codicology - The Labyrinth
- The Age of King Charles V (1338-1380) - The Bibliothèque Nationale de France
- Miniatures des manuscrits de l'Université de Liège - l'Université de Liège
- The Aberdeen Bestiary Project - University of Aberdeen *annotated*
- McMaster Scriptorium - McMaster University
- Medieval Manuscript Leaves - Cary Collection, Rochester Institute of Technology
- Highlights from the Koninklijke Bibliotheek - Koninklijke Bibliotheek, Netherlands
- Antique Maps - Malek Massoud
- University of Kentucky Special Collections - Brigham Young University
- Images from Medieval and Renaissance Manuscripts - Columbia University
- Bibliotheca Schoenbengerensis - Upenn


Manuscript studies:
- Perseus, hosted by Tufts University. Search instances of the occurrences of Latin words and their definitions in A Latin Dictionary, by Charlton T. Lewis and Charles Short (1879).
- William Whitaker's WORDS. An automated Latin dictionary. The dictionary provides definitions and morphologies (gender, case, tense, mood, etc.) for approximately 20,000 Latin words.
- Digital Scriptorium. An image database of medieval and renaissance manuscripts, intended to unite scattered resources from many institutions into an international tool for teaching and scholarly research.
- Catalogue of Digitized Manuscripts. This site, hosted by UCLA's Center for Medieval and Renaissance Studies, was designed to enable users to find fully digitized manuscripts currently available on the Web.
- Links pertaining to manuscript studies in the Labyrinth, sponsored by Georgetown University.

Online database search on 6.12.2013 – simultaneously searching Academic Search Premier; Library, Information Science & Technology Abstracts; RILM Abstracts of Music Literature; OmniFile Full Text Select (H.W. Wilson); ATLA Religion Database with ATLASerials  su (music* and medieval) and su (historiography or bibliography or latin or greek) = 130 results  Available at http://vproxy.cune.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=aph&db=lxh&db=rih&db=ofs&db=rfh&bquery=(SU+(music*+AND+medieval))+AND+(SU+(historiography+OR+bibliography+OR+latin+OR+greek))&type=1&site=ehost-live
Books which might contain bibliographies or footnotes identifying primary sources, or which might identify important authors:


- The Cambridge companion to medieval music, ed. by Mark Everist. Cambridge, 2011. 477p bibl index; ISBN 9780521846196, $99.00; ISBN 9780521608619 pbk, $39.99. Reviewed in 2011oct CHOICE. Review: The 19 essays in this excellent guide are subsumed into three main groupings: chronological, geographic, and thematic. This tripartite approach works very well given the enormity and diversity of the music in question. Indeed, fitting approximately 900 years' worth of music history into a single volume is a nearly impossible task, but Everist (Univ. of Southampton, UK) and his fellow the contributors have managed to do this to a remarkable degree. The volume benefits from its emphasis on the social, literary, and geographic contexts in which medieval music was composed, performed, and propagated. Of special interest are Christopher Page's "The Geography of Medieval Music," in which five European circuits of communication and long-term political history are delineated and examined as conduits for the dissemination of various musical repertoires and traditions, and Lawrence Earp's "Reception," which concludes the book and offers a useful survey of the reception and historiography of medieval music with emphasis on the 19th and 20th centuries. Summing Up: Recommended. Lower-division undergraduates and above. -- W. E. Grim, Strayer University

- Page, Christopher. The Christian West and its singers: the first thousand years. Yale, 2010. 692p bibl indexes afp; ISBN 9780300112573, $45.00. Outstanding Title! Reviewed in 2010sep CHOICE. Review: The magnitude of this book's scholarship and research cannot be overstated. One of the foremost scholars and performers of early music, Page (Univ. of Cambridge, UK) provides a thoroughly documented history of a crucial aspect of medieval music history: the ministry of music in the Christian church and those who sang it in the first thousand years of its history. With numerous musical examples, charts, maps, and almost 100 color plates, this tome records in detail the rise of music within the Christian religion, the important role of music in the rise of the Roman version of Christianity, the movement from laymen to professional singing within the Christian church, and the invention of music notation. Many unknown medieval cantors, singers, chanters, and teachers of music whose names and stories have survived in primary sources are at last acknowledged in these pages. In weaving these individuals' stories and tales into the book, Page provides reading entertainment as well as invaluable scholarship. Summing Up: Essential. Upper-division undergraduates through faculty and professionals. -- B. L. Eden, University of California, Santa Barbara

- Maloy, Rebecca. Inside the Offertory: aspects of chronology and transmission. Oxford, 2010. 449p bibl index afp; ISBN 9780195315172, $55.00. Reviewed in 2010oct CHOICE. Review: Few musicological topics can match chant for richness of scholarly debate, particularly with regard to its origins and early transmission. The Graduals are more frequently studied, but the Offertories, which were being stripped of their virtuoso solo verses by the 12th century, have not received much scholarly attention. Maloy (Univ. of Colorado, Boulder) has reconstructed the Offertory repertoire and employed it as a lens to explore issues of composition, transmission, and change. The author presents her study in two parts, this printed volume and a companion Web site (available through the publisher's site) containing Maloy's edition of the chants. The volume comprises six chapters, beginning with a contextualizing introduction and continuing with a discussion of Offertory texts, a study of the Gregorian and Roman melodies, a comparison to Milanese chant (was there an "Italinate" style?), and speculation on origins and chronology. The last chapter provides an introduction to Maloy's critical edition of the Offertories. Maloy addresses "chicken and egg" aspects of Gregorian and Roman chant, and also speculates on which Offertories changed the most (and why) in the many decades between their composition and the earliest extant manuscripts. Readers should come to this book with a good understanding of medieval chant. Summing Up: Recommended. Graduate students through faculty and professionals. -- D. Heuchemer, Kenyon College
- **Haines, John.** *Medieval song in Romance languages.* Cambridge, 2010. 304p bibl index; ISBN 9780521765749, $90.00. Reviewed in 2011Jul [CHOICE]. Review: This book presents a detailed survey of surviving songs—laments, love songs, epic songs, and devotional songs—in Vulgar Latin and early Romance languages from around 500 to 1200. According to Haines (Univ. of Toronto), these songs have been ignored in historical and musicological research for a number of reasons: medieval and modern prejudices exist toward written music and liturgical song in early Romance languages; many of the songs were performed by women; most of the songs were widely condemned by medieval authorities; modern histories of music favor the "great man" theory rather than the larger early Romance song corpus. The author offers the medieval lullaby as an example of a medieval song that deserves a full historical overview. The book includes an extensive appendix of historical medieval condemnations of dance songs, a list of manuscript sources, and an extensive bibliography. It concludes with a very nice section of music manuscript plates with translations, notation, and descriptions of previous research of these songs. An excellent study of a neglected topic in medieval musicological research. Summing Up: Recommended. Upper-division undergraduates through faculty and professionals. -- B. L. Eden, University of California, Santa Barbara

- **Fassler, Margot E.** *The Virgin of Chartres: making history through liturgy and the arts.* Yale, 2010. 612p bibl indexes afp; ISBN 9780300110883, $55.00. Reviewed in 2011Jan [CHOICE]. Review: This vivid chronicle of the art, liturgy, and architecture of France's Chartres Cathedral from the 12th to 16th centuries chronicles the cathedral's construction amid political and historical changes, and then explores the cathedral's architecture, archives, liturgies, and music. Fassler (music history, Yale) reveals how Chartres "created history" to serve a variety of purposes. One example is the varying ways that Chartres' chroniclers changed the meaning, scope, and events around several major fires at the cathedral. Fassler's particular focus is how the cathedral's architecture, liturgy, and practices created and instilled a particular understanding of the Virgin Mary, Chartres' patron saint. Chartres' main relic was the Virgin's clothing. In her investigation, Fassler shows how institutions "create history" to sustain their own self-understanding. Dozens of clear photographs and colored plates of the cathedral's stained glass window make the author's arguments about the building easy to follow. The book's engaging style, integration of multiple disciplines (including musicology, theology, medieval studies, and liturgy), and meticulous archival work make it important reading for students and scholars of medieval studies, art history, liturgics, and theology. Summing Up: Recommended. Upper-division undergraduates through faculty/researchers. -- A. W. Klink, Duke University

- **Music in medieval Europe: studies in honour of Bryan Gillingham,** ed. by Terence Bailey and Alma Santosuosso. Ashgate, 2007. 437p bibl indexes afp ISBN 0-7546-5239-4, $99.95; ISBN 9780754652397, $99.95. Reviewed in 2007Aug [CHOICE]. Review: In musicology, and indeed in any major academic discipline, the practice of producing festschriften and studies in honor of distinguished colleagues is an established tradition. This is such a work. A well-known medieval musicologist and scholar, Gillingham has done research that has been crucial to the study of music in the Middle Ages, and his influence on the current generation of medieval musicologists is immense. Twenty of Gillingham's colleagues and friends publish here some of the most recent and interesting research related to medieval music. Essays on liturgical chant, polyphony, music theory, and computer-assisted analysis of melodic phrases are just some of the fascinating inclusions in this book, which is a seminal addition to the literature on medieval music. Summing Up: Highly recommended. Upper-division undergraduates through faculty and professionals. -- B. L. Eden, University of California, Santa Barbara

- **Yardley, Anne Bagnell.** *Performing piety: music in medieval English nunneries.* Palgrave Macmillan, 2006. 326p bibl index ISBN 1-4039-6299-5, $74.95. Reviewed in 2006Dec [CHOICE]. Review: A well-known scholar of music in medieval nunneries, Yardley (Drew Theological School) attempts to answer a number of questions: What types of music did nuns sing? How were they taught to sing? How did this music affect their monastic life and daily practices? The author answers these questions by examining surviving manuscripts, monastic rules, visitation records, and other medieval documents and by offering case studies from the Benedictine nuns at Barking Abbey and the Bridgettine nuns at Syon Abbey. Yardley discusses basic monastic rules in England for nuns in the later Middle Ages; specific musical responsibilities of various monastic personnel; and surviving evidence from two English nunneries. A particularly interesting chapter explores one specific service, the Consecration of Virgins, and how this celebration was especially important for nuns. Three appendixes provide information about nuns holding the office of cantrix at various English nunneries, the role of the chantress at Syon Abbey, and theoretical material from Wherwell Abbey. Summing Up: Recommended. Upper-division undergraduates through faculty and professionals. -- B. L. Eden, University of California, Santa Barbara

- **Berger, Anna Maria Busse.** *Medieval music and the art of memory.* California, 2005. 288p bibl index afp ISBN 0-520-24028-6, $60.00. Reviewed in 2005Dec [CHOICE]. Review: Berger (Univ. of California, Davis) begins her interesting unraveling of the intertwining worlds of theory, composition, and performance in medieval music by investigating how the literate population of the time thought, how information was conveyed through teaching, and how poetic works were transmitted. All of these had their basis in internal visualization and mnemonic devices. By connecting the theoretical premises and treatises with the practices documented in musical pieces, the author makes compelling assumptions about what a "composition" meant to musicians of the Middle Ages. Of particular interest is Berger's reevaluation of the "composer-editors" of the Magnus liber organi, Leonin and Perotin. This work is of the highest scholarly order, and it avoids the pitfall that musicological studies commonly stumble into: arcane verbiage. Instead, Berger writes clearly in prose that will be readily accessible to most readers with a deep interest in medieval music. Covering the ars antiqua and ars nova and the extensive history of plainchant dissemination, this book offers unique conclusions that will be fertile ground for further study in an area that seemed to be
Robertson, Anne Walters. *Guillaume de Machaut and Reims: context and meaning in his musical works*. Cambridge, 2003 (c2002). 456p bibl indexes ISBN 0-521-41876-3, $85.00. Reviewed in 2003nov CHOICE. Review: One of a number of notable recent studies (after works by Daniel Leech-Wilkinson, Lawrence Earp, Kevin Brownlee, Sarah Fuller) on this late medieval master, the present volume argues that Machaut's works are best understood in the context of his long-term relationship to Reims and its cathedral. Robertson (Univ. of Chicago) concludes that Machaut was deeply committed to communicating the meaning (scens) of his texts. The author organizes the discussion into three major sections. Part 1 addresses Reims, its cathedral, Machaut's years of service as canon, and motets 18-19. Part 2 looks at Machaut's vernacular motets (numbers 1-17), and part 3 focuses on motets 21-23, the David Hocket, and the Messe de Nostre Dame. Though this is a wonderful study, Robertson's argument that Machaut is a transitional figure to the Renaissance seems arguable, and the title is somewhat misleading (the book concentrates on compositions built on cantus firmi). Robertson addresses some works in substantial detail. The endnotes and bibliography are extensive and informative. Appendixes provide excerpts from primary sources, motet texts and their translations, and indexes of the composer's output and manuscript sources. This book will be most valuable to readers already familiar with medieval liturgy, music, etc. Summing Up: Recommended. Upper-division undergraduates through faculty and professionals. -- D. Heuchemer, Kenyon College

Articles which might contain bibliographies or footnotes identifying primary sources, or which might identify important authors:

