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The contents of this ninth volume of *Early Music History* span a period stretching from the thirteenth to the seventeenth centuries. From the earlier period, Charles Atkinson's detailed re-assessment of Franco of Cologne's *Arts cantus mensurabilis* argues that Franco has been unjustifiably distanced from the earliest repertory of organum composed at Notre Dame; by taking a fresh look at the terms he uses to describe *organum purum*, it can be seen that he is not entirely the 'compleat mensuralist' that he is often claimed to be. Two articles make extensive use of new archival documentation. In the first, Andrew Wathey examines the cultural consequences of the Treaty of Brétigny, concluded in the spring of 1360, which greatly increased the opportunities for contact between French and English musicians. The second, by Rob Wegman, charts the history and internal operations of the Guild of Our Lady in Bergen-op-Zoom at the end of the fifteenth century, a time when the city's important place in international affairs was reflected in its cultural life. Within this context, Wegman also re-opens the question of Obrecht's connections with both the city and the Guild. A study by Craig Monson evaluates the importance of a newly-discovered sixteenth-century keyboard manuscript; containing intabulations of eighty-two madrigals, motets and chansons of the period it is the largest collection to have survived, and includes a substantial number of keyboard versions of pieces by Palestrina, Rore, Ruffo and Clemens non Papa among others. Recent scholarly interest in Italian music-publishing of the Renaissance has been largely concerned with the Italian trade, and a useful extension of the conventional picture is now provided by Tim Carter's investigation of music printing and publishing in late sixteenth and early seventeenth-century Florence. A substantial review section completes the volume.

CHARLES M. ATKINSON

Franco of Cologne on the rhythm of organum purum

TIM CARTER

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