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**Vendrix, Philippe (ed.)**

**Music and mathematics in late medieval and early modern Europe.**

Collection *Épitome Musical*. Turnhout: Brepols Publishers (ISBN 978-2-503-51597-7/pbk). 394 p. (2008).

In late medieval and early modern Europe, people started to rediscover works of antique scholars on the so-called liberal arts and to reconsider them under new perspectives. Among the liberal arts were traditionally music as well as mathematics in its guises arithmetic and geometry. Connections between particularly these arts were already considered during antiquity and now further studied. The authors of the eleven contributions to the present volume deal with such studies and critically discuss contemporary and modern approaches to this area of research. They cover a wide range of themes comprising besides connections between music and mathematics also those with other liberal arts, particularly rhetoric. The volume belongs to the area of music theory of medieval and early modern times in Europe and deals with the view music theorists of those times had (and present-day music theorists have) on the connection of their subject with mathematics. Nevertheless, some of the articles may also be of interest to specialists in history of mathematics, most notably the one by Rasch on Simon Stevin (see below). Contents: *Philippe Vendrix*, “Music and model in the Renaissance” (pp. 9–21); *Oscar João Abdounur*, “Ratios and music in the late Middle Ages: a preliminary survey” (pp. 23–69); *Dorit Tanay* and *Raz Chen-Morris*, “Music, mathematics, and the rejection of pansemioticism in the Renaissance” (pp. 71–96); *Brigitte Van Wymeersch*, “Qu’entend-on par ‘nombre sourd’?” (pp. 97–110); *Ann E. Moyer*, “Music, mathematics, and *Æsthetics*: the case of the visual arts in the Renaissance” (pp. 111–146); *Brenno Boccadoro*, “Le passioni e i numeri” (pp. 147–183); *Guido Mambella*, “Corpo sonoro, geometria e temperamenti. Zarlino e la crisi del fondamento numerico della musica” (pp. 185–233); *Claude V. Palisca*, “Applications of mathematic and geometry in Galilei’s *Dialogo* of 1581” (pp. 235–251); *Rudolf Rasch*, “Simon Stevin and the calculation of equal temperament” (pp. 253–319); *Daniele Sabaino*, “Il Rinascimento dopo il Rinascimento: *scientia musicæ e musica scientia* nella *Musica* di Juan Caramuel Lobkowitz” (pp. 321–362); *Gérard Bougeret*, “Tempérament mésotonique et représentation” (pp. 363–392). The articles of this volume will not be indexed individually.

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