THE LUTE MUSIC AND RELATED WRITINGS IN
THE STAMMBUCH OF JOHANN STOBÆUS

DISSERTATION

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The *Stammbuch* or album of Johann Stobaeus, MS Sloane 1021 in the British Library, is dated January 8, 1640. Stobaeus, its owner, was Kapellmeister in Königsberg, East Prussia. The album contains 164 pieces for ten- or eleven-course lute, including dances, secular pieces with generic titles, and settings of chorale tunes. Other major material includes two short sets of lute instructions; instructions for singers of liturgical music; poems by members of the Königsberger Dichterkreis; and short rhymes and epigrams, many of which concern the lute.

The dissertation presents a complete modern edition of the lute music and lute instructions, with commentary; biographical data concerning Stobaeus, with background material about Königsberg and East Prussia; a selection of poems and epigrams, featuring all poems concerning the lute; and commentary on the literary material, especially the evidence it provides that the manuscript might have been compiled in its entirety around the written date of 1640, even though the music is old-fashioned.
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Chapter I
INTRODUCTION

The manuscript Sloane 1021 in the British Library is a *Stammbuch* which belonged to Johann Stobaeus, 1580-1646, *Kapellmeister* in Königsberg, East Prussia. His ownership is established by his signature, which appears at the end of the manuscript on folio 115r. The term *Stammbuch*, or album, refers to a particular type of book kept by individuals for collecting remembrances from friends and a variety of other handwritten material that they wanted to preserve. The obsolete English term "commonplace book" has a similar meaning. The custom of keeping *Stammbücher* arose in the sixteenth century as an outgrowth of humanistic ideals concerning friendship. It became a very popular practice which did not die out until after the middle of the nineteenth century.

Owners of *Stammbücher* wrote in them personally and took them to social gatherings at home and abroad where they passed them around to friends and acquaintances for their contributions. Naturally, the

identities and interests of the owners and other contributors were reflected in their writings; thus, extant Stammbücher which belonged to musicians are often excellent sources of music and musical information. This is certainly true of Sloane 1021. In addition, since Stobaeus socialized with many poets his book is an excellent source of poetry.

Although there has been no major study of Stobaeus' album, two publications have listed its contents in detail, and two articles have presented thorough studies of its major poems. The list compiled by Augustus Hughes-Hughes at the British Museum is particularly commendable for its accuracy. Since these sources exist it is unnecessary to present another detailed list of pieces and poems here. What is needed, however, is a general list which conveys an idea of the character of this manuscript to someone who has not examined it.

The predominant language of the manuscript is German, mostly written in deutsche Schreibschrift, the uniquely German handwriting which is sometimes called "Gothic script." Short sections and isolated words in Latin are written in Roman letters. The verbal and musical contents are interspersed in an informal manner, suggesting that the writers worked without any particular organizational plan:


1) 164 pieces for ten- or eleven-course lute, written in French tablature;

2) two treatises on lute-playing, mostly of undetermined authorship;

3) a lengthy discussion of music fundamentals, apparently directed to singers of liturgical music;

4) tunes by Heinrich Albert, written in mensural notes;

5) miscellaneous short sections or comments concerning music;

6) illustrations of instruments, including lutes;

7) drawings of persons, two of which depict lutes;

8) illustrations of right-hand position for lutenists;

9) lengthy poems, mostly serious, by members of Königsberg's poetic circle;

10) short rhymes and epigrams, mostly humorous, dealing with various aspects of the human situation;

11) poems and short rhymes, mostly light-hearted, praising music in general and lutes in particular.

In the process of this study the entire manuscript was transcribed. However, the complete transcription will not be reproduced here. Some of the inclusions are so unrelated to each other that it would be awkward to consider them in the same study, and there is much material which is of no particular interest to musical scholars. Instead, this study will concentrate on the lute, which clearly dominates the manuscript, for the overwhelming majority of folios are occupied by the music itself. The transcriptions of the music and lute treatises will be presented in full and discussed. In support, commentary will be provided concerning Stobaeus' life and career. This necessitates discussion
of Königsberg and its poetic circle, which itself probably provided the impetus for the writing of the Stammbuch.

The assistance of Professor William J. Weiersheuser and Professor Benito V. Rivera in the preparation of the German and Latin texts is gratefully acknowledged.
Chapter II

THE COMPOSER

Some Background Concerning Königsberg and East Prussia

For almost seven hundred years, from its founding in the thirteenth century until its destruction in World War II, the city of Königsberg, East Prussia, was an important center of German culture. With the opening of its university in 1544, it also became an important center of Lutheran learning. The young Stobaeus, a native of the small city of Graudenz (now Grudziądz, Poland), journeyed to Königsberg in 1595 in order to obtain his education. After achieving his objective, he found employment and made his home there. A summary of the city's history is helpful to the understanding of the atmosphere in which he lived, and certain political matters must be explained before his career is discussed.

The region of East Prussia was Christianized by the Deutschritter Orden, or Order of Teutonic Knights, in the thirteenth century. The Order was founded in the 1190's to provide hospitals for Crusader knights in the Holy Land, but by that time the Crusades were dying out. Instead of disbanding, the Order redefined its purpose, and by authority of the Papal "Golden Bull of Rimini" of 1226, it turned to missionary work in the area.

around the Baltic Sea to the east of the river Vistula.³ Seeking to convert the pagan Prussians by force rather than persuasion, the Knights built many fortified castles as they pressed to the east, and under the provisions of the Golden Bull, they became the rulers of the lands and peoples they subjugated. Königsberg was founded around a castle built by the Knights in 1255, in honor of a visit from King Otakar of Bohemia. The original city or Altstadt, incorporated in 1286, was joined by the suburbs of Löbenicht in 1300 and Kneiphof in 1327. These three cities formed what might now be called a metroplex, each city having a separate government until 1724.⁵ The cathedral, where Stobacius held a post for many years, was located in Kneiphof.⁶

The fourteenth century was the golden age for the Teutonic Knights. They had already achieved military domination of the Prussians in the thirteenth century, and were able to turn their attentions to organization of government, development of trade, and imposition of Germanic culture in their territories. They were highly successful in these activities, and attained a formidable political and economic status.⁷ It was during

³. Feuchtwanger, op. cit., 17.


⁶. Engel shows a photograph of this no longer existing building, ibid., 1373-1374.

this fruitful period, in 1340, that Königsberg became a member of the Hanseatic League.\textsuperscript{8}

Unfortunately, the riches and power of the Knights eventually brought about corruption and detrimental political entanglements, and the fifteenth century saw the gradual collapse of the Order. Even without its inner decay, it probably could not have survived long in a world where medieval knightly institutions were growing obsolete. The Order was defeated decisively by Poland and her allies in the so-called Thirteen Years' War (1454-1466), and at the Peace of Thorn on October 19, 1466, Prussia was allowed to remain under the control of the Teutonic Knights only as a fief of the Polish crown. The Grand Master of the Order, whose predecessors had once been among Europe's wealthiest rulers, was allegedly ragged and in tears as he swore an oath of fealty to the King of Poland.\textsuperscript{9}

The last man to be Grand Master of the Order was Albrecht von Hohenzollern, Margrave of Brandenburg, who was elected in 1511. By that time the Order was in such a state of decay that change was inevitable. Lutheranism was spreading rapidly in Prussia, and Albrecht was converted to the new faith. Upon the advice of Luther, Albrecht secularized the Order and acknowledged the suzerainty of the Polish crown in 1525. Prussia became a secular duchy with Albrecht, in residence at Königsberg, as its first Duke.\textsuperscript{10}


\textsuperscript{9} Koch, \textit{op. cit.}, 19.

\textsuperscript{10} Feuchtwanger, \textit{op. cit.}, 19.
Under Albrecht's rule Königsberg experienced a flowering of learning and culture. In 1544 he founded the university, later called the "Albertina" in his honor; by 1644 it was flourishing with an enrollment of 2,000. Albrecht was a knowledgeable patron of music who corresponded with several famous composers of his day and welcomed foreign musicians to his court. He engaged in particularly significant correspondence with Ludwig Senfl, who sent him pieces. Among his visitors were Adrian Petit Coclicus, at court from 1548-1550, and Valentin Bakfark, at court from 1551-1553. Being a convert to Lutheranism, Albrecht took a lifelong interest in the Lutheran chorale, and has been identified as the author of a number of chorale texts. The strength of the Lutheran tradition in Königsberg's musical life owed much to Albrecht's influence.

After his death in 1568, the title of Duke of Prussia was inherited by his son, Albrecht Friedrich. After the long and beneficent rule of his father, it was very unfortunate for Prussia that Albrecht Friedrich suffered from a mental illness that rendered him incompetent to execute his duties. He had attacks of deep melancholy, and could only be cheered by song and lute playing; consequently, the variety of


13. Ibid., 32.

14. Ibid., 44.

15. Ibid., 27-29.
music at court declined after his accession. After his incompetence became apparent, the House of Hohenzollern provided administrators to rule Prussia in his stead, but he retained the title of Duke until his death in 1618. The first administrator to serve was Prince Georg Friedrich of Preussen-Ansbach, who took up residence in Königsberg in 1578; after his arrival the musical situation improved. However, he became extremely unpopular, and feared that he would be assassinated. This caused him to remove his residence to Ansbach in 1586, from where he administered Prussia in absentia until his death in 1603.

After his death, the administration was taken over by the Electors of Brandenburg. Their claim to authority rested on several factors: the Dukes of Prussia belonged to their ruling house; the Hohenzollerns had retained control of the duchy during Albrecht Friedrich's illness; and two successive Electors had married daughters of Albrecht Friedrich. The Duke of Prussia was still nominally a vassal of the King of Poland; however, in 1611 Elector Johann Sigismund secured from Poland the formal enfeoffment of the House of Hohenzollern with Prussia. When the

16. Ibid., 46.
19. Taken from the chart of the family tree of the House of Hohenzollern in Koch, op. cit., 202-203.
20. Ibid., 39.
hereditary Dukes died out with the sonless Albrecht Friedrich in 1618, the right of succession was transferred to the Electors of Brandenburg.

Three Electors ruled Prussia in the first four decades of the seventeenth century: Joachim Friedrich served as administrator from 1605 until his death in 1608; Johann Sigismund as administrator from 1608 until his abdication due to ill health in 1619; and Georg Wilhelm as Duke from 1619 until his death in 1640. Most of the Thirty Years' War took place during the rule of the weak and indecisive Georg Wilhelm. His basic policy of neutrality was a failure, for neutrality was untenable in that disastrous conflict. Although the Elector was a Calvinist, he had a Roman Catholic adviser, Schwartzenberg, whose policy favored the Holy Roman Empire. Under his influence Brandenburg fought against Sweden from 1637-1640, but with inadequate forces, it was devastated.

Königsberg, in its far eastern location, was spared much of the war's misery, although it suffered from the economic misfortunes of its Brandenburg rulers. Because of its relative isolation, it was a haven for students from all over Germany who sought to avoid the perils at home. Georg Wilhelm and his court took refuge there when conditions in Brandenburg deteriorated, and thus it was there that the Elector died in December, 1640. He was succeeded by his twenty-year-old son Friedrich Wilhelm, who, unlike

21. Ibid., 36, 39, 41.
22. Feuchtwanger, op. cit., 22.
his father, was a strong Protestant sympathizer and made peace with Sweden
soon after he came to power. This young man faced problems which were
nearly insurmountable; however, under his skillful leadership Brandenburg-
Prussia emerged from near-ruin to assume its position as a major European
power, and Friedrich Wilhelm earned the nickname of the Great Elector.

The Life and Career of Stobaeus

Little is known of Stobaeus' early life; he was born on July 6, 1580 to Jakob and Agnes Koffnatzia Stobaeus, and attended school in his
native town of Graudenz (Grudziądz), which is located in modern-day
Poland about fifty miles south of Gdansk. His mother's family was of
Polish ancestry. In 1595 he moved to Königsberg to attend a Schola
parochialis, lodging with its rector, Valentinus Raschius. Königsberg,
now the Soviet city of Kaliningrad, is slightly over one hundred miles
northeast of Graudenz, and it probably offered the best educational op-
portunities of any German city within a moderate distance of the young
man's home.

In 1599 Stobaeus began his studies with Johann Eccard, Vize-
kapellmeister of the Ducal chapel. One year later he entered the city's

25. Ibid., 24.
(Leipzig: Duncker & Humblot, 1893), XXXVI, 261.
27. Lucjan Kamienski, "Jan Stobeusz z Grudziądzka," Pomerania, Rocznik
Korporacji Studentów III (Poznań: University of Poznań, 1928), 120.
famous university, but details of his activities there have not been recorded. The university offered instruction in music, and he likely availed himself of it. While he was a university student he tutored the son of a man named Bernhard Tegius, and lodged in his home.

During the years 1601-1602 Stobaeus was employed as a bass singer in the Ducal chapel; records of its quarterly expenditures report his name and salary. The chapel existed under unusual circumstances that stemmed from Duke Albrecht Friedrich's incompetence to rule. When Prince Georg Friedrich came to Königsberg to rule in his stead in 1578, he brought his own chapel with him from Ansbach. His Kapellmeister was Teodoro Riccio. For a short time his chapel co-existed with that of the Duke, but in the first quarter of 1579, almost all of the members of the Ducal chapel were dismissed.

It was in the capacity of Vizekapellmeister to Georg Friedrich that Johann Eccard moved to Königsberg in 1580. When the unpopular Prince returned to Ansbach in 1586, his Kapellmeister and several members of the chapel accompanied him, but Eccard did not. Consequently he was placed in charge of a chapel which remained in residence at Königsberg, which was reorganized the year after the Prince's departure.


above, the Prince continued to govern Prussia even though he no longer resided there. Since his official chapel was with him in Ansbach, the chapel that remained in Königsberg occupied a subordinate position and its members were not well-paid. Although Eccard was actually in charge in Königsberg, he was not allowed the title of Kapellmeister while the Prince still governed, which turned out to be a period of eighteen years. The Prince died in 1603, and Eccard finally received the promotion he deserved in 1604.\(^3^4\) It was in Eccard's subordinate chapel that Stobaeus was employed in 1601. During this time he developed the deep admiration for Eccard which culminated in his famous editions of Eccard's *Preussische Festlieder* forty years later.

Perhaps through Eccard's influence, Stobaeus left the chapel late in 1602 to assume the position of Cantor at the cathedral church and school of Kneiphof.\(^3^5\) There is no specific information about his work there. It was during his lengthy tenure that the insane Albrecht Friedrich died. In 1626 Stobaeus was appointed Kapellmeister to the Ducal court, and thus entered the service of the Elector Georg Wilhelm.\(^3^6\) He remained in the court post for the rest of his life.


\(^3^5\) Eitner, *ibid.*, 261.

\(^3^6\) Eitner, *ibid.*, was under the impression that no chapel existed in Königsberg after Johann Sigismund became Elector of Brandenburg and administrator of Prussia in 1608, and that Stobaeus' appointment was honorary. However, his actual service is documented by quotations of surviving chapel records (Mayer-Reinach, *op. cit.*, 61-66).
According to Eitner, Stobaeus continued to serve as Cantor at Kneiphof after he became Kapellmeister. However, Winterfeld suggested that he had relinquished his post as Cantor before he received the offer from court, because in 1626 he signed several occasional works as "Musicus und Bürger obgemeldeter Stadt Kneiphof" and "ausgedienter Tonkünstler" rather than his customary "der Stadt Kneiphof Cantoren." There is no further evidence to clarify the matter. If he had resigned as Cantor, it may have been because his voice was no longer adequate. On the other hand, if he held both posts simultaneously, it may have been only until a new Cantor could be found.

Apparently Stobaeus did not actively seek the appointment at court, but the reputation which he enjoyed caused him to be nominated anyway. Members of the court chapel had been ill-paid throughout the tenures of Eccard and his successor Johann Crocker, and the latter was outspoken in his dissatisfaction with the working conditions. If Stobaeus had heard from him, he might have been less than eager to inherit his situation.

The most serious problem which Crocker passed along to Stobaeus was financial. In an establishment which had not benefitted from generous spending for a long time, Crocker and Stobaeus had to contend with

37. Eitner, op. cit., 261.
39. Ibid.
40. Ibid., 102.
the additional hardships brought about by the Thirty Years' War. During this time, as Stobaeus tried to equip his chapel and provide for his family on inadequate sums of money, he incurred heavy debts from which he was never able to recover.  

Information concerning Stobaeus' family is incomplete. It is known that he was married three times. His first marriage took place in 1604, which was not long after he received his appointment at the cathedral. His first wife, a widow named Esther Möller, who only lived until 1606, bore him a son and a daughter. Those children, whose names have not been recorded, did not outlive their father. His second marriage, to Elizabeth Hausmann, took place in 1607; Eccard wrote a Latin motet in commemoration of the occasion, but unfortunately it has been lost. Three daughters and a son were born of that marriage, but only the son outlived the father. Elizabeth died in 1616, and on July 10, 1617 Stobaeus married the widow Regina Montfort Möller; the motet for that wedding was written by Sweelinck.

Several sources report that Regina bore Stobaeus no children. However, Winterfeld mentions two daughters whose names were Regina and

41. Ibid., 105.

42. L.H. Fischer, "Biographisches über Johann Stobaeus," Monatshefte für Musikgeschichte XV (1883), 68.

43. Ibid.


45. Eitner, op. cit., 261; Fischer, op. cit., 68.
Agnes, and states that the former was named for her mother. He goes on to relate that Stobaeus provided them with dowries and that they were married in 1636 and 1639 respectively. If they were born soon after the marriage in 1617, they would have been of marriageable age in 1636 and 1639. After the death of Regina in 1640, Stobaeus did not remarry. It is not known whether the family continued after he and his children died.

Winterfeld reports that when Stobaeus died, his considerable debts fell on members of his impoverished family. Seeking relief, they petitioned the Elector for aid. Friedrich Wilhelm, who was an enthusiastic patron of Stobaeus' music, complied with an edict to the court in Kneiphof which had jurisdiction over the estate, asking for leniency. Remembering Stobaeus' long and excellent service to the community, the court was pleased to comply.

When he came to power in 1640, the Great Elector was only twenty years old. His esteem for the music of Eccard and Stobaeus was demonstrated when he paid for the printing of the second part of their *Preussische Festlieder*. Since Stobaeus had experienced so many hardships, the Elector's favor was a well-deserved blessing in his final years. It is somewhat curious that such a young ruler admired such conservative music; however, his Protestantism might account for his interest.

47. Eitner, *op. cit.*, 261.
49. Ibid., 106.
Stobaeus died of a heart attack on September 11, 1646; his funeral service was held on September 21. Many people admired him for his personal qualities as well as for his music, and he was sincerely mourned. It was a well-established custom in Königsberg to provide special poetry and music to honor a deceased person, and several works were produced in honor of Stobaeus. Königsberg's most famous poet, Simon Dach, wrote two poems, one of which was set to music by Georg Colb. Valentin Thilo wrote a "Memoria Stobaeana," which was dedicated to Stobaeus' friend Marco Scacchi, Kapellmeister to the King of Poland.

Poets and composers of Königsberg wrote a large number of works for special occasions; it would not be incorrect to say that this was a business for them. However, when Dach wrote about Stobaeus it was a labor of love rather than a business matter, for the two men had been friends for a long time. The last two stanzas of the rather lengthy "Schreib ich denn in diesen tagen" testify to Dach's high esteem for the departed composer:

Halt, o gast! Stobaeus glieder
Sind in dieser grußt verhüllt,
Welcher Preussen hat erfüllt
Durch sehr kunstreich-heilge lieder,
Welt und seines ruhmes klangk
Kriegen einen untergangk.

50. Fischer, op. cit., 68.
51. Eitner, op. cit., 261.
52. Fischer, op. cit., 68.
Unterdessen wil ich bauen
Ihm ein denckmal in mein hertz,
In dasselbe soll der schmertz
Sein gedächtnis tieff hin hauen;
Weil ein geist sich regt allhier,
Lebt Stobaeus auch in mir.

Stobaeus' Creative Output

Most of Stobaeus' career was devoted to the composition of religious vocal music for the use of church and court chapel. It is his chorale-motets for which he is most remembered today, and for which he was renowned in his own lifetime. The atmosphere of Königsberg, with its strong Lutheran tradition and university, was conducive to the development of sacred music.

In 1599 the young Stobaeus began to study with one of its finest composers, Johann Eccard, 1553-1611, who was to be the decisive musical influence of his life. Eccard, called the father of the "Prussian Tonschule," had been a student of Orlando di Lasso while employed as a singer at the court chapel in Munich. As explained above, he went to Königsberg as Vizekapellmeister to Prince Georg Friedrich in 1580, and spent most of the rest of his career there.

Compared to such men as Lasso, Eccard was limited both in the size and nature of his creative legacy. He devoted considerable effort to chorale settings for congregational use. According to Lutheran

56. Adrio, op. cit., 1069.
stipulations, these had to be simple in style, with the chorale in the
top voice so that it was easy for the congregation to follow. Eccard was
successful in achieving the desired simplicity without sacrificing musical
quality, enhancing chordal texture through the use of Scheinpolyphon
(pseudo-polyphony). In his more complex works he combined the simpli-
city of chorale or song style with the style of the motet. Eccard's
lyric gift was displayed to advantage in a chordal, melody-oriented
style, and several of his motets which exemplify it are still in the
choral repertory.

Stobaeus set out to emulate Eccard, which he did with consider-
able success. It is significant that he never deviated markedly from
Eccard's style, even though he lived almost to the middle of the seven-
teenth century. His most important publications were new editions
of collections by Eccard which he augmented with works of his own. The
first of these was Geistliche Lieder auf gewöhnliche preussische Kirchen-
Melodien, published in 1634, in which the chordal, pseudo-polyphonic
style dominated. The second was the two-volume Preussische Festlieder,
published in 1642 and 1644, containing motets for the entire church

57. Ibid., 1071.
58. Ibid., 1072.
59. Dieter Härwig, "Stobaeus, Johann," Die Musik in Geschichte und
Gegenwart, ed. by Friedrich Blume (Kassel: Bärenreiter, 1965), XII,
1384.
60. Ibid.
61. Joseph Müller-Blattau, Geschichte der Musik in Ost- und West-
Preussen, 2nd ed. (Wolfenbüttel: Möseler Verlag, 1968), 31, states
that it was the 1644 volume for which the Great Elector paid printing
costs.
year and also pieces for special occasions. Bukofzer cites this and a
collection of motets published by Eccard in 1597 as establishing the
prototype of the chorale-motet with migrant cantus firmus and advanced
harmonic vocabulary. 62

Two collections were devoted entirely to Stobaeus’ own music:
_Die Teutsche Litaney..._, published at Königsberg in 1610, and _Cantiones
sacrae harmoniae 4-10 vocebus, item aliquot Magnificat 5-6 vocebus_,
published at Frankfurt in 1624. The former is no longer extant and
there is no modern edition of the latter. 63 Many chorale tunes and
chorale settings by Stobaeus were published in collections of devotional
music both during his life and after, and many of his settings achieved
considerable popularity. 64

_Gelegenheitsgeänge_, or pieces for special occasions, were an
important part of Stobaeus’ output. Both occasional music and occasional
poetry were popular in many locales in his time, but they enjoyed a
particular popularity at Königsberg. The contacts which Stobaeus made
with middle-class citizens while serving as Cantor at Kneiphof helped
him to receive many commissions for such works; his ability and reputa-
tion even helped him to receive commissions from members of the nobility
before his position at court introduced him to their society. 65 Of

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1947), 84.

63. Härtwig, *op. cit.*, 1364.

64. His chorale tunes are printed, with contemporary sources cited, in

approximately 280 *Gelegenheitsgesänge* written by Stobaeus, 112 are preserved in a collection at Göttingen. In his article on this collection, Hans Haase reports that printed copies of the pieces by Stobaeus, along with seven pieces by other composers, are bound in six part-books bearing the date of 1641. The author quotes the titles of all the items in chronological order, but unfortunately says nothing about the music itself. The titles reveal that Stobaeus wrote more music for weddings than for any other occasions. It is interesting that items 97 and 108 are the wedding pieces which Stobaeus wrote for his daughters Agnes and Regina.

Most German musicologists who investigated the Prussian *Tonschule* in the nineteenth century were unaware of the *Stammbuch* containing Stobaeus' lute music. This is because it was acquired before their time by the English collector, Sir Hans Sloane, 1660-1753. After Sloane's death, his remarkable collection provided the initial holdings for the founding of the British Museum. It is unfortunate that German scholars lacked the opportunity to examine Stobaeus' manuscript, but considering the devastation of East Prussia in World War II, its residence in London may have saved it from destruction.

The signature which appears at the end of the *Stammbuch* (folio 115r) reads: "Johannis Stobaei Sereniss. Electoris Brandenburg:


in Prussia Capellae Magistri, manus apposita Regiomonti die 8 Ao. 1640" (Johann Stobaeus, chapelmaster to the Most Serene Elector of Brandenburg in Prussia, signed in Königsberg, day 8, year 1640). This verifies Stobaeus' ownership, although it does not prove that he was the composer/compiler of the lute music. However, the music is stylistically homogeneous, and all of it appears to have been copied in the same hand, suggesting that it was the work of one person. In the absence of evidence to the contrary, that person is presumed to be Stobaeus.

The pieces in Stobaeus' album belong to the tradition of indigenous German and Eastern European lute music which flourished in the sixteenth and seventeenth centuries. This was a tradition of short and simple dance pieces which did not require virtuoso technique on the instrument, but which possessed a very definite flavor and charm all their own. In spite of their widely differing dates of composition, it is surprising how much similarity of style can be found among the works of such men as Hans Newsiedler, Valentin Bakfark, Matthäus Waissel, Woiciech Długoraj, Johann Stobaeus, and Bartłomiej Pekiel. It is fortunate that in lutenists' continual search for repertory, some of this music is being discovered and performed, for an almost exclusive emphasis on the English tradition, however magnificent it may have been, gives a very distorted picture.

69. This date was misread as "die 8 Novembr. 1640" in Wolfgang Boetticher, Handschriftlich überlieferte Lauten- und Gitarrentabulaturen des 15. bis 18. Jahrhunderts, series B, vol. VII of Répertoire international des sources musicales (Munich: G. Henle Verlag, 1978), 190.

70. For example, the recording Central European Lute Music, 16th-17th Century, performed by András Keскs (Hungaroton SLPX 11721), demonstrates the similarities among some of these masters.
Most of Stobaeus' music is simple, and as is the case with many large collections, it varies in quality. Even the best pieces from this manuscript do not qualify as great music, but many are very good and it is hard to believe the really poor quality of some of the pieces that are intermingled with them. This matter will be discussed further in the section concerning the style of the music. There are a number of static, poorly-written harmonies and melodies, and severely over-used accompaniment patterns and cadential formulas. Nevertheless, the good pieces and poor pieces share a common style which seems to come from one composer.

The poor writing might be explained by saying that Stobaeus did it during his student years. This, however, is unlikely, for the literary evidence shows that the entire manuscript was probably compiled close to the 1640 date that appears with Stobaeus' signature; at this time he was around sixty years of age. It does not seem probable that he would have saved very poor pieces from his student years for inclusion in his Stammbuch forty years later. Thus, another explanation must be sought.

There is no evidence of Stobaeus' skill as a lutenist, or for that matter, of his having been a lutenist at all, but considering the lute's great popularity in his time, it is likely that a professional musician such as he would have owned one and been able to play it even if he were not an expert performer. The following hypothesis is proposed: Stobaeus was a lutenist of average or intermediate ability who was not required to play professionally. As a relief from the demands of the court, he composed, arranged and collected the lute music in his Stammbuch to entertain himself and his friends, and to provide his students with pieces to
practice. He intended the music for informal use and enjoyment, and purposely did not devote strenuous effort to writing or revising it.

In examining the pieces, one sees that he was not really at home in the secular style. Still, there is much in the collection that is fresh and likeable, and would be especially useful for performers who are not ready for music with advanced technical demands. Perhaps most interesting of all, it shows that there was another side to Stobaeus' creative life.
Chapter III
THE MUSICAL PORTIONS OF SLOANE 1021

A Description of the Lute Tablature

In all pieces but one Stobaeus used French lute tablature. Most of the time he wrote for an instrument with six courses which were stopped and four bass or diapason courses which played fixed pitches; there are, however, five pieces which call for a fifth diapason. It would be interesting to know what sort of lute Stobaeus played, particularly whether it was the variety with a fingerboard wide enough to accommodate ten or eleven courses, or was a theorboed variety where diapasons ran alongside the fingerboard. Unfortunately, the lute illustrations in the manuscript do not clarify this matter. On folio 2r there is an illustration of a lutenist playing an instrument of at least thirteen courses, but the peg-box is not included in the drawing and the width of the fingerboard is not clear. The entire lute shown on folio 42v has only six courses. Another drawing, that of a fingerboard (folio 43v), shows four diapasons but does not illustrate how they were pegged.

Stobaeus presented only one piece in German tablature (folio 43v). This cumbersome system was obsolete in the seventeenth century, so the

1. There are many period illustrations of such lutes, for example, the title page of Jean-Baptiste Besard's *Isagoaie in artem testudinarion* (Augsburg: Steffan Michelspacher, 1617); reprinted in his *Instruk- tionen für Laute 1610 und 1617*, Series C vol. I of Institutio pro arte testudinis (Neuss/Rhein: GbR-Junghänel-Päffgen-Schäffer, 1974).
composer must have included the example for historical interest, perhaps for the benefit of his students. It was explained by means of a fingerboard illustration like the one published by Hans Newsiedler in Ein New-geordnet künstlich Lautenbuch of 1536.²

In Stobaeus' French tablature the letters were on rather than above the lines.³ The open strings and first five frets were used most frequently, but as many as ten frets were sometimes employed, as is evidenced by the occurrence of the letter "l". Stobaeus designated the diapason courses with the numerals 7-11 rather than the more common letter "a" with horizontal dashes above it. Apel assigns this numeral system to the period of French innovation between 1620 and 1640.⁴ Curiously, Stobaeus illustrated the letter "a" system on folio 43v beside his drawing of a German-tablature fingerboard.

Except for one section, Stobaeus' pieces use the Renaissance tuning in which the courses are in the interval pattern 4-4-3-4-4. Either a G or A tuning would have been appropriate for the transcription, but G was selected (g'-d'-a-f-c-G) because of the G-D-A-F-C that was actually mentioned on folio 39v, along with instructions for tuning a lute with another instrument. In this tuning D minor, G minor, F major and C major are the most common keys in the collection. The diapasons are tuned as follows:


4. Apel, op. cit., 70.
7--F, 8--E, 9--D, 10--C, and 11--B. These pitches may be altered by accidentals where the keys or modes so require.

On folios 16r through 19v there are eleven pieces which do not use the Renaissance tuning. The composer gives no warning of the change, but it is obvious when the notation calls for a five- or six-note chord to be stopped across the same fret, for without retuning, this produces dissonance. Hans-Peter Kosack, discussing the manuscript in his survey of Prussian lute music, called attention to these eleven pieces, but he stated incorrectly that they require the tuning of d'-b-g-d-B-G. Actually, two different tunings are needed. One uses a major triad, but in second inversion rather than root position as Kosack suggested; the other changes the third and fifth courses of Renaissance tuning. If one selects pitches that do not require the diapasons to be changed, the resultant tunings are: f sharp'-d'-a-f sharp-d-A, and g'-d'-b flat-f-B flat-G.

Since all courses of the lute except the highest were normally double-strung, the matter of octave doublings should be considered. In the sixteenth century the fourth through sixth courses were usually tuned in octaves to improve their sound, while the higher second and third courses were tuned in unisons. Early in the seventeenth century, however, lutenists were able to obtain strings of a better quality which gave more pleasing sounds in the lower register. Thus, the practice of tuning in octaves was abandoned, and it was possible to add diapason courses which

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brought even further improvement of lower sonorities. Stobaeus was writing well into the seventeenth century, for an instrument with five diapasons, and since he did not specify any desire for octave doublings, he probably did not want them.

Stobaeus' standard meter signature was \( \text{\textcopyright} \), which Apel cites as the predominant signature of the sixteenth century. Rhythms in the tablature were indicated with complete mensural notes rather than the headless stem-and-flag system which requires reduction in transcription. It might seem that the \( \text{\textcopyright} \) signature requires the halving of values, but in most of these pieces it does not. Such a reduction would produce many small note-values, which would convey an inappropriate impression of quickness in modern notation.

It is apparent from the way in which he used it that \( \text{\textcopyright} \) had the same meaning for Stobaeus as \( \text{c} \) has for present-day musicians. The other signatures found in the manuscript are \( \text{f3}, \text{c}, \text{f3}, \text{3} \), and \( \text{f} \). In many instances the composer seems to have been careless or imprecise in his uses of them. For example, he was not consistent in assigning the same signatures to all dances with the same generic titles. So many pieces in triple meter have the numeral "3" in their signatures that it seems to have been his policy to designate them in that way, but he did not add the "3" in all cases. He did not reserve some signatures for quick pieces and others for slow pieces. As was customary in the mid-seventeenth

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7. Apel, op. cit., 19th.
century, he did not use the signatures in a proportional sense. Since there were no suites or traditional pairings such as pavan and galliard, it was not necessary to use the change of signature between one piece and the next for proportional purposes.

Since most of the pieces are barred, the rhythm is simple to read. In French tablature there is no way to show sustained notes, however, because only one rhythmic symbol appears at a time. Keeping in mind that notes cannot be sustained very long on the lute, the process of polyphonic interpretation is not difficult. The problems caused for the modern editor stem from the composer's careless errors, particularly his failure always to change symbols when necessary. This matter is considered further in the discussion of the style of the music.

Symbols for fingerings are discernible on the following folios: 4v, 5r, 31v, 32r, 54r, 54v, 69r, 69v, 70r, 1llv, and 113v. Most of these are right-hand fingerings that tell the player which fingers should pluck the strings; they are designated by dots beneath the letters of tablature, as shown in the section of treatise on folio 25v. Left-hand fingerings are given on folio 1llv in the form of dots beside the letters, as is shown in the section of treatise on folio 24v. On folios 54r and 54v left-hand fingerings are indicated by numerals beside the letters; this is the system illustrated on folios 27v and 28r, which Stobaeus copied from Jean-Baptiste Besard. All of these systems of indicating fingerings are further discussed in the analysis of the treatises. From their limited use, it appears that Stobaeus did not normally find such indications necessary.

His use of symbols for ornaments was even more limited than his use of fingerings. Ornaments occur only on folios 31v, 32r, 54r, 54v, 69v, 70r,
and lliv. Stobaeus used two symbols:  \( \)) and \( \odot \). The former, often referred to as the comma, was a widely-known symbol that was mentioned in several treatises. It was used to symbolize a variety of ornaments. For example, Nicolas Vallet used it for an upper appoggiatura, while Thomas Mace used it for an appoggiatura from below. The other ornament as applied to a single note was not so common. One source in which it appeared was the Robarts lute book (ca. 1654-1668). The editor of the facsimile edition of this source suggested that the sign be interpreted as an appoggiatura from below.

As clarified in Stobaeus' treatise material, the Baroque concept of ornamentation was not limited to notation by symbol. Certain written-out passages such as melodic sequences, which might not be considered ornamental by the modern performer, were considered as such by Stobaeus and his contemporaries. What this means with regard to the music is that considerable ornamentation was already there in the mind of the composer; this would account for his extremely limited use of symbols. As a result the performer should be very cautious in improvising any ornamentation for which the composer does not call. With this in mind, no editorial ornaments were added in the transcription. Additional commentary on the written-out ornamentation is provided in the discussion of the treatises.


The Style of the Music

Among the pieces in Stobaeus' album, dances with generic titles constitute the largest group. Of 164 separate works, seventy-one are dances; seventeen are settings of chorale tunes; twelve are without title; and the remainder bear descriptive titles. None have texts. Several of those with descriptive titles are settings of famous early Baroque tunes such as "More Palatino," "Fortune My Foe" and "Ey du feiner Reiter."

None of the dances are grouped into suites or traditional pairings, nor does the composer/compiler adhere to any other organizational principle in the manuscript. The most common practice is to group the same kinds of pieces, for example, to copy several courantes or several settings of "More Palatino" in succession; this is, however, not an unusual practice for the time. In such groupings he often gives the titles to the first pieces only, designating the rest with the Latin terms Alía, Alūd or Alītev. Parts of these series sometimes represent the work of other composers, and occasionally, other composers are cited. An example of this is seen on folios 68 and 69 where he presents two anonymous settings of the well-known "Bergamasko" theme, followed by two more which are ascribed to "Deck" and "Th. Lind. Lub."

Stylistically there is a homogeneity among all the pieces, even to the extent that the works attributed to others might also be Stobaeus' arrangements. There are few distinct differences between the dances and love songs or chorales. By the same token, there are few characteristics which differentiate one dance from another. Following is a tabulation of the types of pieces by generic designations:
Among the less familiar terms are "Choreae Polonicae," a catch-all for Polish dances, and "Zinck-pass," which is probably a Germanization of the French "cinq-pas."

Almost all of the pieces in the album are short; the typical length is about thirty measures, and it is safe to say that none have complicated structures. The overwhelming majority are binary. In Stobaeus' notation it is sometimes difficult to distinguish whether dot-like strokes at double bars are decorative or functional; however, the fact that double bars occur frequently without dots argues for making the distinction. The most common formal structures are simple binaries of which the majority are closed, that is, their first sections end in the tonic key. Within this format both sections are often repeated, although occasionally only the second part has repeat marks. These structures may be diagrammed as follows:

| a || : b : || , and || : a : || : b : ||

There are sixteen pieces in which the basic simple structures are augmented by figural variations; these range from the simple to the ambitious,
but none of them are very successful. In addition there are five paired
dances in the Tanz-Nachtanzer which are generally more successful.

Works displaying structures markedly different from the binary
are the chorale settings and the preludes. The former are restricted to
the forms of the chorale tunes themselves, and most of them are free-
sectional. The preludes tend to have an improvisatory quality, and are
through-composed rather than organized into sections.

Based on the G tuning used in the transcriptions, the keys of
G minor, D minor, F major and C major are the most common. The harmony
comes from the transitional period before functional harmony was clearly
established, although the pieces are predominantly tonal. The strong
functional relations of tonic, dominant and subdominant are colored by
modal characteristics. For example, there are frequent changes of mode;
in minor keys there is much vacillation between i-I, and iv-IV, with
many final cadences on I. There are also frequent shifts between the
minor and relative major. Examples 1 and 2 show typical harmonic pro-
gressions in minor keys.

Ex. 1. "Alia [Chorea polonicae]," fol. 73v.

G minor: i VII VI III iv I i6 i V VI V III IV I V I || i VI VII v VI IV
V i6 IV V I

Ex. 2. "Nu bin Ich durch liebe zu trawren gebracht," fol. 50v.

G minor: i V6/III III i6 III V/III i V I || i V6/III III i V/III i V I
The vacillation between i and I produces frequent cross-relations, as may be seen in the following example:


The composer seems to have been experimenting with such modal changes, and occasionally the results are very lovely and expressive. It should be remembered that the problem of interpreting *musica ficta* does not exist in a tablature notation, so the composer's cross-relations may be taken at face value.

Typical progressions in the major tend to be simpler than those in the minor, as may be seen in the following:
Many of the pieces have cadential tonic chords which lack the third, which gives those pieces a misleading archaic quality. Scholars who favor an early date for this manuscript might cite this feature in support of their case, but the remainder of the harmony belies a date that might be assigned to those cadences alone.

Although most of the melodies are distinctly major or minor, there are some which have a strong modal flavor. The Dorian is the most popular mode. The next example, for which the progression was quoted in example 2, is a particularly successful specimen of it:

Ex. 5. "Nu bin Ich durch liebe zu trauern gebracht," fol. 50v.
Several features of this melody are characteristic. The range is about an octave and a fifth; step-wise motion and skips of a third predominate; the contour moves in gentle waves; and there is melodic activity in more than one register, which exploits the tone-colors of the instrument.

There are frequent melodic sequences. Unfortunately our composer does not follow the axiom of three repetitions, and at times he simply does not know when to stop, as may be seen in this excerpt:
In some instances Stobaeus wrote simple four-square phrases of the type which later became the norm, but as often as not his phrases contain odd numbers of measures. Example 7 shows how a cadence is extended to create a nine-measure phrase. A seven-measure phrase is illustrated in example 8.

Ex. 7. "Vautle," fol. 15v.
Stobaeus did not normally use the style brisé, but there are a few pieces which show features of it. In this "broken style," arpeggios and snatches of melody in different registers provide continuous sound on an instrument which lacks the ability to produce sustained chords. Example 9, "Courant Sans Chanterell," is closer to this style than most of the other pieces.
There is a sort of question-and-answer effect between the higher and lower registers, especially beginning in measure 23. Much shorter examples of this technique are found in many of the pieces.

The rhythm of most of this music is simple, but it poses some complex editorial problems. These seem to be caused both by carelessness in notation and by occasional intended rhythmic irregularities which a modern editor might interpret in more than one way; unfortunately, it is not always easy to distinguish between the careless errors and the intentional irregularities. In example 10, however, the improvisatory style suggests that the rhythm was not always supposed to fit conveniently into four-beat measures:
Dynamics and tempo are two elements which cannot be discussed at length with regard to this music. The only information which might relate to dynamics is the treatise material on folio 24r which advocates thumb-out technique rather than thumb-under because it provides a brighter sound. If this opinion was indeed Stobaeus' own, it might be that he preferred a sound less quiet than that favored by earlier lutenists. A treatise excerpt on folio 26r makes short mention of dance tempos: "Den Tact soll man in Pavanen, Phantaseyen, Fugen, Madrigalen und andern stücken langsam schlagen. In Volten, Curanten geschwind In Galliarden." ("One
from the manuscript that they possess very much individuality. This being
the case, one wonders what sort of associations Stobaeus and his contem-
poraries may have had with them. Whether or not the dance tunes were meant
for dancing must also remain conjectural, but their simplicity might well
have lent them to that purpose.

Attributions to Other Composers

Most of the lute music in this collection does not bear the name
of any composer. Since Stobaeus was the owner of the album, the unmarked
pieces are presumed to be his work. There are, however, ten distinguish-
able names that appear on some twenty-six pieces. Unfortunately, Stobaeus
did not cite the full names; instead, he wrote abbreviations of all or
part or wrote the last names only. Although he used Roman letters rather
than deutsche Schreibschrift for most of them, the very tiny script is
extremely difficult to read. In his remarkably accurate list of the con-
tents of this manuscript, Augustus Hughes-Hughes made suggestions regarding
the identities of the individuals. The present reading of the names
disagrees with Hughes-Hughes in only one place. In contrast, Hans-Peter
Kosack's list is not entirely reliable.

Following is a list of the names cited in the manuscript together
with the folios on which they are to be found:

10. Augustus Hughes-Hughes, Catalogue of Manuscript Music in the British

11. Hans-Peter Kosack, Geschichte der Laute und Lauten-Musik in Preussen,
    Ph.D. dissertation, Albertus-University of Königsberg (Würzburg:
    Buchdruckerei Konrad Triltsch, 1934), 85-88.
1) Decker or Deck., 23r, 53v, 66v, 69r, 75r, 113r, 113v, 114v;
2) Henckl or Henck, 29v, 31r, 73v;
3) Kul., 66r;
4) Leonis, 65v;
5) Linn., 73r;
6) Frid. Lin., 6r;
7) Thom. Lind. Lub. or Th. Lind. Lub., 31v, 51r twice, 69r;
8) Madel, 52v, 66r, 73r;
9) Johann Wade (Wada?) Madl., 53r;
10) Magdelung, 52r;
11) Petro Moro, 17r;
12) Frans Rasch, 52r.

On folios 9v and 50r there may be two more names, but the letters are so tiny as to be indistinguishable. Hughes-Hughes did not cite them, probably because he was also unable to read them. There might well have been some others which are now faded beyond recognition.

Not one definite identification can be made from Stobaeus' truncated citations; however, it is at least possible to make some suggestions. The name to appear most often is "Decker," with eight attributions. There is no record of a composer by that name in Königsberg, but perhaps he was an amateur of insufficient recognition to be remembered in history. On the other hand, if the man was not from Königsberg, he might have been a member of the musical Decker family of Hamburg. Eberhard Decker, 1532–ca. 1604, was a cantor; his son Joachim, ca. 1575-1611, and his grandson
Johann, 1598-1668, were both organists. It is known that Eberhard wrote lute music. Hughes-Hughes suggests Joachim as the Decker in question, but on the basis of dates, Johann seems to be the best possibility of the three.

A suggestion for "Frid. Lin." is Friedrich Lindner, ca. 1540-1597, who was primarily a composer of motets, but since he was much older and his career was in Ansbach and Nürnberg, quite distant from Königsberg, he seems an unlikely candidate. On the list is a "Thom. Lind. Lub." who cannot be identified; Hughes-Hughes gives his name as "Thomas Lindner Lübeckensis" (of Lübeck), but there is apparently no record of such a person. Perhaps Hughes-Hughes was merely guessing, in which case Lindner might not even be the right name; also, "Lub." could refer to Lublin as well as Lübeck. Whatever the case, "Thom. Lind. Lub." and "Frid. Lin." might have been members of the same family. The name "Linn." on folio 73r might also refer to one of them.

Similarly, given the inconsistencies in contemporary spelling, "Madel," "Johann Wade Madl.," and "Madl." might all refer to the same


person. Kosack cited a "Magdeburg," but this was apparently a misreading of "Magdelung." Perhaps Kosack jumped to conclusions because he was aware of Joachim Magdeburg, who lived from 1525 to 1599 and was cantor in Pilsen. There is, however, no evidence to connect him with Stobaeus or Königsberg.

The cases of "Petro Moro" and "Frans Rasch" are slightly different from the others. Instead of being written in small Roman letters as described above, these names are written in deutsche Schreibschrift of a normal size. Although Kosack lists them as composers, their names may be part of titles instead: "Courant Petro Moro," and "Courante Frans Rasch." Since the men cannot be identified, this cannot be clarified. The only Moro on record is a Giacomo Moro da Viadana, dates unknown, who flourished in the last decades of the sixteenth century. There was also a Johann Rasch, ca. 1540-1612, who was an organist in Vienna, but it is unlikely that either of these men was connected with the Moro and Rasch of this manuscript.


For the remaining names of "Henckl," "Leonis," and "Kul.," there are few clues. There were two Italian composers named Leoni: Giovanni Antonio who lived from the end of the sixteenth century until shortly after 1652, and Leone, who lived from ca. 1560-1627. Hughes-Hughes read the name as "Leo," but there is no one of that name to consider. He also suggested that "Kul." meant "Culmbach," but again no one can be identified with that name.

**The Lute Instructions**

**The French-Tablature Instructions**

There are two short sections of lute instructions in Stobaeus' album. The first is modern and pertains to French tablature. This section (folios 24r through 28r) is entitled "De Methodo studendi in testudine" and contains eight short chapters:

1. The Right Hand (folio 24r)
2. The Left Hand (folios 24r-25r)
3. Full Chords (folio 25r)
4. Coloraturas (folios 25r-25v)


24. Hughes-Hughes, *op. cit.*, 68.

5. Mordents (folios 25r-26r)
6. Tactus (folio 26r)
7. Proportion (folio 26r)
8. The Tuning of the Lute (folio 26r)

Following these short chapters the writer presents some advice to lute students concerning aptitude, choice of an instrument, development of a quick hand, methods of practice, and rhythm. Concluding this portion are some specific examples of left-hand fingering.

The most significant part of the entire section is its short first chapter concerning right-hand technique. In it Stobaeus advocates the thumb-out hand position which became popular in the seventeenth century. It superseded the sixteenth-century position in which the thumb moved toward the palm of the hand and under the fingers; this older position had evolved from the fifteenth-century technique of playing the lute with a plectrum.\(^2\)

Stobaeus actually condemns the old technique, supporting his position by mentioning famous lutenists who subscribe to the new. Among them is Dowland, who is reported to have changed from thumb-under to thumb-out. Stobaeus ascribes the advantage of a crisp and bright sound to the new technique, while criticising the old for producing a dull, muffled sound. Among the writers to discuss thumb-out technique, Stobaeus is notable for the clarity of his statements.\(^2\)


In chapter 2 on left-hand technique Stobaeus points out that the player does not stop the strings with the whole hand, for the thumb does not stop. Instead, it stays under the fingerboard in a position which would allow the fingerboard to rest on it. It is obvious that it does not rest on it, however, for one is told that the thumb should move with the fingers as they go up and down the fingerboard. One is further advised to keep the fingers near the strings while they are not playing, and to use the fingers in order. Following the latter advice are examples clarifying that the index finger should normally play the first fret \((b)\), the middle finger the second fret \((c)\), and so forth. Beginning with the index finger, the fingers are numbered \(1-4\), and the system of indicating fingerings with one to four dots placed to the right of the tablature letters is illustrated. The discussion of left-hand technique closes with instruction in holding a bass or discant note while other parts play figurations (coloraturas). A cross \((+)\) above or below a tablature letter signifies that the note should be held.

The third chapter is restricted to a very brief explanation of full chords, which are said to be easy if one follows the rule "index finger plays the first fret \((b)\)." Chapter 4, which is not much longer, consists of a description of coloraturas. These are in the form of stereotyped figurations or written-out ornamentation. Two types are differentiated: simple and conjunct. The simple are single lines without accompaniment, and are to be played with the thumb and index finger of the right hand. The conjunct are lines with one or more accompanying notes, and are to be played with the index and middle fingers. If the figuration begins on the beat, the thumb begins the simple ornament but the conjunct ornament is begun by the middle finger.
The fifth chapter shows two kinds of "mordents;" the first ornaments a note with the note below, while the second is described as a one-note trill or a quick repetition of the same pitch to be played with the little finger. A written-out example is shown for the first, but only instructions and an example of an appropriate place to apply it are given for the second. One is advised that all *Mordanten* may be improvised according to the wishes of the performer.

Chapter 6, concerning the tactus, is a simple illustration of mensural notes from  through (semibreve through semifusa), telling which portion of the metrical unit is assigned to each note. The semibreve (whole note) is worth an entire beat. Chapter 7, on triple or proportion, deals with the proportional relationship between two and three which occurs when a dance in duple meter such as the galliard, courante or volte is followed by a variation in triple meter. The important information here is that in the variation in triple meter, a whole unit is equal to a half unit of the duple dance rather than the one for one equation that the neophyte might presume. The last chapter illustrates how the tuning of a lute may be tested by playing a series of unisons or octaves in which one string is open and the other stopped.

The advice to students and the examples of right-hand fingering which follow the eight chapters are copied from works by Jean-Baptiste Besard. The advice is abridged from his *Isagoge in artem testudinariam* and the examples from his *Novus partus*, both of which were published in 1617. Since there has been much confusion regarding Besard's publications,

28. I am grateful to Douglas Alton Smith for calling this to my attention.
the situation should be explained here. His lute instructions were first published in 1603 in an anthology entitled *Thesaurus harmonicus*, of which he was the editor. It contains 403 pieces in French tablature by Besard and many other important lutenists of his time. The instructions, entitled "De modo in testudine studendi libellus," are written in Latin. Since they achieved considerable popularity, Besard published a revised edition of them in 1617, with a new anthology of lute music entitled *Novus partus*. A German translation of the revised instructions was issued in the same year as a pamphlet, under the title of *Isagoge in artem testudinariam*. The translator, identified only as "I.N.," added a few remarks of his own but made no important changes. It is interesting that for some unknown reason, the German version was issued a few months prior to *Novus partus*. On folios 26v and 27r of his album Stobaeus, without citing his source, copied two non-consecutive passages from the *Isagoge in artem testudinariam*. Although Stobaeus abridged the material and changed a few words, there is more than enough identical wording to verify that the passages are derived from the *Isagoge* and are not, as might be suspected,


30. The instructions were translated into English by Robert Dowland with the assistance of his father John, in their *Varietie of Lute-Lessons* of 1610; for a discussion of this publication see Diana Poulton, *John Dowland* (Berkeley: University of California Press, 1972), 386-389.


32. Ibid.
independent translations from *Thesaurus harmonicus* or *Novus partus*. The passages in question are on pages 1-3 and 18 of the *Isagoge*. The examples of left-hand fingering on folios 27v and 28r of Stobaeus' album are also from Besard. Their abridged headings in Latin identify their source as *Novus partus*, pages 3-7.

Stobaeus divides Besard's advice to lute students into sections which may be summarized as follows: 1) In order to achieve success, a student must love music and must practice; however, he should take care to achieve a sensible moderation and not to practice too strenuously. 2) One should select a lute which is neither too large nor too small, but suited to one's hand. This lute should have at least ten courses, for the more courses a lute has, the better it sounds. 3) In order to develop a quick hand, one should avoid rubbing oil of tartar or wearing gloves or rings on the hands; instead one should keep his hands clean and avoid strenuous exercise such as fencing. 4) Once a person has begun such study, he should keep it up. One time might be better than another for practice, but once the student finds the right time he should work very hard, practicing a piece until he has mastered it. When working on a piece one should practice it section by section rather than all at once. It is

33. For a facsimile reprint of this work see Jean-Baptiste Besard, *Instruaktionen für Laute 1610 und 1617*, Series C vol. I of Institutio pro arte testudinis (Neuss/Rhein: Gr-Junghänel-Paffgen-Schäffer, 1974); passages copied by Stobaeus are on pages 8-10 and 25 of this edition.

34. In the same reprint edition these passages are on pages 32-36.

35. This provides additional evidence that the material is derived from Besard's publications of 1617, for they are for a ten-course lute, while the *Thesaurus harmonicus* of 1603 is for an eight-course lute.
better to begin with pieces which present no particular difficulties with stops or rhythms. One should be careful with the beat and not hurry. In the beginning there is nothing better than to proceed with patience, and nothing worse than to hurry. Chords and individual notes should be played slowly and cleanly. The player should be concerned with his facial expression, and should keep his right arm firm and steady. The thumb and fingers should not move too much when playing coloraturas.

The German-Tablature Instructions

On folios 36r through 41r of his album Stobaeus presents some older lute instructions which pertain to German tablature. The section begins with some general comments. The lute is praised as the best-loved and most artistic instrument commonly heard; a person who desires to learn to play it is advised that he must have a real love of lute music and be very diligent in order to succeed.

After this introduction, the author presents five short chapters:

1. True Left-hand Fingering (folios 36v-37r)
2. Striking and Ornamenting with the Right Hand (folios 37r-38r)
3. The Small Cross and Its Meaning (folio 38r)
4. Tuning the Lute (folios 38r-38v)
5. Rhythm (folio 38v)

Chapter 1 contains some information quite similar to the modern instructions: the player should keep his left hand free to move up and down the fingerboard and should keep his fingers low, in a side-by-side
position if possible. The system of dots for left-hand fingerings is explained; one dot over a tablature letter indicates the index finger, two dots the middle finger, three dots the ring finger, and four dots the little finger. This is illustrated on folio 38v by a small drawing of a left hand with dots on the fingers. The same system is similarly illustrated in Hans Newsiedler's Ein Newgeordnet künstlich Lautenbuch of 1536. The chapter gives a few examples of fingering, pointing out that in stopping three strings on the same fret, it is unnecessary to use three fingers. The player is cautioned to make sure that all voices sound clearly.

In chapter 2 on right-hand technique, the player is told to use the thumb and index finger for playing runs and coloraturas. It is interesting that the author advocates the thumb-under technique which was denounced in the preceding modern instructions. The thumb-under technique is commended here for giving greater dexterity in ornamenting. In connection with the right hand, the author explains two more uses of dots. When two dots are found beside a letter, the chord on that beat should be played with all of the fingers rather than the thumb alone. A dot beneath a letter indicates that the index finger should be used; this applies particularly to runs or figurations played by the thumb and index finger.

Chapter 3 on the small cross conveys information similar to the modern instructions: a note marked with a cross should be held while a

36. A facsimile of this work is reprinted as Series A vol. I of Institutio pro arte testudinis (Neuss/Rhein: GbR-Junghänel-Peffgen-Schäffer, 1974).
moving part is being played. In this section the cross is supposed to
be beside the letter rather than above or below it as in the modern in-
structions.

The tuning method in chapter 4 is like the one given by Newsiedler
and also by Matthäus Waissel. As was customary, no pitch was specified
for the top string; rather, it was to be tuned as high as the performer
wished and the string could stand. The method specifies that the low
string is to be tuned to the same pitch as the high string, at the octave
(actually two octaves). Once the outer strings are tuned, the tuning of
the rest of the strings is derived by matching the following at the octave
(strings are numbered from the top):

the second fret on the low string and the third string
the third fret on the third string and the fifth string
the second fret on the fifth string and the second string
the third fret on the second string and the fourth string

In this chapter on tuning, the organization of the entire section
breaks down. There are brief discussions in Latin on fingering and rhy-
thm; a method for tuning two descant lutes and one bass lute together;
short poems about the lute; short instructions for tuning a lute with the
violin, harp or cither; another tuning method for a single lute; and
finally, on folio 42r, on a page jammed with scriptural quotations relating

37. Waissel's treatise has not been reprinted; however, it is discussed
and translated by Douglas Alton Smith, "The Instructions in Matthaeus
Waissel's Lautenbuch," Journal of the Lute Society of America VIII
(1975), 49-79.
to music, drawings of two left hands, one giving the names of the fingers and the other showing letters of German tablature on different parts of the hand. The latter is a sort of adaptation of the Guidonian hand for lutenists, showing which letters of tablature are played in first, second or third position rather than showing solmisation syllables as in Guido's system. Stobaeus' illustration is similar but not identical to several shown in *Ain schöne kunstliohe undevweisung* by Hans Judenkünig.38

**Authorship of the Instructions**

Both the older and newer sets of instructions in Stobaeus' book contain information which is found in many other sources. Presuming Stobaeus to be the writer, it is uncertain which, if any, of the instructions were original with him. The only outside sources which have been identified to date are the works by Besard which are discussed above. It is possible, however, that all of the material was copied from pre-existing sources. A reasonable hypothesis is that Stobaeus had access to a number of printed and hand-copied lute treatises which circulated among his friends and colleagues, and that he copied some of his favorite excerpts in his album along with his own remarks. Although he may have copied from some sources which no longer exist, more of his sources besides Besard may yet come to light.

It is not safe to infer that Stobaeus endorsed all of the material included in the treatises. It is particularly likely that the

38. Helmut Mönkemeyer, ed., presents a facsimile of the text of this work along with his transcription of the music (Hofheim am Taunus: Friedrich Hofmeister, n.d.).
older instructions using German tablature were included purely for didactic purposes. Several points suggest that he did not endorse the material in the newer instructions; for example, the small cross which symbolized a held note did not appear in any of the pieces, and the use of dots to indicate fingerings was rare. Recently some scholars who have mentioned this manuscript in studies of lute technique have attempted to use the treatise material as evidence in dating the manuscript.\textsuperscript{39} Such evidence is inconclusive, however, for the instructions could have been copied years after they were first written. This must have happened in the case of the German tablature material. It is established that the Besard excerpts were not copied before 1617, but this does not contradict literary evidence suggesting that the whole manuscript was compiled about 1638.

\textsuperscript{39} See Beier, \textit{op. cit.}, 20-21; he is incorrect in assuming that "16 c. 19" (folio 40r) is a date. Instead it is a source location for an excerpt: \textit{Lib[er] 16 c[anto] 19}. The passage is a history of the quasi-mythical musician Arion; for his story see Edith Hamilton, \textit{Mythology} (New York: Mentor Books, 1942), 289.
Chapter IV
THE LITERARY PORTIONS OF SLOANE 1021

The German of Stobaeus' Time

Identification of historical period and dialect is very important in approaching a German manuscript, for throughout its evolution, the German language consisted of a rich diversity of dialects. For someone accustomed to modern standardization, the extent of this diversity is difficult to imagine. In broadest terms, the German dialects may be classified as High (Hoch) or Low (Nieder). These potentially confusing words do not refer to quality, but rather to the altitude of the regions where the dialects originated. Central German (Mitteldeutsch) is sometimes classed separately, but it is more often classed as a major subdivision of High German.

The low dialects developed in the flatlands along the North Sea and the Baltic Sea. On a modern map, this would include the northern coasts of the Federal Republic of Germany and the German Democratic Republic, as well as portions of Poland and the Soviet Union. The high dialects developed in the mountainous southern regions which now include Austria, Switzerland and Bavaria. The central dialects developed in a strip of land which now cuts across the center of the Federal Republic and the south of the Democratic Republic.  

these broad groups were fostered by the plethora of sovereign states which governed German-speaking peoples.

Since High German has achieved predominance, the development of modern German is normally chronicled according to its evolution. Scholars of the language recognize these approximate periods: Old High German, 770-1050; Middle High German, 1050-1350; Early New High German, 1350-1650; and New High German, 1650—the present day. Some authorities further divide the Early New High German period by labeling 1350-1520 as "earliest."  

Amid a bewildering array of dialects, conscious and unconscious moves toward standardization were beginning toward the close of the Middle High German period. The following influences were particularly instrumental in creating a standard language: 1) imperial and municipal chanceries regularly began to keep records in German rather than Latin in the fourteenth century, and the writing styles of the most important chanceries, the so-called Kanzleisprachen, became models in their respective dialects; 2) printing from moveable type was invented in the middle of the fifteenth century, and this caused the dialects of the most important printing centers, the so-called Druckersprachen, to be disseminated; and 3) Martin Luther's translations of the New Testament

and the whole Bible were published in 1522 and 1534 respectively, and his so-called Bibeldeutsch was read by a wide audience.\(^6\)

Luther acknowledged that his translation was based on the writing style of the Saxon Chancery, which is representative of the East Central dialect. He was such a gifted writer that he improved greatly upon his bureaucratic model, enlivening a stilted style with skillful borrowings from the language of the common people.\(^7\) Both the success of the Reformation and quality of Luther's writing helped his translation to achieve tremendous popularity, which proved decisive in making the East Central dialect the basis of a standard written language. As might be expected, the areas which remained Catholic were the slowest to adopt it.\(^8\) As Luther's Bibeldeutsch became more and more influential, the terms Hochdeutsch or deutsche Hochsprache acquired the meaning of "standard German," and by the end of the sixteenth century the Hochsprache had become the dialect of upper-class and educated Germans in Protestant areas. In northern districts the indigenous Low German lost status and became reserved for country people and members of the lower classes.\(^9\)

It is interesting that the East Central dialect was also used by the Teutonic Knights in East Prussia; they took it with them when they colonized the pagan land in which Prussian, a Baltic rather than Germanic language, was originally spoken. They used East Central German both for

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8. Waterman, *op. cit.*, 133.
official and literary purposes until the early fifteenth century. However, as their power waned, their dialect was superseded by East Elbian, a sub-dialect of Low German. Simon Dach's poem entitled "Grethke Lied," copied on folios 87v and 88r of Stobaeus' album, preserves an example of it. Much of it is unintelligible to a student of modern German. Fortunately, since Stobaeus and his circle were members of the educated class, they normally wrote in the deutsche Hochsprache derived from the East Central dialect, as it existed in the closing decades of the Early New High German period. Except for Dach's digression, this was the German used in Stobaeus' album. After some minor adjustments, a person who reads the modern Hochsprache can decipher it with little difficulty.

Most of the German words in the album are written in deutsche Schreibschrift; this characteristically German handwriting is often loosely termed "Gothic," but to be more precise, it should be called "German cursive." It evolved in the sixteenth century from true Gothic cursive, which was the informal counterpart of Gothic print. Early in the same century Fraktur, a highly decorative German variety of Gothic print, came into fashion. There are a few examples of Fraktur in Stobaeus' album. Deutsche Schreibschrift and Fraktur have always been


11. This poem is discussed in depth by Robert Priebsch in his article, "'Grethke, war umb heffstu mi' etc., das 'Bauer-Lied' Simon Dachs," Miscellany Presented to Kuno Meyer, ed. by Osborn Bergin and Carl Marstrander (Halle a.S.: Max Niemeyer, 1912), 65-78.


so closely associated with the German language that they have been used exclusively for German words. This is true in Stobaeus' album, where Roman letters are used for Latin. The Fraktur and Schreibschrift which were so firmly implanted by Stobaeus' time were to remain in use, albeit with slight modifications, until the mid-twentieth century. The early Schreibschrift is more ornate than later styles, but its basic letter shapes are the same.

The German of Stobaeus and his friends has not been modernized in transcription, since such a change would destroy much of the album's distinctiveness and charm. Thus, it is useful to mention some ways that this late Early New High German differs from the modern. No attempt will be made to give a technical explanation such as a linguist would expect; instead, some points will be mentioned which should help an ordinary reader of modern German to make sense of the earlier texts.

Fortunately, the grammar of the 1630's was quite similar to the modern; the writers did make frequent use of the subjunctive, so the reader should watch for it. The spelling is the source of most of the problems, for it was not yet standardized in Stobaeus' time. In the album educated writers spelled differently from one another, and individual writers used variant spellings of the same words. It is apparent from its deliberate use that this variation was a feature of learned writing; a writer demonstrated his knowledge by showing off the multiple spellings in his repertory. Many spellings which have since become standard were then in use, but they were only among the options. Also, modern rules for capitalization did not yet exist;
while proper names and first words in sentences were capitalized consistently, other words were capitalized at the whim of the writers.

Some important differences in vowel usage which occurred in the early period were:

1) \( u \) was often replaced by \( w \) in the combinations \( eu \) and \( au \);
2) \( i \) was sometimes replaced by \( y \) in the \( ei \) combination;
3) the combinations \( eu \) and \( au \), which are pronounced alike, were used interchangeably;
4) umlaut symbols ("') were not used consistently; words which now require them appeared both with and without them;
5) words with the short-e sound which are now spelled with \( ë \) were usually spelled with \( e \);
6) words with the long-e sound which are now spelled with \( ie \) were often spelled with \( i \) alone.

Prior to the last years of the period, Early New High German made no distinction between initial \( i \) and \( j \), or initial \( u \) and \( v \); since the album was probably copied around 1638-1640, which is relatively late in the period, it seems justifiable to make those distinctions in transcribing it. It is especially apparent that the album's writers were differentiating initial \( i \) and \( j \).

Following are some examples to illustrate the above points.

Early spellings come from Stobaeus' album:

<table>
<thead>
<tr>
<th>New High German (Modern German)</th>
<th>Meaning</th>
<th>Early New High German</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Frau</td>
<td>Mrs. or woman</td>
<td>Fraw</td>
</tr>
<tr>
<td>2) reimen</td>
<td>to rhyme or</td>
<td>reymen</td>
</tr>
<tr>
<td></td>
<td>to make sense</td>
<td></td>
</tr>
</tbody>
</table>
3) Fräulein Miss or young lady Freulein, Frewlein
4) Fräulein Fraulein, Frewlein
5) hätte ich if I had (subjunctive) bette ich
6) er sieht he sees er siht

Some important differences in consonant usage which occurred in the early period were:

1) consonant sounds which were elided in pronunciation were usually spelled that way;
2) medial z was often preceded by t;
3) medial k was often preceded by s;
4) tt and th were interchangeable;
5) certain medial and final consonants, especially m, f and t, were used both singly and doubly;
6) p or t was usually inserted between m and another consonant.

Following are some examples of these points:

<table>
<thead>
<tr>
<th>New High German (Modern German)</th>
<th>Meaning</th>
<th>Early New High German</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Magst du das?</td>
<td>Do you like that?</td>
<td>Magst du das?</td>
</tr>
<tr>
<td>2) gezogen</td>
<td>pulled (past participle)</td>
<td>getzogen</td>
</tr>
<tr>
<td>3) merken</td>
<td>to notice</td>
<td>mercken</td>
</tr>
<tr>
<td>4) Gott</td>
<td>God</td>
<td>Goth</td>
</tr>
<tr>
<td>5) Freundschaft</td>
<td>friendship</td>
<td>Freundschaft</td>
</tr>
<tr>
<td>6) er kommt</td>
<td>he comes</td>
<td>er kompt</td>
</tr>
</tbody>
</table>
The Konigsberger Dichterkreis and Its Poems

The Renaissance in literature occurred much later in German lands than in many other parts of Europe. Although sixteenth-century German writers were acquainted with literary activities in France and Italy, it was not until the first decades of the seventeenth century that Renaissance ideas were actually put to use in the German language. The work of poets of those decades is of special interest in connection with Stobaeus, for he knew several poets of importance whose work is recorded in his Stammbuch.

German poetry was in a state of decline in the days of the Meistersinger, and many literati of the sixteenth century wrote poems in Latin rather than German; however, by the end of the century there was an awakening interest in vernacular poetry. The seventeenth century saw the establishment of many poetic-literary societies or Sprachgesellschaften, which were dedicated to the advancement of the German language. Members of these groups formulated theories, produced original works, and translated important foreign works into German. The inspiration for this kind of society came from the Florentine Academia della Crusca or Academy of Bran, founded in 1582, which sought to refine the Italian language as a miller refines bran from wheat in order to make flour. Like their model, the German groups often had fanciful names.


15. Ibid., 207.

and their members took pseudonyms which related to those names. The earliest German group on record was the Fruchtbringende Gesellschaft, founded under the auspices of the Prince of Anhalt in 1617, whose members assumed names relating to the plant kingdom.\(^{17}\)

The reform of German poetry was a major concern of the Sprachgesellschaften. An urgent problem faced by the poets was form, which was a weakness of the style handed down by the Meistersinger, and the solution was found in importation of forms from abroad. Georg Rudolf Weckherlin, 1584-1653, was one of the first German poets to write sonnets and Alexandrines.\(^{18}\) His work was overshadowed, however, by that of Martin Opitz, 1597-1639, who was the most influential German poetic reformer of the seventeenth century. From 1619-1620 Opitz studied at the University of Heidelberg, during which he was active in a circle of young poets. Unfortunately, the outbreak of the Thirty Years' War forced him to abandon his studies and flee the country. For the duration of his life he was frequently on the move, and he seems to have had a restless disposition. He made a career of travelling widely in the service of various nobles and dignitaries, publishing a steady stream of poetry, studies of poetics, and other literary works as he went. His last position was in Danzig, where his life was cut short by the plague.\(^{19}\)


\(^{18}\) Robertson, op. cit., 208.

Both as a poet and theoretician Opitz has suffered the fate of being idolized in his own time and disliked by posterity. His most important achievement was a book of poetics entitled *Das Buch von der deutschen Poeterey*, published in 1624. In it he established principles of verse-writing based upon alternation of accented and unaccented syllables instead of the simple syllable-counting system which had been passed down from the *Meistersinger*; he also advocated a standardized form of High German for literary usage, and expounded rules for writing many different kinds of poetry.\(^{20}\) As he acknowledged, much of the book was borrowed from foreign writers, to the extent that he has been described as its compiler rather than its author.\(^{21}\) In any case the book achieved a phenomenal success; the time was ripe for its message, and it was widely disseminated with the help of the literary societies. These rules for writing poetry set an authoritative standard that was only superseded by the writings of Gottsched over a century later.\(^{22}\) As might be expected, however, the rules outlived their usefulness and helped to bring about pedantry and artificiality in the works of some of Opitz' followers. Justly or unjustly, many literary scholars blame Opitz for these evils.\(^{23}\)

As a poet Opitz was versatile, although he was at his best in the lyric style. He was not first to introduce Alexandrines, but it

\(^{20}\) Robertson, *op. cit.*, 211.


\(^{22}\) *Ibid.*, 211.

was he who made them an effective part of German poetry.\textsuperscript{26} It is of interest to musical scholars that he was also the librettist for Schütz' \textit{Dafne}, the first German opera, of which the music is now lost.\textsuperscript{25} Especially when compared to what had come before, Opitz' style possessed a novelty and refinement which his contemporaries admired greatly. He made the mistake, however, of placing too much dependence on his own rules as the means to becoming a great poet. In the judgment of posterity, mere adherence to rules was unable to elevate his poetry above mediocrity. As one author expressed it, hardly ever has such a mediocre poet come to such high honor as Opitz.\textsuperscript{26} It is nevertheless undeniable that he made a great contribution to the development of German poetry. Perhaps his finest legacy was that he inspired and guided other poets whose talent was greater than his own.

Among the poets whom he inspired were the members of a \textit{Sprachgesellschaft} in Königsberg called the \textit{Königsberger Dichterkreis} or \textit{Freundeskreis}, whose poems constitute the major literary material in Stobaeus' album. It is not apparent that the group had one constant theme in the manner of the \textit{Fruchtbringende Gesellschaft}, but its members did take pseudonyms. L.H. Fischer reports that Johann Stobaeus was an active member, and that his pseudonym was "Delphis."\textsuperscript{27} Unfortunately

\begin{itemize}
\item \textsuperscript{26} Kluge, \textit{op. cit.}, 85.
\item \textsuperscript{25} Szyrocki, \textit{op. cit.}, 120.
\item \textsuperscript{26} Alfred Biese, \textit{Deutsche Literaturgeschichte}, 23rd ed. (Munich: C.H. Boek, 1927), I, 375.
\item \textsuperscript{27} L.H. Fischer, "Johann Stobaeus ein Mitglied des Königsberger Dichterkreises," \textit{Monatshefte für Musikgeschichte} XVI (1884), 91.
\end{itemize}
Fischer does not explain the significance of that name. It might seem strange that Stobaeus belonged to the group, for he was more nearly contemporary with an older generation of Königsberg's poets, represented by such men as Petrus Hagius, 1569-1620, who was a rector at the cathedral school. Stobaeus outlived many of the older poets, however, and became involved with the new generation. Among those younger artists, the three discussed below were named in the album as authors of poems.

The man regarded as the founder of the group, and also as its finest poet, was Simon Dach, 1605-1659. He went to Königsberg in 1619 in order to study at the cathedral school, where he was a pupil of Hagius. Later he attended the university, after which he returned to the cathedral school as an assistant teacher. In 1639 he was appointed Professor of Poetry at the university, where he remained for the rest of his life. Like many of his colleagues he wrote a large number of Gelegenheitsgedichte, among which were poems to commemorate the third marriage and the death of Stobaeus. It is fortunate that many of Dach's works were published during his lifetime, and many survive. In common with many other Königsberg poets of the older and younger generations, he is represented in Eccard and Stobaeus' Preussische Festlieder. Dach was an


30. These are indexed and quoted in Hermann Osterley, ed., Simon Dach (Tübingen: L.Fr. Fues, 1876).

31. Goedeke, op. cit., lists many titles by Dach and others which are in this collection.
enthusiastic follower of Opitz, but it is ironical that Dach is now considered to have been the better poet of the two. He possessed a genuine lyric gift and depth of feeling which mere adherence to rules could not produce. 32

The poet who was a spiritual leader to the group was Robert Roberthin, 1600-1648. Unlike Dach and most of the others, he enjoyed the advantage of having studied and travelled in many different countries of Europe, including France, England and Italy, before settling permanently in Königsberg. His sophisticated literary background was a rich treasure to the friends, and it enabled him to obtain distinguished posts in the city. 33

Gatherings of the Dichterkreis were held at the homes of some of its members, and the most famous meeting-place of all was Heinrich Albert's garden. Albert, who lived from 1604 to 1651, was Heinrich Schütz' cousin. Albert first arrived in Königsberg in 1626, but left the next year on a diplomatic mission to Warsaw which resulted in his imprisonment there; after his release in 1628, he returned to Königsberg where he made his home. In 1630 he obtained the post of organist at the cathedral church. 34 It was around this time that the activities of the Dichterkreis began. 35

32. Robertson, op. cit., 214.
35. Hermann Österley, Simon Dach, seine Freunde und Johann Röling (Berlin: W. Spemann, 1883), iii.
Albert named his garden the *Kürbis-Hütte*, which translates literally as "pumpkin-hut," but might more accurately be called "pumpkin-arbor." He took steps to immortalize it by entitling one of his publications, a cycle of tricinia for which he also wrote the poetry, the *Musicalische Kürbis-Hütte*. It is reported that Albert encouraged the poets who met in his arbor to leave remembrances by copying examples of their work onto the pumpkins, a request that they are said to have granted. Although this now suggests a humorous occasion, such was not the case. Influenced by the ephemeral aspect of their endeavor, the poets recorded melancholy rhymes dealing with human frailty and the passing of time.

Albert's most important works were his collections of *Arien*, published in eight sets between 1638 and 1650. These established his fame as one of the leading German song-writers of his time. In addition to solo songs, the *Arien* include polyphonic pieces; Osthoff has drawn attention to the fact that Albert wrote more and more polyphony in the later sets. Since Albert's texts were mainly the work of his friends in the *Dichterkreis*, the *Arien* are an excellent source for their poetry.

There are two important links between Stobaeus' album and the *Arien*. One is that there are several poems by members of the *Dichterkreis*


which appear in both sources. The other is that a few of Albert's monodic *Arien*, all copies of pieces which are found in the published collections, are written in Stobaeus' album; these are found on folios 59r-62r and 64v. It is possible that they are in Albert's own hand. Perhaps most interesting is a setting of Dach's "Nimfe gib mir selbst den mund" on folio 64v, which contains the only example of figured bass in the album. As a composer of *continuo-Lieder* Albert was progressive, and in this regard there was strife between him and the conservative Stobaeus, who probably never wrote *continuo*. The relationship between the two men is said to have improved when Albert sought instruction from Stobaeus in counterpoint, in which subject Albert was weak and open to criticism. This instruction may account for the increase of polyphony in the later sets of *Arien*. The presence of the *continuo-Lieder* in the album suggests that the older master took at least some interest in the genre, and supports the report that relations between the two composers had improved.

The Date of the Manuscript

In addition to the date of 1640 which appears with Stobaeus' signature on folio 115r, the date 1638 in the form of "A5. 38" is recorded in three places: on folio 14v with Simon Dach's name, folio 62r


with Heinrich Albert's name, and folio 64v with Dach's name. These
names and dates accompany the poets' works. Since one has no way of
knowing in what order the contents were copied, a date in a Stammbuch
is not necessarily conclusive. Still, it may be significant that these
dates occur at the beginning, middle and end of the book. The presence
of any specific dates is welcome in this case, since dating of the musical
evidence is only speculative. Since there is no solid evidence to the
contrary, the possible validity of these dates must be allowed, and this
would pinpoint 1638-1640 as the period during which the Stammbuch was
copied.

It is interesting that the Dichterkreis received a visit from the
esteemed Martin Opitz in 1638; this was an event which prompted much cele-
bration and artistic activity. 42 There are four poems by Opitz in Stobaeus'
Stammbuch; one of them is on folio 62r where the date of 1638 appears, which
suggests a possible connection with Opitz' visit. In his article on these
four poems, Leonard Forster pointed out that the versions in the album are
less refined and correct than the published versions. He accounted for the
discrepant readings by suggesting that Stobaeus copied the poems from memory
or hearsay. 43 Forster was apparently unaware of the date on folio 62r; if
at least one of the poems could be connected with Opitz' visit, Forster's
opinion might need reconsideration.

42. For example, Osthoff, op. cit., 289 reports that Albert composed a
cantata for the occasion.

43. Leonard Forster, "Four Poems by Opitz in MS. Sloane 1021 in the
Poems in the album by members of the Dichterkreis, copied in several hands, also vary slightly from printed sources. As Forster suggested for the Opitz works, perhaps all of these poems were copied from memory or hearsay; if so, however, it was probably some of the poets rather than Stobaeus who quoted them. What seems still more plausible is that the poems were copied from no-longer-preserved manuscripts that circulated among the friends; these manuscripts might even have been other Stammbücher. If people copied poetry of which they were not the authors, it would have been easier for them to be unaware of textual corruptions in their sources.

In common with the major poems, there are many epigrams and short rhymes in the album which are copied in several hands. These were most likely quoted from memory or created spontaneously. It seems very likely that the album was taken to the meetings of the Dichterkreis, and that these examples from various contributors were obtained there. It may have been the meetings that influenced Stobaeus to keep a Stammbuch, for such cultivated gatherings would have provided excellent opportunities for collecting material.

This strong connection with the Dichterkreis could provide a clue about the purpose of the lute music. Stobaeus might have composed and compiled it at least partly with the intent of entertaining the poets at their meetings. If so this would help to account for his interest in a genre which for him was uncharacteristic, for the chorale settings and chorale motets for which he was famous would not have been appropriate on those informal and probably convivial occasions.

44. Forster, *ibid.*, had to admit this possibility even though he thought it unlikely.
This discussion should not end without some examples of the major poems in the Stammbuch. The following work by Simon Dach (folio 59v) has the regular metric accents advocated by Opitz, and also shows features of Petrarchism, which Opitz introduced into German poetry. In Petrarchan conceits the external beauty of a lady is extravagantly praised, often through use of metaphor, and a cold-hearted lady with a suffering lover are stock figures:

1.

Soll den Schönste Doris Ich
Ewig leben ohne Dich?
Werd Ich endlich meiner pein
Durch Dich auch befreyet sein?

2.

Nein Du fehrest immer fort,
Giebest nicht auf meine wortt,
Ich mus ruffen ohne ruh
Und Du stopffest die Ohren Zu.

3.

Du verhullest Dein gesicht,
Das Ich Dich anschawe nicht,
hieran hastu Deine Lust,
Aber sihe was Du thust.

4.

Sihe Die Zeit leüfft ohne rast,
Und führt was Du jetzund hast,
Gleich als einen raub daran,
wehrestu gleich noch so schon.


46. Ibid., 19.
5.
Deiner Brüst hoch edles par,  
und Dein goltgemengtes Haar,  
Auch Dein purpur Angesicht  
wird vergehen wie ein liecht.

6.
Die Natur gibt nichts umbsonst,  
Darumb weil sie Ihre gonst,  
Dir so trefflich hat erweist  
Las mich sein Der Dein geneust.

7.
Warumb gibt die traube wein,  
Wenn man nicht soll lustig sein,  
Soll man leiden hungers noth,  
Warumb gibt das korn den brott.

8.
Darumb schönste las uns Jetzt,  
Weil die blüth uns noch erhitzt,  
In der süßen frätigkeitt,  
Enden unsere Jung Zeitt.

9.
Wenn das Alter Kompt heran,  
Wird dass alles abgetahn,  
Denn der greisen Jahre Ziel,  
Weder lieben kan noch wil.

10.
Konen las deiner augen schein,  
Einmal enden meine pein,  
Mach in Deiner Zarten schos,  
mich der liebes bürden los.

11.
Nun Ich weis du wirst dich noch,  
Geben unter Dieses Joch,  
Und mir nach dem Alten sinn,  
Lasse mich den karn ziehen.
12.

Weil voraus ich noch bey Dir,
treulich halte für und für,
Trewe liebe wird zuletzt,
mit gewündschter ruhe ersetzt.

AMEN

The following examples (folio 62v) demonstrate poetic parody, of which these men were fond. In the first poem, Simon Dach has written of the sun’s radiant course and attendant joys of spring, while in the second, Robert Roberthin has parodied it stanza for stanza, telling how the sun has departed and the cold of autumn has squelched those spring-time joys:

VERIS TEMPORI FERVET HYMEN.

1.

Die Sonne rennt mit prangen
durch ihre fr cling bahn
und lacht mit ihren wangen
den runden weltkreis an.

2.

Der Himmel kompt zur erden
Erwarmt und macht sie nas,
Drumb mus sie schwanger werden
Gebühret laub und gras.

3.

Der Westwind lesst sich hören,
Die flora seine braut,
Aus liebe zu verehren
mit blumen, gras und kraut.

4.

Die Vogel kommen nisten
aus fremden landern her,
und hengen nach den Lusten;
Die Schiffe geln ins Meer;
5.
Der Schäfer hebt zu singen
von seiner Phyllis an,
Die welt geht wie im springen,
Es frewet sich was nur kan.

6.
Drumb wer an jetzt zum Lieben
Ein gutes mittel hat,
Der fliehe es aufzuschieben
Und folge gutem rath;

7.
Weil alles was sich reget
In dem es sich verliebt
Und sich zu gleichem leget,
Hiezu uns anlas giebt.  
Simo Dach.

AUCTUMMI TOLLIT TAEDIA LONGA VENUS.

1.
Die Sonn ist abgegangen
von ihrer hohen bahn
und schielet dass verlangen
der welt nur seitwerts an.

2.
Die lufft entzihet der Erden
Dass warme himmel nass
Davon entgeht den heerden
Die weid an laub und grass.

3.
Der Nordwind lesst sich hören
Dass allen Thieren grawt
Mit frieren zuversehren,
Der felder laub und kraut.

4.
Der wald gleichteiner wusten
von thier und vogel leer;
Mars stellet ein sein rusten,
Der kauffman schwat das meer;
5.

Der Schäfer leest sein singen
und heizt den Ofen an,
Die kalte zu bezwingen
verkriecht sich was nur kan.

6.

Drumb wer an jetzt Zum Lieben
Ein Zimlich mittel hath,
Der voll es nicht verschieben
Und loffle sich nur satt!

7.

Denn wer es recht erweget,
Sihet wie sich alles übt,
Dass es sich Dichte leget
und so die warme liebt.

Roberthin.

The Epigrams

Among German poets of the seventeenth century, the epigram enjoyed a vast popularity. One factor that stimulated their interest was the study of the *Greek Anthology*, a large collection of epigrams, epitaphs, songs and rhetorical exercises that was compiled over a period of almost 2,000 years. Imitations of the anthology were popular in Latin literature after the fifteenth century when they influenced both French and Italian Renaissance poetry. Martin Opitz was one of several poets to translate portions of the *Greek Anthology* into German, and such translations influenced the creation of original epigrams.


Stobaeus' album is studded throughout with epigrams, proverbs and short poems copied in various hands; most are in German, but a few examples are in Latin. The composer and his friends used every available space, for even the bottoms of most pages of tablature are covered with these little rhymes. Although literary scholars have done a thorough study of the long poems in this manuscript, they have curiously passed over the epigrams with mere mention. In several ways the epigrams are more interesting, for while the long poems give a view of the skill and artistry of the poets, they tend to be somewhat tedious and pretentious, with some of the artificiality of style which has brought criticism to Opitz and his school. In contrast, the epigrams are simple and direct, and provide a treasure-house of insights into the interests and attitudes of the people of the time.

It is unlikely that most of the epigrams are unique to this manuscript. Instead they seem to represent a body or type of material that was familiar to the members of Stobaeus' circle, and in some cases to a wide segment of the German population. There are several examples of variant versions of the same rhymes which appear on separate folios in different hands.

Most of the epigrams are short and incisive commentaries on aspects of the human condition, with wit and humor to increase their impact. Despite the fact that Stobaeus and his friends lived through the time of the Thirty Years' War, this subject is mentioned only once, and political subjects are not mentioned at all. Instead, the range of subjects covers personal matters, mostly of a pleasant nature, and even
unhappy themes are mitigated by humor. It is encouraging that men living in an age of much hardship were thus able to set their cares aside.

It would be redundant to quote all of the epigrams, for they tend to fall into convenient subject groups in which many poems are similar. Since this material has not been quoted before, however, it should not be passed by once again with mere mention. Characteristic examples have been selected which give a good overview of these works; they will be discussed according to subject groups.

Aging and the passing of time provide a good starting point, for they were favorite concerns of the writers. It has already been described how the Köningsberg circle, in connection with Heinrich Albert's pumpkin arbor, wrote some truly melancholy poetry on these very subjects. The following rhyme, complaining that the poet does not know how long he will live, when he will die, or where he is going, typifies the much lighter tone of these works:

Ich leb und weis nicht wie lang
Ich sterb und weis nicht wan,
Ich fahr und weis Gadhlob wohin
Mich wundert das ich so trawrig bin.

The following example is possibly derived from a work in the Greek Anthology. A young girl is told to enjoy love in her youth, because it will not be offered to her when she is old:

Magdlein lerne tugend,
Lass dich hertzen in der Jugend,
Wenn du wirst alt und dir die augen rinnen,
Welcher Juvenis will dich Lieb gewinnen?
This may be compared to a poem in the Greek Anthology by Asclepiades, who lived in the third century B.C.; if the two works are not actually connected, they are certainly alike in spirit:

Thou grudgest thy maidenhood? What avails it? When thou goest to Hades thou shalt find none to love thee there. The joys of love are in the land of the living, but in Acheron, dear virgin, we shall lie dust and ashes. 49

The difficulties of marital mismatches provided an apt target for humor, as in this rhyme of an old man and a young wife:

Ein alter Man und junges weib leben selten in einigkeit. Denn sie ist warm und er ist kalt, Sie ist jung und er ist alt. Sie begert mehr aller vermag, drumb zancken sie sich tag und tag.

(folio 9v)

This rhyme compares a hard nut and a bad tooth to a young wife and an old man:

Ein harte nuss ein stumper Zan Ein Junges weib ein alter Man Zusammen sich nicht reimen woll Ein jeder seines gleichen nehmen soll.

(folio 16r)

It is amusing that the same rhyme occurs on another folio in reverse, with an old wife and a young man.

The problem of money ranked with the problem of time as a favorite complaint. One poet says that if gone were not gone, he would be richer than he has become:

Hin ist hin,
wehr hin nicht hin
So wehr ich reicher
als ich gewesen bin.

(folio 4r)

Yet another laments that if you want fine horses, women, meat and wine, you must have a heavy purse:

Wer will auf schonen Rosen sitzen
Und schlaffen bey Jungen schneeweissen Zitzen,
Und essen gebraten das gar ist,
Und trincken wein der klar ist,
Der muss einen beutel haben der schwär ist.

(folio 15v)

German writers of the sixteenth and seventeenth centuries have been criticised in modern times for their occasional lapses into vulgarity. It tends to be a shock even to some sophisticated moderns to learn that such a revered person as Martin Luther is known to have used indecent language. In common with the great man, members of Stobaeus' circle are on record as having done the same. For example, the following advocates eating dung and defecating gold as the means to win young ladies:

Friss dreck und scheiss wider golt,
So werde dir die jungen Magdelein holt.

(folio 31v)
This rhyme brings up the favorite subject of all the epigrams: women, especially the courting of their favor and the enjoyment of their company. Treatment of the subject is light-hearted, as in this example which says that if playing the lute and singing with pretty girls were part of belonging to the Carthusian Order, the writer would become a monk:

Lauten schlagen und singen
Mit schonen Frewlein ringen
Wehr das der Cartheuser orden
So wehr ich auch ein Monch geworden.

(folio 4r)

Following are other typical examples. God in the heart and the beloved in arm banishes sorrows and also keeps one warm:

Goth im hertzen die liebste im Arm
Vertreibt schmertzen macht auch warm.

(folio 5r)

To have young girls and old money is the best thing in the world:

Junge Megdelein und altes Geld,
Ist das beste in der weldt.

(folio 11v)

Great men and beautiful young women should be served well and troubled little:

Grossen Herrn und Schonen Jungfrawen
Soll man well dienen und weinig trawen.

(folio 12r)
In the only comment on war in the whole manuscript, the poet says that he prefers strolling with young women to losing his body and his life in the war:

Lieber will ich nach Jungfrauen spazieren
Den im krieg Leib und Leben verlieren.

(folio 47r)

Women of ill repute are not neglected. This rhyme says that a woman who likes to drink brandy, wink at fellows and shuffle her feet will become a whore if she is not one already:

Ein Jungfrau die gern brandwein trinckt,
Den Gesellen mit den augen winckt,
Thut mit den fussn scharren auf der erden,
Ists keine hur so wirds gewiss ein werden.

(folio 14r)

These more explicit lines tell what to do to a woman who is beautiful, naked, young or has a baby:

<table>
<thead>
<tr>
<th>Ist sie schon,</th>
<th>Amate.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ist sie nackt,</td>
<td>Probate.</td>
</tr>
<tr>
<td>Ist sie Jung,</td>
<td>Laudate.</td>
</tr>
<tr>
<td>Bekommt sie ein kind,</td>
<td>Baptirate.</td>
</tr>
</tbody>
</table>

(folio 11r)

To close the subject of love with more refinement, here is a rhyme which says that there is no greater joy than to love and be loved, and no greater sorrow than to love and not to be loved:

Kein grosser freud ist hier auf erden
Als lieben und geliebet werden,
Hergegen ist kein grosser pein
Als lieben und nicht geliebet sein.

(folio 8r)
As seen in these poems about women and love, many of the writers' attitudes, even though softened by humor, were prejudicial. At its most basic level this prejudice involved fixed ideas of people's character traits or places in society. In this example a student without heart, a young woman without merriment and a widow without money are declared to be of no use in the world:

Ein Student ohne hertz,
Ein Jungffraw ohn schertz,
Ein Wittil ohne gelt,
Seind wenig nutz in der welt.

(folio 14r)

A fair without thieves, a young wife without love, a gentleman without land, a Jew without a pawn, and an old goat without a beard are contrary to nature:

Ein Fahrmarck ohne diebe,
Ein Junges Weib ohne Liebe,
Ein Herr ohne landt,
Ein Jude ohne pfandt,
Ein alter Bock ohne Barth,
Ist wider die natur und arth.

(folio 7r)

Prejudice on a broader level encompassed cities, regions and nations. In rare cases preconceptions were even complementary, as in this rhyme which says that the poet would be a hero if he possessed the wit of Nürnberg, the cannon of Strassburg, the might of Venice, the pomp of Augsburg, and the riches of Ulm:
The uncomplementary tone of the next example was far more typical. Whoever comes from Leipzig without a wife, from Wittenberg with a sound body, and from Helmstadt without being mugged, can boast of good luck:

Wer von Leiptzig kombt ohne Weib,
Von Wittenbergk mit gesunden Leib,
Von Helmstadt ungeschlagen,
Der mag woll von gutem glück sagen.

A similar international example says that whoever comes from Sweden without being imprisoned, from Denmark without being hanged, and from Poland without being robbed, can say that he walks on lucky shoe-soles:

Wer aus Schweden kompt ungefangen,
Auss Dennemarck ungehangen,
Auss Polen unbestolen,
Der sage Er gehe auf glücklich schusolen.

Since these rhymes do not refer to specific events, it would not be surprising to find the same rhymes with names of other cities or countries substituted, depending on the prejudices of different writers.
It has been pointed out that Stobaeus was of Polish ancestry, however, the following is somewhat critical of the Polish. It seems to be a seventeenth-century rendition of the Polish joke. Bows, gossip and clothes are well-understood by Poles:

Auf Kleider Reverenz und schnacken,  
Verstehen sich wol die Polacken.

(folio 71r)

This suggests that Stobaeus did not identify with his Polish heritage. On the verso of the same folio it is worse for the Russians and Lithuanians, who are only grudgingly considered to be human:

Russen, Littawen sind auch Leüthe.

(folio 71v)

Most scathing of all is this scatological description of how three ravens flew, who defecated a Swabian; out of the stink came a Frankonian, who made a Bavarian on the bank; out of all that came the Austrian, and from hunger he defecated a Polak and a Hungarian:

Es flohen drey Raben,  
Die schissen einen schwaben,  
Und aus dem gestanck ward der Franck.  
Der macht den Bayern auf banck,  
Dass geschah ohn alles gefehr,  
Drauss ward der Ostreicher,  
Und Derselbe schiss fur hunger  
Einen Polen und beschoren Ungern.

(folio 71r)

Of course there are no degrading remarks concerning the citizens of Königsberg or the Duchy of Prussia.

On the subject of drinking, one who is drunk is said to speak from the heart:

\[ \text{Trunkner mund spricht des herz.} \]

(folio 109r)

In the next example, whatever the poet drinks causes a problem. If he drinks water his mouth droops; if he drinks shyly he will become lazy; if he drinks beer he will be full; if he drinks wine he will drink himself dull; consequently, he does not know what to drink:

\[ \begin{align*}
\text{Trinck Ich wasser so hengt mirs mauill,} \\
\text{Trinck Ich schewrer, so werd Ich faull,} \\
\text{Trinck Ich bier so werd Ich voll,} \\
\text{Trinck Ich wein so trinck Ich mich doll,} \\
\text{Ich weiss nicht was Ich trincken soll.}
\end{align*} \]

(folio 53v)

It might seem strange to make a transition from drinking to God, but it is done in the following rhyme. The poet is praying that God give him strength for his hard journey, help him to avoid drunkenness, and help him to sing praises joyously:

\[ \begin{align*}
\text{Ach Goth zur schweren wanderschaft,} \\
\text{Verleih mir deines Geistes krafft,} \\
\text{Hilff das Ich meid die Trunckenheith,} \\
\text{Und Dir lobsing mit Freidigkeith.}
\end{align*} \]

(folio 115r)

This is typical of the writers' attitude toward religion, which in the context of these light-hearted poems, is shamelessly practical. God is
included in everyday happenings and worldly schemes of which He might be wary. For instance, someone is hoping in the Lord and waiting for the time when a rich man dies and he gets his wife:

Ich hoffe auf Goth und warte der Zeit
Stirbt ein Reicher, so bekomm ich sein weib.

(folio 16v)

Another example features a student asking God for necessities such as a hat and shoes, and then concluding by asking for a pretty wife and few children:

Ach Gott durch Deine gute!
Bescher einem Studentn schu und hute,
Mäntel und Röcke,
Ziegen und Böcke,
Schaffe und Rinder,
Ein schon weib und wenig Kinder.

(folio 13v)

Perhaps most representative of these writers' attitudes about life is this rhyme advising a person to act in a manner appropriate to each situation. One should be pious in church, discreet on the street, careful around gentlemen, friendly in bed, sumptuous at court, correct in business affairs, pleasant at the table, and diligent at home. Whoever does all of these things will please both God and the world:

In der kirchen andechtig,
Auf der gassen zuchtig,
Beý herrn fürsichtig,
Im bethe freundlich,
Zu hoffe prechtig,
Zu sachen richtig,
Über tisch frölig,
Im hause fleissig,
Wer diese stücke helt,
Goth und Weld weilgefallt.

(folio 79r)

As a final example, here is some good advice which is translated in the writer's format:

Do not do all that you can, believe hear, judge see.

Sag weist,

Nicht Thue alles was du kanst,
Gleub hörest,
Richte sichest.

(folio 111v)

The location of this example indicates that the writer associated it with religion, for it is copied on the folio where Geistliche Lieder begin.

Poems Concerning the Lute

In the epigrams and other short rhymes the lute is a very popular subject. Since this study concentrates on the lute, the rhymes which speak of it are presented here with summaries of their content. All of these are light or humorous, but they provide some interesting considerations. One of the most important is that the lute was strongly associated with romantic love in the minds of the writers. Its lovely
sounds were recommended several times as an invaluable aid to winning the ladies. For the men of Stobaeus' acquaintance, the lute must have been the quintessential instrument of courtship.

Several examples indicate that men were expected to play the lute for women; one rhyme (folio 29r) even suggests that men accompanied female singers ("seiten klingen, Jungfräwen singen"). There are no corresponding examples, however, which indicate that women played the lute for men. This may be because the rhymes were written from the point of view of male suitors hoping to impress women with their music, or it may be evidence that in Königsberg society the lute was a man's instrument. In either case the poems testify that lutes were prevalent and beloved, and that the poets counted their music among the joys of life.

1.

A pleasant personality, a handsome appearance, a tender heart, and above all the noble art of the lute win the favor of pretty young ladies:

Ein frolicher feiner frischer muth
Liebliche wort und grosses guth
Feine geberde, auch zierlicher schertz
Eine schöne gestalt und mildes hertz.
Vorauss die adeliche Lauten Kunst
Macht boß schonen Jungfräwlein gunst.

(folio 2r)

2.

If lute-playing and singing with pretty girls were part of the Carthusian Order, I would become a monk:
3.

Rhine wine, the sound of the lute and pretty tall young ladies banish much sorrow when employed at the right time, and when one also seeks an art that nourishes them with honor and favor:

Reinischer wein und Lauten Klang,
Schöne Jungfrawen gerad und Lang,
Vertreiben gar viel siegs und Leidt,
Wen man sie braucht zu rechter zeith,
Und sucht daneben eine Kunst
Die Ihn ernehrt mit Ehr und gunst.

4.

A young fellow is happy when he plays the lute beautifully and a lovely young lady sits on his lap:

Ein Junggesell frewt sich als dan,
Wen er schlegt Uf der lauten schon,
Und sützet in dem schosse sein,
Ein hubsches schones Jungfrewlein.

5.

When shopkeepers go for a walk, barbers play the lute and whores spin, there is little money to be made:
6.

All of my hope and trust are in God and beautiful young women. Strings resound, women sing, and whoever does not enjoy that is worthless:

Auß Gott und schöne Jungfränen
Stehet all mein Hoffnung und vertrauen.
Seiten klingen,
Jungfränen singen,
Wer das nicht gern hört,
Ist nicht ein scherben werth.

(folio 29r)

7.

With the sweet sound of my lute I sing a lovely song; Argus listens carefully and is especially pleased with this song:

Mit meiner sussen lauten klang,
Ich gar ein schönes liedlein sang,
Argus streckt die ohren bald,
Die stimm erquickt ihn mannigfalt,
Und ward ob diesem lied besonder,
Bewegt mit frewden, lust und wunder.

(folio 34r)

51. According to Edith Hamilton, Mythology (New York: Mentor Books, 1942), 77, Argus was a watchman with one hundred eyes; the messenger god Hermes, disguised as a shepherd, gained his confidence by playing a song for him on a reed pipe, and proceeded to kill him.
8.

When you play the lute, pay attention, play clearly, have a firm grip, do not be lazy about mordents, and observe the tactus correctly if you want pleasant courtship:

Langsam schlagen merck erstlich,
Darnach befeissige dich zu schlagen deutlich,
Zum dritten greif der Lauten wol ins mauell,
Zum viertden sey in mordanten nicht faull,
Zum letzten soltu den tact observiren
So du wilt mit lust hofieren.

9.

Good wine and the sound of the lute, fresh and tall young girls, banish care and heart's sorrow when used at the right time:

Guter wein und Lauten klang,
Junge Mägdlein frisch und lang,
Vertreiben sorg und Hertzeleidt
Wenn man sie braucht zu rechter Zeit.

10.

You call me the lute; I am well known to students. God is well pleased with me; my sweet tone earns me praise and honor. My lovely singing moves the heart and emotions, banishes sorrow and creates joy. Whoever holds my art in honor pleases God and man; it is pleasing to everyone when it is presented at the right time:
Testudo

Ein Laut werd Ich von dir genanth
Studenten bin Ich wolbekannt.
Solche Lärm führ Ich mit Der thatt
An mir Gott gross gefallen hatt.
Ich spiel und sing mit süßen thon
Drumb hab Ich preiss Ehr und Ruhm
Ich sing so lieblich und so fein
Das sich bewegt hertz, Muth und sinn
Vertreib all Sorg und Treuwigkeit
Beweg das Gemüth zur froligkeit
Und wer meine Kunst in ehren holt
Gott und Menschen derselb wolgefent
Hatt gonst beÿ Jeder manniglich
Wenn es zu rechter Zeitt geschicht.

(folio 41r)

11.

If you want to be an agile lutenist, cut your nails and wash your hands often. Play slowly at first, take pains to play clearly, and observe the tactus well if you want diligent listeners:

Wiltu aufs Lauten schlagen behend
Beschneid die Nägel, wasch oft die hand.
Langsam schlagen merck erstiglich,
Befleiss dich zuschlagen deyttiglich,
Den tact soltu auch wol observiren
So du fleissig wilt gehört weren.

(folio 41r)

12.

If you wish the favor of young ladies, use the praiseworthy art of the lute, for when they hear the lute resound, their heart leaps for joy:

Wiltu haben Jungfräwen gunst
So brauch die löblich lutenkunst,
Denn wen sie hören die luten klingen,
Thut Ihn Das Hertz im leibe springen.

(folio 46v)
Good wine, the sound of the lute and pretty girls straight and tall
banish care and heart's sorrow when used at the right time:

Guter wein und Lauten klang,
Schone Mäglein gerad und lang,
Vertreiben sorg und hertzen Leidt,
Wenn man sie braucht zu rechter Zeith.

(folio 49r)
EDITION OF THE LUTE INSTRUCTIONS
EDITOR'S PREFACE

The orthography in the following treatises follows that of Stobaeus' original German. Examples of French and German tablature are interpolated in the texts as given by the author, but they have been supplemented by transcriptions into modern notation. In the German-tablature treatise the author was careless in his citations of tablature letters, for he did not always differentiate clearly among capital letters, small letters or small letters with horizontal dashes above. It was possible, however, to discern his meanings from the context of the discussion. These careless citations have been corrected in the transcription.
The French-Tablature Instructions

1. "Ruwet" is apparently a misspelling of Huwet; the initial R cannot be mistaken, since he uses the same one for "Rohm."
und Zeiger, bisweilen d. Zeiger u. mittelste finger wie drunten beý den Coloraturen soll gedacht werden.

2. Von der Lincken Hand


*Secundum versum:* Index B tangit, medius C, tertius E et D. In Basso ast cantu D, E, sibi quartus habet. h. e. Index greifet
Medius

Tertius E et D in

Basso, auf allen groben seiten bis auf die 3. als:

Ast cantu h. e. auf d 4 u. 5. seiten, greifft d kleine finger D et E.

Als

D kleine finger greifft auch dz E auf d dritten als

Auf d groben seiten aber greifft im 4 bund E d Annularis od golffinger

Als:
D daune wird für sich selbst kein finger genannt, sond. d Zeiger wird d
erste, d Mittel der Ander, die zwen folgende aber, Als da seyn annularis
et auricularis werde, d dritte und vierdte finger genant. Etzliche
griffe od Exempla da ein jed finger seinen Bund innen hatt:

1. Exceptiones: Wan aber in einem Bundt 2 Buchstaben eynerley, als 2
B od C gefunden werden, so muss d ordinari finger den Nehesten dabei,
welcher am bequemston, borgen. Als:
2. *Item:* Wenn der kleine in dem 4. Bundt rückt, so steht der Zeiger in dem andern, und wird der andern für den ersten Bundt gehalten: Als

![Musiknotation](image1)

3. Mehr ist zu merken, wenn 2 Buchstaben allein in einem Bund zugreifen, da sie also applicirt werden:

![Musiknotation](image2)

Vom Stillhalten: Dieses soll fleissig in acht genommen werden. Dann es eine *Universalis Regula* ist, da man allwegen im Bas still halten soll, bis zu dem andern Bas u. die Mittel Parteien aussgeschlagen werden: Als

![Musiknotation](image3)
Plura Exempla

NE Dz + bedeutet still halten.
25r Also kann auch in Fugen, Phantasien u. Pavanen, in Summa in allen Stücken
still gehalten werden im Bass, so lange ein and Bass folget, unterdessen
werden die Mittelstimmen fein incidenter fortgeschlagen, u. dies ist die
schwereste und für neweste in testudine zu observiren. In Coloraturen
ist es leicht man helt allwege in Bass stille bis die Coloratur ausgemacht, Als:
Es ist auch ferner zu merken, dass man im Discant still halten mus, wenn d Bass colorirt, denn es ist gebrauchlich u. modus elegans wenn d Discant coral hält und der Bass also forth leucht:

3. Von Vollen Griffen.

Diese seind leicht zu finden, wenn man den versiculum: Index B tangit, in acht nimbt. Allein im Überlegen gilt hernacher dieser vers nicht, sondern das mus man den Bandt, in welchen d Index oder Zeiger überlegt wird, für den ersten achten, u. folgen als dan die finger alle nach d Ordnung, Als:
4. Von Coloraturen.

Die Coloraturen seyn zweyerley: simplices et conjunctae: simpl. seyn, die ohne Bas durchlauffen, Als

Diese art wirdt mit dem daumen u. zeiger geschlagen, und d daume fanget allwege die Coloratur an wen d tact darüber stehet, als alhier fanget d daume an:
Alhier fengt d Zeiger an, weil d tact nicht drüber stehet:

\[ \text{Index inc.} \]

\[ \text{Coloratura conjunctae sind, da d Bas od sonst eine Mittelstimme mitgeber, u. diese werd gemacht mit dem Zieger und mittelsten finger: Als} \]

\[\text{Index et Medius cum Basso.} \]

\[\text{Es ist auch zu mercken, das gleicher gestalt den Buchstaben, über welch kein tact, allwege d Index anfenget, ut in hoc precedenti Exemplo videre est. Alhie fengt d Medius an, weil d tact druber stehet.} \]
Wenn ein punct vorhergehet, u. die Nota ♩ auf den Punct folget ejusdem valoris cum puncto ist, so stehet à Index gleichwohl an, sonst aber nicht: als:

Wen aber ein punct noten einen schwartzen noten einer fusen stehet u. folget eine semifusa darauf, so fenget der Medius widerumb an.
5. Von Mordanten.

1. Diese kan man machen, wie man will pro libitu. Es sind etzliche mordanten od accentus, die werden geschwinde aufgehoben, und wid umb niedergesetzt. Diese gehen gar zierlich, als folget:

2. Etzliche werden mit dem kleinen finger also, das d selb fast aufgesetzt, u. geschwinde gezittert hin u. wid geschütelt werde, das gehet an in fine gemeiniglich
26r Auch oben im H Bunde, G Bunde, F Bunde, per omnes chordas, pro ut aptè fieri potest.


Den Tact soll man in Pavunen, Phantaseyen, Fugen, Madrigalen u. andern stücken langsam schlagen, In Volten, Curanten geschwinde In Galliarden.

- Dies ist ein gantzer schlag, vocat. semibrevis.

- Dies ist ein halber, minima, gehen 2 auf einen schlag.

- Dies ist ein viertheil, semiminima, gehen 4 Aufn schlag.

- Dies ist ein Achtheil, Fusa, gehen 8. ufn. schlag.

- Dies ist ein 16.4theil, Semifusa, gehen 16 uf einen schlag.

7. Von Tripel oder Proportion.

Alle Galliarden, Curanten, Volten haben eine Tripel d wegen es unnötig, dz allwege die 3. vorne angesetzt wirdt weil mans ohne das weis, doch steht es einem frey. Es ist auch zu mercken, dz ein Tripel ein gantzer schlag, so geschlagen wirdt, wie sonst ein halber, ein halber wie ein schwartze noten, eine Schwartz noten wie eine Fusa. Also zeichnet man sie

 Etzlichen haben diesen tact wie die Organisten

\[
\begin{align*}
&0 \quad \downarrow \quad \uparrow \\
&1 \quad \downarrow \quad \uparrow \\
&0 \quad \downarrow \quad \uparrow \\
\end{align*}
\]
8. Von Stimmen der Lauten.

Es können die seiten also gestimmt werden, Erstlich per unisonos, dannach per octavas.

**Per unisonos**

**per octavas.**

Die Griffe, in welchem die Mordanten gebraucht werden.
26v 1. Ein Schüler, so er anders kein defect von Natur hatt; muss einen
sonderbaren lust u. liebe tragen zu d. Music. So gehöret hierzu steter
u. grosser fleis u. ubungh, doch nicht gar zu gros u. Überschwenglich,
sondern mittelmessig, also daz solches studium, für u. für, doch mit
discration u. ohn einigen widerwillen getrieben werde. So gehöret auch
hierzu gedult, dz man sich hie in gantz u. gar nit übereile. Nam
nimia festinans.

2. Was man für eine Laute gebrauchen soll. Inprimis erwehle dich eine
Laute, so entwed nicht gar zu gros, od nicht gar zu klein, sondern fein
mittelmassig, u. zu deiner Hand gerecht sey, wiewol anfanglich nicht
schaden könte. Wan schon die Laute etwz grösser u. harder were, damit
du allgemach die finger lernest in die weite erstrecken. Es wehre dan
sacho: dz dir die Hand gar zu kurtz were. Diese Laute soll zum wenigstn
10. od mehr Choros haben, Dan je mehr (Laut d Experientz) eine Laute
Choros hatt, je besser sie klinget.

3. Von allerley Remedys, so man eine geschwinde Handt zu überkommen
pflegt zugebrauchen. Ob schon Ihrer viel ihre hende selbst ausstrecken,
od Tartaroli schmieren, Auch woll eysern handschu, od aus bley gemacht
ringe an die finger legen, So rathe Ich doch vielmehr, dz du deine hand
zum ofter mall waschest, u. dieselb so viel immer möglic, sauber u.
rein haltest, dan solche Netzung der Span u. Seenadern nicht allein die
stercke, sond. auch die geschwindigkeit d. handt nicht wenig befordern,
Siehe aber fleissig zu, dz du dich aller andern Übungen, dadurch die
handt allzustent bezuhten werde: als fechten, od sonstn schwere arbeit
so immer möglic entheltest.
Wie man sich weiter im Lauten schlagen verhalten soll: Nach diesem allem ist von nöthen, daß so bald du dieses studium angefangen, solches etwas fleissig continuierst, in sonderheit aber des Abends, wenn du zu bette gehest u. morgens so bald du auffstehest, durchaus aber dich nicht selbst zu fast überladest. Wann du dich nun ob bemeldter weise beschaffen findest.

Auch Zeit u. gelegenheit dir nicht mangelt, so spare keiner ruhe noch arbeit. Nün dir ein eintziges Liedlein für die handt, lasse vom selben nicht ab, ehe du dich desselben etzlicher massen bemüchligest u. im kopf gefasset habest. Fahre auch im selben Liedlein nicht gleich fort, vom anfange bis zum ende, sondern theile es in gewisse theile, examinire ein jedes in sonderheit, u. beharre darauf so lange, u. so viel, ja repetir ein stücklein auch 1000 mall, da es nötig, bis dz du redlich das u. also auch folgends alle andere stücklein des fürgenommen Liedleins wirst zum ende gebracht od ausstudiret haben. Halte es aber für viel besser erstlich ein solch stücklein anzunehmen, darin nicht viel schwerer griff od Überlegens, damit die handt des kragens allgemachlich gewohne. Item darin nicht viel unterschiedliche messuren seyn.

aller dinge wolerfahren, welches doch nicht muglich seyn kan. Derhalben las dir am meisten angelegen seyn, Alle griffe, alle Buchstaben, so zwischen den griffen hiren [sic] gesetzet werden, langsam u. rein zu exprimiren. Dan die geschwindigkei allgemach von sich selber näher folget, die reinigkeit aber nicht also, Es sey dan dz du von anfang dich derselben befeissigest u. gewehnest.

Unter dem schlagen soltu fein zierlich Geberden brauchen, sonderlich wz den kopf u. dz Gesichte betreffen thut, u. den rechten Arm steiff u. stetig haltest. Im gleichen mus der daume u. finger wenn sie im Coloriren gebraucht werden auch nicht zu fast bewegt werden.

eiusdem
Soli Deo gloria, mihi ipsius
sua
gratia.

27v De Applicatione sinistrae manus et quonam sinistrae manus digito attingi debeat.
At si ultra D alias literae collocentur tunc servato eodem digitorum ordine, manu infra descendendum est, et quae omnium inferior litera reperietur quarto digito attingenda. Reliquae vero superiores aliis superioribus digitis prout in subsequenti Exemplo videre potes.
Exemplum in quo semisternendus est primus sinistrae manus digitus ad scalam E dum nullum A occurrat. Halt überlegen In E.

Exemplum in quo per omnes plane choros primus digitus sinistrae manus ad scalam C sterni debet nullo A occurrente. In diesem übergeleit im C und gehalten bis zu end.

Ubi tale signum (S) sub griffa aliqua appositum reperies. Da mus man überlegen.
De Litera C et quibus sinistrae manus digitis tangi debet.
De Litera D et quis digitus sinistras manus huic admovendus.
The German-Tablature Instructions
INSTITUTIONCHLUS

das ist
Ein kurtzer bericht wie man nach art recht-
schaffener Application beider hende finger auf
der Lauten zu lernen, sich richten soll.

36r Wiewoll recht gesagt ist von dem Horatio der da spricht: In nihil
multa est, ist klerlich und offenbar gnügsam in allen freien kunsten und
handtierung, und sonderlichen in der adelichen und lüblichen kunst, so
Musica genandt wird, unter welchen die Lauten, die wir für handen nicht
unter andern Instrumenten das geringeste ist, sondern vielmehr das lieb-
ligste und kunstreichste, als wir teglich hören und erfahren. Von
welcher Lauten wir allhie einen kurtzen bericht anzeigen wollen, wie ein
jeglicher liebhaber dieses adelichen Instruments, zu solchem als balt mag
unterwiesen werden.

So wisse nun ein jeglicher anfenger auf der Lauten, das er als
obgemelt, mus eine sonderliche lust, frewd und wollgefallen zu diesem
adelichen Seitenspiel haben. Zum andern einen zimlichen fleis und willen
daran wenden, welcher nun diese zwey zubringt und bey ihm hath auch keinen
mangel an henden und fingern, der wird in kurtzen mit Gothes bulff erf-
fahren werden. Dazu nun auch furnemlich ein rechter, getrewer und
fleissiger unterricht dienet. Soll demnach ein jeglicher diese nach-
folgende 5 stück gantz fleissig lernen und behalten, welche die rechte
art und grund auf der Lauten in sich haben:

Das 1. ist von der waren und rechten Application Der Lincken Hand.

Das 2. von griffen, schlaken [sic], und colleriren mit der rechten Hand.
von dem Creutzlein, mit seiner bedeitung.

Das 4. von der Lautenstellung.

Das 5. von der mensur ob den buchstaben, und zifern als ich hernach ein jegliches, in ein besonder capitell stellen und tractiren will.
dem ersten finger zugreifen, wo zween als  oder mit dem andern und so fortan, wo drey  oder  stahn. Die punctlein aber werden dir auch zur lincken hand dienen, damit du darumb nicht irre werdtest, so merck die drey differentzen: Auf, bey und unter, Auss welchen dass erste zur Application uns dienet, Von den andern wollen wir hernach sagen, als von der rechten hand. Nun will ich dir etzliche exempel furreissen, und dass vorgesagte (Auf) erkleren. Im fundament so ich dir darunter hab furgeschrieben, findestu erstlich den schlag

\[
\begin{align*}
&\text{c} \\
&\text{D}
\end{align*}
\]

Da stehet das c im ersten bund, das D im dritten. So greiffestu das c mit dem ersten, das D mit dem dritten, und also fort hinaus, wie ich vorgesagt, wie du von fingern und punctlein unterwiesen wirst. So sichs nun begibt, das ein solcher schlag kompt h oder derselbigen einer, so mustu mit der ganzen hand fortrucken, und den bund da das h instehet, und alda der oberste buchstab ist, mit dem ersten finger greiffen, und die andern nahe einstellen. So du noch weiter hinab kommost oder rucken must und kompt dir ein solcher schlag

\[
\begin{align*}
&g \\
&n \\
&2
\end{align*}
\]
So fahr mit der gantzen hand hinab und greiff mit dem ersten finger das n, und darnach ordentlich die andern, wie es dir am geringsten und leichtesten ankompt. Cautela. Wen dir aber zwey oder 3 buchstaben in einen bund fallen, Gedenck mit dem ersten finger uber zwerg gelegt zu greiffen, als

\[ \text{G..} \]

welches dir das punctlein, welches auf allen dreyen stehen, anzeigen.

Dan mit dreyen fingern zugreiffen ist unmuglich und ungeschickt. Zum letzten habe acht was du greiffest, das du fein mit aufgerichteten finger unbeweglich greiffest, damit die stimmen volnkommen klingen, und merck die finger nahe beieinander zuhalten. So hastu die were rechte Application, und den gantzen grund gnugsamblich derselbigen verstanden. Denn die Application ist das grosseste auff der Lauten EÖ fui verbosior. Nu will ich dich die rechte Hand Lehren führen.

*Litera tanguntur, numeri a minus, idcirò in una parte testudinis numeri assignantur.*

**CAP. II.**

Von der Rechten Hand, Griff, Schlag, und Colleratur.

Nach diesem allen so du nun die Application der Lincken Hand woll verstanden hast, welches aber *Exercitatio et quotidians usus* je lenger je besser lehret, ist auch nicht weinig dran gelegen, das man die rechte Hand recht zur Lauten schickes und stelle, dazu schicke dich also: Setze zum
ersten den kleinen finger ein weinig unter den stern (hinter sich neben den seiden also wen du schlegst, dz gleich die finger von den stern) auffgehen, und halt den kleinen finger stet und fest auf der Lauten still, wieviel dir stimmen furkommen, und sihe in die tabeltur was aufeinander stehet muss geschlagen werden, als da ist

\begin{equation}
\begin{array}{c}
c 9 o 5 \\
D i n g r A
\end{array}
\end{equation}

und d gleichen. Was aber einander gehet, soll nach einander mit dem daumen und zeiger geschlagen werden als da ist

\begin{equation}
\begin{array}{c}
D 1 f l r g 3
\end{array}
\end{equation}

Welches ist und heist Colleriren, wie du den Chören wirst. Zum andern merck auch fleissig, das du die finger also zum schlagen und colleriren gewehnest, das dir der Zeiger lustig heraus, und der daume hinein in die hand gehe, welches nicht allein eine grosse zierd ist, sondern auch grossen nutz hinter ihm hath, so der behendigkeit im Colleriren. Zum dritten worzu die puncten der rechten hand dienen, wollen wir auch anzeigen. So merck hie auch die andern 2 differentzen, davon droben
gesagt Bey und Under und l. So du bey etzlichen buchstaben 2 Puncten
findest, zeiget dir an das du diese lbigen [sic] buchstaben nicht mit dem
daumen, sondern den fodersten fingern zweyen oder dreyen hinauf schlagen
was allein in fracturis totius integri in partes als in tantz geschicht,
as nemlich

\[ \begin{array}{ccc}
  & k & r \\
  & o & o \\
  & r & r \\
\end{array} \]

oder \[ \begin{array}{ccc}
  & 5 & 5 \\
  & n & n \\
  & 4 & 4 \\
\end{array} \]

ob ihr gleich mehr wehren als 5 Vocum.

*De Colleraturis.*

Zum vierdten wie du recht artig colleriren solt, und leufflein
machen lernen, will ich dir auch nicht verbergen. Dazu nun die dritte
differentia noth wird sein Under, welche allein aussweiset, wie man
leufflein soll anfangen, darumb wisse das dir das punctlein das unter
einem buchstab oder zifer stehet, den zeiger anzeigt, mit welchem du
denselbigen buchstaben uber sich zwicken solt, hierbeß aber merck die
lateinische Regel Quod Index perpetuo colorem finiat. Das der zeiger
das leufflein aushelt, der daume anfenget. E. g.

\[ \begin{array}{cccc}
  4 & n & 4 & d \\
\end{array} \]

\[ \begin{array}{cccc}
  & & & 0 \\
\end{array} \]
oder k5kpk5kpk5o

38r Dies sey von der Colleratur gnugsam gesagt. Und merck zum aller letzten, das du die stimmen lernest also fein subtill zusammen schlahen [sic], das man alle stimmen fein und jeglich in sonderheith horen mag als Disc:
A. T. B. Nun will ich dir von dem Creutzlein einen kurtzen bericht geben.

CAP. III.
Von dem Creutzlein und seinem Nützen.

Von dem Creutzlein so du bey den andern buchstaben wirst stehende finden, will ich dir kurtze anleitung geben, wie du es verstehen solt, und merck erstlich, das dir das Creutzlein anzeigeth das man auf den-selbigen buchstaben soll still halten mit dem finger, damit man greiffet, als lange es leiden mag, und dan den finger anders wozu brauchen must quod Latinos docebit experientia et Exempla. Das gescheht aber darumb, damit man desto ringfertiger schlagen lerne, und mit vorthell zum theill auch wegen das Wollstechens. Denn es gibt den buchstaben, darauf du greiffest und stille haltest einen langen schonen nachklang unter den andern stimmen, wie du erfahren wirst in kurtzen. Exempla:
oder $9 4 4 0 9$

So viel behalt auf der lauten alhie von dem Creutzlein, und hör weiter von der stellung.

**CAP. IV.**

**Von der Laütens Stellung**

Die Lauten zu richten, ist auch nicht bald zu lernen, jedoch der ein wenig singen kan, und ein halber Musicus ist, ist dan auf ein grosses vorthel, Denn der kan die voces concordire und zusammen stimmen. Er weiss auch die intervalla zu vor es cantu, Doch will ich aus allen modis und formen, die lauten zürchten, den geringsten weg anzeigen. Thu ihm also zum ersten: Nimb die Lauten und zeuch die ein 1. erst oder quint, weiter auf so hoch du wilt und die erleiden mag nach proportio der lauten, dazu stelle den grossen Bohnhart [sic] ein octav. Darnach greiff das grosse C und die dazu in eodem. Weiter greif aufs n, und richt die 1. in eodem. Zum 4. greif das f und stelle die 4 in eodem. Zum letzten greif das o und stelle die 2 dazu in eodem.
Und so du dem allen recht getahn hast, und die seiten sampt den bunden recht sein wirstu finden das

\[ S \quad k \quad p \]
\[ g \quad 3 \quad c \]
\[ A \quad C \quad D \]

und andere concordantzen zusammen stehen, werden gantz in eodem. Dies sey von der lauten stellung aufs kurtzste gesagt.

Wie man die lauten im abzug soll richten.

Richte so wie oben gemelt, und wan sie denn also gerichtet ist, soltu den \( \uparrow \) ablassen, also das sie ein octav niedriger stehe, denn die 2 und so dir das o, die 2 und die \( \uparrow \) zusammen stimmen, so ist sie im abzug gerichtet.

De Applicationes digitorum

De mensura.

Mensuram ex notulis facile cognosces, quantum enim valent notulae in cantionibus, tantum istae tantum valent in tabellatura unculae notulis subscriptae et ita pinguntur

\[ \begin{array}{cccccccccc}
\text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} \\
\hline
\text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} & \text{\textbackslash} \\
\end{array} \]

si tres sunt literae incipiens est indice, et iterum indice perficiendus. Omnis autem 4. aut 6 linearum pollice incipiens, post vero tum indice perficiendus.

Ubi invenit talis stellula * significat digitum in ista litera, cui praeponitur est obedientium, donec sequentem cursum perfeeceris, apparabit in sequentibus exemplis. Pausa tota \[ \text{\textbackslash} \] media vel suspensum \[ \text{\textbackslash} \]. In proportione pausae tota \[ \text{\textbackslash} \] media \[ \text{\textbackslash} \] cui additur talis uncula \[ \text{\textbackslash} \] quo semibreves est significat ut fiat proportionis tactus integer \[ \text{\textbackslash} \].

Signum Repetitionis

Convenientiae

\[ \begin{array}{llllllllll}
0 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
\hline
1 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \\
\text{conficiunt} & \text{tactum} & \text{16} & \text{auf 4 lauten} \\
\end{array} \]

Tabellatur
Durch diese *concordantien* wird probiret ob die laute recht stehe:

\[ \begin{array}{c}
\text{k n f o 5} \\
\text{3 1 4 2 g} \\
\end{array} \]

Diese nachfolgende *titelchen* oder punctlein bedeuten die 4 finger in der lincken hand

\[ \text{A} \]

39r *Coloraturen* werden im *Disant* mehrentheils mit den beyden fodersten fingern, es sey den im final, da man mit dem zeiger und daumen pflegt herunter zu lauffen, gemacht: Im *Bas* aber mit dem zeiger und daumen. Jedoch muss man in der obersten *coloraturen* wen sie ungerade sein, und auffwerths gehen mit dem zeiger, wen sie aber niderwerts, mit dem langen angefangen werden. *Item* wen c oder d auf der 5 oder auch auf einer ander seiten kommen, und bis ins h steigen, so fenget man oben mit dem zeiger auf dem c oder d an, und greiffet darnach mit den folgenden fingern die andern folgenden buchstaben.

\[ \begin{array}{c}
\text{signum repetit} \\
\text{signum variat:} \\
\text{tremulationis das wackeln des finger} \\
\text{des reissens, wen ich mit dem finger oben ziehe und reisse,} \\
\text{als schlage ich unten.} \\
\text{des *signum* der *mordant* setze ich über die litern, und gebrauchs} \\
\text{gogen die abzuge, schlage allzeitb einen band vorbej.} \\
\text{Schauben wen ich langsam greiffe, und setze die finger von oben} \\
\text{leise an.} \\
\end{array} \]
Wie man 3 Lauten soll ineinander ziehen.

Zeusch die erste Discant lauten die 5 bloss ins g, also das dz sechste Chor G seß und dz 7 F.

Ferner zeusch die ander Discant lauten ins a ist der Bas oder sechste Chor A und dz 7. G.

Die Bas lauten zihe ins C also das die 1 oder 5 Chor G ist, und die 5 ist D.

Hend wurde zum absetzen gebraucht zum Discant diese scala under welcher G, zum andern darunter A. Zum Bas darunter C stehet.

Haec quidem sunt satis enucleata et clara, sed oportet audiamus et habeamus vivos informatores, uti ait D. Hieronymus: Nesaio quid efficacis energiae viva vox habeat.

Langsam schlagen merck erstlich, Darnach beflissige dich zu schlagen deutlich, Zum dritten greif der Lauten woll ins maull, Zum vierdten seß in mordanten nicht faull, Zum letzten soltu den tact recht observiren, So du wilt mit lust hofieren.

39v Testudo ouras Tristi de pectore pellit
Erigit animos Et dulci pectore vocet
Saucia solatur Sanat quoque vulnera cordis
Tristes laetificat Turbas dulcedine sedaT
Unanimesq. fecit Varo praeoordia cantu
Dura domare potest Dat denique frugis et illuT
Omnis ut ad saltus Optet procedere virgo
Voces Musicae 6

Ut queant laxis REsonare fibris
MIRA gestorum FAmuli tuorum
SOLve pollutLABii reatum.

Alme pater

Guter Wein und lauten Klang,
Junge Mägdlein frisch und lang,
Vertreiben Sorg und Herzzeleit
Wenn man sie braucht zu rechter Zeit.

O Testudo deus Phaebi pulcherrima rerum
Te famulam placidi cyprus amoris habet.
Qute te donavit primum mortalibus aegris?
Non hic, mortalis, sed Deus ipse fuit.
Wie man eine Laute zur Geschichten Cither stimmen soll.

Die quart uf der Laut soll mit dem ersten Chor uf der Cither überein stimmen.


Lauten zusammen stimmen: Zeuch den discant so hoch, als ers erleiden kan, darnach wie die 2da aufm discant lautet, so zeuch die quintem auf Tenor. Endlich wie die quart uf Tenor so zeuch die 5tam aufm Bas.

Lauten uffs Instrument ziehen: Die 5. auf d. Laüte mus so hoch als das G uffm Instrument stehen.

Zur discant Geigen: Die kleineste seide auf der Geigen, mus stehen als das C auf d 5., der Lauten.

Zur Zithern die Terti auf der Zither, mus mit der 5ten übereinstimmen uf d. Lauten.

Wie man die Lauten stimmen soll

Die 5. stimme erstlich so hoch du wilt und die es leiden kan,
Darnach die 4 eine ½ von d 5.
Die 3. auch eine ¼ von d 4.
Die 2. auch eine 3. von d 3.
Die 1 eine ¼ von d 2.

Den and. Bomh. eine 1 vom erss Bomh.

Darnach greiff dz d auf d 4 so gibts eine octave mit d 2: dz d auf d

3ien gibt ein octave mit d 1: Und

dz c auff f 2d. gibt ein octave mit dem ersten Bomhartt.
EDITION OF THE LUTE MUSIC
EDITOR'S PREFACE

The following edition is a polyphonic interpretation rather than a strict transcription, for a polyphonic interpretation gives a much better representation of how the music should sound. For broader accessibility it is presented in keyboard style rather than the more limited lute/guitar style which is notated only in the treble clef.

As previously discussed, most of the pieces use Renaissance tuning and have been transcribed in G. No octave doublings have been assumed for any of the courses. Stobaeus' meter signatures are reproduced as he gave them. In most cases the rhythmic values are unaltered, but values have been halved in cases where obsolete meter signatures would otherwise result; such changes are indicated on the scores. Most of the errors or unclear passages in Stobaeus' notation involve rhythm rather than pitch. Editorial emendations of any aspects of the notation other than the reductions or the sustaining of sonorities for polyphonic interpretation are reported in the critical notes.
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In dulci jubilo, fol. 113v

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Praeludium
Aliud

fol. 5r

Aliud

fol. 5r
Aliud

fol. 5r
Loreta
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Praeludium
Alud praelud.
Bransle
Couran: Petro Moro
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fol. 19v
Dass Bergliedt
Pavan Lacrymae
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Ballet
Variatio prioris
Alia
Balletto Venete
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Example in old German tablature
Galliarda Angloise
Galliarda Angloise
Zinckpass
Galliard
Galliard Lacrymae

fol. 44v - 45r
Aufzug: Gar sehr ist mir mein \( \heartsuit \) entzündt.
Galliarda
Curanten

[Music notation image]
Ich habe mein Liebchen zum Tante gefüreit Curante
Nu bin Ich durch liebe zu trauren gebracht
Curante
Das ünse Magd so saur aussiht
So solt du doch mein Liebchen sein
Courante
Courante

\( \text{fol. 51v-52r} \)
Courante Frans Rasch

tol. 52 r
Courant Magdelung
Courant Johann Wade Madl.

fol. 53r
Curante Spanniolette Ich hab mein Liebchen

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Courant la vigno a Th. Lind. Lub.
Cur: Sarabande à Th. Lind. Lub.
More palatino
More pal. kul.

fol. 66r
Aliter Decke(r)
Bergamesco

fol. 68r - 69r
Aliter Deck Bergam.
Aliter Th. Lind. Lub.

fol. 69r-70r
Chorea polonicae
Alia
Alia
Alia
Alia
Alia Model
Alia

Kaes unnd Broth
Alia
Alia vide supra
Alia
Sanadri
Doratka

Schlimy.
Ob Ich schon wegziehe
Chorea
Französisch Liedlein

Deck[er]
fol. 75r

\[ \text{Musiknotation} \]
Ein klage Lied
Chanson Angloise. Ach wie bin ich von \text{\textcopyright} betrübt.
Wo soll ich hin, verwundet ich bin
Labellana Fran.
Curante Ach wie bin Ich von \(\heartsuit\)

```
\[\text{Music notation image}\]
```
Labella Franciscana alias Dannenbaum
Müßlein roth

Annke de Aschath
Littawe Engelsche Leufferch

fol. 77v
A1 man mor.

fol. 78r
Dannenbaum
Ey dü feiner Reüter
Viel traurig in meinem Herz

Von den schönen Jungfreundinnen

fol. 78 v

fol. 79 r
Habe ich doch alle mein tag nicht gedacht

Ach herziges ♦ mit schmertz erkennen thu.
Komb mein Liebchen

Von der Fortuna
Auff mein Gesang
Alia modo
Als ein Studente spazierete
Müs den die trewe mein
List und neid jeder Zeit wider mich thun streben
Von den schönen Jungfräulein
Grüste dich Goth

Viel trawrens in meinem hertzen
Litt. Gesteriges tages abend spatt.
Ach soll ich mit klagen
Das Korn hath jetzt Reiffen
Dancket dem Herrn, den er ist sehr freundlich
Nü lobe meine Seele den Herren
Singen wir aus ℹ grund
Ach Gott von Himmel sihe darin
Aüss meines Hertzens grunde
Nu last uns Gott den Herrn
Nu last üns Gott dem Hern, danck sagen und ihn ehren
Dancket dem heren denn er ist freundlich

Variatio
O mensch wollet bedencken
Her Jesu Christ war mensch und Goth
Gelobet seystu Jesu Christ

Deckler
Wie schon leucht uns der Morgenstern

Decker
In dulci jubilo
Zion spricht a 5 voc.

\[\text{fol. 114r}\]
Was lobes sollen wir dir O Vater singen
Ach wir armen Sunder
CRITICAL NOTES

The notes below show the manuscript readings for passages which have been altered in the transcriptions. The abbreviated form employed gives the measure number; the voice, if pertinent (S A T B); the beat of the measure, with fractions showing divided beats if necessary; and the original version. For example, 22 4: ♦ indicates that in the twenty-second measure of a particular piece, the note on beat 4 was an eighth note; 4 B 1: G indicates that in the fourth measure, the bass note on beat 1 was a G.


Praeludium, fol. 4v—20 1: ♦

Aliud, fol. 5r, line 5—4 B 1: G

Aliud, fol. 5r, line 7—5 1-1: a-flat

Loreta, fol. 5v—22 4: ♦

Pasamezo alias Der Gassenhawer, fol. 5v—13-17: no rhythmic signs

Praeludium Litt., fol. 6r—1 4: ♦ / 2: barline after 2 / 6 T 1: d-flat / 7 4: ♦ / 8 4: ♦ / 11 4: ♦ / 14-17: no rhythmic signs

Praeludium, fol. 9v—1 1: ♦ / 2 1: ♦ / 14 T 1: a-flat

Aliud praelud., fol. 9v—10r—15 1: ♦

Vauite, fol. 15v—7 3-1/2: ♦ / 16 3-1/2: ♦ / 25 3-1/2: ♦ / 27: barline after 2 / 34 3-1/2:
Aquinton, fol. 15v—no rhythmic signs / 5 T 2-1: a

Untitled piece, fol. 16r—21 4-1: ♩ / 48 l: F-sharp

Bransle, fol. 16v—3 S 2-1: a' / 11: barline after 1 / 13 S 3: a'

Bransle, fol. 16v-17r—7 l: ♩ / 16 4: ♩ / 18 l: ♩

Courant Petro Moro, fol. 17r—14 3: ♩ / 17 2: ♩

Untitled piece, fol. 17r—17v—9 S 1: e' / 12 A 1: c' / 12 S 3-1: e-flat' /

25 3-1: ♩


Galliarda, fol. 18r—3 T 1: d' / 21 3-3: d-flat' / 22: barline after 2

Untitled piece, fol. 18r—18v—7 B 1: G / 9 S 3: e' / 10 2: ♩ / 12 T 2: e / 24 B 1: G / 40 B 1: D

Untitled piece, fol. 18v—19r—6 T 1: c-sharp' / 6 T 2: b / 10 B 1: C-


Branle, fol. 19v—10 l: ♩ / 11 l: ♩ / 24 l: ♩ / 27 l: ♩

Dass Bergliedt, fol. 19v—no rhythmic signs


Pavan Lacrymae, fol. 21v—22v—14 3: f-sharp' / 26 B 1: f / 35 S 4-1: e' /

40 B 4: a-flat / 50 B 1: a / 60 B 2-1: b / 66 l: ♩ / 69 l: ♩
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<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
<tr>
<td>Balletto Venete, fol. 30v--3 B 2: A / 3 4: no rhythmic signs /</td>
<td>28</td>
<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
<tr>
<td>Honda, fol. 30v--2 2-1: d</td>
<td>28</td>
<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
<tr>
<td>Henck, fol. 31r--13 3:</td>
<td>28</td>
<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
<tr>
<td>[Example in old German tablature], fol. 43v--21: no rhythmic signs /</td>
<td>28</td>
<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
<tr>
<td>Galliarda Angloise, fol. 43v--1-4: no rhythmic signs / 7 3:</td>
<td>28</td>
<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
<tr>
<td>Galliarda Angloise, fol. 44r--2 1-1:</td>
<td>28</td>
<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
<tr>
<td>Galliarda Angloise, fol. 44r--2 1-1:</td>
<td>28</td>
<td>3</td>
<td>12 3-1:</td>
<td>1:</td>
</tr>
</tbody>
</table>
rhythmic signs / 10: \(\text{\textcopyright} \) / 19: \(\text{\textcopyright} \) 

Galliard, fol. 44v--13-17: no rhythmic signs / 22-23: no rhythmic signs / 25: no rhythmic signs / 26 2: three e' / 27: no rhythmic signs 

Galliard Lacrymae, fol. 44v-45r--2 3: \(\text{\textcopyright} \) / 2-1: \(\text{\textcopyright} \) / 2-1: \(\text{\textcopyright} \) / 3: \(\text{\textcopyright} \) 

Aufzug: Gar sehr ist mir mein entzündt, fol. 45r--14 3: 

Untitled piece, fol. 45r, line 7--3 2-1: \(\text{\textcopyright} \) / 9 1: \(\text{\textcopyright} \) / 10 1: \(\text{\textcopyright} \) / 11: \(\text{\textcopyright} \) 

Untitled piece, fol. 45v--18: \(\text{\textcopyright} \) / 19: no rhythmic signs 

Galliarda, fol. 45v-46r--7 4: \(\text{\textcopyright} \) / 9 4: \(\text{\textcopyright} \) / 10 4: \(\text{\textcopyright} \) / 13: no rhythmic signs / 15 4: \(\text{\textcopyright} \) / 16-19 2: no rhythmic signs / 23 4: \(\text{\textcopyright} \) / 24 B 1: a-flat 

Galliarda Anglica, fol. 46r, Testud. min.--1 3: \(\text{\textcopyright} \) / 6: \(\text{\textcopyright} \) / 9 1: \(\text{\textcopyright} \) / 10: no rhythmic signs; Test. maj.--after 1 1, no rhythmic signs 

Curanten, fol. 49r--12: no rhythmic signs / 26: no rhythmic signs 

Alia, fol. 49r--8 2: \(\text{\textcopyright} \) / 23: no rhythmic signs 

Courant Sans Chanterell, fol. 49v--18 B 2-1: 2\(\text{\textcopyright} \) / 35: \(\text{\textcopyright} \) 

Untitled piece, fol. 49v-50r--42 1-1: \(\text{\textcopyright} \) / 47 2-1--50: no rhythmic signs 

Ich habe mein Liebchen zum Tantze gefürt Curante, fol. 50r--6: \(\text{\textcopyright} \) / 13: \(\text{\textcopyright} \) / 23: \(\text{\textcopyright} \) 

Nu bin Ich durch liebe zu trawren gebracht, fol. 50v--pickup to 10: \(\text{\textcopyright} \) / 18: no rhythmic signs
Curante, fol. 50v—171: \( \text{\textbullet} \) / 193: \( \text{\textbullet} \)

Das Üße Magd so saur aussicht, fol. 51r—21—23: no rhythmic signs
So soltu doch mein Liebchen sein, fol. 51r—1: \( \text{\textbullet} \) \( \text{\textbullet} \) / 2: \( \text{\textbullet} \) \( \text{\textbullet} \) / 5—54: no rhythmic signs

Curante, fol. 51v, line 1—41: \( \text{\textbullet} \) / 9: no rhythmic signs / 113: \( \text{\textbullet} \) / 15—16: no rhythmic signs / 15B2: \( f \)

Courante, fol. 51v, line 3—pickup to 20—23: no rhythmic signs

Courante, fol. 51v, line 5—1B3: \( g \) / 51: \( \text{\textbullet} \) / 31: \( \text{\textbullet} \)

Courante, fol. 51v—52r—6B1: \( g \)-flat / 133: \( b \)-flat / e-flat

Courante Magdelung, fol. 52r—33: \( \text{\textbullet} \) / 33: \( \text{\textbullet} \) / 63: \( \text{\textbullet} \) / 181: \( \text{\textbullet} \) / 191: no rhythmic signs

Courante Madel, fol. 52v—1—2: \( \text{\textbullet} \) / 161: \( \text{\textbullet} \) / 243: \( \text{\textbullet} \) / 253: \( \text{\textbullet} \) / 31: no rhythmic signs

Courante, fol. 52v—111: \( \text{\textbullet} \) / pickup to 12: \( \text{\textbullet} \) / 131: \( \text{\textbullet} \) / 19: no rhythmic signs

Courante Johann Wade Madl., fol. 53r—23: no rhythmic signs

Courante Spanniolette, fol. 53r—42: \( \text{\textbullet} \) / 7: no rhythmic signs / 17—21: no rhythmic signs

Courante Sarabande, fol. 53v—42: \( \text{\textbullet} \) / pickup to 10: \( \text{\textbullet} \) / 21: \( \text{\textbullet} \) / 24B2: \( E \)-flat

Alia Deck. Cour., fol. 53v—103: \( \text{\textbullet} \) / 21: no rhythmic signs

Courant la vignö, fol. 54r—22A2: \( c \) / 6.2—1: \( \text{\textbullet} \) / 7.2—1: \( \text{\textbullet} \) / 113: \( \text{\textbullet} \) / 303: \( \text{\textbullet} \) / 333—1: \( \text{\textbullet} \)
Cur: Sarabande, fol. 54r--10 A 2: c' / 10 S 3-1: ﬀ

Untitled piece, fol. 54v--7 A 2: c' / 17 A: f' / 17: ﬀ

Courant, fol. 54v--pickup to 10: ﬀ

More palatino, fol. 65r-65v--3-4: no rhythmic signs / 11 l: ﬀ /

Aliud, fol. 65v, line 4--11 S 1-1:

Aliud, fol. 65v, line 7--4 3: ﬀ / 12: ﬀ ﬀ ﬀ

More pal. Kul., fol. 66r--no rhythmic signs

Aliud Madel, fol. 66r--2 l: ﬀ / 3: barline after 2 / 4: no rhythmic signs / 10 1: ﬀ / 11 1: ﬀ / 12-13: ﬀ on 1, no rhythmic signs thereafter / 16: no rhythmic signs

Aliter Decke5r7, fol. 66v--21 l: ﬀ / 24: no rhythmic signs


Bergamasco, fol. 69r--4 l: ﬀ / 9-16: no rhythmic signs

Aliter Deck Bergam., fol. 69r--16: no rhythmic signs


Choreae polonicae, fol. 72r--l-2: no rhythmic signs

Alia, fol. 72r, line 3--l 3: ﬀ / 3 l: ﬀ / 5 A 1: e' / 5 A 3: e' /
15-16: no rhythmic signs

Alia, fol. 72r, line 5--12: no rhythmic signs

Alia, fol. 72v, line 1--19 B 2: alone

Alia, fol. 72v, line 5--15 1: \(\ddot{\text{d}}\) / 22 2: \(\ddot{\text{d}}\)

Alia Madel, fol. 73r--8 3: \(\ddot{\text{d}}\) / 13 1: \(\dddot{\text{d}}\) / 14 1: \(\dddot{\text{d}}\) / 16: no rhythmic signs

Alia, fol. 73r, line 4--6: no rhythmic signs / 12: no rhythmic signs

Kaes und Broth, fol. 73r--no rhythmic signs

Alia, fol. 73r, line 6--10: \(\ddot{\text{d}}\)

Untitled piece, fol. 73r, line 7--6: \(\ddot{\text{d}}\) / 7 3: \(\dddot{\text{d}}\) / 8: \(\dddot{\text{d}}\) / 9 3: \(\dddot{\text{d}}\)

Alia, fol. 73v, line 1--4 3: \(\dddot{\text{d}}\) / 5 2: \(\dddot{\text{d}}\) / 12: no rhythmic signs

Alia vide supra, fol. 73v--5 1: \(\ddot{\text{d}}\)

Alia Henckl., fol. 73v--3 1: \(\dddot{\text{d}}\) / 4: \(\ddot{\text{d}}\) / 5 2:\(\ddot{\text{d}}\) / 6 2: \(\ddot{\text{d}}\) / 8: no rhythmic signs / 9 1: \(\dddot{\text{d}}\) / 9 2: \(\dddot{\text{d}}\) / 12 2: \(\ddot{\text{d}}\) / 15: \(\dddot{\text{d}}\)

Alia, fol. 73v--74r--1 4: \(\dddot{\text{d}}\) / 6 3: \(\dddot{\text{d}}\) / 8 3: \(\dddot{\text{d}}\) / 12 3: no rhythmic signs

Alia, fol. 74r--1 3: \(\dddot{\text{d}}\) / 7 1: \(\ddot{\text{d}}\) / 11 1: \(\ddot{\text{d}}\) / 14 3: \(\ddot{\text{d}}\)

Alia Litt., fol. 74r--10: \(\ddot{\text{d}}\) / 17: no rhythmic signs

Sanadri, fol. 74v--5 A 1: e-flat' / 6: no rhythmic signs

Doratka, fol. 73v--no rhythmic signs

Schlim y, fol. 74v--no rhythmic signs

Ob ich schon wegsziehe, fol. 74v--7 1: \(\ddot{\text{d}}\) / 7 3: \(\ddot{\text{d}}\) / 13-14: no rhythmic signs

Chorea, fol. 74v--4 4: \(\dddot{\text{d}}\) / 5 3: \(\ddot{\text{d}}\) / 7 3: \(\dddot{\text{d}}\) / 7 4: \(\dddot{\text{d}}\) / 12 2: \(\ddot{\text{d}}\)
Frantzösisch Liedlein, fol. 75r—8: 3: ▼ 16 8: g'

Ein klage Lied, fol. 75v—4: ▼ / 8: no rhythmic signs / 15 T 1: g' / 19: no rhythmic signs

Chanson Angloise. Ach wie bin ich von betrübt, fol. 76r—12

4-1: ▼ / 18 2: ▼ ▼ / 26 3-1: ▼ / 38 3-1: ▼ / 39: no rhythmic signs

Wo soll ich hin, verwundt ich bin, fol. 76r—4: 1: ▼ / 9 1: ▼ / 10: no rhythmic signs

Chanson, fol. 76v—5: 3: ▼ / 9 3: ▼ / 12: no rhythmic signs


Curante Ach wie bin Ich von, fol. 77r—1: ▼ / 3 1: ▼ / 5 2-1: ▼ / 17-20: no rhythmic signs


Labella Franciscana alias Dannenbaum, fol. 77v—11 2: ▼

Mündlein roth, fol. 77v—2: ▼ ▼ / 4 1: ▼ / 5 3: ▼ ▼

Annke de Aschath, fol. 77v—no rhythmic signs

Littawe Engolsche Leufferch, fol. 77v—12 3: ▼ ▼ / 14 1: ▼ ▼ / 21: no rhythmic signs

Al man mor, fol. 78r—18: 3: ▼

Untitled piece, fol. 78r, line 7—no rhythmic signs
Ey dü reiner Reüter, fol. 78v—8  2:  d / 9 4:  d / 10 4:  d / 11 4:  
   d / 12 4:  d / 16 2:  d / 20 2:  d / 32 2:  d
Viel trawren in meinem , fol. 78v—11: no rhythmic signs
Von den schönen Jüngfrawlein, fol. 79r—5 B 4: alone / 6 4-1:  d / 7:
   no rhythmic signs / 7 A 3:  f' / 7 B 4:  e f-sharp / 11: barline after 
   c'

2 / 12 B 2-1:  G

Alit., fol. 79r—19  2:  d / 20 1:  d
Habe ich doch alle mein tag nicht gedacht, fol. 79r—no rhythmic signs
Ach hertziges mit schwertz erkennen thu, fol. 79v—3  l:  d / 3 3:
   d / 8: barline after 2 / 9 4:  d / 10 3:  d / 11-12: no
rhythmic signs
Komb mein Liebchen, fol. 79v—no rhythmic signs / 6: barline after 2
Von der Fortuna, fol. 79v—12 4:  d
Beü dir mein , fol. 81r—12: no rhythmic signs
Blew garn und weissen Zwiække, fol. 81r—11  S 4-1:  e'

Als ein Stüidente spazierete, fol. 81r—no rhythmic signs / 3  S 1:  g' a' /
   3  S 2:  b-flat' g'/ 6  S 1:  c' b
Müs den die trewe mein, fol. 81v—no rhythmic signs
List ünd neid jeder Zeit wider mich thun streben, fol. 81v—3 2:  d /
   18-24: no rhythmic signs
Von den schönen Jung fräwlein, fol. 82r—2  1:  d / 2 3:  d / 3:  d
   / 4: no rhythmic signs / 7: barline after 1 / 8 1:  d /
   9 3:  d / 10-14: no rhythmic signs / 12 1-1:  c'

Grieste dich Goth, fol. 82r—11: no rhythmic signs
Viel trawrens in meinem hertzen, fol. 82r—15: ▲ / 16: ▲ / 19-20: no rhythmic signs
Litt. Gesteriges tages abend spatt, fol. 85r—1 B 1: ▲ / 5 1: ▲ / 6 1: ▲ / 12 3: ▲
Ach soll ich mit klagn, fol. 87v—1 2-1/2: ▲ / 2 B 3: ▲ / 11 3: ▲ / 12 2: ▲
Das Korn hath jetzt Reiffen, fol. 87v—6 1: ▲ / 6 4: ▲ / 14 1: ▲ / 16 1: ▲
Dancket dem Herrn, den er ist sehr freundlich, Varia[tio], fol. 112r—V no rhythmic signs / no barlines
Dancket dem heren denn er ist freundlich, fol. 113r—1 2-3: ▲ ▲ / 2 1: ▲ ▲ / 3: no rhythmic signs / 4 3: ▲
Gelobet seystu Jesu Christ, fol. 113r—no rhythmic signs
Wie schon leucht uns der Morgenstern, fol. 113v—11: barline before 4-1/2
27 4: ▲ / 29: no rhythmic signs
In dulci jubilo, fol. 113v—3 B 2: E / 9 1: ▲ / 16 S 3: f-sharp' f' / 32: no rhythmic signs
Zion spricht a 5 voc., fol. 114r--no rhythmic signs / 2½ B 1: c / 4½ B 1: c

Was lobes sollen wir dir O Vater singen, fol. 114v--5: no rhythmic signs

Ach wir armen sunder, fol. 114v--2 B 1: G / 5 1: / 11 4: / 16: / no rhythmic signs / 22: no rhythmic signs
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