

Even though a lot of text has been written about the music theory at Charles University, it is still possible to find in the Bohemian funds unprocessed sources forming important elements of this research. One of the so far neglected source is the small print of the Bohemian humanist poet Václav Clemens Žebrácký (Wenceslaus Clemens Ziebracenus) with the title *Idea unionis harmonicae seu Duarum nobilissimarum encyclopaediae gemmarum, musicae et poeticae, brevis adumbratio* from 1617 (➤ Fig. 1). It brings us a lot of new knowledge about the position of music in the Prague university milieu at the beginning of the seventeenth century.

Music played a dual role in the life of medieval and early modern universities. *In primis*, students were also confronted with it on a practical level, which consisted of the duties of the liturgical singing and in the operation of music at university festivities and ceremonies. Secondly, they perceived it as a theoretical discipline (*musica*), because it formed an integral part of the *quadrivium*.

Most works devoted to music theory in the university milieu associate Prague university with only basic treatises by Boethius (c. 480-524) and Iohannes de Muris (c. 1290/95 – after 1344).<sup>1</sup> This opinion has been changed by a closer look at above mentioned treatise written by Václav Clemens Žebrácký.

Václav Clemens Žebrácký was born around 1589 in the little village Žebrák, about 50 kilometres southwest of Prague.<sup>2</sup> He probably received a rudimentary education from his father, who was a teacher and organist in Žebrák. All we know about Clemens's life before his studies at the Utraquist university in Prague is that he was working as an educator and teacher before he earned his baccalaureate. The title of Bachelor was conferred on

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## Music at the Prague university at the beginning of the seventeenth century: Václav Clemens Žebrácký (c. 1589-1637) and his *Idea unionis harmonicae*

### Abstract

The paper focuses on the hitherto neglected treatise *Idea unionis harmonicae seu Duarum nobilissimarum encyclopaediae gemmarum, musicae et poeticae, brevis adumbratio* (Prague 1617) by Václav Clemens Žebrácký (c. 1589-1637). The unique copy of this treatise is preserved in the Křivoklát castle library, shelf-number XLIV f 12 adl. 33. The small print (9 fols.), which is a written form of a disputation held at Charles University on 8 March 1617, consists of 130 theses concerning many aspects of music and poetics. A substantial part of the treatise is based on the book *Synopsis musicae novae* (Strasbourg 1612) by the German theologian and philosopher Johannes Lippius (1585-1612). The paper deals with similarities and differences between the two works, and it presents new perspective on music theory at Charles University at the beginning of the seventeenth century.

**Key words:** Clemens Žebrácký (Ziebracenus), Václav (Wenceslaus); Lippius, Johannes; Charles University; Prague; music theory; poetics; university disputations; Bohemian lands; 17<sup>th</sup> century

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<sup>1</sup> Cf. NEJEDLÝ, Zdeněk: *Dějiny předhusitského zpěvu v Čechách*, Praha 1904, p. 111; NEJEDLÝ, Zdeněk: *Dějiny husitského zpěvu*, 1: *Zpěv předhusitský*, Praha 1954, especially pp. 159-164; PIETZSCH, Gerhard: "Die Pflege der Musik an den Universitäten bis zur Mitte des 16. Jahrhunderts", *Mitteilungen des Vereines für Geschichte der Deutschen in Böhmen* 73 (1935), pp. 20-41, 105-118; PIETZSCH, Gerhard: "Zur Pflege der Musik an den deutschen Universitäten im Osten bis zur Mitte des 16. Jahrhunderts", *Archiv für Musikforschung* 1 (1936), pp. 273-282; CARPENTER, Nan Cooke: *Music in the Medieval and Renaissance Universities*, Norman 1958, especially pp. 95-100, 222-224; BERKOVEC, Jiří: "Kvoldlibetní disputace o hudbě na pražské univerzitě na počátku 15. století", *Hudební věda* 24 (1987), pp. 137-140.

<sup>2</sup> For a detailed biography cf. HEJNIC, Josef – MARTÍNEK, Jan: *Rukověť humanistického básnictví v Čechách a na Moravě / Enchiridion renatae poesis Latinae in Bohemia et Moravia cultae*, 1-6, Praha 1966-2011 (henceforth cited as *RHB*), here vol. 1, pp. 370-382; RYBA, Bohumil: "Humanista Clemens Žebrácký za hranicemi", *Listy filologické* 56 (1929), pp. 80-94, 212-224, 333-356; ČAPKOVÁ, Dagmar: "Neznámé dokumenty k životu českého vychovatele a básníka, současníka Komenského (Z Hartlibova archívu v Anglii)", *Pedagogica* 30 (1980), pp. 507-511; PACALA, Frederik: *Václav Clemens Žebrácký – Idea unionis musicae et poeticae (1617): Edícia a analýza*, Bachelor thesis, Faculty of Arts, Charles University, Praha 2016, especially pp. 30-35.

him on 18 May 1612. At his final disputation, he answered the quaestio *Utrum penes homines, an leges debeat esse imperium?*<sup>3</sup>

Between earning his Bachelor's and Master's degrees, in 1612 Clemens served as the rector of the school at the Church of St. Adalbert the Greater in Prague.<sup>4</sup> The following year, he was in charge of the school at St. Wenceslas's Church in Zderaz (today part of Prague) and was a tutor for the Smiřický aristocratic family.<sup>5</sup>

Clemens completed his university studies by answering the quaestio *Magistratui politico an lex scripta, an aequitas non scripta sequenda?*<sup>6</sup> In 1616, Clemens also dealt with this quaestio in a written treatise titled *D[eo] O[ptimo] M[aximo] A[diuvante] Magistratus et legum succus pro Magisterii.*<sup>7</sup> His focus on the law is apparent from the subject matter of both quaestiones. Until his departure from the Bohemian Lands in 1621, Clemens also served as a teacher, administrator, and rector at various schools.

The second, shorter part of Clemens's life was spent outside of the Bohemian Lands. Clemens went into exile in 1621 and journeyed to various European cities, such as Leipzig, Regensburg, Nuremberg, and Breslau. On 6 July 1627 he is documented near Danzig in the camp of King Gustav II Adolf of Sweden. There, he entered into the services of Axel Oxenstierna, registering with his son on 8 September 1631 as a student at the university in Leiden.<sup>8</sup> Clemens moved to England in 1634, and he died there on 8 May 1637.

Václav Clemens's relationship to the art of poetry is apparent to us from his extensive activity in the field, but no one has yet studied his relationship with music, and the reasons for his writing of the treatise *Idea unionis harmonicae* are unknown. There are sources documenting the following three items connecting him with music:

- 1) The poem *Gallo avium concentus modulanti* contained in a treatise by Jiří Galli titled *Aves chori bini diverso tempore* from the year 1614, which is dedicated to birdsong.<sup>9</sup>
- 2) Clemens's treatise *Annus mira ubertate Dei coronatis. To jest koruna roku pomínulého 1617*, which Clemens devoted to the *litterati* brotherhood at the Church of St. Gall, where he was serving as a teacher at the time.<sup>10</sup>
- 3) A poem in Clemens's treatise *Viola* from 1620, which begins with the words *In melodoesia sanctosanctam divini poetae et regii prophetae Davidis, quam theologi scholam Spiritus Sancti et reconditiss[imae] scientiae abyssum vocant.*<sup>11</sup> As the heading shows, the poem was written to music for a Psalm of King David that is not further specified. We do not, however, know

<sup>3</sup> Cf. BERÁNEK, Karel: *Bakaláři a mistři Filozofické fakulty Univerzity Karlovy*, Praha 1988, pp. 41, 135.

<sup>4</sup> Cf. Prague, Archive of Charles University, collection Rukopisy (Manuscripts), shelf-mark A 13b, p. 80; WINTER, Zikmund: *Život a učení na partikulárních školách v Čechách v XV. a XVI. století. Kulturně-historický obraz*, Praha 1901, p. 175.

<sup>5</sup> Cf. HALADA, Jan: *Lexikon české šlechty, I: Erby, fakta, osobnosti, sídla a zajímavosti*, Praha 1994, pp. 144-145.

<sup>6</sup> Cf. BERÁNEK, *Bakaláři a mistři* (↪ note 3), p. 151.

<sup>7</sup> CLEMENS ŽEBRÁČKÝ, Václav: *D. O. M. A. Magistratus et legum succus pro Magisterii rostris propugnatus in Academia Pragensi 17. April. Anno 1614 determinatore ... M. Nicolao Troilo Haiiochorano, ... philosophicae facultatis decano ..., quem ... d. primati, d. consuli et toti ordini senatorio nec non et caeteris membris reipub. Zebracens., patriae mihi semper dulciss., ... loco strenae anno 1616 ... consecrat M. Vencesilavus Clemens Zebracenus. Imprimebat Ioannes Strzibrsky*, 8 fol. Cf. *RHB*, vol. 1 (↪ note 2), p. 372.

<sup>8</sup> DU RIEU, Guilielmus (ed.): *Album studiosorum Academiae Lugduno Batavae MDLXXV-MDCCCLXXV*, Haag 1875, p. 238.

<sup>9</sup> CLEMENS ŽEBRÁČKÝ, Václav: "Gallo avium concentus modulanti", in: *Georgii Galli Chrudimeni Aves chori bini diverso tempore, diversis in locis natae et honori ... Danielis Koralek de Tiessina etc., in inclitya Glattoviensium urbe amplissimaque repub. civis patritii meritissimi adeoque Sacrae Caesareae Maiestatis iudicis dignissimi etc., dicatae et consecratae fidae et piae mentis testandae ergo. Typis Danielis Sedesani a. 1614, fol. 19<sup>v</sup>-20<sup>r</sup>. Cf. *RHB*, vol. 2 (↪ note 2), s. 188.*

<sup>10</sup> CLEMENS ŽEBRÁČKÝ, Václav: *AnnVs Mlrâ Vbertate Dei CoronatVs [= 1617]. To gest Koruna Roku pomínulého 1617 z Žalnu s<sup>o</sup> Dawida 65. (:Korunugess Pane Rok dobrotiwosti twau:) w krátkosti wypsaná l A Slowutné a mnoho Wzáctné Poctiwosti Panům Starssjm Literatům l Auředlnjkům l y wssj Osadě Swatého Hawla w Starém Městě Pražském l w dar Sstědrého Wečera nebo Nowého Léta l na dokázanj ssetrné lásky a wděčnosti offerovaná l Od M. Wáclawa Kleměnta Žebráčekého l Zprávce Sskoly w též Osadě. (Wytisštěno w Starém Městě Pražském v Pawla Sessya.) (1617). Cf. TOBOLKA, Zdeněk Václav: *Knihopis českých a slovenských tisků od doby nejstarší až do konce XVIII. století, II: Tisky z let 1501-1800, 4: Písmena K-L, čís. 3642-5134*, Praha 1947, no. 3966, p. 75.*

<sup>11</sup> CLEMENS ŽEBRÁČKÝ, Václav: *Viola, amoeniss. veris inter herbas primula nuncia omnibus notissima, Christo patienti compatiens, triumphanti arridens, gloriose regnanti adgratulans, poeticae adumbrata et*

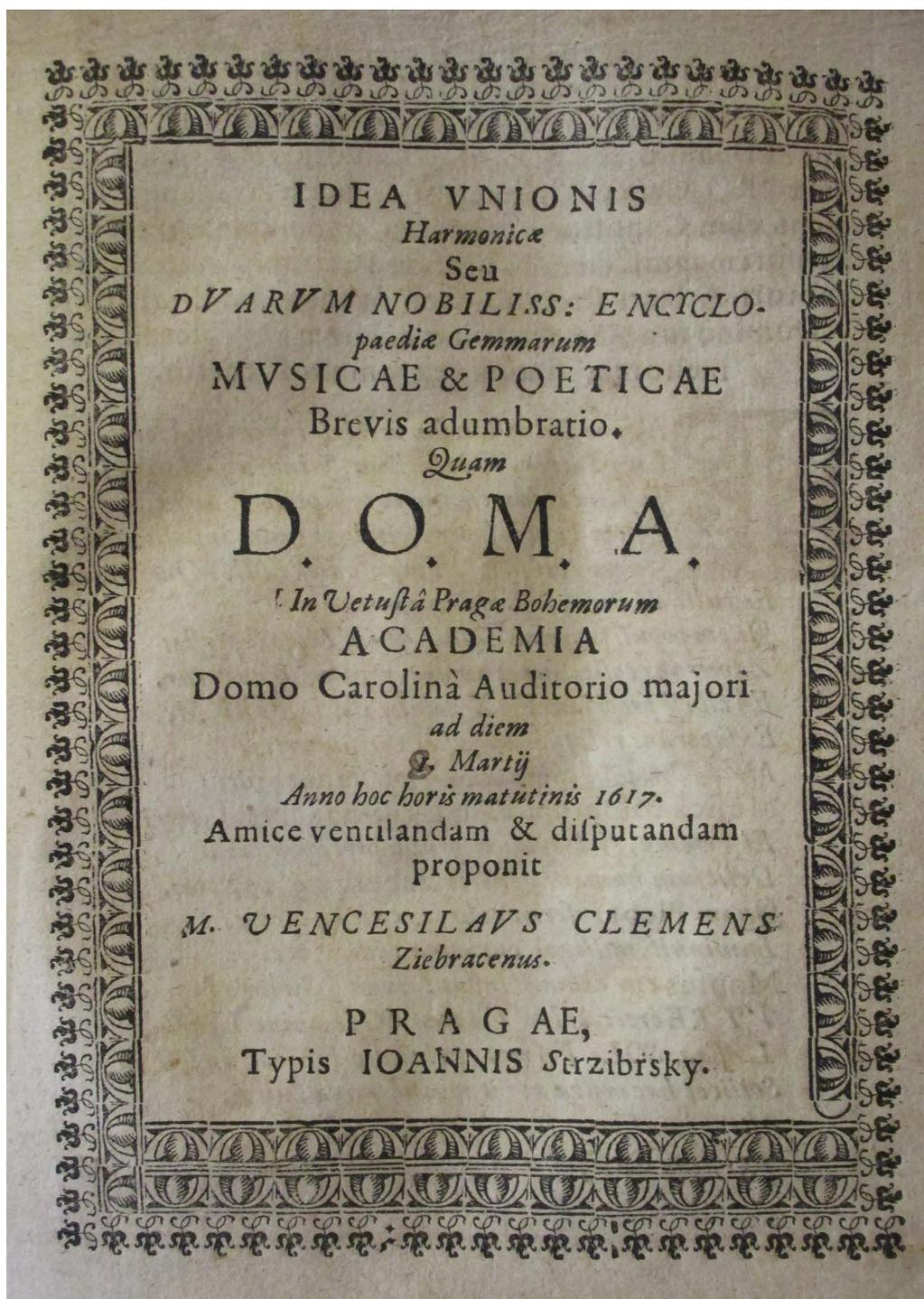


Fig. 1:  
Václav Clemens  
ŽEBRÁCKÝ: *Idea  
unionis harmonicae*  
(Prague 1617),  
title page (fol. A1<sup>v</sup>)

what musical setting Clemens had in mind. The monophonic setting of the Genevan Psalter by Luys Bourgeois or its polyphonic version by Claude Goudimel are possible variants.<sup>12</sup>

For the moment, let us return to the prevailing circumstances in Prague and at Prague university in the first two decades of the seventeenth century. As has been written above, Clemens was a student at Prague Utraquist university and an inveterate Utraquist and opponent of imperial power. In his poetic works, we can find a number of allusions to and expressions of opposition to the Counter-Reformatory efforts of the Catholics, and opposition to the Jesuits

*iam secunda cura posita atque ... aliquot patronis pro die ... paschatos ... anno hoc 1620 oblata [a] M. Venceslao Clemente Zebraceno. Pragae typis Pauli Sessii, fol. 12<sup>v</sup>. Cf. RHB, vol. 1 (↪ note 2), p. 376.*

<sup>12</sup> PIDOUX, Pierre: *Le psautier huguenot du XVII<sup>e</sup> siècle: mélodies et documents*, Bâle 1962; GOUDIMEL, Claude: *1<sup>er</sup> fascicule des 150 psaumes (Éd. de 1580)*, ed. by Henry EXPERT, Paris 1895; GOUDIMEL, Claude: *2<sup>e</sup> fascicule des 150 psaumes (Éd. de 1580)*, ed. by Henry EXPERT, Paris 1896; GOUDIMEL, Claude: *3<sup>e</sup> fascicule des 150 psaumes (Éd. de 1580)*, ed. by Henry EXPERT, Paris 1895.

in particular, who had come to Prague from Vienna in 1556 and had made their home at the Clementinum, where they started the recatholization process and founded their own academy. Over the decades the school of the Jesuits improved its quality and strengthened its position in the field of education in Prague, to the point that it began to be a serious competitor with Prague Utraquist university. This ascent reached its zenith in 1616, when Emperor Matthias II of Habsburg elevated the Jesuit academy to university status.<sup>13</sup>

The strengthening of the Jesuit academy was just one of the reasons for the worsening quality of instruction at Charles University. The confessional barrier between the imperial court and the university caused the rulers to lose interest in the university's development, so from the ascent of Ferdinand to the Bohemian throne, we see an almost total indifference of the ruler towards the university's affairs, and later there was strongly preferential treatment of the Jesuit academy at the university's expense.

The cause of the university's downfall was having taken sides with the Bohemian estates that were defeated by the imperial troops during the uprising in 1621 at the Battle of White Mountain. This resulted in a complete ban on the activities of the university, and it cost the lives of the school's leading representatives, such as the rector at the time, the noted physician Jan Jesenius (Ioannes Iessenius, 1566-1621).

This was just a brief digression about the situation in which the university found itself at the time of the presentation of the disputation *Idea unionis harmonicae*. The treatise itself, which consists of nine folios, has been preserved in only a single specimen, which is the thirty-third adligate of the convolute, now held in the Castle Library at Křivoklát (Pürglitz), shelf-mark XLIV f 12.<sup>14</sup>

The provenience of most of the prints would indicate that the convolute was bound in Prague. This is also indicated by the history of the collection, which was originally the property of the Prince of Fürstenberg.<sup>15</sup> The keystone of the collection is the library of Joseph Wilhelm Ernst, Prince of Fürstenberg (1699-1762), which was moved to Prague in 1751 and was expanded by subsequent generations.<sup>16</sup> In all likelihood, this is how the convolute XLIV f 12 was added to it – on the title page of the first print *Oratio de imagine*<sup>17</sup> we find the abbreviation "CBDH", which has been attributed to Karl von Hippmann. Karl Egon I of Fürstenberg (1729-1787) bought his library sometime after 1751, when Hippmann's last inscriptions are dated.

Clemens's disputation took place at the Carolinum on 8 March 1617. We can see that the original date, 1 March, has been written over on the title page, but we do not know the reason for the change. The treatise itself is dedicated to Bohuslav z Michalovic (1565-1621). From 1617 to 1619, Clemens had served Bohuslav's family as the *praeceptor* of his sons Rudolf and Mauricius. As we know from the dedication, at the time when the treatise was published, Bohuslav was serving as the vice-chancellor of the Kingdom of Bohemia. Later, he served on the directorate of the Bohemian estates, and after the Battle of White Mountain, that proved to be his undoing, he was beheaded on Prague Old Town Square in 1621.<sup>18</sup>

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In the second part of this article, we analyse the content of the treatise *Idea unionis harmonicae* and the conclusions that we can deduce from the text. We can divide the whole treatise into a dedication, an introductory poem, 130 theses, and mentions of music in the Bible. Let us now take a brief look at the text itself that constitutes the central part of the whole treatise. In the introductory theses nos. 1-19 (➤ Fig. 2), Clemens introduces the general harmony of music

<sup>13</sup> Cf. ČORNEJOVÁ, Ivana: "Jezuitská akademie do roku 1622", in: ČORNEJOVÁ, Ivana et al.: *Dějiny Univerzity Karlovy, I: 1347/48-1622*, Praha 1995, pp. 247-268; SVATOŠ, Michal: "Pokusy o reformu a zánik karolinské akademie", in: *ibidem*, pp. 269-289.

<sup>14</sup> For a complete content of the convolute, see PACALA, *Václav Clemens Žebrácký* (↵ note 2), pp. 11-19.

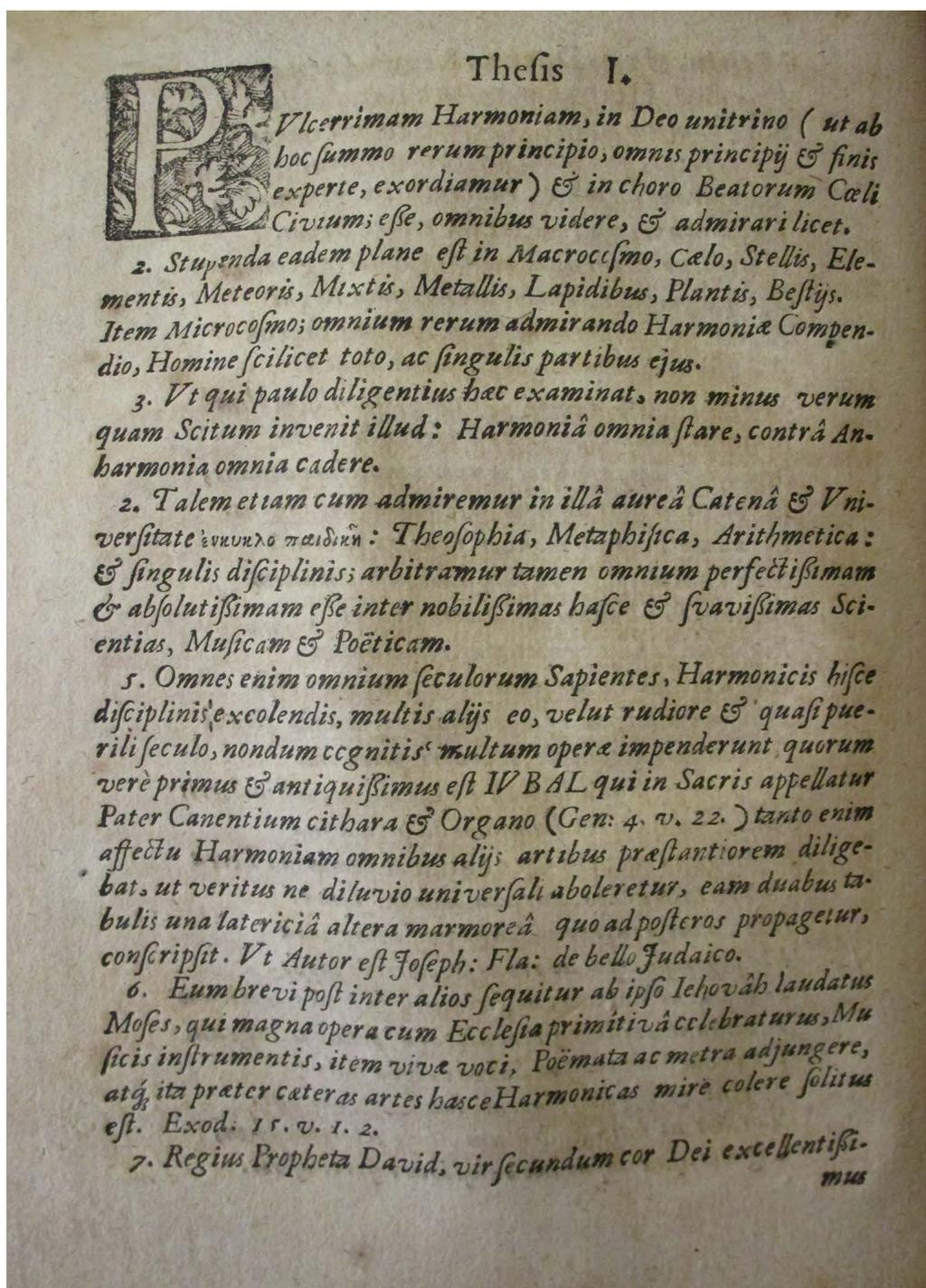
<sup>15</sup> Cf. HALADA, Jan: *Lexikon české šlechty, I: Erby, fakta, osobnosti, sídla a zajímavosti*, Praha 1994, p. 49; MAŠEK, Petr: *Šlechtické rody v Čechách, na Moravě a ve Slezsku od Bílé hory do současnosti, I: A-M*, Praha 2008, pp. 254-255; Red.: s. v. "z Fürstenberka", in: *Ottův slovník naučný. Ilustrovaná encyklopaedie obecných vědomostí. IX: Falšování potravin a pochutin – Genrista*, Praha 1895, pp. 783-784.

<sup>16</sup> MAŠEK, Petr: "Křivoklátská knihovna rodu Fürstenbergů", *Acta Musei Nationalis Pragae. Series C – Historia litterarum* 38 (1993), no. 1-2, p. 39-62.

<sup>17</sup> SICTOR, Jan: *Oratio de imagine ... In alma academia Pragensi pro gradu in philos. altero 21. Aprilis ... 1616 publice habita, nunc vero nonnullis clarissimis ... viris pro auspicio huius novi anni 1618 in symbolum gratitudinis oblata a M. Iohanne Sictore Rochecano, rectore scholae ad aed. d. Aegidii Palaeo-Pragae, Pragae typis Pauli Sessii*. Cf. *RHB*, vol. 5 (↵ note 2), p. 90.

<sup>18</sup> Cf. PETRÁŇ, Josef: *Staroměstská exekuce*, Praha 2004, *passim*.

Fig. 2:  
Václav Clemens  
ŽEBRÁCKÝ: *Idea  
unionis harmonicae*  
(Prague 1617),  
theses nos. 1-6  
(fol. A2<sup>v</sup>)



and poetics. Harmony is, in fact, the central term here, which we can see in a macro- and microcosm, and which serves for the praise of God. Clemens proceeds from Bible stories (Jubal, King David) to Antiquity (Apollo and the Muses, Orpheus). He quotes two treatises directly: *De bello Judaico* by Josephus Flavius (37/38 – c. 100), the historian of Jewish origin, in connection with Jubal and the brick and marble columns, and *Geographia* by the ancient Greek historian Strabo (64/63 BC – c. 24 AD), who writes about the places dedicated to the Muses. In the case of Strabo, the quote was found in the tenth book of *Geographia*,<sup>19</sup> but in the case of *De bello Judaico*, Flavius does not mention information about Jubal or the brick and marble columns. We found them instead in another treatise by Flavius entitled *Antiquitates Judaicae*.<sup>20</sup>

<sup>19</sup> Cf. STRABO: *Geography, Books 10-12*, London 2006, especially pp. 94-95, 102-105 (with an English translation by Horace Leonard Jones).

<sup>20</sup> Cf. THACKERAY, H. St. J. (ed.): *Josephus Flavius, Vol. 4: Jewish Antiquities, book 1-4*, London 1961, pp. 32-33.

Let us skip over theses nos. 20-67, which are devoted to music, and let us focus on the remaining sections on poetry, the content of which is very general. As in the case of music, Clemens divides this section into two parts – *generalis* and *specialis*. He proceeds from basic elements like quantity (*quantitates*), syllables (*syllabae*), and feet (*pedes*), then moves on to verses, in which he analyzes the features that are of use for writing poems. He concludes the section with a description of the typology of verse structure.

Let us now return to theses nos. 20-67 (► Fig. 3). When comparing and analyzing them, we encountered a fundamental connection between *Idea unionis harmonicae* and the treatise *Synopsis musicae novae* by the German theologian and music theorist Johannes Lippius.<sup>21</sup>

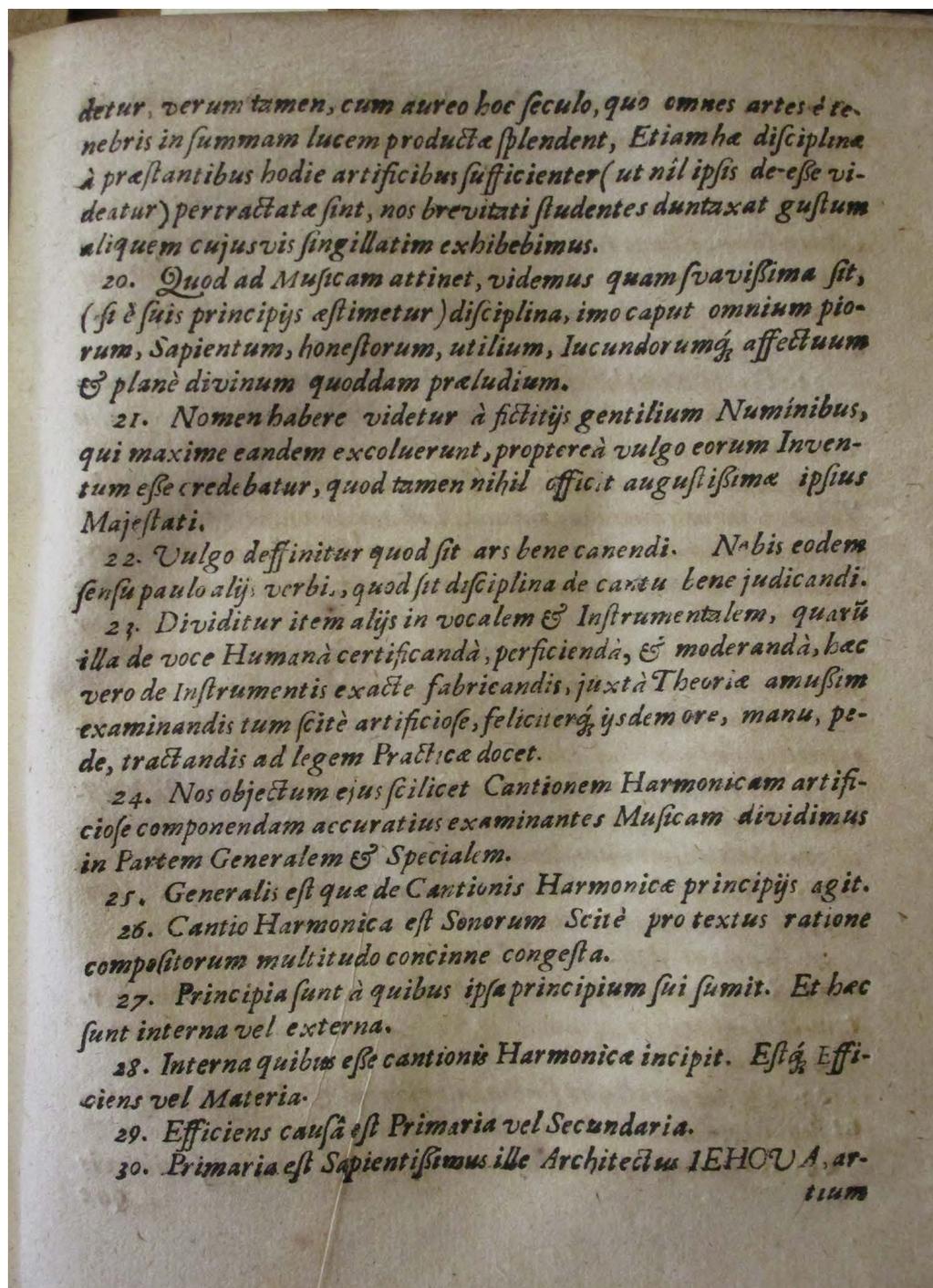


Fig. 3:  
Václav Clemens  
ŽEBRÁČKÝ: *Idea  
unionis harmonicae*  
(Prague 1617),  
theses nos. 20-29  
(fol. A4<sup>r</sup>)

<sup>21</sup> RIVERA, Benito V.: *German Music Theory in the Early 17th Century: The Treatises of Johannes Lippius*, Rochester 1995, pp. 1-10; LIPPIUS, Johannes: *Synopsis musicae novae omnino verae atque methodicae universae*, Strasbourg 1612, <http://diglib.hab.de/drucke/2-12-musica-1s/start.htm?image=00007>; cf. VD17, no. 1:644932K, <https://kxp.k10plus.de/DB=1.28/CMD?ACT=SRCHA&IKT=8079&TRM=%271:644932K%27>; *Répertoire international des sources musicales*, B/VI/1, p. 505. For English translation cf. RIVERA, Benito V.: *Johannes Lippius: Synopsis of New Music*, Colorado 1977.

In the end, the originally inconspicuous parallels led to the conclusion that the entire musical section of the treatise is taken from Lippius's text. We give theses nos. 31 and 33 as examples of Clemens's work with Lippius's *Synopsis*:

Johannes LIPPIUS:

*Synopsis musicae novae*, fol. B2<sup>v</sup>:

"Efficiens **secunda**, particularis ac propior est ἢ Φύσις **mater sonorum et τέχνη** illam usurpans, **perficiens** et superans **hominis musici: qui iuxta praescripta** scientiae, artis et **prudentialis musicae** generalis et specialis, theoreticae, signatoriae et practicae scit, signat et **facit τὸ μέλος ἄρμονικόν**: post scitum, signatum et **factum** idem ultimo actuat quodam **ὄργάνῳ**: [...]"

Václav CLEMENS ŽEBRÁČKÝ:

*Idea unionis*, fol. A4<sup>v</sup>:

"31. Secundaria est natura mater sonorum et ars naturam ornans et perficiens in homine musico: qui iuxta praescripta prudentiae musicae facit melos harmonicum et ita factum applicat organo harmonico."

Letters in bold indicate textual parallels. We can see that Clemens transforms the entire text in various ways – e.g. by changing the grammatical form and by using synonyms. In this case, he shortens the text considerably. In the case of thesis no. 33, however, he preserves approximately the same length and form of the text:

Johannes LIPPIUS:

*Synopsis musicae novae*, fol. B2<sup>v</sup>:

"[...] **eoque vel proprio et naturali**, quod est **hominis aspera arteria per buccam vocalis norma omnium reliquorum instrumentorum musicalium miranda** [...]"

Václav CLEMENS ŽEBRÁČKÝ:

*Idea unionis*, fol. A4<sup>v</sup>:

"33. Proprium vel naturale est hominis arteria per buccam vocalis norma omnium reliquorum instrumentorum musicalium vocalium admiranda."

We find Clemens working in this manner in a total of 25 out of 47 theses. The other theses, however, are not only the work of Clemens, and we can call them loose paraphrases, although they do not exhibit any direct textual connection. In this case, the structure and arrangement of the text come to the fore. For example, in the interpretation of notation, one cause for this major text modification is that Lippius used notational symbols in his treatise to describe notation, while Clemens's description was made only in words. Within the framework of the treatise, however, this interpretation is in the same position. Apart from music theory content, Clemens also uses the text of *Synopsis* in the introduction and the conclusion of the whole treatise, thus making it not just a basis of the musical portion, but also its foundation.

Let us now take a look at the contents of the individual treatises:

<i>Synopsis musicae novae</i>	Fol.	<i>Idea unionis harmonicae</i>	Thesis
Introduction		Introduction	1.-21.
Definition of music	A1 <sup>r</sup>	Definition of music	22.
<i>Musica generalis / Musica specialis</i>	A1 <sup>v</sup>	<i>Musica generalis / Musica specialis</i>	
<i>Generalis</i>	A2 <sup>r</sup>	<i>Generalis</i>	25.
Definition of harmonic piece	A2 <sup>v</sup>	Definition of harmonic piece	26.
<i>Principia</i> of harmonic piece	A3 <sup>r</sup>	<i>Principia</i> of harmonic piece	27.
<i>Externa</i>	B1 <sup>r</sup>	<i>Interna</i>	28.
<i>Finis</i>	B1 <sup>v</sup>	<i>Efficiens</i>	29.
<i>Efficiens</i>	B2 <sup>r</sup>	<i>Materia</i>	35.
<i>Interna</i>	B4 <sup>v</sup>	<i>Externa</i>	55.
<i>Materia</i>	B4 <sup>r</sup>	<i>Forma</i>	56.
<i>Forma</i>	F7 <sup>v</sup>	<i>Finis</i>	62.
<i>Specialis</i>	I4 <sup>v</sup>	<i>Specialis</i>	65.

As is clear at first glance, the arrangement of the introductory parts is absolutely identical. We can find firstly a change beginning with thesis no. 27, which begins with the section *principia*. Here, Clemens completely changes Lippius's order, and more importantly, he changes the placement of the individual *principia* within the framework of the subgroups *interna/externa*. While Lippius places *efficiens* among *externa principia*, Clemens does the opposite, but in this case the definition is identical.

We find a second case of the same change with *principia finis*. Here, Clemens changes the text of the definition, but the core of its content remains the same, and we can speak of this being a free paraphrase.

Johannes LIPPIUS:

*Synopsis musicae novae*, fol. F7<sup>v</sup>:

“Forma cantilenae harmonicae in materiae eius seu partium, monadum, dyadum triadumque iuxta textum connexarum sive compositorum dispositione artificiosa atque prudente consistit.”

Václav CLEMENS ŽEBRÁČKÝ:

*Idea unionis harmonicae*, fol. B1<sup>v</sup>:

“56. Forma est, per quam artificiosa atque prudens dispositio sonorum iuxta textum congestorum cum suavi consonantia dignoscitur.”

The purpose of this quite substantial change is unclear, however, because Clemens does not change the actual contents of the individual *principia*.

This has been just a brief description of the main findings of our work on analyzing and editing the treatise *Idea unionis harmonicae*. The disparity of its contents from the treatises of other Bohemian authors of the sixteenth century like *Musicorum libri quattuor* by Wenceslaus Philomathes<sup>22</sup> or *Musica* by Jan Blahoslav and Jan Josquin<sup>23</sup> offers us a quite new line of music theory of the period, but that is just one aspect of its importance. Although a number of foreign treatises on music theory have been preserved in Czech libraries, Clemens's disputation offer direct proof of the use of the period treatise in the milieu of the Prague Utraquist university, the standing of which has been outlined above. The sources, however, are not favourable towards further research on *musica* at Charles University. The contents of other disputations have not been preserved for us in writing, so we can only deduce their contents from what are often only very general titles.<sup>24</sup> For this reason, our further research shifted from pure music theory to the literary works of the Bohemian humanists of the sixteenth century that contain music as subject matter. In this research, we attempt not only to present interesting information about Bohemian musical culture of the sixteenth century, but also to analyze texts that contain elements learned by the authors during their studies at the university, and thereby to make up at least partially for the absence of other source material.

Still, there are several questions that have remained unanswered – one of them is the reason why, when Prague university was going through its worst period of decline, Václav Clemens chose a treatise that was absolutely new at the time of his disputation, and how the treatise itself, which had originally been published in Strasbourg in 1612, came into Clemens's hands. Only time will tell whether we will be able to find a satisfactory answer.

(Translated by Mark Newkirk)

<sup>22</sup> PHILOMATHES, Wenceslaus: *Musicorum libri quattuor*, ed. by Martin HORYNA, Praha 2003.

<sup>23</sup> HOSTINSKÝ, Otakar: *Jan Blahoslav a Jan Josquin. Příspěvek k dějinám české hudby a theorie umění XVI. věku. S novými otisky obou muzik: Blahoslavovy (1569) a Josquinovy (1561)*, Praha 1896.

<sup>24</sup> Eg. *Utrum musica omnis disciplinarum sit nobilissima?* (1593); *Cum musica sit tacita quaedam philosophia, num studiosae iuventuti sit proponenda nec ne?* (1599); *Musica an quicquam datum homini iucundius?* (1609). Cf. BERÁNEK, *Bakaláři a mistři* (↵ note 3), pp. 24, 28, 36.

#### SLOVENSKÝ ABSTRAKT:

### Hudba na pražskej univerzite na počiatku 17. storočia: Václav Clemens Žebráček (ca. 1589-1637) a jeho *Idea unionis harmonicae*

Článok sa zameriava na do súčasnosti opomínané pojednanie *Idea unionis harmonicae seu Duarum nobilissimarum encyclopaediae gemmarum, musicae et poeticae, brevis adumbratio* (Praha 1617) českého humanistu Václava Clemensa Žebráčekého (ca. 1589-1637). Unikátne dochovaný

exemplár tejto dišputácie sa zachoval v zámočkej knižnici na Křivokláte pod signatúrou XLIV. f. 12, priv. 33). Malá tlač (9 ff.), ktorá je písomnou podobou dišputácie uskutočnenej na Karlovej univerzite dňa 8. marca 1617, pozostáva zo 130 téz týkajúcich sa mnohých aspektov hudby a poetiky. Podstatná časť pojednania vychádza z traktátu *Synopsis musicae novae* (Štrasburg 1612), ktorej autorom bol nemecký teológ a hudobný teoretik Johannes Lippius (1585-1612). Článok sa zaoberá podobnosťami a rozdielmi medzi oboma dielami a predstavuje nový pohľad na teóriu hudby na Karlovej univerzite začiatkom 17. storočia.