

Summary

Jerome (Hieronymus) of Moravia's *De musica*, transmitted uniquely in the manuscript BnF MS lat. 16663, owes its reputation to its impressive scale. The author attempted to bring together all musical knowledge in a single volume. The author, an otherwise unknown Dominican friar from the Parisian priory of Saint-Jacques, quoted some twenty writers; of these, pride of place is given to Boethius and Johannes Cotto. Despite its compilatory character, *De musica* exhibits a deep sense of unity.

The aim of my thesis is to demonstrate the Dominican character of the treatise. Therefore, the first chapter is devoted to the context of the work's creation. We know that *De musica* was written in Paris in the 13th century, the place and period of great achievements by Dominican authors, such as Albertus Magnus, Thomas Aquinas, Vincent of Beauvais, Hugo of Saint-Cher and Humbert of Romans. Of interest is also the intellectual impact of the Dominicans from the Polish province to which Moravia belonged. *De musica* was written for the cantors, but the place of Jerome's lectures in the Dominican system of education is unknown.

The second chapter is an introduction to the concept of teaching music as described by Jerome in the first section of *De musica* (Chapters I-IX). This part of the treatise takes form of an *accessus*, which means that its aim is to describe music with the help of definitions (as many as 11 definitions of music), etymology, its "invention" (the famous story about Pythagoras in the forge). This section culminates with the recognition of the object of music as a discrete sound (*sonus discretus*). For this purpose, Jerome uses the text from *Summa theologica* in which Thomas argues that the object of theology is God. Thomas' influence also applies to the choice and organization of the material: brevity, no repetition, logical order of presentation. This goal is achieved with reducing the numbers of diagrams, giving up Greek nomenclature etc.

The third chapter deals with the elementary theory of music. These are issues typical of musical treatises, yet there are some peculiarities. Two long chapters consecrated to mathematical aspects of music are included. The monochord is discussed only after those chapters, as their practical use, and not at the beginning of the section as a tool for learning music. Several divisions of the musical scale are discussed, each one having another purpose and background. Mutations are outlined in detail. By introducing the *synemmena* tetrachords, Jerome is one of the first authors to describe *musica ficta*. One can see here the tendency typical for Dominican authors to organize presented material logically and to update the known system with new data.

The fourth chapter deals with the musical practice described in the treatise. In this part of *De musica* there are three chapters written by Hieronymus himself, and one with a valuable collection of treatises on polyphony. Principles of composition are only partially modeled on Johannes Cotto. Jerome introduces an innovative division of musical beauty and ugliness into three degrees, using simple and clear numerical criteria. The relationship of these principles with the Dominican repertoire prompts further research. Chapter XXV, which describes the rhythm and ornaments in the chant, is unique because of the detail and precision. We do not know if it describes the Dominican chant, but it is certainly one which was sung in Paris, with an influence of mensural music. The chapter on playing two string instruments (*viella* and *rubeba*) obviously does not concern the liturgical music, but proves author's openness and curiosity while serving as a practical application of theoretical principles discussed earlier in the book.

The last chapter proposes a typology of Jerome's didactic method of work. Various aspects of compilatory strategies are discussed. Such means of lecture as definitions, etymologies, mnemonics and diagrams are presented. A classification of diagrams is proposed, also taking into account those that have not survived in the manuscript. Finally, the influence of scholastic philosophy is carefully pondered.

Jerome's *De musica* ranks among such Dominican intellectual endeavours of the thirteenth century as the two *summas* of Thomas Aquinas, *Speculum maius* Vincent of Beauvais or biblical commentaries by Hugo of Saint-Cher. Characteristic for these works is the desire to gather information from a given field in one place. Synthesis was associated with selection and the ideal was clarity and brevity. Jerome's treatise was conceived as a single book covering all musical knowledge, old and new, theoretical and practical. It was also supposed to be as concise as possible, but dealing with arithmetical aspects of music and with contemporary polyphony Hieronymus preferred completeness over brevity.

Both the broad intention, the selection of the best sources, the balance between theory and practice, and openness to the latest developments in music, give Jerome a place among other Dominican authors of the 13th century. The author who quoted and paraphrased his confrère Thomas Aquinas took advantage of this acquaintance.