INTRODUCTION

It gives me great pleasure to introduce the fourth and final volume of Rex Eakins’s new edition of Guillaume Faugues’s _opera omnia_. Its completion marks another signal contribution to the study of the musical repertoire that occupied Dr Eakins’s attention when he first took me under his wing as I embarked upon my doctoral studies in 14th and 15th century music.¹ One of the most memorable but all too short projects that Dr Eakins and I researched together concerned another musical beacon of the second half of the fifteenth century, Firminus Caron.² This project nurtured my curiosity and enthusiasm for this musical repertoire and its sources, both of which continue unabated today. Dr Eakins’s _editio_ is timely in many ways, but for me it is especially relevant to my research on canonic techniques in the 14th and 15th centuries.³ Faugues’s _Missa L’homme armé_ is an astonishing achievement that bridges the canonic techniques of the Guillaume Du Fay (c.1397-1474) with those of the next generation of composers, including Philippe Basiron (c.1449–1491), Marbrianus de Orto (c.1460–1529) and the master of canonic composition, Josquin des Prez (c.1450/55–1521). More scholarship still needs to be done which closely analyses Faugues’s music, and better situates his innovations in compositional techniques against the backdrop of his contemporaries. It is expected that this edition will stimulate further research, as well as provide the basis for new performances and recordings of Faugues’s music.

The following paragraphs serve as an overview to prior historical scholarship on Guillaume Faugues and his music. The biography of Faugues remains in many respects mysterious as compared to some of his better-documented contemporaries.⁴ His place of birth is a matter of conjecture, and probably cannot be determined from his surname alone. He was without doubt the master of boys documented at the royal Sainte-Chapelle in Bourges, paid the equivalent of three months salary in 1462–63, and possibly the priest that the chapter of the same institution sought to recruit for the chapel in 1471.⁵ At Bourges he would have offered musical instruction to choirboy Jason Stoessel, _The Captive Scribe: The Context and Culture of Scribal and Notational Process in the Music of the ars subtilior_, Ph.D. diss., University of New England, 2002; Rex Eakins (ed.), _An Editorial Transnotation of the Manuscript Capella Sistina 51, Biblioteca Apostolica Vaticana, Città del Vaticano. Liber Missarum, Collected Works XVII/1-6_, The Institute of Mediaeval Music, Ottawa, 1999–2005.


² This project, being undertaken with Denis Collins (University of Queensland), is entitled _Canonic Techniques and Musical Change, c.1330-c.1530_, and is funded by the Australian Research Council under its Discovery Projects scheme (DP150102135).


⁴ Paula Higgins, _Antoine Busnoys and Musical Culture in Late Fifteenth-Century France and Burgundy_, Ph.D., Princeton University, 1987, pp. 227-259; Paula Higgins, “Music and Musicians at
Basiron, who seems to have emulated Faugues’s compositional principles in his own polyphonic settings later in the century. Residency at Bourges would have afforded Faugues the opportunity to meet Johannes Ockeghem (c.1410–1497) during the latter’s travels from Tours to the king’s residence in the Lorraine in 1462. Yet, whether Basiron can be identified with Guillaume des Maris, one of the northern copyists of the choirbook VatS 80, and the Guillemus de Francia, who was active in the Papal Chapel at Rome and Padua cathedral (if indeed both Guillerme are the same singer), as Christopher Reynolds has proposed, remains unconfirmed. The jury on intentionality-regarding the significance of Reynolds’s nonetheless astonishing identifications of literal or nearly literal musical passages shared between Faugues’s more securely attributed polyphonic masses and the anonymously transmitted Missa Pour l’amour d’une. Recent research on memory and orality in late medieval music must give historians of 15th-century music pause to ask are these passages a matter of compositional style or are they memorised melodic gestures that were the common stock of composer-singers. Finally, in light of Joshua Rifkin’s salutary review of contextual data, the text of L’oyset Compère’s famous musician’s motet Omnium honorum plena can no longer be taken as pre-1474 evidence of Faugues’s reputation nor his (and several other named composers’) presence at Cambrai.

Several contemporaries, including Compère (or the author of his motet’s text), placed Faugues among the musical worthies of the later quarter of the 15th century, the foremost of them being Johannes Tinctoris writing during the years of his employment in one of the great musical chapels of the age in the Neapolitan court of King Ferrante of Aragon. Yet, as Francesco Bocco Rossini has noted, Tinctoris’s estimation of Faugues seems to have grown between the writing of his Practica and his Liber de arte contrapuncti (1472–3) and Liber de arte contrapuncti (1477). For, while the earlier treatise contains criticism of Faugues’s notational practices and even lumps him among composers whom Tinctoris described as “barely literate” (minime litteratos), the Sainte-Chapelle of the Bourges Palace, 1405-1515, in Angelo Pompilio (ed.), Music History, Quattrocento, Renaissance, Musicologia (Bologna 1987), 8, 1967, p. 695, note 648 (p.700); Paula Higgins, “Tracing the Careers of Late Medieval Composers: the Case of Philippe Basiron of Bourges”, Acta Musicologica, 62, 1990, p. 12.


Faugues appears in the prologue of the Liber alongsidemusical luminaries Ockeghem, Regis, Bunnosy and Caron, singled out from the very many composers that Tinctoris reports now flourish in his day (hoc vero tempestate ... infiniti florent compositores). Later in the Liber, Tinctoris describes Faugues as the most celebrated composer of the Missa Le serviteur. If not the result of the general growth in the esteem for Faugues in the 1470s, the catalyst for Tinctoris’s new found admiration might have been his discovery of the composer’s Missa Vina vinum (transmitted anonymously in its sole surviving transmission as Missa Vina vina), which he estimates to be a model of musical varietas, an enviable attribute, inherited from the humanist cultivation of the principles of classical rhetoric. Tinctoris’s esteem for Faugues seems to have rubbed off on several of his readers or those in his sphere of influence, including the anonymous author of a music treatise completed in Seville in 1480, Franchino Gaffurio in his Tractatus practicabilium proportionum (1496) and the anonymous treatise on proportions copied by Giovanni da Matera in 1509.

Faugues’s modern reception begins in the early nineteenth-century. The author of a pioneering but exceedingly Romantic biography of Giovanni Pierluigi da Palestrina published in 1828, Giuseppe Baini (1775–1844), who was administrator of the papal chapel in Rome, briefly noted the presence of compositions ascribed to a “V. Faugues” or “Fagus” in Cappella Sistina MSS. 14 and 51, sources which he associated with the pontificate of Nicholas V (1447–1455). Raphael Georg Kiesewetter (1773–1850) also included Faugues in his landmark history of music. He reported that Baini called Faugues by the first name Vincentius, although in Baini’s life of Palestrina one only finds the initial “V” with Faugues. Importantly, Kiesewetter added that Tinctoris spoke of a Guillermus Faugues in the same breath as Ockeghem, Regis, Bunnosy and Caron, in which case we must only be able to a
reference to the 15th-century theorist’s Liber de arte contrapuncti. Kiesewetter had little doubt that Tinctoris’s Faugues was the same Faugues named in papal music manuscripts. Yet, Kiesewetter also pondered whether this individual might also be identical to the composer La Faghe to whom was ascribed the motet Elizabeth Zacharie in Petrucci’s Motetti della Corona II (1519). At the end of his Geschichte, Kiesewetter published the first modern edition of Kyrie II from Faugues’s Missa L’homme armé preceded by a diplomatic reproduction of the original notation that included the tell-tale indication of a precursor canon (where the comes begins before the dies) of a zucum congruentiae on the first rest of the Tenor. The Austrian had clearly achieved a high degree of competency in reading 15th-century mensural notation (a skill not shared by his immediate predecessors like Charles Burney), although, by providing a transcription in only three parts, he evidently failed to recognise the canon between the Tenor-dies and a comes at the fourth above. Kiesewetter’s editorial accidents are, to say the least, and deserve to be part of a reception study in the future.

François Joseph Fétis prepared an imperfect synthesis of Baini’s and Kiesewetter’s findings in his dictionary of musicians and musical knowledge under an entry entitled “FAUGUES, FAULQUES ou FAGUS ou LA FAGE (VINCENT).” Incorrectly noting that Faugues was named alongside his illustrious contemporaries in Tinctoris’s Proportionales musice, Fétis further confused his readers by noting that Baini believed that the three names given at the beginning of his dictionary entry referred to the same person. Fétis then partly misquotes Baini as stating that Faugues’s “masses and motets” were sung in the chapel of Pope Nicholas V, and notes that Tinctoris cites Faugues as the composer of a mysterious Missa Unius. In order to account for Tinctoris’s references to a “Guillaume” Faugues and the Vincent supposedly reported in Vatican music manuscripts by Baini, Fétis opines that there must have been two musicians active in the same epoque: a Vincent Faugues and a Guillaume Falques. This is despite the fact that no 15th-century source names a “Falques”.

The root of this confusion over Faugues’s first name persisted well into the 20th-century, still found, for example, Reese’s history of Renaissance Music and in Sparks’s now dusty but still useful account of 15th-century canto fermo techniques. Both authors are blameless given that Haberli noted in his long-standing reference book to the Vatican sources and musicians that the first name of Guilem([us]) instead of Vinc([entius]) for Faugues was “false”. Baini’s misreading of a “V” for a “G” in the ascription appearing in a handrul at the beginning of the composer’s Missa L’homme armé in VatS 14 (fol. 138v) was clearly the source of this ongoing confusion. Readers can consult high-resolution images online and observe that the manuscript reading is “G. faugues”. Unknown to Baini was the ascription to “G. faugues” in the unicum Missa de suis en la mer in ModE M.1.13 (f. 192v) that was confirmed “faugues” at the head of the transmission of the Missa L’homme armé in the same manuscript (fo. 176v). Baini was also responsible for connecting the ascription “fagus” at the beginning of the Missa La basse danse in VatS 51 (f. 55v) with Faugues. Etymologically, fagus and fau name the beech tree in Latin and older French. Reynolds notes, however, that Faugues may refer to a seigneurie or fief in Normandy. Following Reynolds’s line of enquiry would also suggest that a fag or seigneurie de Faugues documented in the 16th and 17th centuries in the parish of Saint-Baud in the diocese of Tours not be overlooked as another possible place of origin. On the other hand, Faugues as a surname of lower nobility raises further questions given the humble status of most 15th-century composers. Should Faugues’s origin in the Tournai seem too good to be true, the multiplicity of candidates urges caution in using the composer’s name alone to determine his origin.

Faugues’s surviving corpus consists solely of polyphonic masses, three of them firmly ascribed to him in sources, and the remaining four attributed from theoretical sources or by scholarly connoisseurship. Fétis’s statement that Baini had seen manuscripts containing motets by Faugues seems to have arisen from the French biographer’s sloppy reading of his older Italian contemporary’s footnotes. Fétis incorrectly extrapolated Baini’s suggestion that Faugues and the composer of a motet named La Faghe in Petrucci’s Corona II are identical. Yet, with the hindsight of a century and a half of research, the “La Faghe” in Petrucci’s 1519 print is now known to be Jean de La Fage, a famed contrabassist active in the courts of France and Rome

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27 A perfectly serviceable low-resolution digital reproduction of ModE M.1.13 is available from the Biblioteca Estense Universitaria website, http://bibliotecaestense.beniculturali.it/info/img/mus/mo­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­—
in the early 16th century.37 Baini in fact stated that the most famous compositions that would have been sung in the chapel of Pope Nicholas V were those of Guillaume Du Fay, with those of Ockeghem being equally appreciated. Baini then opines that the productions of Faugues, Caron, Busnoys, Gaspar (Weerbeke), Johannes de Domarto, Eloy d’Amerval (where Eloy was also misread or misspelled as Gloy), which he had found together with compositions by Du Fay and Ockeghem in "the volume in our archive that has the shelf number 14, which was fortunately saved with some other small volumes for daily use from the destructive fire", were in the greatest vogue.38 Curiously, even though Baini knew Vats S 51, he singled out Vats S 14 as an example of musical tastes of the mid 15th century.

Kiesewetter’s history and Fétis’s biography remained influential until around 1885, when musicology first assumed its place in the modern academy. Though a more detailed examination of Faugues’s reception in the second half of the 19th century needs to be reserved for another occasion, what few references to the composer we do find in this period is still heavily indebted to those earlier writings.39 The modern era of scholarship on Faugues begins in the years just before the Second World War, although it only gathers a head of steam in the second half of the 20th century.

Faugues’s reputation increased over the course of the 20th century, his polyphonic masses subject to more systematic scrutiny, editorial endeavour and contextual source studies. Significant archival evidence emerging towards the end of the century allowed historians to tie the composer for the first time down to at least one particular locale, especially significance locale, the Royal Chapel of Bourges.34 Kriesewetter and Ambros may have set into motion an interest in the composer’s compositional techniques, but the structural emphasis of the post-war scholarship only served to sharpen and drastically refine this line of enquiry. In his published dissertation of 1937, Laurence Feininger noted that the composer’s Missa L’homme armé was the earliest known example of a polyphonic mass constructed entirely on a canon (on the famous cantus firmus).24 In his review of Feininger’s edition of the same mass, Dragan Plamenac observed the presence of structural repetition (Plamenac called it systematic repetition), where earlier sections are repeated later in the mass but with different texts.40 Although such a device might have been first appealed to an anachronistic sense of organic formalism, the differences between the two versions of Faugues’s Missa L’homme armé indicate more pragmatic concerns were at work.25 Gustave Reese’s highly influential Music in the Renaissance drew attention the analytical findings of Feininger and Plamenac—although Reese misrepresented the canon technique of precursor canon by stating that Faugues used canon at the fifth below—and noted the differences between what he described as the

old and new versions of the Missa L’homme armé.37 Reese was first to recognise Tintinor’s authority that Faugues was the composer of the Missa Le serviteur, whose sole surviving transmission in Trent C 88 is ascribed to Ockeghem. Reese also promoted the view that a Missa Le serviteur represented a forerunner, alongside Ockeghem’s Missa For solus, seu, which is the same as the

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and the modernist styles of the mid 20th century.41 Baini in fact stated that the most famous compositions that would have been sung in the chapel of Pope Nicholas V were those of Guillaume Du Fay, with those of Ockeghem being equally appreciated. Baini then opines that the productions of Faugues, Caron, Busnoys, Gaspar (Weerbeke), Johannes de Domarto, Eloy d’Amerval (where Eloy was also misread or misspelled as Gloy), which he had found together with compositions by Du Fay and Ockeghem in "the volume in our archive that has the shelf number 14, which was fortunately saved with some other small volumes for daily use from the destructive fire", were in the greatest vogue. Curiously, even though Baini knew Vats S 51, he singled out Vats S 14 as an example of musical tastes of the mid 15th century.

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that the mensuration signs referred to by Tinctoris in relation to Ockeghem's *L'auldre d'antan* do not appear in any surviving source, Anna Maria Busse Berger shows that they appear in no less than two sources. 43 On the other hand, the revelations of Reynolds and Eakins as to the extent of revisions to Faugues's *Missa vinus vinum* throws new light on Tinctoris's references to the juxtaposition of c/c signs not found in this transmission, and actually bolsters Wegman's case for Faugues's authorship, given that Wegman had previously discounted the possibility of revisions to this mass. 44

The honour of the first major study of Faugues in the 21st century falls to Francesco Rocco Rossi, who published a small Italian monograph on the composer aimed at a broad but musically literate readership. 45 Arising out of his doctoral dissertation, it consolidates the scholarship of the second half of the 20th century, includes a short discussion of the two versions of the *Missa L'homme armé*, and speculates on the presence of Faugues in Naples, again framed predominantly around Roth's proposed Neapolitan origin for VatS 14 and 51, and drawing especially upon Atlas's and Woodley's detailed research on music and music theory (Tinctoris) in 15th-century Naples. 46 Murray Steib has recently dealt a blow to Rossi's proposal that Faugues made the changes to the ModE M.1.13 version of the *Missa L'homme armé*. 47 Steib instead puts forward Johannes Martini, who was imbued with many of the same compositional techniques as Faugues, as the editor-reviser of the mass, and situates the Italian composer's changes within the religious, cultural and musical milieu of late fifteenth century Ferrara.

Looking back at almost two centuries of scholarship on Faugues's music, Steib's depth of philological and critical engagement is astonishing, and indicates that Faugues's music might hold many more surprises. The time now seems ripe for a fresh wave of scholarship on Faugues and his music. Just as Feininger's landmark edition stimulated a generation of scholars to engage more closely with Faugues's music, it is expected that Eakins's edition and the scholarship contained herein will serve a similar purpose in the years to come.

Jason Stoessel
On Francesco Petrarch's 612th birthday

44 Reynolds, op. cit., *Papal patronage and the Music of St Peters 1380–1513*. Also see Eakins's discussion below, pp. 44–47 below.
45 Rossi, op. cit., *Guillaume Faugues*.