

**Movement is Dangerous:
Let us Abide in the Old Things which Have a
Permanent Foundation**

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**Interdisciplinarity Embedded within
the Humanist Mode of Thinking as an Alternative
to the Dehumanization of the Humanities¹**

**El movimiento es peligroso:
Permanezcamos en las cosas viejas que tienen
un fundamento permanente**

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**Interdisciplinarietà engastada dentro
del modo de pensamiento humanista como alternativa
a la deshumanización del ser humano**

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To Sheila Kreyszig

Abstract: The vast restructuring of academia as a whole, which has gained considerable momentum since the beginning of the twenty-first century, as a result of the shift in higher learning from a well-rounded university education fostering lifelong learning to a decisively more narrow focus on employment education in an effort to respond to the corporate approach, has undoubtedly had an important corollary in the reshaping of the curriculum. Particularly affected by these unprecedented developments are the humanities and the fine arts, disciplines where the traditional approaches to the four principal facets of scholarship, identified by Ernst Boyer in the areas of teaching, application, integration and discovery, have been regarded as genuine pillars to an inquiry, which has increasingly focussed on interdisciplinarity, with excellent exemplars in the contributions of Franchino Gaffurio (1451-1522), John Dygon (ca. 1482-1566?), and Leopold Mozart (1719-1787). The respective readings of these authors may indeed serve as a foundation of a well-rounded education that, according to the vision articulated in 1787 by Timothy Dwight (1752-1817), then President of Yale University, lay at the heart of the founders of universities across Europe. Beyond that, a special merit may indeed be accorded to the authors identified in this study, in chartering the future course of the humanities and furthermore the seminal role assigned to the discipline of music, including *musica theorica* and *musica practica*.

Keywords: dehumanization, *disciplina musicae*, John Dygon, Franchino Gaffurio; Greek music theory, humanism, humanities, interdisciplinarity, Latin music theory, Leopold Mozart, musicology, *practica musicae*, *theorica musicae*

Resumen: La vasta reestructuración de la academia en su conjunto, que ha cobrado un impulso considerable desde principios del siglo XXI, como resultado del cambio en la educación superior de una educación universitaria integral que fomenta el aprendizaje a lo largo de toda la vida a un enfoque mucho más estrecho. En educación para el empleo, en un esfuerzo por responder al enfoque corporativo, ha tenido sin duda un corolario importante en la remodelación del currículo. Particularmente afectados por estos desarrollos sin precedentes son las humanidades y las bellas artes, disciplinas donde los enfoques tradicionales de las cuatro facetas principales de la erudición, identificados por Ernst Boyer en las áreas de enseñanza, aplicación, integración y descubrimiento, han sido considerados como pilares genuinos para una investigación, que se ha centrado cada vez más en la interdisciplinaria, con excelentes ejemplares en las contribuciones de Franchino Gaffurio (1451-1522), John Dygon (ca. ¿1482-1566?) y Leopold Mozart (1719-1787). Las lecturas respectivas de estos autores muestran que pueden, de hecho, servir de base para una educación integral que, según la visión articulada en 1787 por Timothy Dwight (1752-1817), entonces presidente de la Universidad de Yale, se encontraba en el corazón de los fundadores de las universidades de toda Europa. Más allá de eso, se puede otorgar un mérito especial

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a los autores identificados en este estudio, en el fletamento del curso futuro de las humanidades y, además, el papel seminal asignado a la disciplina de la música, incluida la *música teórica* y la *música práctica*.

Palabras clave: deshumanización, *disciplina musical*, John Dygon, Franchino Gaffurio; Teoría de la música griega, humanismo, humanidades, interdisciplinariedad, teoría de la música latina, Leopold Mozart, musicología, *práctica musical*, *teoría musical*

Since the beginning of the twenty-first century, universities have undergone unprecedented changes, resulting in a vast restructuring,³ with a focus on certain individual disciplines, consciously steering away from the Renaissance curriculum of the *artes liberales*. This restructuring has generally resulted in the elimination of humanities departments, such as the Departments of Greek and Latin Studies at many universities across Canada or in the fusion of these departments into larger administrative units, such as Department of Languages and Cultures, or the integration of this branch of studies within already existing departments, such as the *Classical, Medieval and Renaissance Studies* (CMRS) as part of the Department of History at the University of Saskatchewan. Beyond that, the founding of Digital Humanities Centers has resulted in the replacement of primary source material abundantly advertised by vendors of rare books in both printed catalogues and on the internet, by materials readily available online. The growing reliance and dependence on the digital culture controls our research activities and critical thinking,⁴ and that to the extent of shortchanging or eliminating altogether traditional approaches to perusing the university library shelves with their rich holdings on the humanist tradition as disclosed by experts in the field(s) in their profound accounts.⁵ These

³ See, for example, Ian D. Clark, Greg Moran, Michael Skolnik and David Trick. *Academic Transformation: The Forces Reshaping Higher Education in Ontario*, part of *Queen's Policy Studies Series* (Montréal, Québec and Kingston, Ontario: Queen's School of Public Policy Studies, McGill-Queen's University Press, 2009); see also Paul Axelrod, *Scholars and Dollars: Politics, Economics, and the Universities of Ontario, 1945-1980*, part of *The State and Economic Life Series* (Toronto, Ontario and Buffalo, New York: University of Toronto Press, 1982).

⁴ William Goodrich Jones. "Humanist Scholars' Use of Computers in Libraries and Writing," in: *Literacy and Computers: The Complications of Teaching and Learning with Technology*, ed. by Cynthia L. Selfe and Susan Hilligoss as Vol. 2 of *Modern Language Association of America: Research and Scholarship in Composition*, ed. by Lil Brannon et al. (New York: The Modern Language Association of America, 1994), pp. 157-170; see also Myron C. Tuman, *Literacy Online: The Promise (and Peril) of Reading and Writing with Computers*, part of *Pittsburgh Series in Composition, Literacy, and Culture*, ed. by David Bartholomae and Jean Ferguson Carr (Pittsburgh, Pennsylvania and London: University of Pittsburgh Press, 1992).

⁵ See, for example, Myron P. Gilmore, *The World of Humanism, 1453-1517*, part of *The Rise of Modern Europe*, ed. by William L. Langer (New York: Harper Colophon Books, 1952). Further on the humanist tradition in music, see Claude V. Palisca, *Humanism in Italian Renaissance Musical Thought*. (New Haven, Connecticut and London: Yale University Press, 1985); Walter Kurt Kreyszig, "Humanismus, musikalischer" [Humanism, musical], in: *Pauzy's Realenzyklopädie der Klassischen Altertumswissenschaften: Rezeptionsgeschichte*, 3 vols. (Stuttgart: Metzler, 1998-), Vol. 2 (2000), cols. 560-563; also in English translation as Walter Kurt Kreyszig, "IV Music," in *Classical Tradition, Vol. 2: DEM-IUS*, ed. by Manfred Landfester in corporation with Hubert Cancik and Helmuth Schneider, part of *Brill's Encyclopaedia of the Ancient World: New Paul* (Leiden and Boston, Massachusetts: Brill, 2007), cols. 1036-1039.

changes have come about as a result of the shifts in university education as a whole, with a diversion from a well-rounded university education, one based on the broad model of “education for education sake”, to a decisively more narrow focus on employment education⁶ and thus on a more corporate approach,⁷ in order to assure ready access to external funding from corporations, as Howard Woodhouse has demonstrated convincingly in the examination of a series of case studies.⁸ As a result of these developments, which, in the case of the humanities, have resulted in a decisive and divisive shift of focus from the study of original documents to mostly English translations thereof, the latter which provide merely a diluted account of the original examination at hand, universities have generally turned away from a liberal education⁹ and a humanist inspired agenda, the latter which should inform and indeed dominate our thinking, at least in the humanities and also the fine arts. Here we are reminded of the visions of the theologian Timothy Dwight (1752-1817),¹⁰ former president of Yale University (with his inauguration in 1795),¹¹ who in 1787 captured his firm belief of a well-rounded university education with the focus on the mandates and visions characteristic of and central to the founding of universities in Europe¹² and the upholding of an adherence to these important principles of creation and dissemination of knowledge as the key pillars of the curriculum in North American universities in the following statement:

«Who are we [...] that we should contradict the generations past? Movement is dangerous; let us abide in the old things which have a permanent foundation.»¹³

⁶ Walter Kurt Kreyszig, “Should Universities Focus on Employment Education? – Contra,” in: *In Medias Res: A Liberal Arts Journal* 19/2 (Spring 2014), p. 13.

⁷ Derek Bok, *Universities in the Marketplace: The Commercialization of High Education* (Princeton, New Jersey: Princeton University Press, 2003); Holden Thorp and Buck Goldstein, *Engines of Innovation: The Entrepreneurial University in the Twenty-First Century* (Chapel Hill, North Carolina: University of North Carolina Press, 2010); see also Stan Davis and Jom Botkin, *The Monster under the Bed: How Business is Mastering the Opportunity of Knowledge for Profit* (New York and London: Simon & Schuster, 1994).

⁸ Howard Woodhouse, *Selling Out: Academic Freedom and the Corporate Market* (Montréal, Québec and Kingston, Ontario: McGill-Queen’s University Press, 2009); see also Howard Woodhouse, “The Market Model of Education and the Threat to Canadian Universities,” in: *Encounters on Education 2* (2001), pp. 105-122.

⁹ Paul D. Axelrod, *Values in Conflict: The University, the Marketplace and the Trials of Liberal Education* (Montréal, Québec and Kingston, Ontario: McGill-Queen’s University Press, 2002).

¹⁰ William B. Sprague, “Life of Timothy Dwight,” in: *The Library of American Biography*, ed. by Jared Sparks (Boston, Massachusetts: Charles C. Little and James Brown, 1845), Vol. 4, pp. 225-364; Kenneth Silverman, *Timothy Dwight* (New York: Twayne Publishers, 1969).

¹¹ Benjamin Silliman, *A Sketch of the Life and Character of President Dwight* (New Haven, Connecticut: Maltby, Goldsmith & Company, 1817); Moses Cott Tyler, “A Great College President and What He Wrote,” in: Moses Cott Tyler, *Three Men of Letters* (New York: H.P. Putnam, 1895), Chapter 2.

¹² Dwight’s emulation of a humanist tradition in his teaching becomes readily apparent from the detailed notebook by a student in attendance at Dwight’s class on rhetoric; see Vincent Freimarck, “Rhetoric at Yale in 1807,” in: *Proceedings of the American Philosophical Society* 110 (August, 1966), pp. 235-255; see also Ralph Henry Gabriel, “Timothy Dwight,” in: Ralph Henry Gabriel, *Religion and Learning at Yale* (New Haven, Connecticut and London: Yale University Press, 1958), Chapter 4.

¹³ Timothy Dwight, *What a Yale Student Ought to Be: The Introductory Lecture of the IBK Course*. (New Haven, Connecticut: Yale University Press, 1887), p. 10. For the broader context of this citation, see Laurence R. Veysey, *The Emergence of the American University* (Chicago, Illinois and London: The University of Chicago Press, 1965), pp. 235-236.

Without pre-empting the importance of the present and the progress of change, Dwight stresses one's cognizance of what has transpired in the past, producing people of excellence and their thoughts worthy of reflection.

In response to Dwight's comment, I will focus on the

«old things which have a permanent foundation»,

specifically on the development of a comprehensive curriculum, an outgrowth of the founding of the universities, beginning in the eleventh century,¹⁴ with a focus on the *artes liberales*,¹⁵ that is, the *trivium*,¹⁶ including *grammatica*,¹⁷ *dialectica*¹⁸ and *rhetorica*,¹⁹ and the *quadrivium*,²⁰ comprising the disciplines of *arithmetica*,²¹ *geometria*,²² *astronomia*,²³ and

¹⁴ Charles Homer Haskins, *The Rise of Universities*, part of *Cornell Paperbacks* (Ithaca, New York and London: Cornell University Press, 1957 is reprint of Providence, Rhode Island: Brown University, 1923); Rainer A. Müller, *Geschichte der Universität: Von der mittelalterlichen Universitas zur deutschen Hochschule* (Munich: Georg D.W. Callwey, 1996 is reprint of 1990); Alexander Patschovsky, and Horst Rabe, ed. *Die Universität in Alteuropa*, Vol. 22 of *Konstanzer Bibliothek*, ed. by Peter Böber *et al.* (Konstanz: Universitätsverlag Konstanz, 1994); Paul F. Grendler, *The Universities of the Italian Renaissance* (Baltimore, Maryland and London: John Hopkins University Press, 2002); see also Jaroslav Pelikan, *The Idea of the University: A Reexamination* (New Haven, Connecticut and London: Yale University Press, 1992).

¹⁵ Josef Koch, *Artes liberales: Von der antiken Bildung zur Wissenschaft des Mittelalters*, Vol. 5 of *Studien und Texte zur Geistesgeschichte des Mittelalters* (Leiden: E.J. Brill, 1959).

¹⁶ Heinrich Roos, "Le Trivium à l'université au XIIIème siècle," in *Arts libéraux et philosophie au moyen âge: Actes du quatrième congrès international de philosophie médiévale, Université de Montréal, Canada, 27 août – 2 septembre 1967* (Montréal, Québec: Institut d'Études Médiévales and Paris: Librairie Philosophique J. Vrin, 1969), pp. 193-197.

¹⁷ Mathias Bielitz, *Musik und Grammatik: Studien zur mittelalterlichen Musiktheorie*, Vol. 4 of *Beiträge zur Musikforschung*, ed. by Reinhold Hammerstein, Siegfried Hermelink and Wilhelm Seidel (Munich and Salzburg: Musikverlag Emil Katzbi-chler, 1977).

¹⁸ Eleonore Stump, "Dialectic," in: *The Seven Liberal Arts in the Middle Ages*, ed. by David L. Wagner (Bloomington, Indiana: Indiana University Press, 1986 is reprint of 1983), pp. 125-146.

¹⁹ Joseph Smits van Waesberghe, "Die Anwendung der ars rhetorica in den musiktheoretischen Traktaten des Mittelalters und der Renaissance," translated by M.U. Schouten-Glass, in *Dia-pason de omnibus – Ausgewählte Aufsätze von Joseph Smits van Waesberghe: Festgabe zu seinem 75. Geburtstag*, ed. by C. J. Maas and M.U. Schouten-Glass (Buren: Frits Knuf, 1976), pp. 71-90.

²⁰ William Harris Stahl, *The Quadrivium of Martianus Capella: Latin Traditions in the Mathematical Sciences, 50 B.C. – A.D. 1150, with a Study of the Allegory and the Verbal Disciplines* by Richard Johnson with E.L. Burge, Vol. 1 of *Martianus Capella and the Seven Liberal Arts*, Vol. 84 of *Records of Civilization: Sources and Studies* (New York: Columbia University Press, 1971).

²¹ Barbara Münxelhaus, *Pythagoras musicus: Zur Rezeption der pythagoreischen Musiktheorie als quadriviale Wissenschaft im lateinischen Mittelalter*, Vol. 19 of *Orpheus-Schriftenreihe zu Grundfragen der Musik*, ed. by Martin Vogel (Bonn and Bad Godesberg: Verlag für Systematische Musikwissenschaft, 1976).

²² Claude V. Palisca, 'Applications of Mathematics and Geometry in Galilei's *Dialogo* of 1581', in: *Music and Mathematics in Late Medieval and Early Modern Europe*, ed. Philippe Vendrix as part of *Collection "Építome musical"* (Turnhout: Brepols, 2008), pp. 235-252.

²³ James Haar, "Musica mundana: Variations on a Pythagorean Theme" (Unpublished Ph.D. Dissertation, Harvard University, 1960).

musica,²⁴ furthermore the *artes mechanicae*,²⁵ and a number of disciplines outside these curricular confines, such as *theologia*,²⁶ *medicina*,²⁷ and *ius*,²⁸ as the basis for a comprehensive education placed in the hands of able faculty, who through the four facets of scholarship, that is, teaching, application, integration and discovery, as discussed by Ernst Boyer²⁹, were responsible for

«arousing in the student an inward spiritual activity, to develop capacity for thought, for feeling and for decision, and to form character»,

to cite Walter Murray (1866-1945), the first president of the University of Saskatchewan, in his inaugural speech at Dalhousie University in September 1893.³⁰ Notwithstanding the current overall curriculum which is largely locked into an approach focussing on an individual discipline of choice, there are copious examples of scholarly endeavors from past eras focussed on the interdisciplinarity, as elegantly illustrated by Franchino Gaffurio (1451-1522),³¹ the first *professor musices*, in his *Theoricum opus musice discipline* (Naples, 1480),³² the first published music theory text, which served as a basis for his trilogy, that is the *Theorica musice* (Milan, 1492),³³ a substantially enlarged version

²⁴ Joseph Dyer, “The Place of Music in the Medieval Classifications of Knowledge,” in: *The Journal of Musicology: A Quarterly Review of Music History, Criticism, Analysis and Performance Practice* 24 (2007), pp. 3-71; see also Nan Cooke Carpenter, *Music in the Medieval and Renaissance Universities*. (Norman, Oklahoma: University of Oklahoma Press, 1958).

²⁵ George Orvitt, Jr., “The Status of the Mechanical Arts in Medieval Classifications of Learning,” in: *Viator* 14 (1983), pp. 89-105.

²⁶ Nancy van Deusen, *Theology and Music at the Early University: The Case of Robert Grosseteste and Anonymous IV* (Leiden: E.J. Brill, 1995).

²⁷ Werner Friedrich Kümmel, *Musik und Medizin: Ihre Wechselbeziehungen in Theorie und Praxis von 800 bis 1800*, Vol. 2 of *Freiburger Beiträge zur Wissenschafts- und Universitätsgeschichte* (Freiburg im Breisgau: Alber, 1977).

²⁸ Heinz Grieser, *Nomos: Ein Beitrag zur griechischen Musikgeschichte*, Vol. 5 of *Quellen und Studien zur Geschichte und Kultur des Altertums und des Mittelalters*, ed. F. Bilabel and A. Grohmann (Heidelberg: Im Selbstverlag von F. Bilabel, 1937).

²⁹ Ernst Boyer, *Scholarship Reconsidered: Priorities of the Professorate* (Princeton, New Jersey: Princeton University Press, 1990).

³⁰ As cited in Michael Hayden, *Seeking a Balance: The University of Saskatchewan, 1907-1982* (Vancouver, British Columbia: University of British Columbia, 1983), p. 30; see also David R. Murray and Robert R. Murray, *The Prairie Builder: Walter Murray of Saskatchewan* (Edmonton, Alberta: NeWest Press, 1984).

³¹ Walter Kurt Kreyszig, “Research and Teaching During the Era of Musical Humanism: Defending the Scholar-Teacher in Response to the Principles of Creation and Dissemination of Knowledge in the Italian University Curriculum and Cultural Milieu of the Court of the Sforzas, with Special Reference to Franchino Gaffurio (1451-1522),” in: *What is a Teacher – Scholar?: Reflecting the Scholarship of Teaching and Learning at the University of Saskatchewan — Symposium Proceedings, November 9 & 10, 2001*, ed. by Ron Marken (Saskatoon, Saskatchewan: University of Saskatchewan, 2002), pp. 97-132; see also Irwin Young, “Franchinus Gaffurius: Renaissance Theorist and Composer (1451-1522)” (Unpublished Ph.D. Dissertation, University of Southern California, 1954).

³² Franchino Gaffurio, *Theoricum opus musice discipline* (Naples: Per Magistrum Franciscum di Dino Florentinum, 1480) [dedicated to Cardinal Giovanni Arcimboldi]; also as facsimile, part of *Monuments of Music and Music Literature in Facsimile*, Series 2: *Music Literature*, Vol. 100 (New York: Broude Brothers, 1967); as facsimile, ed. by Cesarino Ruini as *Franchino Gaffurio: Theoricum opus musice discipline*, Vol. 15 of *Musurgiana: Collana di trattati di teoria musicale, storiografia e organologia in facsimile a cura dell'Istituto di Bibliografia Musicale di Roma* (Lucca: Libreria Musicale Italiana, 1996).

³³ Gaffurio, Franchino. *Theorica musice* (Milan: Filippo Mantegazza, Impensa Io. Petri de Lomatío, 15 December 1492); also as facsimile *Franchino Gaffurio: Theorica musice (Facsimile of the 1492 Milan Edition)*, part of *Monuments of Music and Music Literature in Facsimile – Second Series 2; Music Literature*, Vol. 21 (New York: Broude Brothers, 1967); Gaetano

of the *Theoricum opus musicae discipline*, as exemplified in the comparison of the opening chapter of the respective volumes, *Practica musicae* (Milan, 1492),³⁴ and *De harmonia musicorum instrumentorum opus* (Milan, 1518),³⁵ with the richness and diversity of approaches fostering and enhancing learning, not in the narrow sense of learning for the moment, but rather in the paradigm of lifelong learning,³⁶ serving as a vision for displaying an open mindedness for the modernization of the curriculum,³⁷ thereby fully embracing what Dwight referred to as

Cesari, Facsimile Edition of *Franchino Gaffurio: Theorica musicae* (Rome: Reale Academia d'Italia, 1934); Giuseppe Vecchi, Facsimile Edition of *Franchino Gaffurio: Theorica musicae*, part of *Bibliotheca musicae Bononiensis*, Series 2, Vol. 5 (Bologna: Forni Editore, 1969); also in English translation by Walter Kurt Kreyszig, translated with introduction and notes, *Franchino Gaffurio: The Theory of Music*, ed. by Claude V. Palisca as part of *Music Theory Translation Series*, ed. by Claude V. Palisca (New Haven, Connecticut and London: Yale University Press, 1993); see also Walter Kurt Kreyszig, "Gaffurio, Franchino: Theorica musicae", in: *Musiktheorie von der Antike bis zur Gegenwart*, ed. by Ulrich Scheideler and Felix Wörner as Vol. 1 of *Lexikon der musikalischen Schriften*, ed. by Hartmut Grimm and Melanie Wald-Fuhrmann [in collaboration with] Abteilung Musik, Max Planck-Institut für Empirische Ästhetik, Frankfurt am Main (Kassel: Bärenreiter, 2017), pp. 158-161.

³⁴ Franchino Gaffurio, *Practica musicae* (Milan: Guglielmo Signerre, 30 September 1496); new edition as *Musicae utriusque cantus practica* (Brescia: Agostino Britannico, 1497); also new edition as *Practica musicae utriusque cantus* (Brescia: Bernardinum Misintam de Papia, Sumptu et impensa Angelici Britannici, 1502; Brescia: Angeli Britannici, 1508; and Venice: Agostini Zani, 1512); republished as facsimile of 1496 edition (Farnborough: Gregg Press, 1967); Giuseppe Cecchi, Facsimile Edition of *Franchino Gaffurio: Practica musicae*, part of *Bibliotheca musica Bononiensis*, Series 2, Vol. 6 (Bologna: Forni Editore, 1972); as facsimile, part of *Monuments of Music and Music Literature in Facsimile — Second Series 2: Music Literature*, Vol. 99 (New York: Broude Brothers, 1979); also in English translation by Clement A. Miller, translated, *Franchinus Gaffurius: Practica musicae*, Vol. 20 of *Musicological Studies and Documents*, ed. by Armen Carapetyan ([Rome]: American Institute of Musicology, 1968); also Irwin Young, translated. *The Practica musicae of Franchinus Gaffurius* (Madison, Wisconsin: University of Wisconsin Press, 1969); see also Clement A. Miller, "Gaffurius's *Practica musicae*: Origin and Contents," in: *Musica Disciplina: A Yearbook of the History of Music* 22 (1968), pp. 105-128; Stefano Mengozzi, "Gaffurio, Franchino: Practica musicae" in: *Musiktheorie von der Antike bis zur Gegenwart*, ed. by Ulrich Scheideler and Felix Wörner as Vol. 1 of *Lexikon der musikalischen Schriften*, ed. by Hartmut Grimm and Melanie Wald-Fuhrmann [in collaboration with] Abteilung Musik, Max Planck-Institut für Empirische Ästhetik (Frankfurt am Main. Kassel: Bärenreiter, 2017), pp. 161-163.

³⁵ Franchino Gaffurio, *De harmonia musicorum instrumentorum opus* (Milan: Gothardo Pontano, 27 November 1518); also as facsimile *Franchino Gaffurio: De harmonia musicorum instrumentorum opus*, part of *Monuments of Music and Music Literature in Facsimile — Second Series 2: Music Literature*, Vol. 97 (New York: Broude Brothers, 1979); Giuseppe Vecchi, Facsimile Edition of *Franchino Gaffurio: De harmonia musicorum instrumentorum opus*, part of *Bibliotheca musica Bononiensis*, Series 2, Vol. 7 (Bologna: Forni Editore, 1972); also in English translation by Clement A. Miller, translated, *Franchinus Gaffurius: De harmonia musicorum instrumentorum opus*, Vol. 33 of *Musicological Studies and Documents*, ed. by Armen Carapetyan. ([Rome]: American Institute of Musicology, 1977); see also Walter Kurt Kreyszig, "Gaffurio, Franchino: De harmonia," in: *Musiktheorie von der Antike bis zur Gegenwart*, ed. by Ulrich Scheideler and Felix Wörner as Vol. 1 of *Lexikon der musikalischen Schriften*, ed. by Hartmut Grimm and Melanie Wald-Fuhrmann [in collaboration with] Abteilung Musik, Max Planck-Institut für Empirische Ästhetik (Frankfurt am Main. Kassel: Bärenreiter, 2017), pp. 163-165.

³⁶ Walter Kurt Kreyszig, "Teaching with an Emphasis on Lifelong Learning: The Response of the Curriculum in Music History and Literature at the University of Saskatchewan," Paper presented at Learning for Life Conference – Lifelong Learning: Connecting Schools, Community and the Workplace, November 24-26, 2000; with abstract printed in *Learning for Life: A Compendium of Papers on Lifelong Learning*, ed. by Michael Collins (Saskatoon, Saskatchewan: Department of Educational Foundations, College of Education, University of Saskatchewan, 2003), [p. 248]; Stephen Gorard and Gareth Rees. *Creating a Learning Society?: Learning Careers and Politics for Lifelong Learning* (Bristol, United Kingdom: The Policy Press, 2002).

³⁷ Clayton Christensen and Henry Eyring. *The Innovative University: Changing the DNA of Higher Education from the Inside Out* (New York: John Wiley and Sons, 2011).

«the old things which have a permanent foundation.»

Unlike a *phonascus* or *cantor*, familiar with merely the practical side of the *disciplina musicae*,³⁸ Gaffurio, as a *musicus*,³⁹ conversant in both the *practica musicae* and the *theorica musicae*, the latter also known as the *musica speculativa*, was well qualified to undertake the writing of his three major treatises as his *opus magnum*, carefully planned as a trilogy,⁴⁰ as is readily gleaned from references to the *Practica musicae* in the *Theorica musicae*⁴¹ as well as from the paratexts.⁴² In each of the three principal treatises, Gaffurio is concerned with the examination of the origin of the *disciplina musicae*, phrased as a question which is broadly rooted in both a Christian perspective, with Iubal and Cain as the inventor of music⁴³ and a Pythagorean perspective,⁴⁴ with the Pythagorean arithmetic, transmitted in the *De institutione arithmetica* and the *De institutione musica*, both of Boethius (ca. 477-524 AD),⁴⁵ who in turn is indebted to the writings of Nicomachus of Gerasa (ca. 60 – ca. 120 AD), the author of the *Introduction to Arithmeti*⁴⁶ and the *Harmonics*,⁴⁷ serving as

³⁸ On the dichotomy *cantor* and *musicus*, see, for example, Dagmar Hoffmann-Axthelm, “David und Saul — Über die tröstende Wirkung der Musik,” in: *Basler Jahrbuch für Historische Musikpraxis* 20 (1996), pp. 139-162; also in English revision as Dagmar Hoffmann-Axthelm, “Musicus und Cantor: Kontinuität und Wandel eines Topos durch (mehr als) ein Jahrtausend,” in: *Basler Jahrbuch für Historische Musikpraxis* 32 (2008), pp. 13-29.

³⁹ Bonnie J. Blackburn, “Gaffurius, Franchinus,” in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 9, pp. 410-414; Walter Kurt Kreyszig and Ludwig Finscher. “Gaffurio, Franchino,” in: *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, founded by Friedrich Blume, second revised edition, 35 vols., ed. by Ludwig Finscher (Kassel: Bärenreiter and Stuttgart: Metzler, 1994-2008), Vol. 7 (Personenteil, 2002), cols. 393-403.

⁴⁰ Luigi Salamina, “La Trilogia Gaffuriana,” in: Alessandro Caretta, Luigi Cremascoli, and Luigi Salamina, *Franchino Gaffurio* (Lodi: Edizioni Dell’Archivio Storico Lodigiano, 1951), pp. 137-151; Martina Pantarotto, “Franchino Gaffurio e i suoi libri,” in: *Ritratto di Gaffurio*, ed. by Davide Daolmi as Vol 3 of *Accademia di Musica Antica di Milano: Studi e Saggi*, ed. by Giovanni Iudica, Filippo Annunziata, Cesare Fertoni, Emilio Sala, Davide Daolmi, Maria Luisa Vanin, and Giovanni Acciai (Lucca: Libreria Musicale Italiana, 2017), pp. 49-72.

⁴¹ Gaffurio, *Theorica musicae*, Book 3, Chapter 3, [94] (for reference to *Practica musicae*, Book 4, Chapters 1-15); Book 5, Chapter 8 (for a reference to *Practica musicae*, Book 1, Chapters 8-15).

⁴² Walter Kurt Kreyszig. “Beyond the Music-Theoretical Discourse in Franchino Gaffurio’s Trilogy: The Significance of the Paratexts in Contemplating the Magic Triangle Between Author, Opus, and Audience,” in: *Cui dono lepidum novum libellum: Dedicating Latin Works and Motets in the Sixteenth Century*, ed. by Ignace Bossuyt, Nele Gabriëls, Dirk Sacré and Demy Verbeke as Vol. 23 of *Supplementa Humanistica Lovaniensia* (Leuven: Leuven University Press, 2008), pp. 161-193.

⁴³ Judith Cohen, “Jubal in the Middle Ages,” in: *Yaval* 3 (1974), pp. 83-99.

⁴⁴ James McKinnon, “Juval vel Pythagoras, qui sit inventor musicae?,” in: *The Musical Quarterly* 64 (1978), pp. 1-28.

⁴⁵ Gottfried Friedlein, ed. *Anicii Manlii Torquati Seveini Boetii: Institutione arithmetica libri duo et Institutione musica libri quinque accredit Geometria quae fertur Boetii*, part of *Bibliotheca scriptorum Graecorum et Romanorum Teubneriana* (Frankfurt am Main: Minerva, 1966 is reprint of Leipzig: B.G. Teubner, 1867); also in English translation by Michael Masi, *Boethian Number Theory: A Translation of the “De institutione arithmetica”*, Vol. 6 of *Studies in Classical Antiquity* (Amsterdam: Rodopi, 1983); Calvin M. Bower, translated with introduction, commentary and annotations. *Anicius Manlius Severinus Boethius: Fundamentals of Music*, part of *Music Theory Translation Series*, ed. by Claude V. Palisca (New Haven, Connecticut and London: Yale University Press, 1989).

⁴⁶ Martin Luther D’Ooge, translated. *Nicomachus of Gerasa: Introduction to Arithmetic* (with *Studies in Greek Arithmetic* by Frank Egelston Robbins and Louis Charles Karpinski), Vol. 16 of *University of Michigan Studies: Humanistic Series* (New York: MacMillan, 1926).

⁴⁷ Andrew Barker, translated, “Nicomachus,” in: *Harmonic and Acoustic Theory*, ed. by Andrew Barker as Vol. 2 of *Greek Musical Writings*, ed. by Andrew Barker as part of *Cambridge Readings in the Literature of Music*, ed. by John Stevens and

the basis for the study of harmonics, thus treating the *disciplina musicae* as a *scientia* and not as an *ars*. In the examination of both perspectives, Gaffurio, in his wholesome approach, out of necessity enters an inquiry that is focused on interdisciplinarity, in order to provide a comprehensive answer to this question, an answer that stretches across the three volumes of his trilogy. The opening chapter of his *Theorica musice*, though peculiar in what appears to be a rather haphazard organization at first glance, with the author moving back and forth between the various disciplines, offers a cogent example with regard to the fullness of the inquiry, as seen in his consultation of some 150 sources from the aforementioned disciplines, drawn upon in the assemblage of information from Greek treatises in Latin translation,⁴⁸ writings by the Fathers of the Church, classical poets as well as encyclopedic writings and Latin music theory.⁴⁹ In his *Practica musicae*, Gaffurio continues in the humanist vein in the dedication of the volume to the Duke of Milan, Lodovico Maria Sforza, with his references to the ancient tradition encapsuled in the writings of Quintilian on rhetoric⁵⁰ as well as the classical poets, among them Virgil⁵¹ and Cicero,⁵² thereby providing a conscious link to his *Theorica musice*. That linkage of two volumes continues in the opening chapter of the *Practica musicae*, with passing reference to both the Greek and Latin traditions. Not unlike the opening of the *Theorica musice*, where Gaffurio's research is guided by the principal question concerning the origin of the *disciplina musicae*, as a justification for that inquiry, Gaffurio in the opening chapter of the *Practica musicae* focusses on the seminal importance of that branch of inquiry, and that as a means of rounding out the training of the *musicus*, whose familiarity with the *disciplina musicae* needs to extend to the deeper knowledge of the Latin music theoretical system, specifically the Guidonian modes and related hexachord system and solmization (in Book I),⁵³ as well as the extension of the Pythagorean arithmetic in the

Peter le Huray (Cambridge: Cambridge University Press, 1989), pp. 245-269; Flora Rose Levin, translated with commentary, *Nicomachus: The Manual of Harmonics* (Grand Rapids, Michigan: Phanes, 1994); see also Flora Rose Levin, *The Harmonics of Nicomachus and the Pythagorean Tradition*, Vol. 1 of *American Classical Studies* (University Park, Pennsylvania: The American Philological Association, 1975).

⁴⁸ Walter Kurt Kreyszig, "Franchino Gaffurio und seine Übersetzer der griechischen Musiktheorie in der *Theorica musice* (1492): Ermolao Barbaro, Giovanni Francesco Burana und Marsilio Ficino," part of Kolloquium I: Musiktheorie als Text, organized and chaired by Wolfgang Niemöller, in: *Musik als Text: Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung, Freiburg im Breisgau 1993*, 2 vols., ed. by Hermann Danuser and Tobias Plebich (Kassel: Bärenreiter, 1998), Vol. I, pp. 164-171.

⁴⁹ For an overview of the breadth of his scholarship, see Kreyszig, translated, *Franchino Gaffurio: The Theory of Music*, pp. xxxiii-xxxix.

⁵⁰ H.E. Butler, ed. and translated, *The Institutio Oratoria of Quintilian*, 2 vols., part of *Loeb Classical Library* (London: William Heinemann, 1921).

⁵¹ Craig Kallendorf, *The Virgilian Tradition: Book History and the History of Reading in Early Modern Europe*, part of *Variarum Collected Studies Series* (Aldershot, Hants, and Burlington, Vermont: Ashgate, 2007).

⁵² Wilhelmine Edinger, "Ciceros Stellung zur Kunst (Dichtkunst, Bildende Kunst, Musik) in seinen theoretischen Schriften. (Unpublished Ph.D. Dissertation, Universität Innsbruck, 1951).

⁵³ Gaston G. Allaire, *The Theory of Hexachords, Solmisation and the Modal System: A Practical Application*, Vol. 24 of *Musicological Studies and Documents*, ed. by Armen Carapetyan (American Institute of Musicology, 1972).

mensural system of notation in the subdivision of the *tactus* (Book 2)⁵⁴ and the contemporary contrapuntal practices (in Book 3).⁵⁵ In the opening chapter of the *De harmonia musicorum instrumentorum opus*, Gaffurio delves into the definition of the Boethian *musica instrumentalis*, and its relation to the four elements of mother nature, so as to provide a close linkage between the respective spheres of inquiry pursued in the other two volumes of his *trilogia*. Gaffurio returns to a more detailed examination of the Greek *systema teleion*,⁵⁶ with an in-depth exploration of the Pythagorean arithmetic as the basis for the justification of the double-octave system in Book 2—though curiously enough only communicating the results of the calculations in Chapter 11 of Book 2, without actually providing the details of the calculation with recourse to the theorem disclosed⁵⁷—the mathematical means (in Book 3), and the Greek *tonoi*, both from a historic perspective and the ethical effect thereof upon the human being, regrettably with the erroneous confusion of Greek and Latin system noted in the *Theorica musicae*.

In Chapter 3 of Book 5 of his *De architectura*, Vitruvius (ca. 80-70 BC – ca. 15 BC) alluded to the fact that Greek harmonics

«is an obscure and difficult subject to read and write about, particular for those who do not know Greek letters»⁵⁸

—a comment which perhaps had persuaded Gaffurio to use the Greek *systema teleion* as a springboard for the derivation of the eight modes of Latin modal system, also known as the Guidonian melodic modes, in Chapter 8 of Book 5 of the *Theorica musicae*—, in essence offering a juxtaposition of two scalar systems that shared the same terminology with regard to the identification of the individual scales (such as dorian, hypodorian, etc.), yet whose internal organization with regard to the disposition of the individual steps within each Greek tonos, adopted from the *De institutione musica* of Boethius, and

⁵⁴ Ernst Praetorius, *Die Mensuraltheorie des Franchinus Gaffurius und der folgenden Zeit bis zur Mitte des 16. Jahrhunderts*, Vol. 2 of *Publikationen der Internationalen Musikgesellschaft* (Leipzig: Breitkopf & Härtel, 1905).

⁵⁵ *Ibid.*

⁵⁶ Stefan Hagel, *Ancient Greek Music: A New Technical History* (Cambridge and New York: Cambridge University Press, 2009, 2010); Walter Kurt Kreyszig, “Ancient Greek Music Theory in the Context of Historiography: Filling a Lacuna in the Study of the Greek Systema Teleion — *The Music of Ancient Greece: An Encyclopedia* (1978) by Solon Michaelides,” in: *Mousikos Logos* 3 (2016-2018), pp. 29-62.

⁵⁷ On the computation of frequencies, based on the discovery of a theorem by Herbert Kreyszig underlying Gaffurio’s calculations, see Herbert Kreyszig and Walter Kurt Kreyszig. “The Transmission of Pythagorean Arithmetic in the Context of the Ancient Musical Tradition from the Greek to the Latin Orbits During the Renaissance: A Computational Approach of Identifying and Analyzing the Formation of Scales in the *De Harmonia Musicorum Instrumentorum Opus* (Milan, 1518) of Franchino Gaffurio (1451-1522),” in: *Mathematics and Computation in Music: First International Conference, MCM 2007, Berlin, Germany, May 2007 – Revised Selected Papers*, ed. by Timour Klouche and Thomas Noll as Vol. 37 of *Communications in Computer and Information Science* (Berlin and Heidelberg: Springer, 2009), pp. 392-405.

⁵⁸ As cited in Claude V. Palisca, “Introductory Notes on the Historiography of the Greek Modes” (part of Round Table “The Ancient Harmoniai, Tonoï, and Octave Species in Theory and Practice,” organized and chaired by Claude V. Palisca at the National Meeting of the American Musicological Society in Louisville, Kentucky, October 27, 1983), in: *The Journal of Musicology: A Quarterly Review of Music History, Criticism, Analysis and Performance Practice* 3/3 (Summer 1984), pp. 221-228, especially p. 221.

Latin mode with the same designation, adopted from the graphic representation of the Guidonian hand, also known as the *manus*⁵⁹ and the detailed discussion thereof in the *Micrologus* (ca. 1020) of Guido of Arezzo (991/992 – after 1033)⁶⁰ showed obvious irreconcilable incongruencies in the vastly different overall disposition of the individual steps from one another,⁶¹ with a careful separation between the *systema teleion* and modality achieved by Vincenzo Galilei (1520-1591) in his *Dialogo della musica antica et della moderna* (Florence, 1581).⁶² That even Gaffurio's contemporaries were unaware of Gaffurio's serious scholarly shortcomings, is readily seen from their overall laudatory comments, among them Dietrich Tzwyvel (before 1490 – after 1516), who in his *Introductorium musicae practicae* (Munster, 1513) mentions his indebtedness to Gaffurio when he states that

«I collected those things for you [the reader], that you asked for, especially extracting practically all the theory from the music treatise of the excellent Franchino Gaffurio of Lodi. This [theory] seems to me very fruitful and authentic. For he applied his mind to this discipline from his youth on and he became an outstanding professor of the two kinds of music [i.e. theory and practice]. He taught theoretical music and opened up its more secret aspects.»⁶³

The approach which Gaffurio took, especially in his encyclopedic manner of inquiry and the resultant writing, thereby drawing on a wide array of source, including compendia, letters, philosophical commentaries, treatises, and translation, in the case of Greek documents,⁶⁴ found a number of emulators both on the Continent and in the

⁵⁹ For a representation of the Guidonian hand from the fifteenth-century *Manuscript Erfurt, Stadtbibliothek Amplion Ca 8° 93*, folio 1 recto, see Joseph Smits van Waesberghe, *Musikerverziehung: Lehre und Theorie der Musik im Mittelalter*, Vol. 3 of *Musik des Mittelalters und der Renaissance*. Lieferung 3 of *Musikgeschichte in Bildern*, ed. by Heinrich Besseler and Werner Bachmann (Leipzig: VEB Deutscher Verlag für Musik, 1969), p. 141.

⁶⁰ For a schematic overview of the Latin modal system, see Richard H. Hoppin, *Medieval Music*, part of *A Norton Introduction to Music History* (New York and London: W.W. Norton, 1978), p. 62.

⁶¹ For a schematic overview of the *systema teleion*, see Claude V. Palisca, "Theory, theorists," in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 25, p. 363.

⁶² *Dialogo de Vincentino Galilei nobile fiorentino della musica antica, et della moderna* (Florence: Giorgio Marescotti, 1581); also in English translation by Claude V. Palisca, translated with introduction and notes, *Vincenzo Galilei: Dialogue on Ancient and Modern Music*, part of *Music Theory Translation Series*, ed. by Claude V. Palisca (New Haven, Connecticut and London: Yale University Press, 2003).

⁶³ For the Latin original, see Wilfried Kaiser, *Dietrich Tzwyvel und sein Musiktraktat: Introductorium musicae practicae (Münster, 1513)*, Vol. 2 of *Beiträge zur Rheinischen Musikgeschichte*, ed. by Arbeitsgemeinschaft für Rheinische Musikgeschichte (Cologne: Arno Volk, 1956), p. 2. For English translation see Kreyszig, translated with introduction and notes, *Franchino Gaffurio: The Theory of Music*, p. xv.

⁶⁴ Paul Oskar Kristeller, "Der Gelehrte und sein Publikum im späten Mittelalter und in der Renaissance," in: *Medium Aevum Vivum: Festschrift für Walther Bulst*, ed. by Hans Robert Jauss and Dieter Schaller (Heidelberg: Carl Winter Universitätsbuchhandlung, 1960), pp. 212-230; also in English translation as "The Scholar and His Public in the Late Middle Ages and the Renaissance," in: *Medieval Aspects of Renaissance Learning: Three Essays by Paul Oskar Kristeller*, ed. and translated by Edward P. Mahoney as Vol. 1 of *Duke Monographs in Medieval and Renaissance Studies* (Durham, North Carolina: Duke University Press, 1974), pp. 3-25.

United Kingdom. In his treatise entitled *Proportiones practicabiles secundum Gaffurium*,⁶⁵ preserved in *Manuscript Cambridge, Trinity College, O.3.38* from the first half of the sixteenth century, John Dygon (ca. 1482-1566?), the prior of the Benedictine Monastery of St. Augustine in Canterbury,⁶⁶ examines the arithmetic proportions and their application to the *musica mensurabilis*, with substantial portions of this treatise adopted from Book 4 of Gaffurio's *Practica musicae*.⁶⁷ Nevertheless, the review of the proportions of lesser inequality at the beginning of this treatise unmistakably points to Dygon's indebtedness to Gaffurio's *Theorica musicae*, and more specifically to Chapters 3-4 of his Book 3 – information which Theodor Dumitrescu, the editor and translator of the treatise, assigns to John Dygon himself –.⁶⁸

⁶⁵ John Dygon, *Proportiones practicabiles secundum Gaffurium*, transmitted in *Manuscript Cambridge, Trinity College, MS O.3.38*; also in modern edition with English translation by Theodor Dumitrescu, *John Dygon's Proportiones practicabiles secundum Gaffurium (Practical Proportions According to Gaffurius) – New Critical Text, Translation, Annotations, and Indices*, Vol. 2 of *Studies in the History of Music Theory and Literature*, ed. by Thomas J. Mathiesen (Urbana and Chicago, Illinois: University of Illinois Press, 2006).

⁶⁶ Leslie Stephen and Sidney Lee, ed., *Dictionary of National Biography ... From the Earliest Times to 1900*, 22 vols. (London: Oxford University Press, 1949-1950), Vol. 21, pp. 972-976; Alfred Brotherston Emden, *A Biographical Register of the University of Oxford, A.D. 1501 to 1540* (Oxford: Clarendon Press, 1974), especially p. 182; Stanley Boorman, with Roger Bowers, "Dygon, John," in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (London; Macmillan, 2001), Vol. 7, p. 816.

⁶⁷ For a comparison of Gaffurio's *Practica musicae* with Dygon's treatise, see Dumitrescu, *John Dygon's Proportiones*, pp. 26-28; see also Theodor Dumitrescu, "Early Tudor Music Theory and the International Traditions," in: Theodor Dumitrescu, "Anglo-Continental Musical Relations, ca. 1485-1530," 2 vols. (Unpublished Ph.D. Dissertation, University of Oxford, 2004), Chapter 4; published as revised version as Theodor Dumitrescu, *The Early Tudor Court and International Musical Relations* (Aldershot, Hants, and Burlington, Vermont: Ashgate, 2007).

⁶⁸ Dumitrescu, *John Dygon's Proportiones*, p. 31.

Unlike his contemporaries, such as Johann Joachim Quantz (1697-1773)⁶⁹ and Carl Philipp Emanuel Bach (1714-1788),⁷⁰ who in their respective treatises on musical instruments begin in *medias res*, Leopold Mozart (1719-1787), fully committed to the humanist vein of inquiry,⁷¹ opens his *Gründliche Violinschule* (Augsburg, 1787) with a discussion of the origin of music⁷² in a characteristic humanist vein of name dropping, with

⁶⁹ Johann Joachim Quantz, Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen, mit verschiedenen, zur Beförderung des guten Geschmacks in der praktischen Musik dienlichen Anmerkungen begleitet, und mit Exempeln erläutert: nebst XXIV Kupfertafeln*. (Berlin: Johann Friedrich Voss, 1752); second edition (Breslau: Bey Johann Friedrich Korn dem Ältern, 1780); third edition (Berlin: Johann Friedrich Korn, 1789); reprint of Berlin 1752 edition, ed. with preface and annotations by Arnold Schering (Leipzig: C.F. Kahnt, 1906, second reprint 1926, third reprint 1953); reprint of 1789 Berlin edition, ed. by Hans Peter Schmitz as part of *Documenta musicologica*, Series 1: *Druckschriften-Faksimiles*, Vol. 2 (Kassel: Bärenreiter, 1953, 1964, fourth reprint 1968, sixth reprint 1978); reprint of 1789 Berlin edition, ed. by Hans-Peter Schmitz and Horst Augsbach, with preface by Hans-Peter Schmitz, and a postscript, additions and indices by Horst Augsbach as part of *Documenta musicologica*, Series 1: *Druckschriften-Faksimiles*, Vol. 2 (Leipzig: Deutscher Verlag für Musik, 1983); reprint of 1752 edition, ed. by Horst Augsbach, with preface by Hans-Peter Schmitz, and a postscript, additions and indices by Horst Augsbach as part of *Documenta musicologica*, Series 1: *Druckschriften-Faksimiles*, Vol. 2 (Kassel: Bärenreiter, 1983, 2000, 2004); reprint of 1752 edition, ed. with new introduction by Barthold Kuijken (Wiesbaden: Breitkopf & Härtel, 1988); reprint of 1752 edition, ed. by Hans-Peter Schmitz and Horst Augsbach, with a postscript, additions and an index by Horst Augsbach as part of *DTV Reprint* (Munich: Deutscher Taschenbuch Verlag and Kassel: Bärenreiter, 1992); ed. by Horst Augsbach (Kassel: Bärenreiter, 1997); also in English translation by Edward R. Reilly, translated with introduction and notes, *Johann Joachim Quantz: On Playing the Flute* (New York: Schirmer, 1966; also New York: Free Press, 1966; also London: Faber, 1966, 1971, 1976; also New York: Schirmer Books, 1975; also London: Faber and Faber, 1981, 1985); second edition (New York: Schirmer Books, 1985; also Boston, Massachusetts: Northeastern University Press, 2001; also London: Faber, 1985. 2001).

⁷⁰ Carl Philipp Emanuel Bach, *Versuch über die wahre art, das Clavier zu spielen: Erster und zweiter Teil — Faksimile-Nachdruck der 1. Auflage, Berlin 1753 und 1762* [Reprint], ed. by Lothar Hoffmann-Erbrecht (Leipzig: VEB Breitkopf & Härtel, 1978 is fourth edition of Leipzig: Königliche Hof-Buchdrucker Christian Friedrich Henning, 1753). For an English translation, see William Mitchell, translated, *Essay on the True Art of Playing Keyboard Instruments by Carl Philipp Emanuel Bach*. (New York: W.W. Norton, 1949).

⁷¹ Walter Kurt Kreyszig, “Leopold Mozart... a man of much... sagacity”: The Revival of Humanist Scholarship in his *Gründliche Violinschule* (Augsburg, 1789),” in: *Music’s Intellectual History: First Conference of the Répertoire International de Littérature Musicale, The City University of New York Graduate Center, 17-19 March 2005*, ed. by Zdravko Blažeković and Barbara Dobbs Mackenzie as Vol. 1 of *RILM Perspectives*, ed. by Barbara Dobbs-Mackenzie (New York: RILM, 2009), pp. 43-156; see also Valentin, Erich. “Ein ‘gelehrter Musicus’”, in: *Acta Mozartiana. Mitteilungen der Deutschen Mozart-Gesellschaft* 34/3 (August 1987), pp. 49-54.

⁷² *Leopold Mozarts gründliche Violinschule*, mit vier Kupfertafeln und einer Tabelle [with four copper plates and a table] (Augsburg: Johann Jakob Lotter, 1756; also as reprint Frankfurt am Main: H. L. Grahl, 1956); *Leopold Mozarts gründliche Violinschule*, mit vier Kupfertafeln und einer Tabelle (Augsburg: Gedruckt und zu finden bey Johann Jakob Lotter und Sohn, Buchdrucker und Musikalien Verleger, 1787); Bernhard Paumgartner, ed. with preface, *Leopold Mozart: Versuch einer gründlichen Violinschule* (Vienna: Carl Stephenson, 1922 is reprint of Augsburg: Johann Jakob Lotter, 1756); Hans-Joachim Moser, ed., *Leopold Mozart: Gründliche Violinschule* (Leipzig: Breitkopf & Härtel, 1956); Hans Rudolf Jung, with explanation and commentary, *Leopold Mozart Gründliche Violinschule – Faksimile-Reprint of third edition, Augsburg 1789*, with preface by David Oistrach (Wiesbaden: Breitkopf & Härtel, 1983); Greta Moens-Haenen, *Leopold Mozarts gründliche Violinschule* (Kassel: Bärenreiter, 1995 is reprint of Augsburg: Johann Jakob Lotter, 1756); Matthias Michael Beckmann, ed. with rendition of text by Gottfried Franz Kasperek, *Leopold Mozart: Gründliche Violinschule — Erstausgabe der zweiten Auflage von 1769 in moderner Schrift und angepasster Rechtschreibung* (Salzburg: Polzer, 2007); also in English translation by Editha Knocker, translated, *A Treatise on the Fundamental Principles of Violin Playing by Leopold Mozart*, Vol. 6 of *Early Music Series* (Oxford: Oxford University Press, 1937; second edition 1949; reprint 1985). For a comprehensive overview of the various editions of Leopold Mozart, see François Lesure, ed. *Écrits imprimés concernant la musique*, Vol. B 6 of *Répertoire International des Sources Musicales / Internationales Quellenlexikon der Musik / International Inventory of Musical Sources* (Munich: G. Henle, 1971), Vol. 2, pp. 600-602.

cryptic references to his sources in the accompanying annotations, though without acknowledging his principal source of emulation, followed by a brief history of notation, beginning with alphabetic notation⁷³ and continuing with the staff notation invented by Guido of Arezzo.⁷⁴ In the respective passages, Gaffurio is the only author whose *Theorica musice* and *Practica musicae* Leopold Mozart acknowledges in two footnotes, respectively.⁷⁵

Leopold Mozart studied philosophy at the University of Salzburg, though for unknown reasons without completing the particular course of training. Nevertheless, he left an undeniable influence on his son Wolfgang Amadeus Mozart (1756-1791),⁷⁶ who became interested in studying the compositional practice of earlier periods.⁷⁷ Ulrich Konrad draws attention to Wolfgang Amadeus Mozart's preoccupation with the music of the Baroque era, especially that of George Frederick Handel (1685-1759) and Johann Sebastian Bach (1685-1750).⁷⁸ However, Mozart's preoccupation with the so-called "ancient languages" extended far beyond the principal masters of the Baroque era. Upon hearing a life performance of the *Miserere* of Gregorio Allegri (c. 1582-1652) in the Sistine Chapel in Rome in 1770, Mozart, upon his return to Vienna, wrote down this work from

⁷³ Mozart, *Gründliche Violinschule* (third edition), p. 21 (Paragraph 4); see also Knocker, translated, *A Treatise on the Fundamentals of Violin Playing*, pp. 25-26 (Paragraph 4).

⁷⁴ Mozart, *Gründliche Violinschule* (third edition), p. 21 (Paragraph 5); see also Knocker, translated, *A Treatise on the Fundamentals of Violin Playing*, p. 26 (Paragraph 5).

⁷⁵ For a reference to Gaffurio, *Theorica musice*, Book 1, Chapter 8, see Mozart, *Gründliche Violinschule* (third edition), p. 11 (Paragraph 3); see also Knocker, translated, *A Treatise on the Fundamentals of Violin Playing*, p. 17 (Paragraph 3). For a reference to Gaffurio, *Practica musicae*, Book 2, Chapter 2, see Mozart, *Gründliche Violinschule* (third edition), p. 21 (Paragraph 3); see also Knocker, translated, *A Treatise on the Fundamentals of Violin Playing*, p. 25 (Paragraph 3).

⁷⁶ Alfred Mann, "Leopold Mozart als Lehrer seines Sohnes," in: *Mozart-Jahrbuch 1989/90*, pp. 31-35; Pierluigi Petrobelli, "Leopold Mozart e la 'Ausbildung' di Wolfgang," in: *Beiträge des Internationalen Leopold-Mozart-Kolloquiums Augsburg 1994*, ed. by Josef Mančal and Wolfgang Plath as Vol. 2 of *Beiträge zur Leopold-Mozart-Forschung* (Augsburg: Dr. Bernd Wißner, 1997), pp. 105-106.

⁷⁷ Jean Witold, "Mozarts Humanismus," in: *Internationale Konferenz über das Leben und Werk W.A. Mozarts, Praha, 27.-31. Mai 1956. Bericht*, ed. by Pavel Eckstein [in collaboration with] Verband Tschechoslowakischer Komponisten (Prague: Verband Tschechoslowakischer Komponisten, 1956), pp. 230-235; Otto Biba, "Mozart und die musikalische Geschichte," in: *Mozarts Lebenswelten. Eine Zürcher Ringvorlesung 2006*, ed. by Laurence Lütteken and Hans-Joachim Hinrichsen (Kassel: Bärenreiter, 2008), pp. 208-227.

⁷⁸ Ulrich Konrad, "Versuch über alte Sprachen. Zur Idiomatik des Historischen in der Musik W.A. Mozarts," in: *Musiksprache — Sprachmusik. Symposium zum 70. Geburtstag von Peter Gülke, Musikwissenschaftliches Institut der Universität Zürich, 29. April 2004*, ed. by Joseph Willmann [in collaboration with] der Schweizerischen Musikforschenden Gesellschaft as part of *Schweizer Jahrbuch für Musikwissenschaft* (Bern: Peter Lang, 2007), pp. 55-68; also in English translation by Thomas Irvine as Ulrich Konrad, "On Ancient Languages: The Historical Idiom in the Music of Wolfgang Amadé Mozart," in: *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance*, ed. by Sean Gallagher and Thomas Forrest Kelly as Vol. 7 of *Isham Library Papers* and Vol. 22 of *Harvard Publications in Music* (Cambridge, Massachusetts: Harvard University Press, 2008), pp. 253-278.

memory.⁷⁹ That Mozart also showed an interest in the compositional practices of Giovanni Pierluigi da Palestrina (1525-1594)⁸⁰ is readily seen in his eight-voice *God Is my refuge*, KV 20, a work which Dr. Ludwig Ritter von Köchel (1800-1877), the compiler of the Thematic Catalogue of Mozart's Oeuvre, had described as a motet or sacred madrigal.⁸¹ The autograph of this work,⁸² Mozart's first choral composition and at the same time his only work using an English text, is preserved in the British Library with a copy also held at the *Gesellschaft der Musikfreunde* in Vienna. Leopold Mozart donated this composition to the British Library, as can be gathered from the written acknowledgment from that library, dated July 19, 1765. The British publisher Vincent Novello (1786-1861) in his comment, accompanying the autograph, mentions the "curious and interesting" nature of this composition, presumably alluding to the unusual treatment of the dissonances without proper stepwise resolution and the awkward voice leading, effected by the frequent occurrence of wide leaps in individual voices.⁸³ Mozart returned to the

⁷⁹ Wolfgang Plath, "Kleine Mozartiana: I: Mozarts 'erste composition auf 4 Hände'; II. Zu Mozarts Niederschrift des 'Miserere' von Gregorio Allegri," in: *Festschrift Rudolf Ehlers zum 60. Geburtstag*, ed. by Ernst Hertrich and Hans Schneider (Tutzing: Hans Schneider, 1985), pp. 397-406; Isolde Vetter, "Mozarts Nachschrift des Allegrischen *Miserere*: Ein Gedächtnis-Wunder," in: *Musik als Text: Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung, Freiburg im Breisgau 1993*, 2 vols., ed. by Hermann Danuser and Tobias Pleblich (Kassel: Bärenreiter, 1998), Vol. 2, pp. 144-147; see also Walter Kurt Kreyszig, William Mahrt's Notion of Gregorian Chant as a Polyphonic *Fundamentum*: Gregorio Allegri's *Miserere* (1638) and Historiography," in: *Chant and Culture / Plain-Chant et Culture : Proceedings of the Conference of the Gregorian Institute of Canada / Actes du colloque de l'Institut Grégorien du Canada, University of British Columbia, August 6-9, 2013 / Université de Columbia-Britannique, 6 au 9 août 2013*, ed. by Armin Karim and Barbara Swanson, with a foreword by Chantal Phan, as Vol. 105 of *Wissenschaftliche Abhandlungen / Musicological Studies* (Lions Bay, British Columbia: The Institute of Mediaeval Music, 2014), pp. 161-189, especially 177-179.

⁸⁰ Wilhelm Hohn, *Der Kontrapunkt Palestrinas und seiner Zeitgenossen: Eine Kompositionslehre mit praktischen Aufgaben*, 2 vols., Vol. 17 of *Sammlung "Kirchenmusik"* (Regensburg: Pustet, 1918); Knud Jeppesen, *Kontrapunkt: Lehrbuch der klassischen Vokalpolyphonie* (Leipzig: Breitkopf & Härtel, 1945); also in English translation by Glen Haydon as Knud Jeppesen, *The Style of Palestrina and the Dissonance* (Copenhagen: Munksgaard, and London: Geoffrey Cumberledge / Oxford University Press, 1946) (second edition); also as Knud Jeppesen, *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century*, translated by Glen Haydon, with a new foreword by Alfred Mann (New York: Dover Publication, 1992); Herbert Kennedy Andrews, *An Introduction to the Technique of Palestrina* (London: Novello, 1958); Malcolm Boyd, *Palestrina's Style* (London: Oxford University Press, 1973); Robert Stewart, *An Introduction to Sixteenth-Century Counterpoint and Palestrina's Musical Style* (New York: Ardsley House, 1994).

⁸¹ Dr. Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts nebst Angabe der verlorengegangenen, angefangenen, übertragenen, zweifelhaften und unterschobenen Kompositionen* (Leipzig: VEB Breitkopf & Härtel, 1862); Supplement 1889; second edition 1905 (ed. by Paul Graf von Waldersee); third edition 1937 (ed. by Alfred Einstein); sixth edition (Wiesbaden: Breitkopf & Härtel, 1964) (ed. by Franz Giegling, Alexander Weinmann and Gerd Sievers), reprint of third edition 1989, pp. 36-37.

⁸² For a reproduction of portions of the autograph of Wolfgang Amadeus Mozart's *God is Our Refuge*, preserved in the *British Library*, see Alec Hyatt King, *A Mozart Legacy: Aspects of the British Library Collections* (London, United Kingdom: The British Library Board, 1984; also Seattle, Washington: University of Washington Press, 1984), p. 21.

⁸³ For a modern edition of this composition, see C.-G. Stellan Mörner, ed. [*Wolfgang Amadeus Mozart*]: *Mebrstimmige Gesänge*, Werkgruppe 9 of [*Wolfgang Amadeus Mozart*]: *Lieder, mebrstimmige Gesänge, Kanons*, Series 3 of *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, in Verbindung mit den Mozartstätten [in connection with the Mozart Cities] Augsburg, Salzburg and Vienna, ed. by Internationale Stiftung Mozarteum (Kassel: Bärenreiter, 1971), pp. 2-3; see also Bernd Krause, "Talentprobe mit kleinen Fehlern: Zu Wolfgang Amadé Mozarts Chorus *God is Our Refuge*, KV. 20," in: *Mozart-Jahrbuch 1999*, pp. 35-47.

study of Palestrina's counterpoint in his string quartet arrangement of portions of Johann Jakob Froberger's Keyboard *Phantasia super ut re mi fa sol la*, FbWV 20,⁸⁴ a work noted for the juxtaposition of the archaic strict contrapuntal idiom of Palestrina and the more modern *stylus phantasticus* of the Baroque era, the latter segment for which Mozart prepares only a partial arrangement for string quartet (KV Anh. 292). The original Phantasia with reference to the Guidonian hexachord in the title of the composition serving as a cantus firmus for this work of Johann Jakob Froberger (1616-1667), composer of the Viennese Court, attracted the attention of the Jesuit priest Athanasius Kircher (1601-1680), who included the entire keyboard phantasia in his *Musurgia universalis* (Rome, 1650),⁸⁵ a treatise with a view on Italian counterpoint derived from *Le istituzioni harmoniche* (Venice, 1558) and *Dimostrazione harmoniche* (Venice, 1571) both by Gioseffo Zarlino (1517-1590), to whom Leopold Mozart had made reference in his *Gründliche Violinschule*.⁸⁶ In light of the emphasis on the Baroque universal science in the *Musurgia universalis*, with the wide reception of this treatise in Vienna, Leopold Mozart, notwithstanding his familiarity with this document, in all likelihood was responsible for introducing his son Wolfgang Amadeus to this important treatise and perhaps even to the aforementioned composition of Froberger.

But Mozart's interest extended beyond the practical realm is readily seen from both his study of his Father's Violin treatise and his study of the Greek *systema teleion* and the Latin system of the melodic modes, both of which he passed on to his students, though in a carefully selected manner, depending on the level of his students, with a brief introduction to his Austrian student, Barbara Ployer (1765-1811)⁸⁷ and a more

⁸⁴ For a modern edition of Mozart's incomplete score arrangement of the fugue from Froberger's Phantasia, see Berke, Dietrich, Anke Bödeker and Faye Ferguson, vorgelegt [prepared]. [Wolfgang Amadeus Mozart]: Übertragungen von Werken verschiedener Komponisten, festgestellt von [completed by] Ulrich Leisinger as Vol. 3 of [Wolfgang Amadeus Mozart]: Bearbeitungen, Ergänzungen und Übertragungen fremder Werke Abteilung 3-5: Sonstige Bearbeitungen, Ergänzungen und Übertragungen, Series 10 of Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, in in Verbindung mit den Mozartstätten [in connection with the Mozart Cities] Augsburg, Salzburg and Vienna, ed. by Internationale Stiftung Mozarteum (Kassel: Bärenreiter, 2010), pp. 86-89. For an even shorter copy, comprising merely thirty-one measures of Froberger's original, see *ibid.*, p. 90. For a facsimile of the autograph Mozart's string quartet arrangement and discussion of this arrangement, see Walter Kurt Kreyszig, "Das Guidonische Hexachord als Zugang zu Studier- und Lehrgegenstand von Kompositionspraktiken des *stile antico* in Wien des 17. und 18. Jahrhunderts. Johann Joseph Fux als Mittelsmann zwischen Johann Jakob Froberger und Wolfgang Amadeus Mozart," in: *Im Schatten des Kunstwerks I: Komponisten als Theoretiker in Wien vom 17. bis Anfang 19. Jahrhundert*, ed. by Dieter Torkewitz mit redaktioneller Betreuung von [with assistance by] Elisabeth Haas as Vol. 1 of *Wiener Veröffentlichungen zur Theorie und Interpretation der Musik*, ed. By Dieter Torkewitz and Ingomar Rainer unter Mitarbeit von [in collaboration with] Elisabeth Haas und Thomas Dészy (Vienna: Praesens, 2012), pp. 159-192.

⁸⁵ Athanasius Kircher, *Musurgia universalis*. Rome: Francesco Corbelletti, 1650; also as facsimile, 2 vols., mit einem Vorwort, Personen-, Orts- und Sachregister von [with a preface, indices on people, places and terminology by] Ulf Scharlau (Hildesheim and New York: Georg Olms Verlag, 1970), Vol. 1, pp. 466-475.

⁸⁶ Mozart, *Gründliche Violinschule* (third edition), p. 13 (Paragraph 5); p. 21 (Paragraph 3); see also Knocker, translated, *A Treatise on the Fundamentals of Violin Playing*, p. 19 (Paragraph 5), p. 25 (Paragraph 3).

⁸⁷ Hellmut Federhofer and Alfred Mann, vorgelegt [prepared], *Barbara Ployers und Franz Jakob Freystädtlers Theorie- und Kompositionsstudien bei Mozart*, Vol. 2 of [Wolfgang Amadeus Mozart]: Studien, Skizzen, Entwürfe, Fragmente, Varia, Werkgruppe 30 of [Wolfgang Amadeus Mozart]: Supplement, Series 10 of Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher

comprehensive exposure to his British student, Thomas Attwood (1765-1838),⁸⁸ who had moved from London to Vienna in 1785 to engage in an extended study of harmony, counterpoint and form with Mozart.⁸⁹ In the context of his study of harmony, Mozart introduced Attwood to facets of the *systema teleion*, by entering in Attwood's notebook a series of examples of pitches and their neighboring pitch a half step high, with the affiliation between the respective pitches indicated by the slur and the appropriate terminology, namely the smaller semitone which he consistently identifies with the term *diesis* borrowed from the *systema teleion*,⁹⁰ obviously with recourse to the Pythagorean system, though surprisingly without showing examples of the *apotome* or the larger semitone. It is thus all the more surprising that Thomas Attwood enters examples of intervallic configurations with the English terminology of the lesser half tone (i.e. *diesis*) and the greater half tone (i.e. the *apotome*).⁹¹

In light of the intricate nature of the inquiry solidly rooted in interdisciplinarity, how are we to offer to the university students a comprehensive approach to the humanities, in an era of a rapidly waning interest in the past and an overall curriculum that is geared foremost towards the present job market, with the university increasingly serving an employment education, with a focus on the professional disciplines of business, engineering, and medicine – those disciplines that are considered the driving forces behind our economy –. With the more recent shift of universities to an education solely geared towards the job market and the resultant corporate approach, as a means of securing funding from both the public and private sectors of society, the humanities need to undergo drastic changes, steering away from what I refer to as “the dehumanization of the humanities”, threatened by the corporate model that has invaded the modern university and could easily lead to the extinction of the humanities and the humanist spirit as a pillar upon which the early universities were founded and established through the

Werke, in in Verbindung mit den Mozartstätten [in connection with the Mozart Cities] Augsburg, Salzburg and Vienna, ed. by Internationale Stiftung Mozarteum (Kassel: Bärenreiter, 1989), pp. 1-53; see also Walter Senn, “Abbé Maximilian Stadler: Mozarts Nachlaß und das Unterrichtsheft KV 453b,” in: *Mozart-Jahrbuch 1980*, pp. 287-298.

⁸⁸ Erich Hertzmann and Cecil B. Oldman, vorgelegt [prepared]. *Thomas Attwoods Theorie- und Kompositionsstudien bei Mozart*, fertiggestellt von [completed by] Daniel Hertz and Alfred Mann as Vol. 1 of [*Wolfgang Amadeus Mozart*]: *Studien, Skizzen, Entwürfe, Fragmente, Varia*, Werkgruppe 30 of [*Wolfgang Amadeus Mozart*]: *Supplement*, Series 10 of *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, in in Verbindung mit den Mozartstätten [in connection with the Mozart Cities] Augsburg, Salzburg and Vienna, ed. by Internationale Stiftung Mozarteum (Kassel: Bärenreiter, 1965).

⁸⁹ Daniel Hertz, “Thomas Attwood's Lessons in Composition with Mozart,” in: *Proceedings of the Royal Musical Association* 100 (1973), pp. 175-183; Volker Helbling and Michael Ploth, “Was lernt man im Kompositionsunterricht?: Thomas Attwoods Studien bei W.A. Mozart,” in: *Berliner Beiträge zur Musikwissenschaft: Beihefte zur Neuen Berlinischen Musikzeitung* 10 (1985), pp. 9-32.

⁹⁰ For Wolfgang Amadeus Mozart's teaching of the Greek *systema teleion* in the *Harmonieübungen* in Attwood's Notebook, see Hertzmann and Oldman, *Thomas Attwoods Theorie- und Kompositionsstudien*, p. 8.

⁹¹ For Thomas Attwood's exercise in the Greek *systema teleion* in the *Harmonieübungen* from his Notebook, see Hertzmann and Oldman, *Thomas Attwoods Theorie und Kompositionsstudien*, pp. 27-29.

promotion of a broad interdisciplinary inquiry – indeed a challenge in the current state of the university⁹² –, considered in a state of crisis by many.⁹³

Technology, such as cellphones, social media and internet, have caused people to drift from seeking human contact to cyberspace,⁹⁴ with the internet gradually assuming an entity of its own.⁹⁵ In the current era, we are obliged to integrate the enthusiasm for a job-related career with the aspiration for creativity,⁹⁶ which, especially in the humanities,⁹⁷ often offers unprecedented insights into facets considered valuable in today's society, which in turn provides full justification for the upholding of a liberal education, not only in a university⁹⁸ but already at a secondary level.⁹⁹ For as David Dyzenhaus has observed, education in the humanities yields a person who is committed to a lifelong learning process through the capacity of learning from other persons,¹⁰⁰ thus in essence following the footsteps of the humanists, specifically Franchino Gaffurio and his successors, all of whom provided exemplary models for emulation. Using the methods of the past together with new ways of learning, such as social media and internet-based research, one may forge ahead in yet unprecedented ways in approaching interdisciplinarity firmly embedded within the humanities, both with regard to the delivery of classes¹⁰¹ and realization of new avenues of scholarly investigation and resultant publication.

During the 2010/2011 academic year, the Department of History of the University of Saskatchewan instituted a twelve-credit class entitled “Examining the Western Humanities and Fine Arts in a Global Context”, a course in which the seminal volume

⁹² Stephen R. Greenwald, “The Challenge to the Traditional College by the For-Profit College,” in: *The University: International Expectations*, ed. by F. King Alexander and Kern Alexander (Montréal, Québec, and Kingston, Ontario: McGill-Queen's University Press, 2002), pp. 108-123; see also Neil Postman, *The End of Education: Redefining the Value of School* (New York: Alfred A. Knopf, 1995).

⁹³ See, for example, David J. Bercuson, Robert Bothwell, and J.L. Granatstein. *The Great Brain Robbery: Canada's Universities on the Road to Ruin* (Toronto, Ontario: McClelland and Stewart, 1984); David J. Bercuson, Robert Bothwell and J.L. Granatstein. *Petrified Campus: The Crisis in Canada's Universities* (Toronto, Ontario: Random House Canada, 1997).

⁹⁴ Sheila Kreyszig, *Imaginary Audience and Voice in Emerging Adulthood: The Undergraduate Student Experience*, with a foreword by Jeffrey Jensen Arnett, as part of *European University Studies / Europäische Hochschulschriften / Publications Universitaires Européennes*, Series / Reihe / Série 6: *Psychology / Psychologie / Psychologie*, Vol. / Band / Vol. 756 (Frankfurt am Main and New York: Peter Lang, 2010).

⁹⁵ Clint Burnham, *Does the Internet Have an Unconscious?: Slavoj Žižek and Digital Culture* (New York: Bloomsbury, 2018).

⁹⁶ Cyril S. Belshaw, *Towers Besieged: The Dilemma of the Creative University* (Toronto, Ontario: McClelland and Stewart, 1974).

⁹⁷ Lawrence Cunningham and John J. Reich. *Culture and Values: A Survey of the Western Humanities*, 2 vols. (Forth Worth, Texas and Orlando, Florida: Harcourt Brace College Publishers, 1994 is third edition of Holt, Rinehart and Winston, 1982).

⁹⁸ Charles Wegener, *Liberal Education and the Modern University* (Chicago, Illinois and London: The University of Chicago Press, 1978).

⁹⁹ David C.L. Davis, *Model for a Humanistic Education: The Danish Folk Highschool*, part of *Studies of the Person*, ed. by Carl R. Rogers and William R. Coulson (Columbus, Ohio: Charles E. Merrill Publishing, 1971).

¹⁰⁰ David Dyzenhaus, “The Case for Public Investment in the Humanities,” in: *Taking Public Universities Seriously*, ed. by Frank Iacobucci and Carolyn Tuohy (Toronto, Ontario and Buffalo, New York: University of Toronto Press, 2005), pp. 164-173, especially p. 167.

¹⁰¹ Peter Lindsay, *The Craft of University Teaching* (Toronto, Ontario and Buffalo, New York: University of Toronto Press, 2018).

by Gloria K. Fiero was adopted as a textbook.¹⁰² With some fifty faculty from across the College of Arts and Science participating in the delivery of this class, the study provided uncharted territories for both students and instructors, into the humanist tradition with its focus on interdisciplinarity beyond the traditional historic boundaries, spanning the years 1400-1600, to the twentieth century, and that with recourse to more contemporary notions of globalization, acculturation, interculturality, and multiculturalism – notions that embrace interdisciplinarity and pave the way for collaborative approaches, spearheaded by the university –,¹⁰³ and that in an effort to assure the continuation of a liberal arts education,¹⁰⁴ including meaningful instruction in the humanities.¹⁰⁵ With an enrollment of fifteen students in a university nearing a student complement then of more than 20.000 students, the College of Arts and Science unfortunately cancelled the class for the 2011/2012 academic year, with no particular reason given other than the administrative headaches arising from a twelve-credit unit class in a post-secondary institution which operates in mostly three-credit and a few six-credit classes – a fact which should not really factor in the academic decision making in an era of advanced technology¹⁰⁶ and the ongoing changes in the overall delivery of classes –.¹⁰⁷

While the value or outcome of classes focussing on a humanistic tradition is not always readily apparent, students have remarked years later that these are the courses that have helped them to understand what is needed in their professional and personal lives. Beyond that, the liberal education, with its broad based approach rooted in interdisciplinarity, which in turn provides a natural portal to the study and understanding of foreign cultures, to which Jerry G. Gaff draws attention in the

«need for greater knowledge about diversity and more sophistication in dealing with diverse cultures throughout the academy»¹⁰⁸

¹⁰² Gloria K. Fiero, *The Humanist Tradition*, 6 vols. [Vol. 1: *Origins of the Humanistic Tradition: The First Civilizations and the Classical Legacy*; Vol. 2: *Medieval Europe and the World Beyond*; Vol. 3: *On the Threshold of Modernity: The Renaissance and the Reformation*; Vol. 4: *The Age of the Baroque and the European Enlightenment*; Vol. 5: *From Romanticism to Realism in the Western World*; Vol. 6: *The Global Village of the Twentieth Century*] (Dubuque, Iowa: Wm. C. Brown Communications, 1992); also as sixth edition [Vol. 1: *The First Civilizations and the Classical Legacy*; Vol. 2: *Medieval Europe and the World Beyond*; Vol. 3: *The European Renaissance, the Reformation, and the Global Encounter*; Vol. 4: *Faith, Reason, and the Power in the Early Modern World*; Vol. 5: *Romanticism, Realism, and the Nineteenth-Century World*; Vol. 6: *Modernism, Postmodernism, and the Global Perspective*] (New York: McGraw Hill, 2011).

¹⁰³ Nicholas Maxwell, *How Universities Can Help Create a Wiser World: The Urgent Need for an Academic Revolution.*, part of *Societas: Essays in Political & Cultural Criticism* (Exeter, United Kingdom: Imprint Academic, 2014).

¹⁰⁴ David B. House, *Continuing Liberal Education* (New York: Maxwell Macmillan International and Toronto, Ontario: Maxwell Macmillan, 1991).

¹⁰⁵ Sheila Schwartz, *Teaching the Humanities: Selected Readings* (New York: Macmillan, 1970); see also Anthony Adams and Esmor Jones, *Teaching Humanities in the Microelectronic Age* (Milton Keynes: The Open University Press, 1983).

¹⁰⁶ Jos Boys, *Building Better Universities: Strategies, Spaces, Technologies* (New York and London: Routledge, 2015).

¹⁰⁷ Terry Evans and Daryl Nation, ed. *Changing University Teaching: Reflections on Creating Educational Technologies*, part of *Open and Distance Learning Series*, ed. by Fred Lockwood (London, United Kingdom: Kogan Page and Sterling, Virginia: Stylus Publishing, 2000).

¹⁰⁸ Jerry G. Gaff, “The Role of Faculty in the Transformation of AAC&U: A Personal Essay,” in: *Liberal Education* 101/3 (Summer 2015), pp. 30-37.

– in essence offering full justification for a liberal arts education in a rapidly expanding global society –, with the resulting expanded task squarely placed within the realm of post-secondary education, what David Braskamp, Larry A. Braskamp and Chris R Glass, emphatically articulate in that

«colleges and universities must create environments that optimally and effectively influence and foster global learning.»¹⁰⁹

But how can the colleges and the universities, with their manifold responsibilities,¹¹⁰ realistically live up to these expectations in an era of shrinking humanities departments, especially in the amalgamation of language departments into departments of modern languages and cultures and/or the elimination of languages altogether, in particular Latin and Greek, a move which in a global society appears to be counterintuitive, as this move creates an unprecedented halt to the fostering of interdisciplinarity, an endeavour which flourishes most vividly in a society with the flow of information not hampered by linguistic boundaries, an obvious impediment to globalization.

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¹⁰⁹ David C. Braskamp, Larry A. Braskamp, and Chris R. Glass. "Belonging: The Gateway to Global Learning for all Students," in: *Liberal Education* 101/3 (Summer 2015), pp. 22-29.

¹¹⁰ See, for example, George Fallis, *Multiversities, Ideas and Democracy* (Toronto, Ontario and Buffalo, New York: University of Toronto Press, 2007).

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