

ANONYMOUS OF BERN(E) -

Name given to a compilation of 10th and 11thc manuscripts that includes an organ section with seven short texts that were copied well into the 12thc. The treatise probably originated in a monastic scriptorium in France or southern England; it is one of three, along with [Theophilus](#) (monk) and Aribo, on eleventh century organ building.

Anonymous of Bern describes the use of copper to make the pipes and windchest of the organ; the topboard of the windchest was sealed with molten lead. A pair of bellows feed into a wind collector ([conflatorium](#)). The largest pipes were to the left of the organist, and the number of pipes per key “as many as one pleases, five or ten or whatever...only simple and duple...high or low sound.” This may have meant only unisons and octaves (no fifths). Key-sliders (variously called *linguae*, *tenues*, *planae*, *subtiles* and *rectae*) move from front to back above the windchest upperboard. They are pierced with holes that align with the ranks of pipes allowing wind to pass into the pipes when the slider is in playing position; when the slider moves back, it blocks the wind from entering the pipes.

Keys are attached to the sliders as described by Hero of Alexandria, labelled with the letter names of the notes they play “so that the player can more quickly know what finger-key he should play:” A B [B ♭] C D E F G A B [B ♭] C D E F G H [?]. The “H” appears in copies of the treatise so is not a misprint, but its meaning is uncertain. When a key is depressed, the movement is transferred to an iron pin that connects the end of the slider to a curved piece of horn. This horn is springy and when the finger releases the key, the horn pulls it back to the original position.