



# Ymaginer

Newsletter of the  
International Machaut Society

Number 8

Spring, 1995

## From the President

From the President (in the guise of a letter from London).

**R**einhard Strohm organized a "Machaut Study Day" at King's College London, Saturday 11 February 1995, taking care of our day from before 11 that morning until after 10 that evening. The conference was attended largely by music scholars, both old hands and younger scholars, but there was enough representation from the literary side to make it a real interdisciplinary

meeting, although they may have been tempted to flee as we musicologists licked our chops over minutiae of *musica ficta* and simultaneous vs. successive composition. This was truly an international undertaking, attended by citizens of the United Kingdom, United States, with individual representatives from the Netherlands, Germany, and Israel. Yours truly led off with "Reading and Singing, Dancing and Playing in Late Medieval France," an attempt to put Machaut's fixed-form works in a music-historical context (continued on folio ii)

## This Year At Kalamazoo

PLEASE NOTE THE SEVERAL CHANGES AND ADDITIONS TO OUR SESSIONS AS THEY APPEAR IN THE PROGRAM.

### Saturday, May 6

**9:00**—IMS OFFICERS' AND BOARD MEETING. Meet in the Exhibit/Lounge area, first floor of Fetzer.

**10:00**—MACHAUT AND CHAUCER: IN HONOR OF JAMES I. WIMSATT (Session 287, 1320 Haworth)

- R. Barton Palmer, Georgia State University: "Poetry and Penance: *The Legend of Good Women* and Machaut."
- The paper by Cynthia Valk is cancelled.
- Jehoash Hirshberg, Hebrew University: "Converging Idioms and Long Range Planning in the *Lay de la fonteinne*."

The session will culminate in a round-table discussion of the various issues involving Guillaume de Machaut's influence on Geoffrey Chaucer, in which the audience will be encouraged to participate.

**12:00**—BUSINESS MEETING AND LUNCH (STINSON LOUNGE, VALLEY THREE)

ALL MEMBERS AND INTERESTED PARTIES ENCOURAGED TO ATTEND!

**1:30**—LITERARY AND MUSICAL APPROACHES TO THE LAIS (Session 340; 1320 Haworth)

- "The Lai in *Remede de Fortune*." Presenters are Lawrence Earp, University of Wisconsin-Madison; William Calin, University of Florida; and Elizabeth Aubrey, University of Iowa.

**3:30**—GUILLAUME DE MACHAUT IN HISTORY (Session 392; 1320 Haworth)

- Steven B. Davis: "History and Allegory in Guillaume de Machaut."
- David G. Lanoue: "Machaut and the Judgments of History: *Le Jugement dou roy de Navarre* and *Le Confort d'ami*."

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## From the President

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(continued from folio i)

and to trace the ramifications of the new polyphonic chansons on the typology of genre established in the thirteenth century. Inspired by Reinhard Strohm's new book, *The Rise of European Music, 1380–1500* (Cambridge, 1993), which includes a fascinating account of the influence of popularizing elements on early fifteenth-century music, I proposed that those virelais of the second half of the fourteenth century that incorporate dance songs as tenors also show this popularizing strand. Such works are far removed from Machaut's procedures in fixed-form songs, although his incorporation of popularizing elements in certain motets (nos. 11, 16, 20) deserves study. (An earlier version of this paper has just appeared in print—see the bibliographical update.)

Yolanda Plumley, who received her degree at the University of Exeter ("Style and Structure in the Late Fourteenth-Century Chanson," 1990) and now lectures at Cork, presented "Compositional Structures in Machaut's Virelais," an insightful and close look at the variety of musical procedures employed in the virelais. As she notes in her abstract: "In recent studies of musical language and process in 14th-century polyphony, there has been special emphasis on the role of intervallic sonority as a structural force. This concern with the vertical dimension has been paralleled by a shift in opinion in favour of a simultaneous rather than successive mode of composition. This paper will examine compositional structures in Machaut's virelais, exploring in particular the contribution of linear patterning. An examination of the relationship between linear and vertical structures suggests that the compositional process was rather less clear cut than the terms 'successive' or 'simultaneous' might seem to imply." In the ensuing discussion, a bit of tension built up over the matter of successive vs. simultaneous compositional procedures.

After lunch, Jeohash Hirshberg, familiar to those who attended last year's Kalamazoo meeting, presented the latest refinement of his views on *musica ficta* in Machaut, "Musica Ficta in Machaut as an Adjacent System—The Necessary, the Beautiful, and the Exceptional" a view more open to the unusual possibilities of the manuscript accidentals than in his previous published work [see abstract in this Newsletter]. The presentation was enormously enriched by the inclusion of live examples, sung by Edward Wickham's "The Clerks Group," a vocal ensemble that has recently produced some exquisite compact discs of Ockeghem works. In particular, I remember samples—we simply ordered up the sound picture we wanted to test—of different solutions to problems in two quirky works,

*Honte, paour, doubtance de meffaire* (ballade 25) and *Dous amis, oy mon complaint* (ballade 6). Some members of the audience, notably Margaret Bent, remained unconvinced by what she considered extreme suggestions.

Alison Bullock, a student of Daniel Leech-Wilkinson at Southampton, is combing through the musical variants in the Machaut manuscripts for her dissertation project. She presented "Machaut's Ballade *Donnez Signeurs*—A Reappraisal." Again, I quote the abstract: "Machaut's Ballade no. 26, *Donnez Signeurs*, has already been much commented upon, due to the extraordinary number of musical variants contained in the manuscript sources. Most recently, Wulf Arlt considered the possibility that the variants may be attributed to compositional revision rather than to scribal error, emendation or to different manuscript traditions, as had previously been suggested. This paper explores further the theory of compositional revision, re-examining the possible reasons for the variants by placing the work in a broader context." The article by Arlt to which Bullock refers, "Donnez signeurs—Zum Brückenschlag zwischen Ästhetik und Analyse bei Guillaume de Machaut," was abstracted in last year's issue of *Ymaginer* (fol. iii verso). One might have thought, with Machaut in the *Voir Dit*, that Arlt "Print toute la gresse du pot, / Si qu'il ot assez l'aveantage / De faire millour son potage." But it turned out after all that more indeed could be made of the interesting issue of the variant passages among the manuscripts of this work: Bullock offered a convincing emendation for the tenor of the Vg version, and a rationale for the chronology of the two different readings of the

(continued on folio iii)

### IMS Business Meeting and Lunch

Noon, Saturday May 6, Stinson Lounge

This year's Business Meeting will again be held in conjunction with a buffet lunch. Come talk Machaut studies and avoid another cafeteria meal by joining us for cold cuts, breads, salads, beverages and dessert. (Rest assured: we have straightened out the misunderstanding which lead to an inferior meal last year!) The price is \$5.00 for students and the unemployed, \$7.00 [closer to the actual cost] for all others. (Cash or check only, please, to be paid on the spot.) There will be plenty of food for at least 20 people. Feel free to encourage interested parties to come, whether they are members or not.

IMS Officers and Board Meeting

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## From the President

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(continued from folio ii)

opening breve of the cantus (MS Vg earlier; A later). Bullock finds that Arlt's argument for Machaut's improving and honoring of his musical representation of the theme of "giving" in the text—the descending fourth permeating the texture—is an anachronistic view projecting modern sensibilities onto Machaut's work.

After tea, Christopher Page presented an enormously sympathetic review of Ars Subtilior music, especially appreciative of the slender canon of works by Solage, in "Joiex de Cuer—Texture and Performance in a Virelai by Solage." The main focus of the paper was on tuning, an aspect of performance practice that has only begun to receive the attention it deserves. (For a sample of what a difference tuning can mean to the sonority of the music of this period, listen to the electrifying performance by Page's Gothic Voices of Philippe de Vitry's isorhythmic motet *Gratissima virginis / Vos qui admiramini / Gaude gloriosa* on *The Service of Venus and Mars*, Hyperion CDA66238). Machaut's works demand the traditional, strongly directional Pythagorean tuning system, while Solage often delays and thwarts expectations through non-standard progressions, a step towards the pure thirds and sixths of the Renaissance. The demonstration was made mainly with Page's "favorite piece of 14th-century music," Solage's virelai *Joiex de cuer en seumellant estoye*."

The last presentation was informal, a panel discussion between Margaret Bent, Kevin Brownlee, and Elizabeth Leach (Bent's student at Oxford, whose work inspired the subject of the panel discussion), considering the ballades for four voices, both those intended as such from the outset by Machaut—*Se quanqu'amours* (ballade 21), *Il m'est avis* (ballade 22), and *Quant Theseüs / Ne quier veoir* (ballade 34)—and those that were "accidental," *De Fortune me doy plaindre* (ballade 23), with a contratenor added, and *De toutes flours* (ballade 31), with a triplum added. Here again, live performances by Edward Wickham's group allowed on-the-spot samplings of the vastly different effects made by *De Fortune*, performed as a three-voice work with triplum, or as a three-voice work with contratenor. I particularly appreciated the performance of *Il m'est avis*, since this work to my knowledge has never been recorded. Kevin Brownlee provided a literary analysis of *Il m'est avis* and *De Fortune* that showed them to be a complementary pair, contrasting the male clerkly register and public context of ballade 22 with the courtly-erotic, private world of ballade 23.

Finally, Wickham's group treated us to superb all-vocal performances of a variety of Machaut chansons, a fair

number of them unrecorded, presented in the lovely chapel at King's College. All in all, the conference maintained a very high level: the best and most current musical scholarship, including the work of Arlt, Bent, Hirshberg, Leech-Wilkinson, Page, and Strohm, were actively engaged in the course of the meeting. ■

—Larry Earp

## Conference announcement

An International Symposium on "Authenticity in Interpretation" will be held at the Jerusalem Music Center, May 28-June 1 1995, in collaboration with the Musicology Departments of the Hebrew University, Tel Aviv and Bar Ilan Universities. The program committee includes Prof. Malcolm Bilson (Chair), Prof. Jehoash Hirshberg, and Mr. Hed Sela. The symposium will include a session on Machaut, in which Jehoash Hirshberg's paper, "Ficta in Machaut - the Limits of Performers' Decisions," will be followed by an illustrated discussion with the members of Ensemble PAN. Ensemble PAN will also perform two concerts as part of the prestigious Israel Festival, the first of Italian music mostly by Ciconia, and second an all Machaut program, including the compositions of the Remede de Fortune.

## Dues News

You will find a mark on the right-hand corner of your mailing label to indicate if you are paid up for 1994-95. A check mark means we did receive your contribution for the current year, an "X" means we didn't. Dues remain \$5.00 (US.) per year. Checks for dues owing should be made payable to The International Machaut Society. You may pay at the Business Meeting at Kalamazoo, or send your check to:

Barbara K. Altmann  
Secretary/Treasurer IMS  
Department of Romance Languages  
University of Oregon  
Eugene, OR 97403

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## This Year At Kalamazoo: Abstracts

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SESSION 392

Steve Davis (Drake University).  
"Allegory and History in  
Guillaume de Machaut."

By "history" I mean what contemporary critics would call the "hors-texte," the ensemble of relationships and phenomena contemporary to the poet. Traditionally, history is seen as standing outside the formal relationships of the text yet exerting subtle pressures upon them. Allegory on the other hand has been seen as a conservative formal device largely impervious to these pressures. This paper attempts to locate the historical component of Machaut's *œuvre* precisely in his allegorical revision of contemporary social relations. Machaut perceives his historical circumstances through the lens of a received allegorical tradition, transforming both the *hors-texte* and the allegorical tradition itself.

I will focus on Machaut's first narrative poem, the one considered most derivative of a romance allegorical tradition: *Dit dou Vergier*. This text, I argue, portrays the ideal sovereign, Machaut's patron John of Luxembourg, *Visa* the allegorical tradition of the Dieu d'Amours. By this means Machaut is able to depict his own feudal advancement as an entry into the Court of Love. Machaut thereby both comments on and attempts to revise his problematic emergence as an uncourtly court poet.

David G. Lanoue  
(Xavier University of Louisiana)

"Machaut and the Judgments of History: *Le Jugement dou roy de Navarre* and *Le Confort d'ami*"

Claude Lévi-Strauss, in *Structural Anthropology*, writes: On the one hand, a myth always refers to events alleged to have taken place long ago. But what gives the myth an operational value is that the specific pattern described is timeless; it explains the present and the past as well as the future. [...] When the historian refers to the French Revolution, it is always as a sequence of past happenings, a non-reversible series of events the remote consequence of which may still be felt in the present. But to the French politician, as well as his followers, the French Revolution is both a sequence belonging to the past—as to the historian—and a timeless pattern which can be detected in the contemporary French social structure and which provides a clue for its interpretation, a lead from which to infer future developments (209).

Guillaume de Machaut was a competent mythographer whose use of the timeless pattern of myth to embrace the historical moment was subtle and shaping. He went far beyond merely versifying Ovid and Bible stories. In *The Judgment of the King of Navarre* (1349) an apocalyptic prologue examines God's hand in history, setting the stage for the later judgment in the Court of Reason. Amid the chaos of contemporary events Machaut finds a timeless affirmation of love and life. Years later, in *Comfort for a Friend* (1356–57), addressed to his imprisoned patron, Charles of Navarre, again he takes up

the theme of judgment, judgment with political overtones. Machaut's mythographic appreciation of his great Friend's situation and responsibilities slyly complements the overt Advice to the Prince with which the poem ends.

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MACHAUT STUDY DAY  
(KING'S COLLEGE, LONDON, FEBRUARY 1995)

Jehoash Hirshberg (Hebrew University)  
"Musica Ficta in Machaut as an Adjacent System – The Necessary, the Beautiful, and the Exceptional"

This paper elaborates on research presented at the Novacella Conference (July 1993) and at the Medieval Congress, Kalamazoo, 1994.

The ficta degrees comprise an integrative system adjunct to the recta gamut. There is a nearly full correlation between the coniunctae approved in the Berkeley Treatise (ca.1375) and the ficta degrees in Machaut's songs. Yet, there is a divergence in the frequency of ficta in Machaut's compositions. The signed ficta degrees which are nearly avoided are precisely those which would blur the meaning of the solmization system, since g#–mi would result in f#–re. Machaut avoided this danger in that that he approached the few g# in his works either from above or by an augmented second f–g#, thus using the chromatic genus discussed by Boen and by Ciconia. Such is the case in ballade 32, "Ploures, dames" (m. 31-32 in Ludwig's edition). The tense progression is further enhanced by a leap of a major seventh in the contratenor. It follows that signed ficta degrees were used not only for reasons of necessity and beauty but also had a major role in establishing the dialectic stylistic tension between the normative and the exceptional. A telling example is ballade 31, "De toutes fleurs," in which b-rotundum is written in measure 15 in all of Machaut's repertory manuscripts. Machaut's avoidance of the cadential progression conflicted with the habit of modern performers of applying a cadential leading tone, as in the early recording of this ballade by G. Hunter and the Collegium Musicum of Illinois and in the later one of T. Binkley and the Studio der frühen Musik. One should thus avoid the habit of 'smoothing down' exceptional progressions. An extreme case has been the problematic measure 17 in ballade 6, "Doulz ami," which is a prolongation of the analogous progression in measures 2-3. The retention of the signed chromatic progression of g#–a–b–flat would support the affective words "langours" and "plours." My transcription has been performed by Ensemble PAN at Kalamazoo and accepted into their concert repertory, and repeated by The Clerks at King's College. Consideration of ficta should best be removed from the foggy realm of ad hoc decisions by personal taste and moved to that of rigorous textual and contrapuntal analysis.

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## Minutes of the 1994 Business Meeting

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Nineteen members gathered for the IMS Business Meeting in Kalamazoo on Friday, May 6.

Larry Earp, President, opened the meeting by introducing the officers and board members. All present then introduced themselves as well. Barbara Altmann then presented the Treasurer's report, which was followed by a discussion of finances and the number of members.

Earp mentioned the special issue of *Ars Lyrica* which had recently appeared [Vol. VII (1993)], guest-edited by IMS member B. Jean Harden and dedicated to Sarah Jane Williams. Harden briefly described the contents.

To fill vacant spots on the Board, R. Barton Palmer was elected for a second term and Steve Davis was nominated and elected as a new member.

Regarding topics for sessions at the 1995 meeting, proposals were made by the Board for three topics, as follows: 1) "Machaut and Chaucer," a session to be held in honor of James I. Wimsatt. Barton Palmer volunteered as organizer. The intent was to include both musical and literary concerns; 2) "Historical Considerations and Machaut," with Larry Earp as organizer. Possible topics to include issues of patronage, historical allusions in Machaut's texts, and the historical occasions associated with specific works; 3) "Literary and Musical Approaches to the *lais*," with William Calin as organizer. Calin's suggestion was to make the session a collaborative project involving a paper of his own on the literary aspects of the *lais* and a related paper by a musicologist. These suggested sessions were approved by the membership.

Cynthia Valk mentioned that the Medieval Institute had not yet chosen a musical ensemble for the 1995 concert. Various possibilities were raised, among them the Pomerium Musices, Alexander Blachly, Camaradum Mediterraneum, Paul Hillier, Sequentia and Gothic Voices. The membership's concern was to recommend a group which might collaborate by performing a *lai* to accompany our session. It was decided to suggest three possibilities, Hillier, Camaradum Mediterraneum, and Blachly, ranked as listed.

Brief discussion followed on how the IMS might attract the participation of more art historians. It was agreed that we could send our information to art history associations in order to make ourselves known.

The meeting was adjourned at 1:20.

Submitted to the Membership by Barbara K. Altmann, Secretary-Treasurer

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*The following arrangement of Machaut's Douce dame jolie (virelai 4) is by the Alsatian folklorist, bibliographer, and composer Jean-Baptiste Théodore Weckerlin (1821–1910). It counts as a "folk song" in one of his many collections of folk-song harmonizations.*

### *Echos du temps passé*

(Paris, 1853–1857)

Jean-Baptiste Weckerlin (1821–1910)

"chanson 1350"

Douce da-me jo - li - e Pour Dieu ne pen - ses

mi - e Que nul - le ait sei- gno - ri - e Sur moi, fors vous seu - le - ment.

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## Machaut Research 1994—1995: An Update

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### BIBLIOGRAPHY

prepared by Lawrence Earp

Bec, Pierre. *Vièles ou violes ? Variations philologiques et musicales autour des instruments à archet du Moyen Age. XIe–XVe siècle*. Paris: Klincksieck, 1992.

Terminology in medieval French lists of instruments, including those in *Remede de Fortune* and *Prise d'Alexandre*.

———. “Note musico-philologique sur l’orgue et l’aile chez Guillaume de Machaut.” In *Et c’est la fin pour quoy sommes ensemble. Hommage à Jean Dufournet, Professeur à la Sorbonne Nouvelle. Littérature, histoire et langue du Moyen Age*, 1:149–61. Nouvelle Bibliothèque du Moyen Age, 25. 3 vols. Paris: Champion, 1993.

Catalogues of instruments found in many medieval texts are to be understood as rhetorical *tours de force*, with only contingent relationship to musical practice. Bec discusses the passages in *Prise d'Alexandre* and *Remede de Fortune* in this light, focusing on the *orgue* and *ele/elles*. Contrary to what we frequently read in the surveys, Machaut did not name the organ the “king of instruments.” The term *Ele/elles* does not indicate an instrument; Bec emends to *et le/e[l] les*.

Boulton, Maureen Barry McCann. *The Song in the Story: Lyric Insertions in French Narrative Fiction, 1200–1400*. Philadelphia: University of Pennsylvania Press, 1993.

Analysis of the literary functions of lyrical insertions in narratives, with a chapter devoted to each function. Machaut figures mostly in chap. 5, “The Song as Message,” and chap. 6, “The Song and the *Dit*: the Poet as Hero.” Discussion of *Remede de Fortune*, *Fonteinne amoureuse*, and *Voir dit*. Appendix i provides a comprehensive “List of Narrative Works Containing Lyric Insertions.”

Calin, William. *The French Tradition and the Literature of Medieval England*. Toronto, Buffalo, and London: University of Toronto Press, 1994.

The cultivation of the French language and literature in medieval England, and the influence of the French literary tradition on English vernacular writers (style, rhetoric, rhyme and meter, genre). Calin’s study emphasizes the importance of the French literary tradition to medieval English literature. Romance scholars of the nineteenth and early twentieth century notoriously neglected middle French literature, and even today this historiography often colors modern English literary scholars’ views of French

influence. For Machaut, Calin focuses on *Remede de Fortune*, *Jugement dou roy de Navarre*, *Fonteinne amoureuse*, and *Voir dit*.

Cerquiglini-Toulet, Jacqueline. *La couleur de la mélancolie. La fréquentation des livres au XIVe siècle, 1300–1415*. Collection Brèves Littérature. Paris: Hatier, 1993.

A characterization of the fourteenth century in French literature, extending approximately from the accession of the Valois (1328) to the Battle of Agincourt (1415). For Cerquiglini-Toulet, themes of melancholy confirm Huizinga’s metaphor of an “autumn.” Cerquiglini-Toulet develops a number of topics: the supplanting of Latin by French; the concern for genealogical hierarchy (paternity) represented in literature by questions of authority and heritage; the clerkly writer and his patrons and *auctoritates* (predecessors and models); the *Cour d'Amour*; new subject matters besides the traditional *armes et amours*; images of poetic creation and the book. Machaut is cited passim, esp. *Fonteinne amoureuse* and *Voir dit*.

———, ed. and trans. *Guillaume de Machaut. La Fontaine amoureuse*. Moyen Age. Paris: Stock, 1993.

Introductory essay on the *Fonteinne amoureuse*, with a new edition and translation into modern French.

DeLooze, Laurence. “‘Pseudo-Autobiography’ and the Body of Poetry in Guillaume de Machaut’s *Remede de Fortune*.” *Esprit créateur* 33/4 (Winter, 1993): 73–86.

Typology of the genre “pseudo-autobiography”; discussion of the pseudo-autobiographical *Remede de Fortune*.

———, ed. and trans. *Jean Froissart. La Prison amoureuse (The Prison of Love)*. The Garland Library of Medieval Literature, 96A. New York and London: Garland, 1994.

Froissart’s work is indebted to Machaut’s *Confort d’ami*, *Fonteinne amoureuse*, and *Voir dit*.

Earp, Lawrence. “Genre in the Fourteenth-Century French Chanson: The Virelai and the Dance Song.” *Musica disciplina* 45 (1991): 123–41.

(Despite the date, this issue of *Musica disciplina* appeared in 1995.) Machaut seems to have created a refined 14th-century dance song in his earlier virelais. These works exhibit a style quite unlike that of the polyphonic ballades and rondeaux, which served as successors to the old *grand chant courtois*. Traces of the traditional quasi-improvised, unaccompanied dance songs may survive in the handful of anonymous 14th-century virelais that incorporate popular melodies as their tenor voices.

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Figg, Kristen Mossler. "Critiquing Courtly Convention: Jean Froissart's Playful Lyric Persona." *French Studies* 48 (1994): 129–42.

Analysis of Froissart's poetic persona in his lyrics, with special consideration of two lyrics in the series, a rondeau and a ballade, that undercut his traditional poetic persona. Includes an analysis of *Sur toutes fleurs tient on la rose a belle*, related to Machaut's *De toutes fleurs* (ballade 31).

———. *The Short Lyric Poems of Jean Froissart: Fixed Forms and the Expression of the Courtly Ideal*. Garland Studies in Medieval Literature, 10. Garland Reference Library of the Humanities, 1749. New York and London: Garland, 1994.

Revised publication of author's 1988 Kent State dissertation. Translations and useful analyses of selected lais, *chansons royales*, *pastourelles*, ballades, *virelais*, and *rondeaux*, including works related to Machaut's *De toutes fleurs* (ballade 31), *Je puis trop bien* (ballade 28), and *Quant Theseüs / Ne quier veoir* (ballade 34).

Gaudet, Minnette and Constance B. Heatt, eds. and trans. *Guillaume de Machaut: The Tale of the Alerion*. Toronto, Buffalo, London: University of Toronto Press, 1994.

Translation of the *Dit de l'Alerion*, with introduction and notes.

Hirshberg, Jehoash, "Machaut and the Cypriot Codex: A comparison of Hexachordal and Modal Structures," in *The Cypriot-French Repertory of the Manuscript Torino J. II. 9. International Musicological Congress, Paphos, 20-25 March 1992*. In Collaboration with Societa Italiana di Musicologia and Associazione Piemontese per la Ricerca delle Fonti Musicali. Edited by Ludwig Finscher and Ursula Gunther, Nehausen 1995 (=Musicological Studies and Documents 45).

Huot, Sylvia. "Patience in Adversity: The Courtly Lover and Job in Machaut's Motets 2 and 3." *Medium Ævum* 63 (1994): 222–38.

The French motet presents a literary juxtaposition of the themes of courtly love lyric—the secular discourse of motet and triplum—with the rhetorical tradition of scripture and liturgy—the devotional discourse of the tenor. The interplay between these two registers provides two contexts for interpretation. In a pair of Machaut motets, *Tous corps / De souspirant cuer / Suspiro* (motet 2) and *He! Mors / Fine Amour / Quare non sum mortuus* (motet 3), with tenors derived from Responsories based on the Book of Job, the sufferings of Job mirror the sufferings of the courtly lover. (In the case of motet 2, Huot identifies the hitherto unrecognized tenor source.) In motet 2, the juxtaposition of the courtly and devotional places the

sublimated love characteristic of the *Remede de Fortune*—"independent of sexual desire or gratification" (p. 227)—in a broader context of human suffering. In motet 3, a man laments the death of his lady, but faith in God gives him the strength to resist despair. Huot goes on to consider *Jugement dou Roy de Behaingne* and *Jugement dou Roy de Navarre* as a literary analogue to motets 2–3: "the *Jugement Behaingne*, like motet 2, is dominated by the topos of male desire in conflict with female resistance; the *Jugement Navarre*, like motet 3, is dominated by the theme of death and of the power of true love to survive beyond the grave" (p. 230). The historical prologue to *Jugement Navarre* functions in a way analogous to the tenors of the motets, placing love in a universal context of tragedy. A second literary analogue to the motets is Boethius's *Consolation of Philosophy*: the new perspective afforded by the motet tenor recalls the discourse of Philosophy, which serves to broaden the context of Boethius's misfortune. Finally, Huot analyzes the macaronic *Helas! pour quoy virent / Corde mesto / Libera me* (motet 12), showing that both Latin motetus and tenor recast the courtly love-longing of the French triplum, providing a critique of the courtly tradition.

Göllner, Marie Louise. "'Un Res d'Alemaigne.'" In *Festschrift für Horst Leuchtmann zum 65. Geburtstag*, ed. Stephan Hörner and Bernhold Schmid, 147–60. Tutzing: Schneider, 1993.

Analysis of *Nes qu'on porroit* (ballade 33). Göllner identifies a German melody possibly related to Machaut's cantus, and

proposes that Machaut tried out a new compositional technique by paraphrasing the German melody in his ballade.

Kibler, William W., Grover Zinn, John Bell Henneman, William C. Clark, and Lawrence Earp, eds. *Encyclopedia of Medieval France*. New York and London: Garland, 1995.

A one-volume interdisciplinary reference encyclopedia. Includes many articles of interest to Machaut-period scholars, students, and connoisseurs.

Magnan, Robert. "Eustache Deschamps and His Double: *musique naturelle* and *musique artificiele*." *Ars Lyrica* 7 (1993): 47–64.

F. Andrieu's musical setting of Deschamps's work obscures the poet's intended *ballade double* (six-strophe ballade) that properly begins with the text *O fleur des fleurs de toute melodie*.

Newes, Virginia. "Turning Fortune's Wheel: Musical and Textual Design in Machaut's Canonic Lais." *Musica disciplina* 45 (1991): 95–121.

(Despite the date, this issue of *Musica disciplina* appeared

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in 1995.) A study of canonic writing in the *Lay de la fonteinne* (lai 16, Schrade ed. no. 11) and the *Lay de confort* (lai 17, Schrade ed. no. 12), demonstrating the problems of text setting that this compositional procedure entailed. Nevertheless, the three-voice canon provides an effective metaphor for the image of the Trinity in the *Lay de la fonteinne*, and for Fortune's wheel in the *Lay de confort*.

Palmer, R. Barton. "Transtextuality and the Producing-I in Guillaume de Machaut's Judgment Series." *Exemplaria* 5 (1993): 283–304.

Considers *Jugement dou roy de Behaingne*, *Jugement dou royde Navarre*, and the *Lay de Plour*, three works tied to each other in a series, a step towards the collective conception of the oeuvre ultimately seen in the *Prologue* to the late manuscripts. The "producing-I," characteristic of the judgment series, is a new poetic *je* ("narrating-I") concerned with textuality and authorship, a result of the ambiguous position of a poet required to celebrate the loves of the noble patron.

Planche, Alice. "Larmes du cœur, larmes du corps, dans quelques textes français en vers des XIVe et XVe siècles." In *Et c'est la fin pour quoy sommes ensemble. Hommage à Jean Dufournet, Professeur à la Sorbonne Nouvelle. Littérature, histoire et langue du Moyen Age*, 3:1133–42. Nouvelle Bibliothèque du Moyen Age, 25. 3 vols. Paris: Champion, 1993.

Tears and crying in late medieval French poetry, including Machaut's.

Strohm, Reinhard. *The Rise of European Music, 1380–1500*. Cambridge: Cambridge University Press, 1993.

An enormously wide-ranging study of music and institutions in the Ars Subtilior and fifteenth century in France, the Low Countries, Britain, Italy, Spain, and Central Europe. Although Machaut is not addressed directly, Strohm's study of the Ars Subtilior and early fifteenth century is essential reading for any attempt to come to terms with Machaut's position in the musical tradition and his legacy.

Taylor, Jane H. M. "Machaut's Livre du Voir-Dit and the Poetics of the Title." In *Et c'est la fin pour quoy sommes ensemble. Hommage à Jean Dufournet, Professeur à la Sorbonne Nouvelle. Littérature, histoire et langue du Moyen Age*, 3:1351–62. Nouvelle Bibliothèque du Moyen Age, 25. 3 vols. Paris: Champion, 1993.

The analysis of medieval titles for literary works. "Machaut's *Livre du Voir-Dit* [is] a supreme example of the title in its most complex and most sophisticated relationship with both text and reader" (p. 1355).

Van den Abeele, Baudouin. *La Fauconnerie dans les lettres françaises du XIIIe au XIVe siècle*. Mediaevalia Lovaniensia, 1/18. Katholieke Universiteit Leuven, Instituut voor Middeleeuwse Studies. Leuven: Leuven University Press, 1990.

Includes a study of *Dit de l'alerion*.

Williams, Sarah Jane (†). "The Lyrics of Machaut's *Voir dit*: 'Voir' and 'Veoir.'" *Ars Lyrica* 7 (1993): 5–15.

Reuse of old lyrics in *Voir dit*; images of *vie*, *cuer*, *veoir*, and *voir*. Includes an appendix (though incomplete) of inserted lyrics.

Wimsatt, James I. "Machaut's *Voir dit* as Game." *Ars Lyrica* 7 (1993): 17–24.

Interesting argument that the *Voir dit* is a fiction, "a literary game in which friends or patrons of the poet are behind the girl's communications" (p. 19).

———. "Rhyme/Reason, Chaucer/Pope, Icon/Symbol." *Modern Language Quarterly* 55 (1994): 17–46.

Here Wimsatt substantially broadens his arguments on the musical nature of poetry—Deschamps's "natural music"—discussed in a medieval context in his 1991 book, *Chaucer and His French Contemporaries: Natural Music in the Fourteenth Century* (Toronto: University of Toronto Press). Pope argued that to be effective, rhyme had to reinforce meaning. Chaucer's rhymes are less striking than Pope's, yet they create an organized sound, independent of verbal sense, that can be considered music. Wimsatt illustrates Machaut's versification, an important influence on Chaucer's, with *Nes qu'on porroit* (B33).

FORTHCOMING.

Earp, Lawrence. *Guillaume de Machaut: A Guide to Research*. New York and London: Garland, forthcoming in Fall 1995.

Switten, Margaret L. *Music and Poetry in the Middle Ages. A Guide to Research on French and Occitan Song, 1100–1400*. New York and London: Garland, forthcoming in 1995.

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#### AND OTHER RESEARCH NEWS

Daniel Leech-Wilkinson (University of Southampton) reports that his CD-ROM project, "Multimedia Music of the Fourteenth-Century" is now up and running and being tested by the students taking his 1300–1420 course. It works, and they seem to be enjoying using it. He would be very glad to have any scholars who are in England come and try it out. Surely a commercial version is not too far off?!



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R. Barton Palmer (who will be leaving his position at Georgia State University as of August to assume his new post as William James Lemon Professor of Literature at Clemson University) has recently had his book *The Fountain of Love and Two Other Love Vision Poems* (Garland, 1993) selected by *Choice* magazine as an "outstanding academic book," (as was his *The Judgment of the King of Bohemia* in 1984). On the strength of this award, Garland has commissioned a large format, illustrated pair of volumes to contain editions/translations of all Machaut's narrative poetry (even the short *dits*), with the exception of the *Prise d'Alexandrie*. The tentative plan now is to reprint in volume one the two judgment poems, the *Prologue*, the *Vergier*, and the *Confort*, while adding the *Remede de Fortune*. Volume two would reprint/print all the remaining works, including the *Voir-dit*. Plans at the moment are still to publish the *Voir-Dit* (a joint project with Daniel Leech-Wilkinson) separately, probably in 1996.

Palmer's translation of the *Prise d'Alexandrie* is now complete and will be published by the Davis Medieval Text Series. The work includes an extensive historical introduction and notes, as well as some speculations about Machaut's connection with Pierre de Chypre and his interest in the subject.

Palmer is working with Barbara Altmann on a joint volume entitled *Questions of Love and Gender: Late Medieval English and French Debate Poetry: An Anthology* at the invitation of the University Press of Florida. In addition to some earlier texts such as the *Concile de Remiremont*, this book will include appropriate works from Machaut, Alain Chartier, Christine de Pizan, Chaucer (*The Legend of Good Women*), and Dunbar.

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## DISCOGRAPHY

prepared by Lawrence Earp

Connoisseurs of Machaut's music should be alerted to four recent compact discs that include one or more works of the master. Let's start with the good news. Christopher Page's Gothic Voices continue to present works of Machaut's age incorporating state-of-the-art views on performance practice. The most recent is *The Spirits of England and France—I: Music of the Later Middle Ages for Court and Church* (Hyperion CDA66739, recorded and released in 1994). Although the only Machaut work included is *Ay mi! dame de valour* (virelai 3), the program—comprising musical works of the 12th through 15th centuries—is not to be missed.

Many who attended last year's conference will recall the Friday evening concert presented by the Ensemble Project Ars Nova, which included a performance (abridged, of course) of the *Remede de Fortune*, and a sprinkling of additional works. The recording, *Remede de Fortune* (New Albion Records NA068 CD, recorded in 1993 and released in 1994), includes the six musical insertions, *Qui n'aroit autre deport* (lai), *Tels*

*rit au main* (complainte), *Joie, plaisence* (chant royal), *En amer a douce vie* (duplex ballade), *Dame, de qui* (ballade), *Dame, a vous sans retollir* (virelai), and *Dame, mon cuer en vous remaint* (rondeau). The program is rounded out with *Trop plus est belle / Biauté paree de valour / Je ne sui mie certains* (motet 20, instrumental performance), *De toutes flours* (ballade 31, instrumental intabulation of the Faenza codex), *Lieument me deport* (virelai 30, no. 27 in Schrade's edition, instrumental performance), and *Rose, lis* (rondeau 10). Ensemble P.A.N. presents a smorgasbord of performance possibilities, from the cool all-vocal rendition of *Dame, de qui* to a red-hot instrumental fantasy based on *Lieument me deport*. My biggest quibble is with the performance of the lai; besides abridging most of the text, the last five strophes are transposed down a fifth, short-circuiting Machaut's carefully calculated rise in tessitura.

A Japanese group, the Ensemble Alba Musica Kyo, led by Toyohiko Satoh, presents number of Machaut's works in *Machaut and His Time: 14th Century French Ars Nova* (Channel Classics.CCS 7094, recorded and released in 1994). The program includes *Amours me fait desirer* (ballade 19), *Dame, ne regardez pas* (ballade 9, instrumental performance), *Douce dame jolie* (virelai 4, instrumental performance), *Dous vaire gracieus* (rondeau 1), *Gais et jolis* (ballade 35), *Hoquetus David, Je ne cuit pas* (ballade 14, instrumental performance), and *Rose, lis* (rondeau 10). The group also performs Anthonello de Caserta's setting of Machaut's ballade *Biauté parfaite et bonté souverainne* (*Louange des dames* no. 140; no 21 in Wilkins's edition), the only known example of a Machaut text set to music by another composer. Anthonello's musical style, so unlike Machaut's, provides interesting material for comparison. Although singing and presentation are often very sensitive, the manner in which the instruments are used is not in line with recent views of performance practice.

I have not heard a disc available in France, *Guillaume de Machaut & Le Codex Faenza* (Alba musica MU 244882, recorded 1993), performed by the Ensemble Tre Fontane. Based on my experience with two other discs by this group, I confess I am not optimistic about this one. Works by Machaut include *Biauté qui toutes autres pere* (ballade 4), *Dous amis* (ballade 6), *Honte, paour* (ballade 25 in the Faenza intabulation), *De toutes flours* (ballade 31 in the Faenza intabulation), *Je suis aussi* (ballade 20), and *Mes esperis* (ballade 39).

Finally, I would like to signal *French Sacred Music of the 14th Century, Vol. I: Mass Settings from the Papal Chapel at Avignon* (Lyricord Discs LEMS 8012, recorded and released in 1994), performed by Schola Discantus under Kevin Moll. To be sure, there is no work of Machaut among the 4 Kyrie, 4 Gloria, 3 Credo, 4 Sanctus, and 2 Agnus settings included here, but very little of this repertory had been recorded before now, and these attractive all-vocal performances of the polyphonic sacred music of Machaut's world present a sound-picture quite unlike that of the Machaut Mass.