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The Newsletter of the International Machaut Society Number 14 Spring 2002

President's Column (Alice V. Clark, <avclark@loyno.edu>)

Last summer in Oxford, Meg Bent and Liz Leach hosted an international and interdisciplinary conference on Machaut; a report of that conference by Kevin Moll and a list of papers given appear below. While in Oxford, I took the opportunity to plug the International Machaut Society, and several people joined. More important than that, though, were the conversations I had with several people, mostly Europeans, about what the Society really has to offer them—I had to admit, perhaps not too much at first glance. We soon began to consider the possibility of expanding the Society's activities in ways that might make it more truly international, and we have made some small but, I believe, significant steps in that direction.

Sessions organized by the International Machaut Society will take place not only at the International Medieval Congress in Kalamazoo, as usual, but also at the International Medieval Conference in Leeds and at the Medieval and Renaissance Music Conference in Bristol. (See the list of conferences and sessions later in this newsletter for details.) This more than doubles the number of papers read more or less under our aegis and significantly increases the visibility of Machaut studies! I hope we can continue to organize sessions both for Leeds and Med/Ren as well as Kalamazoo, and I see no reason we can't expand to the American Musicological Society, the Medieval Academy of America, the New Chaucer Society, or any other meeting where Machaut scholars are likely to be. Please feel free to let me know if you have ideas for a venue to set up a Machaut session.

You will see elsewhere in this issue other signs that Guillaume de Machaut is alive and well! The number of hits on our web site, the list of contributors to the volume that won this year's Sarah Jane Williams Award (including several members of this Society, including myself), and, perhaps most dramatically, the lengthy bibliography compiled by Larry Earp, all testify to the range of interest in Machaut, his works, and his times. The fact that the *Livre dou Voir-Dit* has become an exam text in France shows that he is becoming more firmly entrenched in the literary canon.

I hope we can continue, individually and as a group, to foster study on Machaut and on his contemporaries. That last is an important task, for, as much as Machaut is taken as the French fourteenth-century norm (at least in musicology), I become more convinced all the time that he isn't. From his concern for the manuscript transmission of his works to his authorial self-presentation to his concern for sounding music as witnessed in his songs, Machaut is unique, and we need to understand better both his works and the largely anonymous output of his contemporaries to see where his uniqueness lies. I think this process is well underway, and I hope we can foster its continuation through our support of scholarship on Machaut and his times.

I'll look forward to seeing many of you in Kalamazoo, in Leeds, or in Bristol.

Sarah Jane Williams Award (Nicole Lassahn)

This year's Sarah Jane Williams Award will go to a volume of essays on Machaut's music, *Analyzing the Music of Guillaume de Machaut*. The volume is finished and currently forthcoming at Garland press, and the award itself will go to help defray the cost of publishing the volume with all of its musical examples. Because the project as a whole focuses on a close engagement with Machaut's music, the judges agreed with the volume's editor, Dr. Elizabeth Eva Leach, that the inclusion of these examples is a necessary feature of the project.

The volume contains essays by eighteen different scholars (listed below), representing a range of opinions and current debate. Most focus closely on a single piece of music by Guillaume de Machaut. Dr. Leach writes of the contributors: "several [essays] take the same piece as another essay in the volume, or respond to another scholar's analysis previously published elsewhere. Many of the authors thus refer directly to one another, responding to each other's work, in the process of differentiating and justifying their own." The judges felt that the corporate nature of this endeavor was one of its great strengths, and one writes that "the subsidy of the publication of this work is an appropriate and wise use of the award, one that Sarah Jane Williams herself would no doubt have endorsed."

Contributors to the volume: Elizabeth Eva Leach (editor), Jennifer Bain, Margaret Bent, Christian Berger, Jacques Boogaart, Thomas Brown, Alice V. Clark, Jane Flynn, Jehoash Hirshberg, Karl Kügle, Daniel Leech-Wilkinson, Peter M. Lefferts, William Peter Mahrt, Kevin N. Moll, Virginia Newes, Yolanda Plumley, Owen Rees, and Anne Stone.

Webmaster's Report (Cynthia J. Cyrus, <cynthia.cyrus@vanderbilt.edu>)

web site: <http://www.vanderbilt.edu/~cyrus/machaut/imshome.htm>

The International Machaut Society website has once again had a successful year. In addition to the thousands of hits on our "links" page (now up to 18,791 hits since June 1998), we have been awarded a Links2Go "Medieval Music" award. This is a statistical measure of our "connectedness," the number of external pages that link to our website. At the time of the award, we were the third-most cited site for Medieval Music on the World Wide Web. (Early Music FAQ is, of course, ahead of us in citations. Those people must have an absolutely amazing amount of time for data entry!) For the Links2Go listings for Medieval Music, visit http://www.l2g.com/topic/Medieval_Music.

Numbers don't tell the whole story. We are also quite well known in the world at large, judging by our correspondents. This year, the webmaster has received e-mail from Russia, Japan, England, Germany, Switzerland, France, the USA (including two different high-schools in Montana), Australia, and Argentina. Queries and comments come in at the rate of about two per week, with fewer during the summers. A number of high-school students seem to be interested in medieval poetry and its music; the college students, on the other hand, are usually looking for MIDI files for their next music history analysis paper. Incidentally, anyone wanting to build a popular website might consider posting MIDI files of medieval music for public distribution—there's not that much available, and there is a surprising demand.

The organization has added Kalamazoo abstracts to its on-line resources; they can be consulted on-line via the society's webpage. The abstracts from 2000 are already available; those who spoke last year and those speaking this year should be sure to forward a copy to the webmaster promptly. Additionally, the page of links to Machaut-related sites on the world wide web continues to grow. Over the last year, we have added more than twenty new links, but we are always on the prowl for more. Send your favorite Machaut-related URLs to the webmaster at cynthia.cyrus@vanderbilt.edu. One last piece of business: the Society is seeking a replacement for the current webmaster, who is increasingly eager to turn over the maintenance (and most likely the hosting) of the site to a new volunteer. Any takers?

Machaut included in CD-ROM project (Lawrence Earp)

Margaret Switten has been directing the production of a new CD-ROM application entitled “Teaching Medieval Lyric with Modern Technology” with the support of The National Endowment for the Humanities and Mount Holyoke College. A section of the application is devoted to Machaut’s *Remede de Fortune* with an abridged text and translation, musical performances of the lyric inserts, and color manuscript images from Paris, Bibliothèque Nationale de France, MS fonds fr. 1586 (Machaut MS C). Other sections are devoted to monastic song, troubadour and trouvère songs (including *Miracles* of Gautier de Coinci), and the *Cantigas de Santa Maria* by Alfonso the Learned. Besides the teaching materials coordinating text, music, manuscript image, and commentary, there are also several essays by leading scholars, including “The *Remede de Fortune*: An Art Historical Approach” by Brigitte Buettner. For full information and an order form, see the website at http://www.mtholyoke.edu/acad/medst/medieval_lyric/information.html. Because of the NEH support, the cost is extremely reasonable.

Voir Dit becomes agrégation text (Nicole Lassahn)

Machaut’s *Voir Dit* is on the medieval text list for the *agrégation de lettres classiques et modernes* for 2001-2002. All those taking this exam will prepare the text – probably using the Cerquiglini-Imbs dual-language (fourteenth-century French/modern French) edition of 1999. One of the effects of this decision is a wider audience both for Machaut’s works and for Machaut criticism. The selection of the *Voir Dit* for inclusion in these materials is a sign of the growth of Machaut’s reputation as a *poet*, both within scholarly circles and with a larger audience.

A look at the preparation programs at various French universities shows that candidates for the exam will not only be reading the *Voir Dit* itself, but will also have the opportunity to look through a considerable amount of secondary criticism on the poem in particular and Machaut in general. Much of this criticism is written by members of our own society, and often featured is our founder, Sarah Jane Williams.

In addition to these informal bibliographies, some more formal publications have been produced to aid those in preparation. Denis Hùe of the Université de Rennes, Haute Bretagne, has prepared a volume of inaccessible and reprinted essays entitled *Comme mon cœur désire, Guillaume de Machaut, le livre du Voir Dit*, printed by Paradigme Press, 2001.

Guillaume de Machaut: Image, Text, Music: An interdisciplinary conference held in All Souls College, Oxford (June 29 through July 1, 2001), convened by Margaret Bent and Elizabeth Eva Leach (Kevin N. Moll)

Those of us who were privileged to take part in last year’s Machaut Colloquium at Oxford are not likely soon to forget the experience. What was first conceived as an intimate little seminar had quickly ballooned through scholarly interest into a full-fledged symposium. The speakers assembled from many different nations, including China, France, Great Britain, Holland, Ireland, Israel, and the United States. It was a true interdisciplinary gathering, including many internationally respected figures in Machaut studies representing the fields of literature, cultural studies, and music. Even the setting itself, a wood-paneled chamber within the hallowed courtyards of All Souls College, could not help but serve as inspiration.

The event drew a surprisingly wide spectrum of registrants: besides the participants, a good many students and interested scholars from related fields were in attendance, as well as—refreshingly—a number of pure aficionados having no connections with academia whatsoever. The quality of presentations (including two papers given in French) was universally high, and the relatively relaxed atmosphere that prevailed proved especially conducive to discussion, both at the conclusion of each paper and through the many informal chats that inevitably arose during the breaks between sessions.

While it is impossible due to space limitations to give an adequate picture of this three-day event in all its stimulating aspects, a particular highlight certainly was a virtuoso presentation on Machaut’s Motet 10 by Margaret Bent and Kevin Brownlee, whose collaborations—both in print and in conference talks—have proved so fruitful over the past several years.

In short, the 2001 Oxford Machaut colloquium proved to be an exemplary forum for the advancement of scholarly contact across disciplines.

Machaut sessions and conferences, 2001-2

36th International Congress on Medieval Studies
 (Kalamazoo, 3-6 May 2001)

R. Barton Palmer (Clemson University): Guillaume de Machaut's Life of Peter I of Cyprus: Fact and Distortion

Joseph C. Morin (University of Maryland—Baltimore County): Mixed Musical Genres and “Upside-Downness” in the *Roman de Fauvel*: Musical Forerunners to Guillaume de Machaut's Polyphonic Songs?

Cynthia Cyrus (Vanderbilt University): Machaut's *Remède de Fortune*: Genre and Maturity

Jennifer Bain (Dalhousie University): Performance Considerations and the *res dalemagne*

Anne Robertson (University of Chicago): Political Allusion in Machaut's Motets 21 and 22
 responses by Alice V. Clark (Loyola University New Orleans) and Kevin N. Moll (East Carolina University)

Guillaume de Machaut: Image, Text, Music (All Souls College, Oxford, 29 June-1 July 2001)

Tony Hunt (St Peter's College, Oxford): Guillaume de Machaut and Fortune

Jacqueline Cerquiglini-Toulet (Université de Paris-Sorbonne-Paris IV): Cri, soupir, syncope: le lyrisme de la plainte dans la poésie de Guillaume de Machaut

Lawrence M. Earp (University of Wisconsin-Madison): “Patterns in Play”: Texting Practices in Machaut's Music

Alison Stones (University of Pittsburgh): The Illustrations in the Machaut Manuscripts

Jehoash Hirshberg (Hebrew University, Jerusalem): Machaut's Portrayal of the Lady who Guards her Honour—*Honte, paour*

Jane Flynn (Independent scholar, Bridlington): Machaut's *Honte, paour* (B25) and *De toutes flours* (B31) compared through the Faenza intabulations

Virginia Newes (Independent Scholar, Newton, Massachusetts): Symmetry and Dissymmetry in the Music of the *Lay de Bonne Esperance*

Kevin N. Moll (East Carolina University): Paradigms of Four-Voice Composition in the Machaut Era

David Maw (Oriental College, Oxford): Genre in Machaut's Late Songs

Sylvia Huot (Pembroke College, Cambridge): The Aesthetics of Suffering in the *Jugement Navarre*

Ardis Butterfield (University College, London): Machaut and Citationality

Elizabeth Eva Leach (University of Bristol): Narrative Lyrics and Musical Narrative: Notated Balades 1-5

Anne Stone (Queen's College and City University of New York Graduate Center): Poetic Voice and Music Writing in Machaut: Some Remarks on B12 and R14

Alice V. Clark (Loyola University New Orleans): Listening to Machaut's Motets

Gilles Dulong (Ecole Normale Supérieure, Paris): “What's in a name?” A propos du rondeau *Cinq, un, treize, huit, neuf* (R6)

John Andrew Bailey (University of Pennsylvania): Apocalyptic Numerology in *Remède de Fortune*

Karl Kügle (University of Hong Kong): Some Observations Regarding Musico-Textual Interrelationships in Four Late Rondeaux by Machaut

Yolanda Plumley (University College, Cork): The Marriage of Words and Music: *Musique Naturele* and *Musique Artificielle* in Machaut's *Sans cuer, dolens* (Rondeau 4)

Thomas Brown (The London Goodenough Trust): Machaut's Motet 3, *He Mors/Fine Amours/Quare non sum Mortuus*

Jacques Boogaart (Utrecht University): The *Talea* as a Symbol of the Theme in Machaut's Motets

Kevin Brownlee (University of Pennsylvania) and Margaret Bent (All Souls College, Oxford): Text and Music in Motet 10, *Hareu! hareu! Le feu, le feu, le feu / Helas! ou sera pris confors / Obediens usque ad mortem*

37th International Congress on Medieval Studies
 (Kalamazoo, 3 May 2002)

Sarah Kay (University of Cambridge): The Universal on Trial in the *Jugement* Poems of Guillaume de Machaut

Deborah McGrady (Tulane University): Getting to the Truth: The Relationship between the *Ovide Moralisée* and the *Voir-Dit*

Nicole Lassahn (University of Chicago): Audience, Reader, Patron: Chaucer and Machaut

Lawrence Earp (University of Wisconsin—Madison): Declamatory Dissonance in Machaut

Kevin N. Moll (East Carolina University): On Structural Dissonance in the 14th Century, with Particular Reference to the Music of Machaut

Margaret Hasselman (Virginia Tech): Chronology and Style in the Mid-Fourteenth Century French Chanson

Willem de Waal (Escola Superior de Música de Catalunya): Dating the Musical Lyrics in Machaut's *Remède de Fortune*: A Musicological

Problem as Didactic Introduction to His Musical Works

Janice C. Zinser (Oberlin College): Order and Oeuvre: Strategies for Reading and Teaching Machaut's *Remede de Fortune*

for further information:

<http://www.wmich.edu/medieval/congress/index.html>

International Medieval Congress (University of Leeds, Tuesday 9 July, 11:15-12:45)

David Maw (Oriental College, Oxford): Word Underlay in the Secular Songs of Guillaume de Machaut

Willem de Waal (Escola Superior de Música de Catalunya): A Characteristic Turn of Phrase in the Musical Works of Guillaume de Machaut

Dorit Tanay (Tel Aviv University) and Jehoash Hirshberg (Hebrew University): Performing Sensory Paradoxes: Musical, Philosophical and Mathematical Puzzles in the Music of the Post Machaut Generation

for further information:

<http://www.leeds.ac.uk/imi/imc/imc.htm>

Medieval and Renaissance Music Conference (University of Bristol, Friday 19 July)

David Maw (Oriental College, Oxford): Machaut's Bifocal Tonality

Stefano Mengozzi (University of Michigan):

Conflicting Paths to Machaut's Musical Syntax
Jennifer Bain (Dalhousie University): The Melodic Role of Chromatic Inflections

Kevin N. Moll (East Carolina University): On Structural Dissonance in the 14th Century, with Particular Reference to the Music of Machaut

Sandrine Dumont: Machaut's Motet *Qui es promesses / Ha! Fortune / Et non est qui adiuvet* (M8)

Gilles Dulong (Ecole Normale Supérieure, Paris): Crossing Genre Boundaries in the Secular Music of Guillaume de Machaut

Lorenz Welker (Ludwig-Maximilians-Universität München): The Popular Machaut: An International Repertory and the Aesthetics of Transmission

Two other Machaut papers will also be given at this conference:

Virginia Newes (Newton, Massachusetts): The Lady Weeps: *Qui bien aime a tart oublie* and the Lays of Manuscript C

Ardis Butterfield (University College, London): Machaut and Citationality II: Refrains in the *Remede de Fortune* and *Le Voir Dit*

for further information:

<http://www.bris.ac.uk/Depts/Music/>

Machaut at Kalamazoo, Friday 3 May 2002

Meeting of all officers and board members (9am, Fetzer lobby)

Machaut and his Intellectual Milieu (session 234, 10-11:30 am, Bernhard 159)

chair: R. Barton Palmer (Clemson University)

Sarah Kay (University of Cambridge): The Universal on Trial in the *Jugement* Poems of Guillaume de Machaut
Deborah McGrady (Tulane University): Getting to the Truth: The Relationship between the *Ovide Moralisé* and the *Voir-Dit*

Nicole Lassahn (University of Chicago): Audience, Reader, Patron: Chaucer and Machaut

Business meeting with buffet lunch (12 noon, Bernhard 158)

Machaut and Dissonance (session 296, 1:30-3 pm, Bernhard 159)

chair: Alice V. Clark (Loyola University New Orleans)

Lawrence Earp (University of Wisconsin—Madison): Declamatory Dissonance in Machaut

Kevin N. Moll (East Carolina University): On Structural Dissonance in the 14th Century, with Particular Reference to the Music of Machaut

Teaching Machaut (session 356, 3:30-5 pm, Bernhard 159)

chair: Rebecca A. Baltzer (University of Texas at Austin)

Margaret Hasselman (Virginia Tech): Chronology and Style in the Mid-Fourteenth Century French Chanson

Willem de Waal (Escola Superior de Música de Catalunya): Dating the Musical Lyrics in Machaut's *Remède de Fortune*: A Musicological Problem as Didactic Introduction to His Musical Works

Janice C. Zinser (Oberlin College): Order and Oeuvre: Strategies for Reading and Teaching Machaut's *Remede de Fortune*

Bibliography—compiled by Lawrence Earp

At the top, let me put the revised *New Grove: The New Grove Dictionary of Music and Musicians*. 2d ed., ed. Stanley Sadie. London: Macmillan, 2001. Of course several articles are of interest to Machaut studies. See especially the following: “Ars Nova” (David Fallows). “Ballade” (Nigel Wilkins). “Chanson” (Howard Mayer Brown, David Fallows, Richard Freedman, and Nigel Wilkins). “Isorhythm” (Margaret Bent). “Lai” (David Fallows). “Machaut [Machau, Machault], Guillaume de [Guillelmus de Machaudio]” (Wulf Arlt). “Motet, §I: Middle Ages, 3. France, Ars Nova” (Ernest H. Sanders and Peter M. Lefferts). “Rondeau” (Nigel Wilkins). “Sources, MS, §VII: French Polyphony 1300–1420, 2. The Machaut manuscripts” (Gilbert Reaney). “Virelai” (Nigel Wilkins). The large article on Machaut by Wulf Arlt is quite simply the finest dictionary article on Machaut yet published by a musicologist.

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Recent dissertations. Where available, I include the author's abstract.

Bain, Jennifer L. "Fourteenth-Century French Secular Polyphony and the Problem of Tonal Structure." Ph.D. diss., State University of New York at Stony Brook, 2001.

The concept of tonal structure, a particular concern of early music analysts, is a 20th-century construct, which sets out to describe the hierarchical relationship of pitches and sonorities in a polyphonic work. Although fourteenth-century writers do not undertake the topic of tonal structure in polyphonic music, contemporaneous theories can guide us to historically informed analytic methodologies that bear on the perception of tonal structure. This study uses such methodologies, in conjunction with modern methods of empirical analysis, to counter recent theories and to identify procedures which contribute to the construction of tonal structure in individual songs in the secular polyphony of Guillaume de Machaut (c.1300-1377). In contrast to a "single key" approach to tonal structure in fourteenth-century music, I argue for the possibility of multiple tonal centers within individual songs and examine the role of chromatic inflections and cadential goals in delineating tonal structure. All available chromatic inflections can help to define tonal structure contrapuntally by increasing the tendency in directed progressions. Moreover, when chromatic inflections appear melodically, outside the skeletal frame of the contrapunctus, they can still have an impact on the definition of tonal structure by privileging the individual pitches they decorate. The tonal function of cadences is dependent upon the type of cadential progression and concluding sonority. Cadences can be assigned to one of two main types: perfect-sonority cadences and imperfect-sonority cadences. Perfect-sonority cadences with ascending semitone motion in at least one voice are the strongest progressions, while perfect-sonority cadences with descending semitone motion in one voice appear to be weaker or less conclusive tonally. The imperfect sonority, in addition to its role as a penultimate sonority in a directed progression, can serve a special role in the tonal structuring of a song as a cadential arrival point, simultaneously suggesting repose (through textual position, rhythmic length and mensural placement) as well as continuation and anticipation (through descending semitone motion and intervallic structure). Further, although many features of syntax function in the same way across all genres, formal characteristics can directly affect perception of tonal structure.

Bardet, Dominique Pascale. "Logos as Number and Proportion in Amiens Cathedral and in the Kyrie of the *Messe de Nostre Dame* by Guillaume de Machaut." Ph.D. diss., Ohio State University, 1999. *DAI* A 60/10 (Apr. 2000): 3564; AAT 9935386.

Number and proportion may be understood as one manifestation of the ancient Greek concept of the Logos inherited by the Middle Ages. A study of the remaining essence of this concept in two French artworks of the Gothic era defines the present investigation. The cultural and linguistic fabric of incipient Christianity had been tightly woven with Jewish ideals and Greek ideas. Religious art of the Middle Ages in France retained some aspects of this legacy in terms of mathematical and geometrical thinking. Studies have shown that the knowledge and use of musical ratios and numbers was not uncommon during the Gothic period, although medieval writings on this subject have remained relatively scarce and have usually lacked practical applications for the craftsman and the artist. Numbers and proportions were nevertheless employed during the Middle Ages as an aesthetic tool for the building of churches and the writing of music, as has been observed in the planning of Gothic cathedrals and in the XIVth-century French technique of composition called isorhythm. Accordingly, musical ratios have been identified in the floor plan of Amiens Cathedral, and in the isorhythmic construction of the Kyrie of Guillaume de Machaut's *Messe de Nostre Dame*. The present study demonstrates that the manifestation of the Logos concept as number and proportion may, indeed, be evidenced in the two Gothic artworks chosen for analysis. This observation confirms further that some of the philosophical ideas inherited from the thought of Classical Greece were still known during the Middle Ages. By reinterpreting these ideas in the spiritual context of their own time, the artists and the craftsmen of the Gothic era kept them alive in their poetic imagination and gave them shape through the opulent ingenuity of their unbound creativity.

Bullock, Alison J. "The Musical Readings of the Machaut Manuscripts." Ph.D. diss., University of Southampton, 1998. *Index to Theses* 49-2579; *DAI* C 61/01 (Spring 2000): 8.

This dissertation is a study of the musical variants in the six manuscripts transmitting the complete works of the fourteenth-century poet and composer Guillaume de Machaut. It uses a combination of the techniques of textual criticism and musical analysis to evaluate the readings in the manuscripts, to determine whether their origin is scribal or compositional and to assess the implications for the transmission of the music from exemplar to extant manuscript.

After an introduction summarizing the major developments in textual criticism, the application of text-critical principles to early music in general, and the most important work on the Machaut manuscripts over the past century, the first chapter presents a case-study of a single piece, Machaut's ballade *Donnez signeurs*.

Chapter 2 examines the readings in MS C (F-Pn fr. 1586), isolating variants that can be shown to derive from the composer and assessing the previously-proposed theory that the compilation of the manuscript was directly supervised by Machaut. The second part of the chapter is a study of the variants in ballade no.21, their implications for compositional procedure and for the chronology of the works in the unordered section of the MS.

Chapter 3 considers the relationship between MSS *Vg* (US-NYw) and *B* (F-Pn fr.1585). It is argued that the currently-held view of a simple directional relationship between the two manuscripts is not supported by some variants. An assessment of the variants in MSS *A* (F-Pn fr.1584) and *F-G* (F-Pn fr.22545–22546) in Chapter 4 concludes that while *A* is the most likely of the manuscripts to have been supervised by the composer, *F-G*'s sources were no less authoritative but because of the late date of the manuscripts, the scribes were unable to ask the composer for clarification of (at times) unclear exemplar material, and this is reflected in the extant copy.

The readings in another late manuscript, *E* (F-Pn fr.9221), are considered in Chapter 5: much of the MS is stemmatically further removed from the compositional sources than the rest of the manuscripts, and some of its readings preserve preferences of performers and scribes from outside Machaut's circle. The final chapter examines the variants in the musical interpolations in the *Remede de Fortune*, which support the suggestion from earlier chapters that the music in the Machaut manuscripts was not copied from a through-copied exemplar, but rather that the exemplar material was in a disordered state.

Carver-Akers, Kateri. "The Visual Poetics of Guillaume de Machaut: Writing the Image." Ph.D. diss., The University of North Carolina at Chapel Hill, 2000. *DAI A* 61/11 (May 2001): 4407; AAT 9993289.

This work studies the visual poetics of Guillaume de Machaut in four of his *dits narratifs*, *Le Dit dou vergier*, *Le Jugement dou roy dou Behaingne*, *Le Dit dou lyon*, *La Fonteinne amoureuse* and in the text and illuminations of *Le Prologue*. As one of the first authors to oversee the complete production of his own manuscripts, Machaut's writing thematizes sight and the act of literary production, which, I argue here is grounded in vision. Guillaume de Machaut situates himself in the tradition of vision imagery and visual literary techniques but goes beyond a thematic association of sight and writing. His *dits narratifs* actually present themselves as visual objects. As texts that are secretly seen by a hidden narrator, their origin is entrenched in a visual mode. They are furthermore, written by an author who names *Dous Penser*—a mental image—as his poetic inspiration. As the first author to oversee the complete production of his works and having written under a visually impaired patron, Machaut stages in his *dits* the importance of sight for the complete appreciation of his texts. The view that is ultimately disclosed by the author is a distorted view—one that presents both the visible and the invisible. This distorted presentation can be seen on the page in the form of imperfect reflections and flawed mirror images: In Machaut's *dits*, the mirror becomes an object that reflects an imperfect image, an image that simultaneously converges with his self-description as a visually impaired clerk. In reading his *dits* visually, the reader observes that Machaut's writing is a process of *drawing* the image from *Dous Penser* in words. This new image is an *imperfect* reflection of the *clerk/malapers*—the narrator both hidden and revealed. Writing the altered image necessarily takes as its object its own self-reflection.

Connor, K.J. "Machaut's formes fixes: Towards a Nidus for Structure." Ph.D. diss., University of Southampton, 1999. *Index to Theses* 50-12335.

The question of how Machaut's polyphonic songs were fashioned has long occupied scholars. In the absence of a pre-existent tenor, differing perspectives have been offered as to which voice may constitute the tonal and directional prime.

The thesis explores the progress of sonority in Machaut's formes fixes, considering, in addition to perceived linear viability, how individual lines might be mutually informative and suggesting a mode of composition in which the vertical dynamic might resolve problematic melodic behaviour.

In seeking evidence for intervallic, or harmonic progression, a systematic survey of his polyphonic repertory has been undertaken, employing a syncretic analytical model that assumes no tonal paradigms. By these means, a thorough appraisal of cantus behaviour may result, uncovering structural norms for both intra- and inter-genre comparison and confronting exceptions.

Denizot-Ghil, Michele J. "Poetics of Discontinuity in the Lyric Work of Eustache Deschamps." Ph.D. diss., New York University, 2000. *DAI A* 61/04 (Oct. 2000) 1393; AAT 9970881.

The book containing Deschamps' complete works is the largest medieval French manuscript devoted to the work of a single poet. Chapter I shows that, unlike the manuscripts of his predecessor Guillaume de Machaut or his contemporaries Froissart and Christine de Pizan, this compilation was not supervised by the poet himself. The main characteristic of this manuscript and the poet's works is their discontinuity—lack of thematic or formal patterning—and the presence of topics alien to the fixed forms of the ballade and the rondeau. What features characterize this discontinuity and is there coherence nonetheless in this poetical work? Chapter II

analyzes the various rhetorical strategies used by Deschamps—enumeration, parody, proverbs, the expression of a particular individual's experience in contact with the outside world—to introduce elements of coarse everyday life into the rigid format of court poetry. Chapter III shows how the poet, witness to the upheavals of his time, lauds the policy of Charles VI while, on the other hand, rhetorical devices such as the emblem and the allegory enable him to criticize the actions of the ruler as well. Chapter IV deals with Deschamps' way of squeezing a large variety of satirical *topoi*—the decadence of values in his own time and the millenarist fear of the end of the world—into the fixed forms of court poetry. His perception of the limits of speech, shown in Chapter V, explains why he is painfully caught between the temptation of silence and prolixity. Chapter VI demonstrates that discontinuity, a sign of this profound tension, seems to be the prevailing pattern of his poetry at every level. This fragmented structure is reflected also in the image of the poet as a body plagued by diseases and age, as shown in Chapter VII.

But beyond such fragmentation, the body of the poet—as it changes throughout his work—is the link that finally unifies this seemingly disparate poetical work, imposing unity through discontinuity.

Dulong, Gilles. "La ballade polyphonique à la fin du Moyen-Age: de l'union entre musique naturelle et musique artificielle." Ph.D. diss., Université de Tours, 2000.

Dunlop, L.M. "Cities Without Walls: the Politics of Melancholy from Machaut to Lydgate." Ph.D. diss., Cambridge University, 1997. *Index to Theses* 47-5507.

My dissertation argues that the pose of melancholy was a vital framing fiction in later medieval poetry. The creation of melancholy narrators was a therapeutic strategy, which used a playful fiction to try to unveil the more dangerous fictions of those in power. I investigate the medical, philosophical and religious traditions of melancholy, and prove that, by the middle of the fourteenth century, an accepted bank of symptoms had been established in literature as well as in medical treatises of the time. I then trace the political role of the melancholy narrator in vernacular poetry from Machaut to Lydgate.

In Machaut's *dits*, the boundary is blurred between amatory and social causes of melancholy, thus marginalising the poet's unstable voice whilst urging the importance of truth and wisdom in the lives of his patrons. Machaut's influence on Chaucer lends a hitherto neglected political role to the melancholy narrator of the *Book of the Duchess*. In *Piers Plowman*, Langland places his narrator in the tradition of inspired melancholy. Will is characterised as a fool, yet implicitly aligned with divine authority, to show that no earthly community can flourish without incorporating the voices on the margins. Gower highlights the melancholic nature of Amans and Genius in his *Confessio Amantis* to justify the creative feigning of his poetic process and to create parallels with socially disruptive characters in the text. He loads his poem with the threat of violence which will erupt if melancholic voices are ignored. In Hoccleve's *Male Regle, Regement of Princes* and his *Series*, the poet deploys a strategy of melancholic garrulity to show the political implications of his personal malady. In his *Siege of Thebes*, Lydgate engages with Chaucer's *Melibee* and his *Knight's Tale*, in a Ciceronian strategy which urges a new union of wisdom and eloquence. *The Fall of Princes* also deploys a melancholy narrator to warn of the self-aggrandisement which can make even the most well-governed cities collapse.

Lassahn, Nicole. "*Songes...qui ne sont mie mencongier*: Historical Content and Fictional Truth in Dream Poetry from the Time of the Hundred Years War." Ph.D. diss., The University of Chicago, 2001. *DAI A* 62/02 (Aug. 2001): 565; AAT 3006522.

This dissertation is a study of a tightly related group of dream poems from the time of the Hundred Years War, by authors ranging from Guillaume de Machaut to Chaucer. These poets use the dream frame not simply as a purely formal device, but also to convey explicit historical content. Most importantly, these poems share a certain expectation of how they will be read; an expectation which involves an elaborate interpretive game which does not conceal meaning, but rather engages readers in an open analysis of political and historical material. This model for reading, this game, allows for a conflation of the language of love with that of war and politics. Because of this shared language, love poetry and its conventions provide these poets with a powerful tool for engaging and analyzing historical matter drawn from the political and military spheres of life. I argue that love—and by extension love poetry—changes as these other, political structures do, and not merely by analogy, but because they are, at least in these authors' views, inextricably linked together. These terms are part of a powerful model of social and political order based on trust, fidelity, and the strength of love as a force that can create a bond.

Leach, Elizabeth Eva. "Counterpoint in Guillaume de Machaut's Musical Ballades." Ph.D. diss., Oxford University, 1998. *Index to Theses* 49-9768.

Medieval music is available only through its written traces. Knowledge of manuscript dating and interrelationships, in combination with perceived scribal agendas may provide criteria for assessing the validity and significance of variants. Knowledge of copying practices is invaluable, but identification of errors relies

ultimately on a thorough understanding of fourteenth-century music and the realization of its underlying counterpart according to theoretical rules. Although strict, the rules are few and allow a wide variety of musical products.

Machaut's two-part ballades exemplify the connection between a song and its underlying counterpoint. Parsing the music differentiates the function of each cantus note and shows how T-Ca dyads are connected. The rhythmic surface does not necessarily ally temporal weight (note lengths) and contrapuntal importance and may effect small-scale displacement of contrapuntal simultaneities.

In three-parts, two duets operate simultaneously. Individual tension-resolution patterns may be overlaid to create longer phrases (chaining). This often denotes a musically integral third part, although, in Machaut's three-part songs, the third part is always grammatically extraneous. The post facto addition of a contratenor part is most successful when important T-Ca progressions resolve to the octave, allowing medial space.

A contratenor added to a three-part ballade is an alternative to the triplum; an added triplum is a fourth part. When Machaut songs other than those whose contratenor is a later alternative are performed with the triplum, the contratenor is essential. For reasons of overall consonance, the fourth voice responds to the lowest voice in directed progressions. Accepting the congruence of theory and practice shows how dyadic considerations promote, rather than ignore, overall consonance.

Linklater, Christina. "Guillaume de Machaut's *Messe de Notre Dame* in the Context of Fourteenth-Century Polyphonic Music for the Mass Ordinary." M.Mus. Thesis, University of Ottawa. MAI 39/04 (Aug. 2001): 957; AAT MQ57131.

It is widely held in the scholarly literature of music history that the *Messe de Notre Dame* of Guillaume de Machaut is unique. While several other examples of polyphonic settings of the Mass Ordinary dating from approximately the same era do survive, they are distinct from Machaut's Mass in at least two respects. The *Messe de Notre Dame* is attributed to a single, named composer, whereas most fourteenth-century Mass cycles are anonymous, or are thought to have been assembled from the repertoires of several composers, or both. Further, few contemporary medieval cycles are copied as such, preserving instead the traditional organization of the *kyriale*, in which several *Kyrie* movements are grouped in one section, followed by a group of *Gloria* movements, and so on; Machaut's Mass, however, survives complete in five manuscript versions, all of which present its six movements in uninterrupted succession. Despite the comparative difficulty of assembling cycles from the largely anonymous and physically separate movements described above, though, a convincing case may be made (and has been) for the existence of several pre-modern polyphonic cycles besides the *Messe de Notre Dame*.

Maw, David N. "Words and Music in the Secular Songs of Guillaume de Machaut." Ph.D. diss., University of Oxford, 1999.

The thesis is concerned with the relationship of poetic and musical forms in the secular songs of Guillaume de Machaut (excluding the *lais*). Its premise is that Machaut, as poet and composer, would have intended a particular, necessary connection of words and music in each of his songs. In view of this, the repertory is studied with the joint aims of reconstructing the texts and assessing the technique of word setting.

The first part sets out the principles of versification and the understanding of poetic and musical form given by medieval writers. It goes on to elaborate a theory of rhythm and metre for words and music in Machaut's songs based on the notion of equivalent rhythmic levels within metrical time units. Reconsideration of the *modus* level is recommended, following Ludwig's edition but refining and extending the use made of it there.

Problems arise in the word underlay of the sources from ambiguities within and differences between copies; even where there is agreement, the complete accuracy of this cannot be assumed. The second part develops an argument for reconstructing the word underlay of the six Machaut Music Manuscripts. In the absence of known precepts for word setting in medieval music, criteria must be established for evaluating the word underlays of the sources. Eight assumptions are proposed, congruent with the considerations addressed in the first part of the study; a critical reading of the sources is undertaken in the light of them.

The third part presents a complete technical account of Machaut's technique of word setting proceeding from the declamation of the line to the manipulation of the whole form. The aesthetic dimension of this is outlined and assessed. Machaut strove to articulate a dynamic conception of lyric song with words and music in an unstable union. The *rondeaux* assume an especial significance, representing the tendency of this relationship: the usurpation of song by music.

Discography. For questions about the current state of Machaut discography, we can now go to the marvelous website maintained by Pierre-F. Roberge and Todd M. McComb, easily accessed through a link on the International

Machaut Society Homepage <<http://www.vanderbilt.edu/~cyrus/machaut/imslinks.htm>>. In consulting that resource, I note three new items of particular interest:

Arcana 305. *Mercy ou mort. Machaut: Chansons & motets d'amour*. Ensemble Ferrara, dir. Crawford Young. Rec. March 1998 (Soleure). Rel. 2001. [*Biauté qui toutes* (B4); *De Bon Espoir / Puis que la douce / Speravi* (M4); *De desconfort, de martyre* (B8—first recording); *De petit po* (B18); *Dou mal qui m'a longuement* (V8); *Hé! Dame de vaillance* (V1); *Hé! dame de valour* (V11); *Hé! Mors / Fine amour / Quare non sum mortuus* (M3); *Il m'est avis* (B22); *J'ay tant / Lasse! je sui / Ego moriar pro te* (M7); *Je puis trop bien* (B28); *Lasse! comment / Se j'aim / Pour quoi me bat mes maris?* (M16); *Puis qu'en oubli* (R18); *Quant en moy / Amour et biauté / Amara valde* (M1); *Quant Vraie Amour / O series / Super omnes* (M17—first recording); *Rose, lis* (R10); *S'Amours ne fait* (B1); *Tous corps / De souspirant / Suspiro* (M2); *Trop plus / Biauté parée / Je ne sui* (M20); *Une vipere en cuer* (B27)]

Arsonor 002-2 [LP]. *Guillaume de Machaut, John Dunstable et Guillaume Dufay (c.1300 à c.1480). La mensuration et l'harmonisation de la polyphonie*. Laudantes Consort, dir. Guy Janssens. Rec. Feb. 1999 (Church of Vieusart, Brabant, Wallonia, Belgium). [Mass]

Arte Nova 74321 85 289-2. *Machaut: La Messe de Nostre Dame*. Clemencic Consort, Ensemble Nova, Polifonica Lucchese e Capella Santa Cecilia, dir. René Clemencic. Rec. May 1999 (Lucca). [Mass; *Dame a qui m'ottri* (V12); *Dame, vostre doulz viaire* (V17); *Dou mal qui m'a longuement* (V8); *Quant je suis mis* (V13)]

International Machaut Society (statement from web page)

The International Machaut Society is a not-for-profit scholarly organization devoted to the study, criticism, performance, research, and exchange of ideas related to all aspects of the works of the poet and composer Guillaume de Machaut (ca. 1300-1377) and their manuscript and performance traditions.

Fields of inquiry fostered by the Society include, but are not limited to, literary history and criticism; music history, criticism, and theory; the performing arts; art history; and codicology. Study and performance of works of other poets and composers or of other performance and manuscript traditions are also included within activities sponsored by the Society insofar as they contribute significantly to study of the background, context, or influence of the works of Machaut.

The Society encourages membership with the broadest possible international representation and currently boasts members from almost every continent. Any person may become a member of the International Machaut Society upon payment of dues.

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The right-hand corner of your mailing label should indicate the most recent year for which you have paid dues; for most of you that should be 01-02. Dues are \$10.00 (US) per year, \$5.00 for students and the not-fully-employed. (Unfortunately, we have no way to handle other currencies.) The easiest way for you to pay your dues is to do so at the business meeting in Kalamazoo, preferably by check (payable to the International Machaut Society). Alternatively, please fill out the form on the next page and send with a check to Jean Harden.

Those attending the Machaut sessions in Leeds and Bristol, or the International Musicological Society meeting in Leuven, can likely work out an informal exchange with me (Alice Clark) in local currency, as I did for some people in Oxford last summer.

Thanks for keeping your dues current!

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