

YMAGINER



THE NEWSLETTER OF
THE INTERNATIONAL
MACHAUT SOCIETY
NO. 24 MAY 2021



Main image: MS J flr
Top right: MS A f242r

IMS President's Address

If, as they say, 'good things come to those who wait' then the publication of this newsletter (at last!) holds special promise for the International Machaut Society after an extraordinarily challenging year of global uncertainty, trauma, and disconnection. Assuming the position of president under these circumstances, I am nevertheless heartened by the remarkable resilience and dedication of our membership, and as an art historian, I am honoured to join such a supportive, interdisciplinary board of directors who continually inspire the best in Machaut scholarship.

Special thanks to my predecessor, Anna Zayaruznaya, for her brilliant leadership and memorable performance workshops at Kalamazoo that not only demystified late medieval music for the novice but invited interdisciplinary audiences to experiment with the unfamiliar, and listen differently. I would like to acknowledge as well Tamsyn Mahoney-Steel, our current Vice President, for working her digital magic on this long-awaited issue of *Ymaginer* that features, among other things, a witty reminder that all of us – even Machaut – need some personal space from time to time. I am also very grateful to Lawrence Earp whose enduring commitment to the field and regular contribution to the IMS newsletter keep us ever informed and engaged. Included here is an update on recent publications that attest to the vibrancy and versatility of current Machaut studies.

Among the exciting new developments in 2021 is the publication of *Poetry, Art, and Music in Guillaume de Machaut's Earliest Manuscript (BnF fr. 1586)*, co-edited by Lawrence Earp and Jared Hartt (Brepols, in press). Domenic Leo first envisioned this collaborative project that has been several years in the making but certainly well worth the wait. Incorporating the research of fourteen scholars, the volume transcends disciplinary boundaries to offer the first holistic study of the stunningly beautiful MS C, largely reproduced here in colour. Such a richly textured enquiry, layering analysis of manuscript production and reception, narrative and lyrics, music, and images, will be a pleasure to peruse. And, in keeping with Domenic's

brief, the publication notably gives more prominence to art-historical interpretation of this 'complete-works' compilation: a section dedicated to the field brings the work of four specialists into productive dialogue with literary, musicological, and material perspectives, reminding us of Machaut's original, all-encompassing brief to create something much more than a book.

On the conference agenda, the International Congress on Medieval Studies is fast approaching and will be held online for the first time this year. I look forward to welcoming you to two IMS hosted sessions on Saturday, May 15. 'Machaut: The Next Generation' considers the Master's influence on contemporaries and later poets/composers, and, in the interest of the latest generation to be inspired by his oeuvre, foregrounds exciting new research by early-career scholars. What promises to be a highly informative and topical second session, our roundtable offers panelists and attendees alike the opportunity to share digital resources and innovative practices across various disciplines. With the unprecedented shift to online research and learning over the past year, this roundtable couldn't come at a better time so do join us, if only virtually.

Of course we will all miss the in-person camaraderie of Kalamazoo (which must wait until 2023), but this year's online format does offer many advantages, including a library of pre- and live-recorded events available May 17-29. Check for our two IMS sessions there, if you can't attend in real time or just want to relive the magic!

In the meantime, I hope this issue of *Ymaginer* offers a sense of reconnection, collaboration, and community until we can meet again.

Bon courage, patience et espoir!

KATHLEEN WILSON-RUFFO

President of the IMS

Pour ce me tenoie a couvert...

Machaut in Lockdown

Machaut has survived plague and siege. How would he respond to a Covid lockdown?

With some artistic and temporal license and a great deal of silliness, let's imagine...

(Quotations are from the new METS edition translated by R. Barton Palmer).

Early Spring

*Au temps pascour que toute riens s'esgaie,
Que la terre de mainte...*

*At Eastertide, when every creature rejoices,
When the earth with many...*



MS A f221r

This feels very familiar. Am I citing myself? Or is this something Thomas Païen wrote? Nevertheless, I'll see where it takes me. The isolation that so troubles my friends causes me no disquiet. I feel a great time of flourishing is ahead of me in which I shall produce my greatest works!

A letter from Vitry. The show-off claims to have written 3 new motets. That remains to be seen. Perhaps I shall write 3 motets about what an insufferable braggart he is! Nevertheless, I will not distract myself with such petty rivalries: my new dit will be a great work to behold and will only be improved by this period of solitude.

Late Spring

*Au temps pascour que toute riens s'esgaie,
Que la terre de mainte...*

*At Eastertide, when every creature rejoices,
When the earth with many...*



MS C f28v

Perhaps this was from a ballade I wrote? I may have spent many weeks on this couplet, but I feel positive about it. While I have been ruminating on it, I have reorganised my little books. I am thinking of collecting together all my works in one great volume. I bet Vitry hasn't done that. And his volume would surely be much smaller. But, I mustn't let myself be distracted from this new dit.

I'm still sure that this period of isolation will foster some great writing. But, I mustn't rush it. I admit that it is perhaps a little harder than I first thought to be alone.

A letter from Toute Belle. She is in a bubble with her fellow courtiers. They are playing *Le Roi qui ne ment* again and again and singing their favourite rondeaux. I wonder if she is singing my rondeaux? I've written far more things that would be pleasing to elegant ladies than Vitry has...

Summer

*Au temps pascour que toute riens s'esgaie,
Que la terre de mainte...*

*At Eastertide, when every creature rejoices,
When the earth with many...*



MS C f30v

Well, I think this must be from my Judgment of the King of Bohemia! But, never mind, I do like to remind someone listening to a dit of other things that I have written. However, now I think of it, we are now in the

fullness of Summer and I feel less inspired to write about Spring. Indeed, despite the warmth of the sun, the isolation from others is leading me to feel the chill of pessimism. And while the disease that traps us appears to be abating, I am gripped by sudden moments of melancholy...

*Si que la merencolioie
Tous seuls en ma chambre et pensoie
Comment par conseil de taverne
Li mondes par tout se gouverne
So there I suffered sadness
All alone in my room and thought
How the world in every way
Was ruled by barstool wisdom*

Oh to sit on a barstool surrounded by such wisdom now...

A letter from Vitry arrived. Apparently, he is making bread. Doesn't he have a servant for that sort of thing?

Late Summer

*Au departir dou bel esté
Qui a gais et jolis esté,
At the passing of a beautiful summer
That had been pleasant and joyful*



MS A f242r

Perhaps I will start this new dit by referencing my Judgment of the King of Navarre? What I wrote there on the plague times will surely have resonance here and demonstrate my subtle art quite well! Yet, I am losing my zeal for writing. I'm imagining Vitry surrounded by fresh bread and new motets. Why can't I write more?!

Toute Belle has sent me a tender ballade. I was heartened by it briefly, but then reminded that I had written nothing of note yet. Perhaps Toute Belle would prefer Vitry to me? What a horrible thought...

The initial hope that this sickness might abate now seems premature. Word has come from my brother of acquaintances who have been sick or died. I say prayers and feel anxious as the colder weather approaches.

Autumn

*Pour ce me tenoie a couvert
And so I sheltered indoors*

The weather worsens and the situation does not improve.

A short letter from Toute Belle. She seems to be coping suspiciously well with the protracted separation imposed upon us. I roam my chambers singing:

*Je ne sui mie certains d'avoir amie
Mais je suis loiaus amis.
I am not certain I have a sweetheart,
But a loyal lover is what I am.*



MS C f32v

Apparently many of the young men of the court are entertaining the ladies with jokes and new dances to keep their spirits up. I'm sure I would be quite able to think up jokes, but I must give all my effort to the new work I started in the Spring.

Toute Belle relates that one of Vitry's new motets has been doing the rounds and that everyone is praising his satire and insight. Allegedly it is most critical of the Royal household and their response to the pernicious disease that keeps us all prisoners. With any luck they'll read it and Vitry will be locked in a tower. When I've finished my new work, Toute Belle will be praising my insight and satire (although, I will refrain from being rude about noble patrons of our arts).

I have been making bread. I won't tell Vitry, though, as he'll probably write a motet about how great his bread is.

Winter

I have put aside my work from the Spring. My gout has flared up and is distracting me from my work. When it clears up, I'm sure the creative juices will flow once more. Meanwhile, any hope we had of this solitude ending has been thoroughly quashed. Many people in neighboring towns and villages are falling sick. We pray in fear for our lives:

*Cunctorum purgans vicia
Infirmorum pernicia*

*You purge all the sick
Of their pernicious defects*

Yet more Winter

*Tribulatio proxima est
et non est qui adjuvet*

*Trouble is near
and there is no one to help*

The loneliness is becoming unbearable. I wish I hadn't sold my horse.

Neighbors and friends are sick and perishing as the disease continues to ravage us. I make my way solitary and silent to the Cathedral to pray:

*Et adire nexu mortis,
Cuius sumus jam in portis,
Nos protegas;
Gentem serves tue sortis*

*And from enduring the embrace of death,
In whose portals we are already standing,
Protect us;
Safeguard the people You have chosen.*

Except for Vitry.

Early Spring. Again.

*Au temps pascour que toute riens s'esgaie,
Que la terre de mainte...*

*At Eastertide, when every creature rejoices,
When the earth with many...*

I am returning to my dit with new vigor. On reflection, I may well start by citing the Judgment of the King of Bohemia - it's a little more jolly than the start of the Navarre. You know, I really feel that this solitude will increase my productivity now. I've had a whole year to practice...



MS C f38v



MS A f22v

Kalamazoo 2021

Machaut: The Next Generation (session 417)

Saturday, May 15, 1:00 p.m. EDT

Chair: Kathleen Wilson Ruffo, Univ. of Toronto and Royal Ontario Museum

As celebrated as Guillaume de Machaut was in his own time, the afterlife of his corpus is, in some ways, even more remarkable. This session explores the enduring legacy of Machaut in and beyond France, providing a flexible forum for various critical approaches. These may address later generations of European poets and composers, and the styles they developed (the so-called *ars subtilior*, for example); material analysis of 'complete-works' manuscripts, posthumous editions, and later collections incorporating Machaut's work; post-medieval ownership and editing of such collections; or modern performance and reception of Machaut's compositions. In the interest of the latest generation to be inspired by Machaut, we especially welcome new perspectives by early-career scholars, manuscript specialists, teachers and performers.

Speakers:

Elizabeth J Harper, Univ. of Virginia, "Forming Lyric/Informing Readers in Machaut's *Prologue*"

Philippa Ovenden, Yale Univ., "The Seemingly Redundant Notations of Guido's *Or voit tout en aventure*"

Charles L Samuelson, Univ. of Colorado-Boulder, "Was Guillaume de Machaut a Great Author? Ambivalent Reflexivity in the *Fonteinne amoureuse*"

Digital Tools for Research and Analysis (session 432)

Saturday, May 15, 3:00 p.m. EDT

Chair: Tamsyn Mahoney-Steel, Univ. of Central Lancaster

Coinciding with an unprecedented virtual turn in academic research and online learning, this roundtable highlights innovative digital resources designed to enhance critical analysis of the poet-composer's oeuvre and related works. Various tools and methods will be discussed, including natural language processing for evaluating late medieval texts; AI/machine learning for feature recognition and clustering across digitized manuscript sources; scientific imaging for digitally recovering information from extant sources; IIIF and web annotation for building shareable knowledge graphs, transcriptions and teaching tools; and sonic studies. The panel of specialists in digital humanities will speak to the integration of such technology within their respective research practices, and to the opportunities digital tools afford in terms of cross-disciplinary and collaborative study.

Participants:

Benjamin Albritton, Stanford Univ.; Jennifer Bain, Dalhousie Univ.; Karen Desmond, Brandeis Univ.; Andreas Janke, Univ. of Hamburg; Kate Maxwell, Univ. of Tromsø, The Arctic Univ. of Norway

REGISTER HERE: <https://wmich.edu/medievalcongress/registration> Recorded and pre-recorded sessions are available until 29th May 2021!

New Publications

List compiled by Lawrence Earp, Jared Hartt, Tamsyn Mahoney-Steel and Kathleen Wilson-Ruffo

Albritton, Benjamin, Georgia Henley, Elaine Treharne. 2021. *Medieval Manuscripts in the Digital Age* (Oxford: Routledge)

Bent, Margaret. 2018. 'Machaut's Motet 10 and Its Interconnections', in Hartt 2018, pp. 301-19

—. Forthcoming. *The Motet in the Late Middle Ages* (Oxford: Oxford University Press)

Bent, Margaret, Jared C. Hartt, and Peter M. Lefferts. 2021. *The Dorset Rotulus: Contextualizing and Reconstructing the Early English Motet* (Woodbridge: Boydell)

Boogaart, Jacques, ed. 2018. *Guillaume de Machaut, The Complete Poetry and Music, vol. 9: The Motets*, trans. by R. Barton Palmer and Jacques Boogaart, with art historical commentary by Domenic Leo (Kalamazoo, MI: Medieval Institute, Western Michigan University)

Bradley, Catherine A., and Karen Desmond, eds. 2018. *The Montpellier Codex: The Final Fascicle. Contents, Contexts, Chronologies*, Studies in Medieval and Renaissance Music, 16 (Woodbridge: Boydell)

Brown, Elizabeth A. R. 2020. 'Suger and the Abbey Church of Saint-Denis, 1144-51', *Gesta* 59.1: 43-72

Clark, Alice V. 2020. 'Machaut's Motets on Secular Songs', *Plainsong and Medieval Music*, 29.1: 1-25

Davis, Matthew, Tamsyn Mahoney-Steel and Ece Turnator, eds. 2018. *Meeting the Medieval in a Digital World* (Leeds: Arc Humanities Press).

Desmond, Karen. 2018. *Music and the 'moderni', 1300-1350: The 'ars nova' in Theory and Practice*. (Cambridge: Cambridge University Press)



Music and the *moderni*, 1300-1350

The ars nova in Theory and Practice

Karen Desmond

'Karen Desmond's book places early fourteenth-century music and musical thought persuasively within their intellectual contexts. Equally at home in music theory, the history of musical style, palaeography, prosopography, astronomy, philosophy and a whole host of other fields of knowledge, she rises to the challenge of saying something substantially 'new' about the *ars nova*. Drawing all these intellectual threads masterfully together, Desmond's breath taking study will be the defining work on the subject for many years to come.'

—Christian Thomas Leitmeir, University of Oxford

'[Karen Desmond gives] an exciting, revisionist account of this crucial period in medieval music history, offering a wealth of new insight into staple texts and works, and a model framework for engaging theory with other modes of intellectual practice. This book will make a significant intervention in the field of fourteenth-century music studies, with repercussions not only for music historians, but also for scholars of intellectual history.'

—Emma Dillon, King's College London

New Publications

—. 2018b. “One is the loneliest number . . .”: The Semibreve Stands Alone’, *Early Music*, 46.3: 403–16

—. 2019. ‘Jean des Murs and the Three libelli on Music in BnF lat. 7378A: A Preliminary Report’, *Erudition and the Republic of Letters*, 4: 40–63

—, and others. 2020. ‘Computer-Assisted Analysis of Sonority in Fourteenth-Century Motets’, *Music Theory Online* 26.4 <<https://mtosmt.org/issues/mto.20.26.4/mto.20.26.4.desmond.html>>

Emma Dillon, ‘Sensing Sound’, in *A Feast for the Senses. Art and Experience in Medieval Europe*, ed. Martina Bagnoli, 95–114 (New Haven: Yale University Press, 2017)

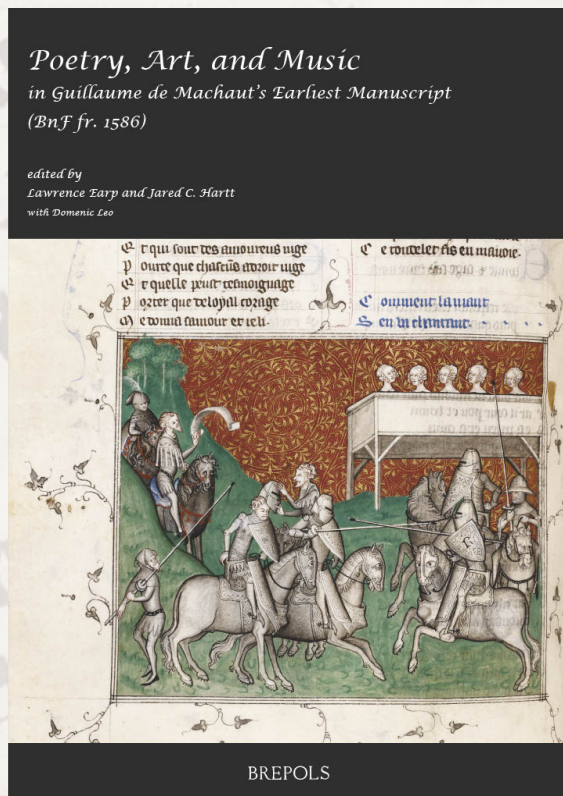
Earp, Lawrence M. 2020. “The spirit moves me to speak of forms changed into new bodies’: Anton Webern, Philippe de Vitry, and the Reception of the Ars Nova Motet’, in *Music and Instruments of the Middle Ages*, ed. by Tess Knighton and David Skinner, *Studies in Medieval and Renaissance Music*, 22 (Woodbridge: Boydell), pp. 271–304

—. 2018. ‘Isorhythm’, in Hartt 2018, pp. 77–101

— and Jared Hartt, with Domenic Leo. 2021. *Poetry, Art, and Music in Guillaume de Machaut's Earliest Manuscript (BnF fr. 1586. (Brepols)*

Contents

- Introduction (Lawrence Earp)
- Machaut’s First Single-Author Compilation (Elizabeth Eva Leach)
- Made to Measure? On the Intimate Relations between Parchment and Text in MS C’s *Remede de Fortune* (Anne Stone)
- A Multimodal Reading of MS C: Order, Decoration, Mutation (Kate Maxwell)
- Courting Convention, Compiling Context: Chansonnier Iconography and Beyond in Machaut’s MS C (Kathleen Wilson Ruffo)
- The Master of the *Remede de Fortune* and Parisian Ateliers c.1350 (Kyunghée Pyun)
- Artifice and Ornament in the *Dit dou lyon* Garden Miniature (Margaret Goehring)
- Coming of Age in Guillaume de Machaut’s First Illuminated *Dit de l’alerion* (Domenic Leo)
- Telling Tales: What Is a *dit*? (Helen J. Swift)
- *La Loange des dames*: Questions of Genre, Layout, Style, and Chronology in the Collection of Unnotated Lyrics in Machaut’s Earliest Manuscript (Tamsyn Mahoney-Steel)
- Guillaume de Machaut and the Advent of a New School of Lyric c.1350: The Prestige of the Past (Yolanda Plumley)
- Approaching the Motets in MS C: Structure, Sonority, Sense (Jared C. Hartt)
- Sound and Cipher: Number Symbolism in Machaut’s Motets (Jacques Boogaart)
- Traces of Revision in Machaut’s Motet *Bone pastor* (Karen Desmond)



New Publications

Everist, Mark. 2018. 'The Emergence of Polyphonic Song', in *The Cambridge History of Medieval Music*, 2 vols, ed. by Mark Everist and Thomas Forrest Kelly (Cambridge: Cambridge University Press), 2: 907-36

Fabre, Isabelle. 2020. "'A paines puis congnoistre joye d'ire": de Gace Brulé au recueil de Chypre', in *Poetry and Music of the Ars subtilior Period (1380-1430): The Codex Turin, BNU J.II.9*, ed. by Gisèle Clement and Isabelle Fabre (Paris: Garnier), pp. 83-92

Hartt, Jared, ed. 2018. *A Critical Companion to Medieval Motets, Studies in Medieval and Renaissance Music*, 17 (Woodbridge: Boydell)

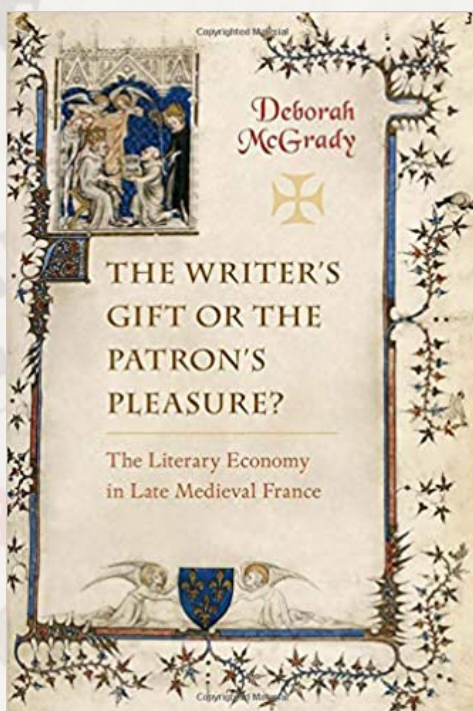
Kelly, Thomas Forrest. 2019. *The Role of the Scroll: An Illustrated Introduction to Scrolls in the Middle Ages* (New York: Norton)

Leo, Domenic. 2017. 'The Empty Bower and the Lone Fountain: Exploring Visual Paratextuality in Two Illuminated Guillaume de Machaut Manuscripts', *Perspectives médiévales*, 38, 40pp., <<https://doi.org/10.4000/peme.12917>>

Mahoney-Steel, Tamsyn. 2021. 'From Socially Distant to Socially Engaged: Exploring the Soundscape and Material Environment of Guillaume de Machaut's *Remede de Fortune*. *Digital Philology* 10.1: 64-94.

Maxwell, Kate. 2019. 'The Medieval (Music) Book: A Multimodal Cognitive Artefact', in *Distributed Cognition in Medieval and Renaissance Culture*, ed. by Miranda Anderson and Michael Wheeler (Edinburgh: University of Edinburgh Press), pp. 190-204

McGrady, Deborah. 2019. *The Writer's Gift or the Patron's Pleasure? The Literary Economy in Late Medieval France* (Toronto: University of Toronto Press)

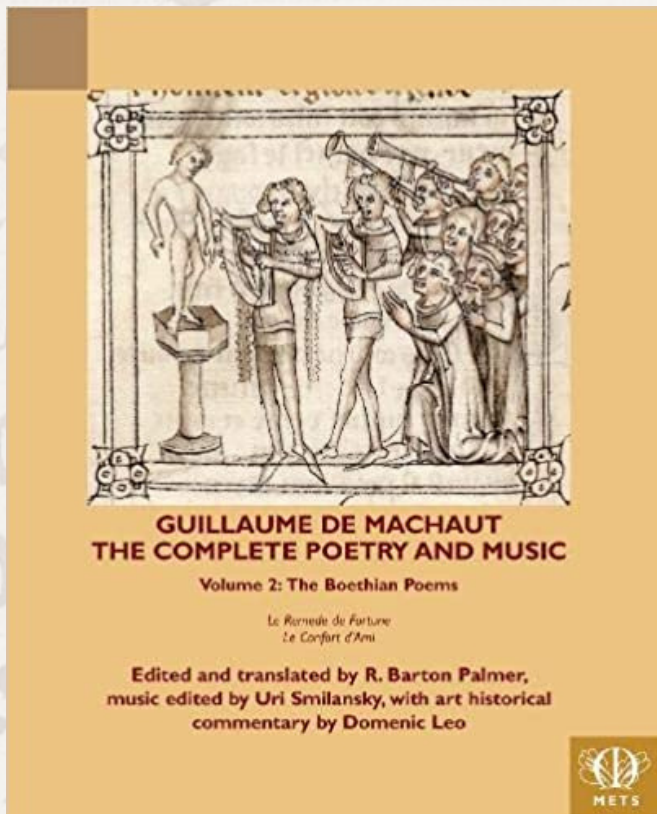


The *Writer's Gift or the Patron's Pleasure?* introduces a new approach to literary patronage through a reassessment of the medieval paragon of literary sponsorship, Charles V of France. Traditionally celebrated for his book commissions that promoted the vernacular, Charles V also deserves credit for having profoundly altered the literary economy when bypassing the traditional system of acquiring books through gifting to favor the commission. When upturning literary dynamics by soliciting works to satisfy his stated desires, the king triggered a multi-generational literary debate concerned with the effect a work's status as a solicited or unsolicited text had in determining the value and purpose of the literary enterprise.

Treating first the king's commissioned writers and then canonical French late medieval authors, Deborah McGrady argues that continued discussion of these competing literary economies engendered the concept of the "writer's gift," which vernacular writers used to claim a distinctive role in society based on their triple gift of knowledge, wisdom, and literary talent.

New Publications

Palmer, R. Barton, ed. and trans., with Domenic Leo and Uri Smilansky. 2019. *Guillaume de Machaut, The Complete Poetry and Music, vol. 2: The Boethian Poems, 'Le Remede de Fortune' and 'Le Confort d'Ami'* (Kalamazoo, MI: Medieval Institute)



Volumes already available:

Volume 1: The Debate Poems

Volume 9: The Motets

Digital copies available via the TEAMS site:

[Volume 1](#)

[Volume 2](#)

Plumley, Yolanda. 2018. 'Citational Practice in the Late Middle Ages', in *The Cambridge History of Medieval Music*, 2 vols, ed. by Mark Everist and Thomas Forrest Kelly (Cambridge: Cambridge University Press), 2: 1177–1206.

—. 2020. 'Memories of the Mainland in the Songs of the Cyprus Codex,' in *Poetry and Music of the Ars subtilior Period (1380–1430): The Codex Turin, BNU J.II.9*, ed. by Gisèle Clément and Isabelle Fabre (Paris: Garnier), pp. 91–109

Plumley, Yolanda and Uri Smilansky. Forthcoming. 'A Courtier's Quest for Cultural Capital: Notes on the Early Ownership of the Machaut Manuscripts F–G'

Proctor-Tiffany, Mariah. 2019. *Medieval Art in Motion: The Inventory and Gift Giving of Queen Clémence de Hongrie* (University Park: Pennsylvania State University Press)

Singer, Julie. 2018. *Representing Mental Illness in late Medieval France: Machines, Madness, Metaphor* (Woodbridge: Boydell and Brewer)

New Publications

Smilansky, Uri. 2018. 'Machaut and Prague: A Rare New Sighting?', *Early Music*, 46.2: 211-23

—. 2020. 'Creating MS C: Author, Workshop, Court', *Early Music History*, 39: 253-304

Stones, Alison. 2019. 'Another Note on fr. 25566 and Its Illustrations', in *Musical Culture in the World of Adam de la Halle*, ed. by Jennifer Saltzstein (Leiden: Brill), pp. 77-94

Swift, Helen and Anne Stone. 2020. 'Courtly Subjectivities', in *The Edinburgh Companion to Literature and Music*, ed. by Delia da Sousa Correa (Edinburgh: Edinburgh University Press), pp. 111-24

Symes, Carol. 2019. 'The "School of Arras" and the Career of Adam' in *Musical Culture in the World of Adam de la Halle*, ed. by Jennifer Saltzstein (Leiden: Brill), pp. 21-50

Wilson-Ruffo, Kathleen. Forthcoming. 'Like Clockwork: Timely Authorial Mechanisms in Guillaume de Machaut', in *The World of Villard de Honnecourt: Church, Machine, Artist*, ed. by George Brooks and Maile Hutterer, AVISTA Studies in the History of Medieval Technology, Science and Art, 14 (Leiden: Brill)

Zayaruznaya, Anna. 2018a. 'Evidence of Reworkings in ars nova Motets', *Basler Jahrbuch für historische Musikpraxis* 2014, 38: 155-75

—. 2018b. *Upper-Voice Structures and Compositional Process in the 'Ars nova' Motet*, Royal Musical Association Monographs, 32 (London: Routledge)

—. 2020. 'Old, New, and Newer Still in Book 7 of the Speculum musicae', *Journal of the American Musicological Society*, 73.1: 95-148

New Recordings

The Orlando Consort. 2021. *The Lion of Nobility*.

https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA68318

The Orlando Consort. 2019. *The Single Rose*.

https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA68277



Previous and future issues of Ymaginer

Previous Issues of Ymaginer

All previous issues of *Ymaginer* appear on the Society's website at: <http://www.machautsociety.org/>

Call for Newsletter Items

The next issue of *Ymaginer* will appear in early 2022. At any point throughout the next year, please submit to Jared.Hartt@oberlin.edu any items of interest such as conference papers, sessions and recent or upcoming publications on Machaut, awards or grants received for Machaut projects, etc.

The International Machaut Society Travel Subsidy

The International Machaut Society announces the availability of a travel subsidy in the amount of \$250 to be awarded on a competitive basis to an individual presenting a paper on Machaut at an IMS-sponsored session in Kalamazoo in 2023.

Eligible applicants will include faculty in the first three years post-PhD, graduate students, independent scholars, and part-time faculty. Details will appear in the 2022 issue of *Ymaginer*.

The International Machaut Society created the Sarah Jane Williams Award to honor the Society's founder and first president. This award, carrying a prize of \$500, will be given every other year to promote the study, criticism, performance, research, and exchange of ideas related to all aspects of the works of Guillaume de Machaut. Fields of inquiry include (but are not limited to) literary history and criticism, musicology, the performing arts, art history, and codicology. Projects centered on the study and performance of the works of other poets and composers or on other performance or manuscript traditions will also be considered, insofar as they contribute significantly to the study of the background, context, or influence of the works of Machaut. Graduate students in particular are encouraged to apply. Past winners include Jennifer Bain (1999), Lawrence Earp (2000), Elizabeth Eva Leach (2002), Jennifer Saltzstein (2009), Yolanda Plumley (2011), Elizabeth Voss (2013), Domenic Leo (2015) and Kathleen Wilson-Ruffo (2019). The award will next be open in 2022; details to follow in the next issue of *Ymaginer*.



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International Machaut Society - Dues

We invite you to renew your membership or to become a member of the International Machaut Society. The annual IMS membership extends from May one year to the following May. Dues are \$10.00 (USD) per year for the fully employed, \$5.00 (USD) per year for others (student, part-time faculty, retired etc.).

Your dues support the Sarah Jane Williams award and a travel stipend. Payment may be for a single year or for several years at once. You may pay on our website, www.machautsociety.org. If you cannot pay online, you may send your check or money order (payable in US Dollars to the "International Machaut Society") with this form to: Jared Hartt, Secretary/Treasurer IMS, Oberlin College Conservatory of Music, 77 West College Street, Oberlin, OH 44074 USA.

Dues (\$10.00 regular or \$5.00 student/part-time/retired): _____

Additional contribution to the Sarah Jane Williams Award: _____

Total enclosed: _____

Name: _____

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Affiliation: _____