

# YMAGINER



THE NEWSLETTER OF  
THE INTERNATIONAL  
MACHAUT SOCIETY  
NO. 25 SEPTEMBER 2022

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# IMS President's Address

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Welcome to another edition of *Ymaginer*, and what a year this has been! I am very honored to be your new president and I thank Kathleen Wilson Ruffo for her fantastic work in the role over the previous two years. I am also glad that she will be continuing to serve us as Vice President.

Last year I presented a humorous take on Machaut in lockdown. This year, post-lockdown but still in the midst of a pandemic, my thoughts have turned from humor to gratitude. I spent many hours during lockdown working on Machaut-related research and while the balancing act of working from home under far-from-ideal conditions was hard, I got an enormous amount of joy from returning to stories such as the *Remede de Fortune*. In my darker moments, reading how Machaut's nervous narrator overcame his anxiety made me feel less alone and I was struck by – despite its extraordinary complexity – how relatable his writing can be. I was also aware that at a time of global insecurity, Machaut has been instrumental in the careers of so many of us in the IMS, allowing us to teach and research in a field that we love. For this reason, I am heartened to see how many new publications and dissertations have appeared over the last few years and I am especially excited to see new scholars engaging with the music, literature and manuscripts of Machaut and his milieu. To all of you who have produced new scholarship during such difficult times: we are enormously grateful. To those who have paused their work because illness or family duties have taken precedence, we send you our support and eagerly await your return.

I want to thank Lawrence Earp for continuing his tireless work on Machaut bibliography. Once again, he has compiled an impressive list – included below and spanning multiple disciplines – that will be of immense use to scholars in our field. To the list that Larry has compiled, we add one more item: the forthcoming *Festschrift* for Larry himself (see below for details). This volume not only highlights the flourishing of Machaut studies since the publication in 1995 of his *Guillaume de Machaut: A Guide to Research*, but demonstrates that our work on Machaut and related topics remains vibrant. Many of the chapters therein offer new discoveries and perspectives, laying the groundwork for future scholarship. It was a pleasure and honor to work with my co-editors, Jared Hartt and Benjamin Albritton, as well as the fantastic line-up of contributors.

At the time of composing this letter, in the United Kingdom we have learnt of the death of HM Queen Elizabeth II. This has engendered sadness for many alongside questions of what it means to have traditions dating back 1,000 years. Our medieval past sits with our twenty-first century present. For me, I am reminded of Machaut's service to royal and aristocratic female patrons and how his authorial identity was shaped by the lives and deaths of these powerful women. Several chapters in the new *Festschrift* highlight Machaut's importance for these women and shed new light on how his work was influenced by these relationships.

Reflecting on monarchy is a difficult thing in this modern world. Displays of pageantry, so comforting for some, evoke more complex and troubling reminders for others as they reflect with sadness on the colonial past of many European countries. I respect both positions. Yet, in the modern academy we are striving



towards the decolonisation of our processes and ideas and towards a more inclusive and diverse space for our research and teaching. As such, it is important that we acknowledge work that needs to be done to include different viewpoints and that we take part in difficult conversations. I have always been proud that our society is a warm and welcoming space. I urge all our members to encourage new and diverse voices and let potential Machaut scholars out there know that we will welcome them regardless of race, ethnicity, religion, gender, sexuality, or disability.

This year we met online again for the Kalamazoo International Medieval Congress. We hosted two sessions, a roundtable entitled “There’s No Business Like Machaut Business” and a session of papers entitled “Women Making Noise”. The first session highlighted some exciting digital projects: Benjamin Albritton presented on a project on text recognition for manuscripts; Anne Stone showcased her new digital research environment for the *Remede*; and I gave a sneak preview of the citation network diagram for Machaut studies that I created for Larry Earp’s *Festschrift*. In “Women Making Noise” we heard Kate Maxwell speak on *Toute Belle* and the construction of female voice, followed by Ciara Ann O’Flaherty discussing women in fifteenth-century poetic soundscapes, and Kortney Stern presenting on the politics of silence in Chaucer’s *Troilus and Criseyde*. All three papers took us beyond a Machaut-centric view, and I was glad to see new voices broadening the scope of our society’s focus.

In this spirit of continuing to broaden our scope and include new outlooks, I urge all members to seek out underrepresented people and perspectives in promoting our upcoming Kalamazoo 2023 sessions (details of these can be found below and the deadline looms). We are delighted to have had three sessions accepted, all of which lend themselves well to diverse voices and interpretations.

Wishing you all *joie, plaisence, et douce norriture*,

TAMSYN MAHONEY-STEEL  
President of the IMS

## *In memoriam*

We sadly note the passing of the literary scholar Douglas Kelly, who died in Madison, Wisconsin, on 21 March 2022 at the age of 87. He contributed so much to Machaut studies, from his *Medieval Imagination: Rhetoric and the Poetry of Courtly Love* (Madison: University of Wisconsin Press, 1978) to *Machaut and the Medieval Apprenticeship Tradition: Truth, Fiction and Poetic Craft* (Cambridge, Brewer, 2014), and much in between. See the detailed memorial celebrating his life and career by Keith Busby, ‘In Memoriam: Douglas Kelly (1934–2022)’, *Arthuriana* 32.2 (2022): 104–6; it is also published in the *Journal of the International Arthurian Society* (JIAS).



# Kalamazoo 2023 - Call for papers

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We are pleased to announce that the Kalamazoo ICMS committee has approved three Machaut-related sessions for the 2023 conference (May 11-13, 2023). All sessions will be in-person. Please see below for the descriptions. You can submit a proposal via the Western Michigan University portal (<https://wmich.edu/medievalcongress/call>). Scroll down slightly for the green 'make a proposal' button.

Proposals are due by **Thursday, September 15, 2022** and must be submitted via the link above.

Please contact Tamsyn (TMahoney-Steel@uclan.ac.uk) if you have any questions. Please forward this call to colleagues and students whom you believe would be interested. We are eager to diversify our membership and welcome session participants from underrepresented groups, so do encourage those who have not traditionally been active in Machaut studies and let them know we encourage new people and new ideas.

## **Mapping Machaut** (Session of Papers)

For this session we invite proposals that explore aspects of place, location and mapping in relation to Guillaume de Machaut, his milieu and studies about him. Recognizing the growing interest in spatial humanities, contributions could focus on the geographic pinpointing of fourteenth-century artists and patrons or the exploration of the itinerant careers of poets and composers. Analyses of literary depictions of place, movement and relocation are also welcome, as well as approaches that consider the provenance and movement of manuscripts or more abstract considerations such as the relocation of Machaut and his contemporaries within modern scholarly contexts.

## **Minding the Gaps: Distance, Absence, Silence, and Potential** (Session of Papers)

What value lies in the void? This session delves into the spaces, pauses, and absences present in later medieval experience, to assess the idea of 'the gap' and its potentialities across a variety of contexts and media. Distance and absence long structured human-divine relations, but other gaps emerging in musical, literary, material and artistic initiatives were equally palpable, through association with missing or fragmented material; marginalized subjects; formal experimentation; sensory or cognitive (dis)connection. Open to diverse perspectives, we welcome papers that probe any of these issues or even gaps in modern academic practice involving, for instance, editing and translation processes, digital resources, or cross-disciplinary dynamics.

## **Phenomenology of Performance** (A Roundtable)

We invite proposals for roundtable contributions that explore or portray the experience of performing medieval music, theater or poetry. Contributors can investigate performance archaeology, questioning medieval practices, instruments and venues; or focus on modern techniques and evolving styles. This can be directly or indirectly related to Machaut and his milieu. Rather than offer analysis on the experience of performance attendees or the reception of works, we encourage participants to investigate or exemplify the lived or embodied experience of performance and performers. We welcome presentation media including but not limited to speech, live or recorded sound, video, sign language, and dance.



# Special Announcement

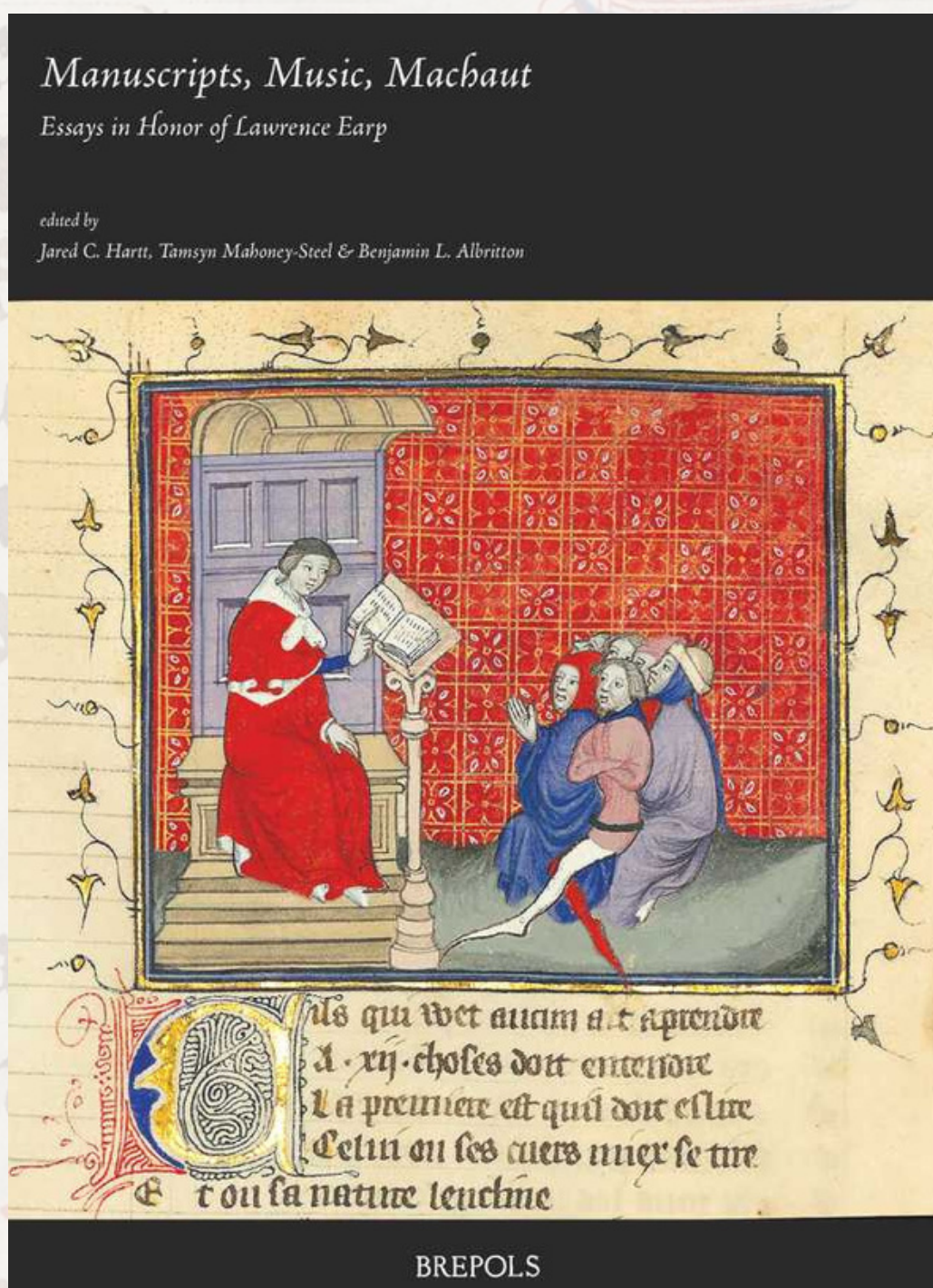
We are delighted to announce the forthcoming publication of a Festschrift in honor of Lawrence Earp

**Jared C. Hartt, Tamsyn Mahoney-Steel & Benjamin L. Albritton. 2022. *Manuscripts, Music, Machaut: Essays in Honor of Lawrence Earp* (Turnhout: Brepols)**

Celebrating the 70th birthday of our esteemed guide, the volume contains new scholarship from twenty-seven contributors working on various aspects of manuscripts, music and Machaut!

Order your copy from the Brepols website.

<https://www.brepols.net/products/IS-9782503602998-1>





## Volume Contents

### Guiding Research

1. A Guide to Research: 'je vous tiens pour ma guide'

Helen J. Swift

2. Machaut: The Greatest Fourteenth-Century Poet and Composer of the Twenty-First Century

Tamsyn Mahoney-Steel

3. The Impact of Hildegard of Bingen's Bibliographers and Catalogers

Jennifer Bain

4. Child Performers on the Medieval French Stage: A Review of the Published Evidence

Julie Singer

### (Re)examining and (Re)assessing the Fourteenth Century

5. Guillaume de Machaut and Yolande of Flanders

Andrew Wathey

6. *Ex historia Guillelmi de Mascandio*: Machaut in the *Annales Hannoniae* of Jacques de Guise

Benjamin L. Albritton

7. The Fourteenth-Century Polyphonic Mass Ordinary: A Nascent Meta-Genre

Kevin N. Moll

8. Classical Vitry/Romantic Machaut

Anna Zayaruznaya

### Reading Machaut

9. Machaut's *Dit dou vergier* and *Prologue*: Some Thoughts

R. Barton Palmer

10. Machaut as Poet Figure in the *Prise d'Alexandre*

Kevin Brownlee

11. The Poetics of *destour* and *ordenance* in Machaut's Lyrico-Narrative *dits*

Anne-Hélène Miller

12. Silencing the Sirens and Rethinking Masculinity in Machaut's *Voir dit*

Deborah McGrady

### Image and Illumination

13. Fine Feathered Friends, or, Machaut and the Magicians

Kathleen Wilson Ruffo

14. Notes on Reconstructing the Pictorial Program in a Mutilated Machaut Manuscript

Domenic Leo

15. Seeing *Sens*: A Picture of Two Guillaumes and Two Brothers?

Elizabeth Eva Leach

### Machaut Musicology

16. Singing from the Source: Performance Markings in Machaut Manuscript G

Uri Smilansky

17. Machaut on the Loose in Italy: Two Case Studies

Yolanda Plumley and Anne Stone

18. Making Song Speak: Machaut's *ars nova* Word Setting

David Maw

19. To See or Not to See: Machaut's Motet 11, *Dame, je sui/ Fins cuers dous/ Fins cuers dous*

Jacques Boogaart

### Motets and Chant

20. Polyphony from and for Refrains in Dance-Song Motets

Catherine A. Bradley

21. Another Look at *Vos/Gratissima*

Richard Dudas

22. *Dolor meus*: Competing Visions of Suffering in a Pair of Motets

Alice V. Clark

23. Two 'Textless' Elaborations of Chant from the Ivrea Codex

Michael Scott Asato Cuthbert

### Music in Medieval England

24. *Tempus*, *Tempo*, and Insular Semibreves

Karen Desmond

25. Washington, Library of Congress, M2.1 .C6 1400 Case: A Neglected English Fragment

Margaret Bent

26. A Missing Middle-Voice Melody: Reconstructing the Tenor of *A solis ortus/Salvator mundi Domine*

Jared C. Hartt





# New Publications

*List compiled by Lawrence Earp*

## Literature

Alberni, Anna. 2018. 'Guillaume de Machaut at the Court of Aragon, 1380-1430', *Digital Philology: A Journal of Medieval Cultures* 7.2: 173-90

———. 2018. 'Machaut's Literary Legacy in the Crown of Aragon: The Catalan Chansonnier *Vega-aguiló* and the Anonymous *Roman de Cardenois*', in *Medieval Francophone Literary Culture Outside France: Studies in the Moving Word*, ed. by Nicola Morato and Dirk Schoenaers, *Medieval Texts and Cultures of Northern Europe* 28 (Turnhout: Brepols), pp. 391-410

———. 2021. "'Plazens plasers" and Other Fourteenth-Century Catalan Refrain Songs', in *Polyphonic Voices. Poetic and Musical Dialogues in the European Ars Nova*, ed. by Anna Alberni and Maria Sofia Lannutti, *La Tradizione Musicale* 22 (Florence: SISMEL), pp. 45-86

Boulton, Maureen. 2020. 'Intermedial Texts', in *The Edinburgh Companion to Literature and Music*, ed. by Delia da Sousa Correa (Edinburgh University Press), pp. 78-85

Cerquiglini, Jacqueline. 2019. 'Connaissance de soi et écriture: les exemples contrastés de Guillaume de Machaut, François Villon, Marguerite d'Oingt', in *Le discours mystique entre Moyen Âge et première modernité*, vol. 2, *Le sujet en transformation*, ed. by Véronique Ferrer, Marie-Christine Gomez-Géraud and Jean-René Valette, *Mystica* 12 (Paris: Champion), pp. 42-51

Clouzot, Martine. 2021. 'Se mettre au vert', in *Dans l'atelier de Michel Pastoureau*, ed. by Claudia Rabel, François Jacquesson and Laurent Hablot (Tours: Presses Universitaires François-Rabelais), pp. 201-3 (Mention of the *Dit dou Lyon*)

Ealy, Nicholas. 2019. *Narcissism and Selfhood in Medieval French Literature: Wounds of Desire* (London: Palgrave Macmillan)  
(See Chapter 6: 'Narcissus and Testimony: Guillaume de Machaut's Fountain of Love')

Evdokimova, Ludmilla. 2019. 'De Guillaume de Machaut et ses deux manières de composer les vers à la terminologie des styles chez Eustache Deschamps' in *L'échelle des styles. Le haut et le bas dans la poésie française à la fin du Moyen Âge*, ed. by Ludmilla Evdokimova, *Recherches littéraires médiévales* 26 (Paris, Garnier), pp. 15-40

———. 2019. 'Registre, style et manière dans la lyrique médiévale: les poèmes lyriques de Guillaume de Machaut et les doctrines médiévales des styles', in *Expériences critiques: Approche historiographique de quelques objets littéraires médiévaux*, ed. by Véronique Dominguez-Guillaume and Elisabeth Gaucher-Rémond (Paris: Sorbonne Université Presses), pp. 75-86



# New Publications

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- Glauch, Sonja. 2017. 'Versuch über einen minnelyrischen Ursprung des Autobiographischen (Guillaume de Machaut, Dante, Ulrich von Liechtenstein)', in *Von sich selbst erzählen. Historische Dimensionen des Ich-Erzählens*, ed. by Sonja Glauch, Studien zur historischen Poetik 26 (Heidelberg: Winter), pp. 307-42
- Kay, Sarah. 2022. *Medieval Song from Aristotle to Opera* (Ithaca: Cornell University Press)  
(Includes extensive consideration of Machaut.)
- Lacassagne, Miren, ed. 2019. *Le royaume de la cour des premiers valois à l'époque d'Eustache Deschamps* (Paris: Sorbonne Université Presses)
- Lotti, Marzia. 2016. 'Sui "rondeaux" di Guillaume de Machaut', in *Studi mediolatini e volgari* 62: 135-66
- Mahoney-Steel, Tamsyn. 2019. 'Encoding and Decoding Machaut', in *Meeting the Medieval in a Digital World*, ed. by Matthew Evan Davis, Tamsyn Mahoney-Steel, and Ece Turnator (Leeds: Arc Humanities Press), pp. 123-42
- McGerr, Rosemarie. 2021. 'The Multilevel Polyphony of Machaut's *Livre dou voir dit* and Its Afterlife', in *Polyphony and the Modern*, ed. by Jonathan Fruoco (New York: Routledge), pp. 37-61
- Miller, Anne-Hélène. 2020. 'Mythes et exempla de la Grèce antique ou la reconfiguration des sources et de la vérité dans la *Fontaine amoureuse* de Guillaume de Machaut et la *Prison amoureuse* de Jean Froissart', in *Figures littéraires grecques en France et en Italie aux XIVe et XVe siècles*, ed. by Catherine Gaullier-Bougassas, Recherches sur les Réceptions de l'Antiquité 2 (Turnhout: Brepols), pp. 237-48
- Noblesse-Rocher, Annie. 2019. 'Dhuoda, Héloïse, Péronne. Trois éclairages sur la culture féminine du IXe au XIVe siècle', in *Femmes de savoir et savoirs des femmes: Littérature et musique religieuses entre l'Antiquité tardive et le Moyen Âge*, ed. by Gabriella Aragione and Beat A. Föllmi, Cahiers de Biblia Patristica 20 (Turnhout: Brepols), pp. 45-65
- Pasciuta, Beatrice. 2019. 'Arguments', in *A Cultural History of Law in the Middle Ages*, ed. by Emanuele Conte and Laurent Mayali (London: Bloomsbury Academic), pp. 77-94  
(Mention of the *Jugement* poems)
- Petrosillo, Sara. 2018. '"As falcon comen out of muwe": Female Agency and the Language of Falconry', in *Animal Languages in the Middle Ages: Representations of Interspecies Communication*, ed. by Alison Langdon (Cham: Palgrave Macmillan), pp. 31-50
- Plumley, Yolanda. 2021. 'The Power of Songs Past: Evoking Old Courtly Songs in Fifteenth-Century Lyrics for Easter', in *Polyphonic Voices. Poetic and Musical Dialogues in the European Ars Nova*, ed. by Anna Alberni and Maria Sofia Lannutti, La Tradizione Musicale 22 (Florence: SISMEL), 87-123
- Swift, Helen J., and Anne Stone. 2020. 'Courtly Subjectivities', in *The Edinburgh Companion to Literature and Music*, ed. by Delia da Sousa Correa (Edinburgh University Press), pp. 111-24



# New Publications

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## **Chaucer and England**

Butterfield, Ardis. 2018. 'Response: The *Book of the Duchess*, Guillaume de Machaut, and the Image of the Archive', in *Chaucer's 'Book of the Duchess': Contexts and Interpretations*, ed. by Jamie C. Fumo (Woodbridge: Boydell & Brewer), pp. 199-212

———. 2019. 'The Dream of Language: Chaucer "en son Latin"', *Studies in the Age of Chaucer* 41: 3-29

Davis, Rebecca. 2018. "'Noon other werke': The Work of Sleep in Chaucer's *Book of the Duchess*", in Chaucer's 'Book of the Duchess': Contexts and Interpretations, ed. by Jamie C. Fumo (Woodbridge: Boydell & Brewer), pp. 51-70

(Mention of the Fonteinne amoureuse)

Fruoco, Jonathan. 2020. *Chaucer's Polyphony: The Modern in Medieval Poetry*, Research in Medieval and Early Modern Culture 29 (Berlin: de Gruyter; Kalamazoo: Medieval Institute)

Knox, Philip. 2018. "'Hyt am I': Voicing Selves in the *Book of the Duchess*, the *Roman de la rose*, and the Fonteinne amoureuse', in *Chaucer's 'Book of the Duchess': Contexts and Interpretations*, ed. by Jamie C. Fumo (Woodbridge: Boydell & Brewer), pp. 135-56

Nicholson, Peter C. 2020. 'Gower's Ballades for Women', in *Studies in the Age of Gower: A Festschrift in Honour of R. F. Yeager*, ed. by Susannah Mary Chewning, Publications of the John Gower Society 13 (Woodbridge: Brewer), pp. 79-97

Strakhov, Elizaveta. 2018. "'Counterfeit' Imitatio: Understanding the Poet-Patron Relationship in Machaut's Fonteinne amoureuse and Chaucer's *Book of the Duchess*", in *Chaucer's 'Book of the Duchess': Contexts and Interpretations*, ed. by Jamie C. Fumo (Woodbridge: Boydell & Brewer), pp. 157-76

———. 2020. 'Charles d'Orléans' Cross-Channel Poetics: The Choice of Ballade Form in *Fortunes Stabilnes*', in *Charles d'Orléans' English Aesthetic: The Form, Poetics, and Style of 'Fortunes Stabilnes*', ed. by R.D. Perry and Mary-Jo Arn (Woodbridge: Brewer), pp. 34-81

Sturm-Maddox, Sara. 2018. 'Tribute to a Duchess: *The Book of the Duchess* and Machaut's *Remede de fortune*', in *Chaucer's 'Book of the Duchess': Contexts and Interpretations*, ed. by Jamie C. Fumo (Woodbridge: Boydell & Brewer), pp. 119-34

Taylor, Karla. 2018. 'The Motives of Reeds: The Wife of Bath's Midas and Literary Tradition', in *Later Middle English Literature, Materiality, and Culture: Essays in Honor of James M. Dean*, ed. by Brian Gastle and Erick Kelemen (Newark: University of Delaware Press), 25-41



# New Publications

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## **Art History**

Drobinsky, Julia. 2017. 'La visualisation des formes dans le *Voir Dit* de Machaut. Vers une désaffection du lyrisme?', in *L'image et la fabrique du texte. Poétique et politique de l'illustration littéraire*, ed. by Catherine Pascal, Marie-Eve Thérénty and Trung Tran, *Revue Textimage-Le Conférencier* 7, [http://www.revue-textimage.com/conferencier/07\\_image\\_fabrique\\_texte/drobinsky1.html](http://www.revue-textimage.com/conferencier/07_image_fabrique_texte/drobinsky1.html)

Wilson, Laurel Ann. 2017. 'Status', in *A Cultural History of Dress and Fashion in the Medieval Age*, ed. by Sarah-Grace Heller (London: Bloomsbury Academic), pp. 107-24

## **Political History**

Coureas, Nicholas. 2018. 'The Perception and Evaluation of Foreign Soldiers in the Wars of King Peter I of Cyprus: The Evidence of the Cypriot Chronicles and Its Shortcomings', *The Medieval Chronicle* 11: 108-26

Thomas, Alfred. 2020. *The Court of Richard II and Bohemian Culture: Literature and Art in the Age of Chaucer and the Gawain Poet* (Woodbridge: Brewer)

———. 2022. *Writing Plague: Language and Violence from the Black Death to COVID-19* (Cham: Springer)  
(See Chapter 2: 'The Pardoner, the Prioress, and the Pandemic: Jews and Other Scapegoats in Fourteenth-Century European Culture' on the *Jugement dou roy de Navarre*.)

## **Literature and Music**

Butterfield, Ardis, Helen Deeming and Elizabeth Eva Leach. 2020. 'Introduction', in *The Edinburgh Companion to Literature and Music*, ed. by Delia da Sousa Correa (Edinburgh University Press), pp. 39-47

## **Music**

Bar-Yoshafat, Yonatan. 2021. 'On the Musically Melancholic: Temporality and Affects in Western Music History', *History of European Ideas* 47.6: 918-38  
(Ma fin est mon commencement (R14))

Clark, Alice V. 2020. 'Super omnes speciosa: Machaut Reading Vitry', in *Music and Instruments of the Middle Ages: Essays in Honour of Christopher Page*, ed. by Tess Knighton and David Skinner, *Studies in Medieval and Renaissance Music* 12 (Woodbridge: Boydell), pp. 247-70

Clark, Suzannah. 2020. 'Polytextuality', in *The Edinburgh Companion to Literature and Music*, ed. by Delia da Sousa Correa (Edinburgh University Press), pp. 96-110



# New Publications

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Collins, Denis and Jennifer Nevile. 2019. 'Music and Dance', in *A Cultural History of the Emotions in the Late Medieval, Reformation, and Renaissance Age*, ed. by Andrew Lynch and Susan Broomhall, Cultural History of the Emotions 3 (London: Bloomsbury Academic), pp. 49–68

Gann, Kyle. 2019. *The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician* (Champaign: University of Illinois Press)

(See 'Interlude B: Guillaume de Machaut's Notre Dame Mass'.)

Hertel, Carola. 2019. 'Mouvements rétrogrades musicaux à la fin du Moyen Age et leur représentation – le cas de la lecture simultanée "recte" et rétrograde', in *Belles Lettres. Les figures de l'écrit au Moyen Age = Figurationen des Schreibens im Mittelalter. Colloque fribourgeois 2017*, ed. by Marion Uhlig and Martin Rohde, *Scrinium Frigurgense* 44 (Berlin: de Gruyter), pp. 319–28

Maxwell, Kate. 2019. 'Multimodality and Memory in the mise-en-page of Guillaume de Machaut's Mass', in *Vernacular Aesthetics in the Later Middle Ages: Politics, Performativity, and Reception from Literature to Music*, ed. by Katherine W. Jager (Cham: Palgrave Macmillan), pp. 177–98

Plumley, Yolanda. 2020. 'The Fourteenth-Century Ballade at the Princely Court: Songs by Guillaume de Machaut and his Contemporaries', in *La Ballade, histoire et avatars d'une forme poétique*, ed. by Brigitte Buffard-Moret and Mireille Demaules, *Colloques, congrès et conférences sur le Moyen Âge* 27 (Paris: Champion), pp. 39–54

———. 2021. 'Memories of the Mainland in the Songs of the Cyprus Codex', in *Poésie et musique à l'âge de l'Ars subtilior autour du manuscrit Torino BNU, J.II.9*, ed. by Gisèle Clément, Isabelle Fabre, Gilles Polizzi et Fañch Thoraval (Turnhout: Brepols), pp. 95–115

Saltzstein, Jennifer. 2019. 'Adam de la Halle's Fourteenth-Century Musical and Poetic Legacies', in *Musical Culture in the World of Adam de la Halle*, ed. by Jennifer Saltzstein, *Brill's Companions to the Musical Culture of Medieval and Early Modern Europe* 3 (Leiden: Brill), pp. 352–63

Smilansky, Uri. 2021. 'The Polyphony of Function: Mixing Text and Music in Guillaume de Machaut', in *Polyphony and the Modern*, ed. by Jonathan Fruoco (New York: Routledge), 15–36

Yon, Jean-Claude. 2018. 'Dix ans d'histoire de la musique (1917–1926). Un regard historien sur les débuts d'une revue', *Revue de musicologie* 104.1–2: 53–72



# New Publications

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## **Recent dissertations and theses**

Gobeille, Christopher Jackson. 2022. 'Doctrinal Transmission in Guillaume de Machaut: Aristotelian Memory and Poetico-Musical Mnemonics' (unpublished doctoral dissertation, University of California, Los Angeles). Order No. 29213102

Abstract (abridged): This dissertation explores the multifaceted role of memory in the formulation and transmission of love doctrine in Guillaume de Machaut's corpus of poetry and music.... This study focuses on the crucial and largely overlooked role *Souvenir* and *Dous Penser*, which are correlated respectively to the Aristotelian notions of *memoria et reminiscencia* (memory and reminiscence).... this dissertation responds to recent calls for greater engagement among literary scholars with Machaut's music....

Korzeniewski, Emily. 2018. 'Added Lines and Missing Voices: A Reexamination of Machaut's Relationship to *Auctoritas*' (unpublished Master of Arts thesis, University of Oregon). Order No. 10829115

Abstract (abridged): ...A potentially anachronistic view of the poet-composer's relation to *auctoritas* has developed in modern deliberations on Machaut. In this thesis I challenge these current notions. ...I approach the question of authority from the perspective of Machaut's own writing through a close reading of select narrative passages and embedded letters in the *Livre dou Voir Dit*. The analyses of four examples of later-added contratenors to select works by Machaut in the posthumous MS E (1390) are the focus of Chapter IV.

Ovenden, Philippa. 2021. 'Representations of Time in Late-Medieval Music' (unpublished doctoral dissertation, Yale University). Order No. 28321671

Abstract (abridged): This dissertation offers a solution to the problems associated with the *ars subtilior* style by presenting a 'conceptual genealogy' (Dutilh Novaes) of complex notations. Eschewing the chronological and geographical boundaries that are typically ascribed to the *ars subtilior*, as well as the term itself, this dissertation interrogates the ideas that underscore late-medieval notationally complex repertory. In doing so, it argues that a consideration of the constituent ideas of music-theoretical and practical representations of time in notation can provide glimpses into the mental habits of past people. These habits can reveal that notational systems that appear complex or unintelligible to a modern eye may have posed few challenges to a medieval reader. ...the plurality of ways of theorizing continua of musical time in this period provided a conceptual background to the notationally and rhythmically intricate repertory that would be written down in the decades to come.... Medieval notations were at times chosen that could instruct musicians to count temporal units that were thought, but not uttered aloud. Through this, some late-medieval notationally complex repertory that has historically been described as 'music for the eyes' may also productively be considered 'music for the mind'.

Pious, Samantha. 2018. 'The Cent Ballades d'amant et de dame of Christine De Pizan: A Critical Introduction and Literary Translation' (unpublished doctoral dissertation, University of Pennsylvania). Order No. 10827713

Abstract (abridged): I examine the Cent Ballades d'amant et de dame in terms of three kinds of literary forms: lyric style, narrative structure, and manuscript sequence. I argue that the narrative structure of the



# New Publications

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*CBAD* can be traced back through the debate poems of Guillaume de Machaut and the *trouvères* as well as the myth of Tiresias in the *Ovide moralisé*. In the sequence of texts that appear in the Queen's Manuscript – in other words, in the context of the collected works of Christine de Pizan – I observe that the *CBAD* is positioned as a final masterpiece, one that cites and even corrects some of Christine's previous writings on the subject of *fin'amors*. In terms of lyric style, I read the *CBAD* as an emulation of Machaut and Deschamps, especially the *Voir Dit* and *Fontaine amoureuse* of Machaut and the lays and virelais of Deschamps.

Price, Emily Kate. 2018. 'Fortune and Misfortune in Medieval Song' (unpublished doctoral dissertation, New York University). Order No. 10928647

Abstract (abridged): This dissertation investigates the importance of Fortune in a series of medieval works, starting with Boethius' *Consolation of Philosophy*. From that starting place it continues with a discussion of later vernacular translations of the *Consolation* into Occitan and French. It concludes with a reappraisal of Guillaume de Machaut's *Remede de Fortune*, a reworking of the *Consolation*.

Taycher, Ryan. 2019. 'De Fundamento Discanti: Structure and Elaboration in Fourteenth-Century Diminished Counterpoint' (unpublished doctoral dissertation, Indiana University). Order No. 27671624.

Abstract (abridged): The primary goal of this dissertation is to produce a rigorous methodology for distinguishing between the contrapunctus structure and its elaboration in performing structural analysis of fourteenth-century diminished counterpoint. This methodology is based on historical thought by carefully analyzing contemporaneous treatises and their musical examples in order to better understand the compositional process conveyed both explicitly and implicitly in the treatises.... Chapter 4 presents structural analyses of fourteenth-century motets and motet-style liturgical polyphony.... Finally, I demonstrate how my analytical methodology may be used in conjunction with other methodologies of sonority and cadence to analyze large-scale tonal structures, illustrated with an analysis of Machaut's Motet 17 as well as a comparison of Vitry's *Flos/Celsa* and Gloria Ivrea 64.

Udell, Stefan Alexander. 2019. 'The Key of Ordering: Reading Musical Manuscripts of the Thirteenth and Fourteenth Centuries' (unpublished doctoral dissertation, University of Toronto). Order No. 22624344

Abstract (abridged): This is a study of a complex attitude toward manuscript production and an associated reading practice in musical manuscripts from thirteenth- and fourteenth-century France.... The three manuscripts examined include: *Roman de la Poire* (Paris, Bibliothèque nationale de France, MS fr. 2186), *Roman de Fauvel* (Paris, BnF, MS fr. 146), and Guillaume de Machaut's MS A (Paris, BnF, MS fr. 1584).... The conclusion suggests that this manuscript production and related reading practice is based on the idea of hylomorphism – that the form (ordering) and the matter (content) must be considered as one substance.



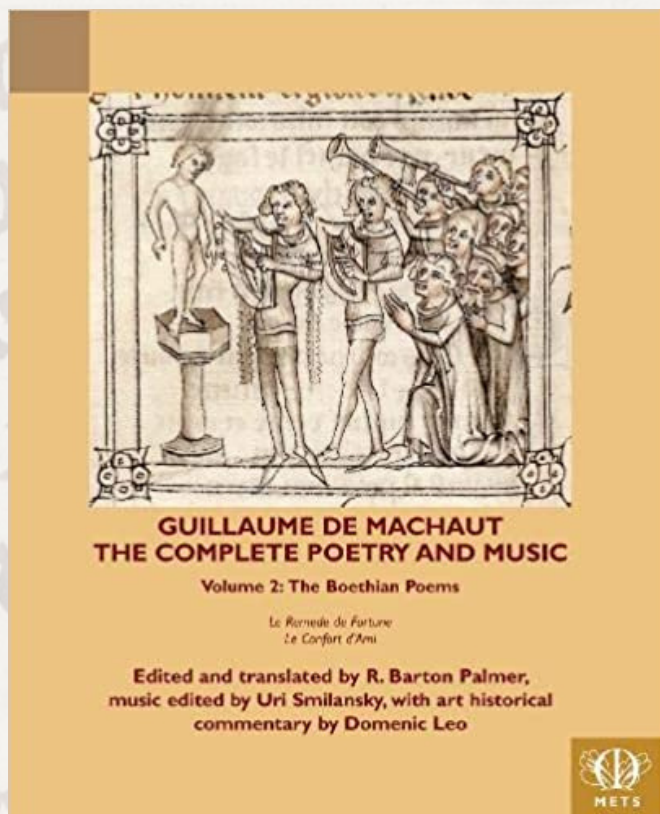
# New Publications

## Recordings

See the discographies published online by Jerome F. Weber for the Plainsong & Medieval Music Society: <http://plainsong.org.uk/publications/discographies-by-jerome-f-weber/>; the Machaut discography was last revised in June 2021. An ongoing Machaut discography on Medieval Music & Arts Foundation is kept up to date by Todd M. McComb (last update: 29 March 2022): <http://www.medieval.org/emfaq/composers/machaut/part1.shtml>.

## New Edition Update

With the the Debate Poems, Boethian Poems and Motets already available, work continues apace on the other ten volumes. We expect the *Voir dit*, Rondeaux, Virelais, Lais and Lyrics to follow over the next few years.



Volumes already available:

Volume 1: The Debate Poems

Volume 2: The Boethian Poems

Volume 9: The Motets

Digital copies available via the TEAMS site:

[Volume 1](#)

[Volume 2](#)

## Editorial Team

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# Previous and future issues of *Ymaginer*

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## 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 2023. 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 IMS Travel Subsidy

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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. Applications, including a cover letter and your paper title, should be submitted no later than November 18 to Jared Hartt (Jared.Hartt@oberlin.edu) for consideration by the IMS Board of Directors. Applicants for the travel subsidy will be informed of the IMS Board's decision by December 16.



MS G f.67r



# The Sarah Jane Williams Award

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).

Applications, including a one-page description of the proposed project, a curriculum vitae, and, for graduate students, the name of contact information of one recommender, should be sent no later than March 1 of each odd-numbered year to Jared Hartt, Treasurer-Secretary-Archivist, International Machaut Society:

[Jared.Hartt@oberlin.edu](mailto:Jared.Hartt@oberlin.edu).



MS G f.45r



# Machaut Society Officers and Board

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MS F f.1r



# 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](http://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): \_\_\_\_\_

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