



# Ymaginer

Newsletter of the  
International Machaut Society

NUMBER 3

SPRING, 1990

**W**elcome to the third issue of *Ymaginer*, the newsletter of the International Machaut Society. Although the Society has remained active, it has unfortunately stayed out of print since 1986, when our first president, Sarah Jane Williams, was so rudely snatched from our midst. Without Sarah Jane's guidance and almost uncanny knowledge of everything that was going on in Machaut scholarship, we have felt unequal to the task of producing the sort of newsletter that she turned out almost single-handedly. But we are going to try.

As most of you know, IMS is an interdisciplinary society, open to anyone interested in Machaut, not only specialists. Do tell your colleagues about our activities, and help with contributions of news or bibliography to make this publication an effective vehicle for keeping Machaut scholars of all stripes informed of each other's work. If you have ideas for the next issue of *Ymaginer*, or for future Kalamazoo sessions or papers, please feel free to convey them to the officers of the Society, whose names appear later in this issue. We are always glad to get suggestions for papers or session topics. Hints about suitable performing groups for Kalamazoo sessions and information concerning Machaut scholars not yet involved in our activities are also welcome.

Each year we must decide before the end of our business meeting on general session topics for the next year at Kalamazoo. This year our business meeting will take place at noon on Saturday. Try to speak to officers well before that meeting about what you or other people you know of would like to hear or could contribute. If you cannot find an officer beforehand, speak up at the meeting.

I hope to see you all shortly at Kalamazoo for another conference that is both pleasant and informative.

—B. Jean Harden, President

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## *Ymaginer and the Arms of True Love*

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The title for our newsletter, chosen by Sarah Jane Williams, comes from the lay in the *Remede de Fortune* (ed. Wimsatt and Kibler, vv. 445-49):

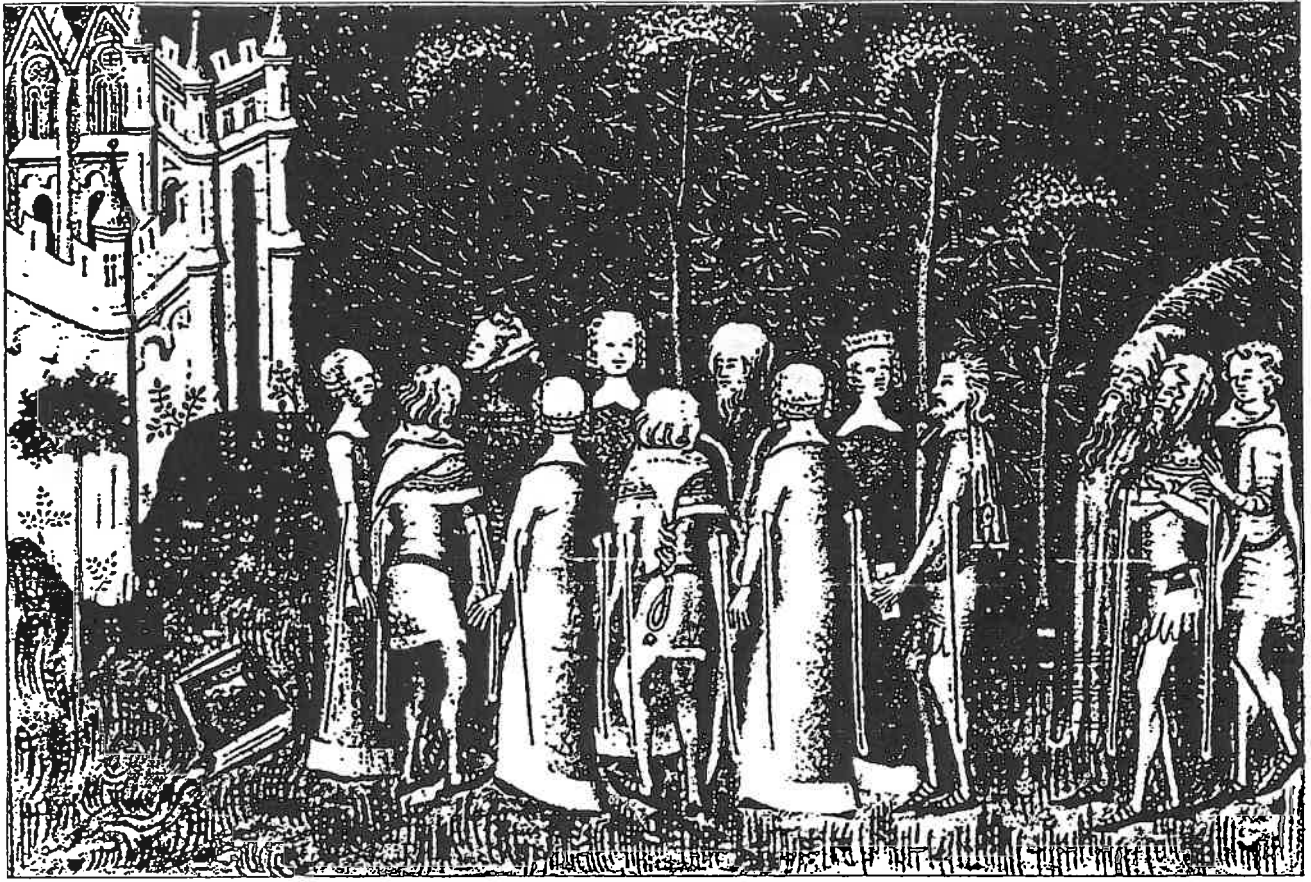
*Encor y a maint ressort:  
Remembrer,  
Ymaginer  
En dous plaisir  
Sa dame veoir, oÿr...*

The emblem represents the arms of true love as described by Hope in the *Remede de Fortune* (vv. 1863-1934). The background is azure, signifying loyalty, and is sown with tears;

the heart is red, signifying the "amorous ardor" born of pure love; the black of the arrow that pierces and burns the heart signifies sorrow. As Hope explains, "It's a shield whose substance is suffering with meek countenance...because suffering meekly weakens and wins many a good heart" (Wimsatt and Kibler, p. 270). The arms appear in Miniature 13 of Wimsatt and Kibler's edition of the *Remede de Fortune*, reproduced from MS Bibl. Nat. fr. 1586 (MS C), fol. 38a. [See also Huot, *From Song to Book*, for an interesting comparison of the arms in MSS C and A.]

—Sylvia Huot

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## *In Memoriam: Sarah Jane Williams*

The sudden death of our first President, Sarah Jane Williams, on October 30, 1986, came as a shock to all of us in the International Machaut Society. In the three and a half years that have elapsed since then her absence has been keenly felt, for it was her boundless enthusiasm for Machaut that had been the single strongest driving force behind the activities of the Society. Sarah Jane's love for Machaut and her eagerness to further Machaut studies through the Society were an inspiration to us all. At the time of her death, her plans ranged from a study of the concept of truth in the *Voir Dit*, to a project for renewing Machaut's relations with the House of Luxembourg by establishing the current government of Luxembourg as a patron of the Society, to the possibility of fulfilling Machaut's stated wishes at the end of the *Voir Dit* by officially naming a star Toute-Belle through the International Star Registry. She was working on various ways of raising funds for the Society and of increasing our international membership. Had she lived, she would certainly have continued to foster the growth of the Society and to encourage Machaut studies in all forms.

Although the loss of Sarah Jane was a blow to the Society, we have nonetheless continued to grow, and have sponsored three sessions annually at the Medieval Studies Congress in

Kalamazoo. Our membership continues to reflect the interdisciplinary nature of Machaut studies. With the participation last year of Professor Kumiko Maekawa of Dokkyo University, our Kalamazoo program was truly international. The appearance of new editions and translations of Machaut's works surely heralds a growing readership for Machaut and greatly increases the possibilities of including his writings in both graduate and undergraduate courses. And new scholarship continues to appear on Machaut in North America, Europe, and Japan. All this would, I know, be a source of pleasure for Sarah Jane. She would be gratified as well to see that her important article on Machaut's "livre ou je met toutes mes choses," published in *Romania* more than twenty years ago, continues to inform our understanding of the organization and production of anthology codices, both by Machaut and by other late medieval poets and composers.

In the years since Sarah Jane's death, various Machaut scholars have dedicated articles to her memory, reflecting our awareness of her special role in the world of Machaut studies. I can think of no more fitting tribute to Sarah Jane than the ongoing work and productivity of the Society she helped to found, and for which she cared so much.

—Sylvia Huot

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## This Year at Kalamazoo

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The 1990 Kalamazoo Congress offers its usual smorgasbord of interesting sessions. As always, the program lists more fascinating papers than anyone can possibly hear in one long weekend. Machaut will be the focus of attention in three sessions sponsored by the International Machaut Society on Saturday, May 12:

### MACHAUT AND HIS LITERARY TRADITION (SESSION 234)

William Calin, Organizer

Jody Enders, "The Re-Invention of History in Guillaume de Machaut's *Jugement dou Roy de Navarre*"

Margaret Ehrhart, "Machaut and the Advice to Princes Tradition"

Laurence de Looze, "From Text to Text and from Tale to Tale: Jean Froissart's *Prison amoureuse*"

### MACHAUT AND HIS PREDECESSORS: POETRY AND MUSIC (SESSION 270)

Elizabeth Aubrey, Organizer

William Calin, "Listening to Trouvère Song: Gace Brulé and Thibaut de Champagne"

Phyllis Brown and William Mahrt, "Listening to Machaut Song: The Monophonic Virelai"

### THE MUSIC OF GUILLAUME DE MACHAUT (SESSION 306)

William Mahrt, Organizer

Lawrence Earp, "Fourteenth-Century Court Dances and Guillaume de Machaut"

Anne W. Robertson, "The Late Motets of Guillaume de Machaut"

These sessions will take place on Saturday at 10:00, 1:30, and 3:30, respectively. Here are some further items that may be of interest to Machauvians:

### MEETING OF IMS OFFICERS

IMS officers and board members will meet for lunch as usual on Friday, the day before the Business Meeting. Look for one another in the dining room.

### IMS BUSINESS MEETING

All persons interested in Machaut are invited to join us for a box lunch at our Business Meeting, which will take place Saturday at noon in the Stinson Quiet Room (located near the elevators on the second floor). Box lunches will cost about \$4.50, cash or check. Meal tickets will not be accepted.

### CONCERT

To cap off a day of Machaut activities, you may want to attend the Saturday night concert, "MUSIC FOR STRINGS FROM THE HIGH MIDDLE AGES." Performing will be participants from the two medieval fiddle sessions (69 and 98) organized by Wendy Gillespie, whose playing many of you have heard on various recordings of Machaut's music.



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## IMS Officers 1989-1990

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The International Machaut Society elected new officers at its 1989 Business Meeting.

JEAN HARDEN succeeded William Calin as President, moving up from Vice President in accordance with our constitution.

JAMES WIMSATT was elected Vice President (and thus, our future president).

BARBARA ALTMANN became Executive Secretary. Since acquiring her post Barbara has plumbed new depths of numerical arcana in her dealings with the IRS.

Finally, BILL MAHRT and JEAN WIDAMAN were elected to the Board of Directors. Jean has taken on the task of resurrecting the newsletter and welcomes your suggestions and contributions for future issues.

The names of all officers and board members are:

### PRESIDENT

B. Jean Harden (musicology)

### VICE PRESIDENT

James T. Wimsatt (literature)

### EXECUTIVE SECRETARY

Barbara Altmann (literature)

### DIRECTORS

Laurence DeLooze (literature)

Sylvia Huot (literature)

William W. Kibler (literature)

William P. Mahrt (musicology)

Norman E. Smith (musicology)

Jean Widaman (musicology)

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## Last Year at Kalamazoo

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To gather material for a reconstituted IMS newsletter, I asked several participants in last year's Machaut sessions for their thoughts regarding the sessions. The response was generous and varied. Requests for materials made while we were still at Kalamazoo provoked immediate replies while details remained fresh; written requests received by mail weeks later evoked broader responses and an abstract. The range of the contributions that appear below gives us an idea of the kinds of materials we might include in future issues of *Ymaginer*, as well as capturing quite vividly the diversity of last year's Machaut sessions.

—Jean Widaman, Editor

### GUILLAUME DE MACHAUT'S PROGENY: THE *ARS SUBTILIOR* AND QUESTIONS OF PERFORMANCE PRACTICE

Norman E. Smith, Organizer

Performance by The Folger Consort, Robert Eisenstein, Director, with Christopher Kendall, Scott Reiss, and Tina Chancey (instrumentalists), and Peter Becker and Carol Wilson (vocalists)

Panel led by Norman Smith, with Elizabeth Aubrey, Lawrence Earp, Robert Eisenstein, and Peter Lefferts

NORMAN SMITH—The pieces performed by the Folger Consort and discussed by the panel were as follows: Grimace's "A l'arme a l'arme," Vaillant's "Par maintes foys," Senleches's "La harpe de mélodie," Cuvelier's "Se Galäas et le puissant Artus," and Solage's "Joieux de cuer." Of these, only the Senleches and the Cuvelier are full-blown examples of the *ars subtilior* that was the purported subject of the session.

The fact that attitudes toward this repertory have changed radically over the past half-century was illustrated by the quotations from Willi Apel and Jeremy Yudkin that I read at the opening of the session. One purpose of the session was to explore whether or not the music of the post-Machaut generation poses problems of performance that are significantly different from those involved in the music of Machaut himself. The notion of the "unperformability" of the more subtle and complex pieces, as once hypothesized by Apel and others of his generation, has been replaced by excellent performances by such groups as the Folger Consort. In fact, however, most of the questions raised and commented upon by members of the panel and the audience had to do with the performance of 14th-century music in general and not specifically with the *ars subtilior* pieces. There was a nice balance of participation by the performers, the panel, and the audience. I was left with the distinctly positive feeling that all three groups were stimulated by the session and happy with its outcome.

ELIZABETH AUBREY—The tradition established several years ago by the Machaut Society of sponsoring one session centered around live performances has become one of the Society's most valuable contributions to Kalamazoo. This year's session, I thought, was stimulating and provocative. Norm Smith did a fine job of collecting the participants—a group of articulate, well-informed, and highly talented performers (the Folger Consort), and the more traditional panel of scholars. The most controversial issues of the session had to do with how much responsibility modern performers and scholars have to seek out and reproduce the fourteenth-century aesthetic. Some still see this as an "authenticity" issue which, if interpreted broadly, can justify almost any kind of performance. This is, by and large, how the Folger Consort approached the *ars subtilior* pieces, arguing that our knowledge of medieval performance practices is quite meagre, and that decisions about the style, techniques, tempo, instrumentation, etc., of a modern performance are essentially "a matter of taste." The panel of scholars subscribed to an approach that might be called a matter of "historicity," i.e., enough is known about the use of instruments, relationship of text to music, and composers' intentions to provide a workable framework within which to perform fourteenth-century music in a way that may very well have sounded familiar to fourteenth-century ears. These particular scholars, predictably, did not agree with one another on all points, highlighting the difficulties of interpreting the available evidence. Most of the views expressed by both performers and scholars remained unreconciled, as they have in numerous other forums.

LARRY EARP—For the fourth consecutive year, the International Machaut Society sponsored a session at Kalamazoo that combined live performances with discussions of music and performance by scholars. This year's session focused on a selection of works by Machaut's contemporaries and followers from the Chantilly codex of c. 1395. I was impressed by two completely unrelated aspects of the session. First, the insight that can be gained from calling on an expert on the texts. We were treated to impromptu analyses by William Calin of the texts of Grimace's "A l'arme!" and Vaillant's "Par maintes fois," which were extremely illuminating, the more so since few literary scholars have concerned themselves with the lyrics set to music by minor composers from the late fourteenth century. Second, I was struck by the unresolved tension that is boiling away beneath the surface in the field of performance practice.

The discussion was organized by pairs of works, beginning with Vaillant's virelai "Par maintes foys" (all three voices virtuosically performed on instruments), and Grimace's virelai "A l'arme, a l'arme" (performed with voices on the two cantus parts and instruments on the lower two

voices). Elizabeth Aubry then sang with the group, allowing us to hear the new four-voice version of the *Vaillant* in the edition published by Fernand Leclercq.

The ensuing discussion touched on questions of tempo and instrumentation. The highlight was an explication of the courtly context and literary significance of the two poems by William Calin, providing a context for the military imagery of the *Grimace virelai* and the society of birds in the *Vaillant virelai*. Ingrid Brainard made the attractive suggestion that the partial text at the opening of the tenor in the *Grimace virelai* ("Tru tru tru") signified military drums to accompany the obvious motive of war trumpets in the upper voices.

The next pair of works included two "ars subtilior" works, the ballade "Se Galäas" by Cuvelier (soprano and instruments, with the two instrumentalists both singing and playing the sustained opening words of the refrain), and the virelai "La harpe de mélodie" by Senleches (two voices and viol). Most of the discussion concerned the famous harp notation (facsimile on the dust jacket of Richard Hoppin's *Medieval Music*). I noted that a recent article by Reinhard Strohm interprets the text of the rondeau around the post of the harp in a way that would have had the harpist Senleches accompany himself on the harp with the canonic *comes*, while a second harp or voice took the tenor. We then heard the work performed in a way that approximated this rare evidence of original scoring, with voice, lute, and tenor vocalization. The session ended with the Folger Consort's all-instrumental rendition of Solage's virelai "Joyeux de cuer."

Notable (and unresolved) throughout the session was a certain tension between the advocates of instrumental scoring (argued forcefully by the instrumentalists in the Folger Consort), and the panel members, who advocated the all-vocal scoring suggested by the recent work of Christopher Page. Later that evening in the concert at Dalton Recital Hall, the Folger Consort again performed the five works heard and discussed in the session, as well as *Vaillant's* triple rondeau, "Tres doulz amis/Ma dame/Cent mille fois" (performed instrumentally).

[NOTE FROM THE EDITOR—In the second issue of *Ymaginer* Sarah Jane Williams described a similar performer/scholar session at the 1986 Kalamazoo meeting, where, she reported, "The discussion, with Howard Brown, Lawrence Earp, and Thomas Binkley, and much audience participation, was lively, if inconclusive. There was little support in this group for the current English preference for all-vocal performance, though Howard Brown urged understanding and a dialogue with our English colleagues." Watch this space for continuing coverage of the controversy!]

#### MACHAUT AND THE ROSE

James Wimsatt, Organizer; William Calin, Presider  
Margaret Ehrhart, "What Machaut Didn't Borrow from the *Roman de la Rose*"

Sylvia Huot, "Poet of Love and Nature: Apollo, Genius, and Guillaume de Machaut"

WILLIAM CALIN—My session, and all the Machaut Society sessions I attended at Kalamazoo, provided three "elements": strong papers, strong, active discussion, and an interdisciplinary focus—literature and music—sometimes in the papers, very often in the discussion. These three elements are at the core of the Machaut Society. They are our cortex and our nucleus, what we can offer the profession.

SYLVIA HUOT—[Abstract] When we assess the impact of the *Roman de la Rose* on Machaut, we must take into account the fact that the medieval *Rose* existed in many different forms, not necessarily corresponding to the modern editions that have defined our concept of the poem. It is most likely that Machaut had seen several different manuscripts of the *Rose*, and that he was aware of—quite possibly even accepted as canonical—passages that we think of as interpolations, if indeed

we are aware of them at all. Some medieval reworkings of the *Rose* survive in only one or two manuscripts, but there are a number of significant interpolations, of up to a hundred lines in length, that appear in so many manuscripts that the chances of Machaut having known them are quite high. In addition to asking ourselves how Machaut read the *Rose*, then, we must also ask what *Rose*, or what *Rose's*, he read.

With this in mind, I proceed to an examination of Machaut's treatment of love, and of the figure of the learned love poet, in the *Fonteinne amoureuse* and the *Remede de Fortune*. Machaut was concerned, throughout his career, with defining his role as a poet at once learned and amorous, and the *Rose* offered him two models for the possible resolution of the conflicts and tensions inherent in that combination of love and clerical learning: Apollo and Genius. Apollo appears in a fairly widespread interpolation at the midpoint of the conjoined *Rose*, where the God of Love compares his enmity with Juno to that of Apollo and Marsyas, thereby identifying himself with the frequently amorous god of poetry and music. Genius in turn speaks as the envoy of Nature and ally of Love, a pose adopted by Machaut in his *Prologue*, and enunciates a learned, if problematic, rethinking of the *Rose* and of love and eros in general. Machaut's recasting of love as at once sensual, fructifying, and intellectual is grounded in the *Rose*, in particular, in the figures of Apollo and Genius.





## Last Year at Kalamazoo (cont.)

GUILLAUME DE MACHAUT, MUSICIAN AND POET

Laurence de Looze, Organizer

Kumiko Maekawa, "Illumination and Interpretation in Guillaume de Machaut"

Eric Steinle, "Now I Lay Me Down to Sleep: Orpheus as Muse"

ERIC STEINLE—As one expects of the Machaut Society, there were diverse points of view and a wealth of congenial exchange. My paper was meant to discuss Machaut's notion of what a poet is and does. (I had the double challenge of living up to the high standards of the Machaut Society and following the rigors of the Midnight Dance!) I argued that all discussions choosing to follow modern (i.e., post-Romantic) ways of putting the question must necessarily take into account the difference between our way of viewing things and what Machaut was up to. To an important degree, the very question is tainted by our post-Romantic modernism, and I tried to show this by contrasting Machaut's portrait of himself and of his work in the *Fontaine amoureuse* with examples of the modern viewpoint (Coleridge and Foucault, as it happened). I argued that the figures of both Morpheus and Orpheus offer important clues to Machaut's attitude.

MARGARET EHRHART—The Machaut sessions at the 1989 Kalamazoo conference were particularly interesting and useful to me because they brought together experts in the three dimensions of Machaut's work: music, art, and literature. In the session on performance practice, for example, William Calin analyzed the lyrics of the songs that were being performed, setting the literary themes in their literary contexts. This immediate juxtaposition of literary analysis and performance really opened up for me the relationship between lyric content and the aural effect of the music. Similarly, in the last session, which featured Kumiko Maekawa's analysis of the relationship between text and miniature in the Machaut manuscripts, I was impressed and enlightened by the detailed familiarity with the Machaut corpus that was brought to bear by the speaker and by the audience in elucidating details in the miniatures. Only an interdisciplinary conference like Kalamazoo can provide an atmosphere with this potential for rich cross-fertilization.

## An IMS Tribute

At the Kalamazoo Congress in May 1987, IMS members decided to dedicate forthcoming articles on Machaut or related topics to the memory of Sarah Jane Williams. The dedication might appear as a subtitle or as a footnote to the title of an article. Articles marked with an asterisk in the bibliography on the next page of this issue already contain such dedications.

Some IMS members may wish to contribute articles to the Spring 1991 issue of *Ars Lyrica*, which will be devoted to Sarah Jane's memory. A paper received from her just months before her death will form the centerpiece of the collection. Studies of any aspect of word/music relations in Machaut, his predecessors, contemporaries, or successors are welcome. The deadline for submissions (preferably completed papers, although abstracts will be considered) is 1 December 1990. Send contributions to Louis Auld, *Lyrica*, 90 Church Street, Guilford, Connecticut 06437.

Please let us know if you join us in this tribute, and send an offprint of the article to Clem Williams, who remains a member of our Society. His address is 523 Anderson Street, Greencastle, Indiana 46135. Eventually we will have the offprints bound into a single volume.

## Ymaginer Contributions & IMS Dues

You may send your contributions for the next issue of *Ymaginer* to Barbara Altmann, Department of Romance Languages, University of Oregon, Eugene, Oregon 97403, or to Jean Widaman, College of Musical Arts, Bowling Green State University, Bowling Green, Ohio 43403, for forwarding. Please send us your comments, ideas, and notices of Machaut papers and publications.

We are sending copies of the current issue of *Ymaginer* to everyone who has ever been on the IMS mailing list. (If you didn't pay your dues last year, this one's on us.) Next time, however, the newsletter will go only to dues-paying members of the IMS. Fill out the enclosed form and mail it with your check to Barbara Altmann. Remember, no dues, no news!



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## Machaut Research 1985–1990

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One of the contributions of the two earlier issues of *Ymaginer* to Machaut scholarship was its list of recent and forthcoming publications by scholars working in different disciplines. Due to the time lag since the last issue, the following listing includes publications and papers since 1985. Please forgive us for the inevitable omissions and let us know about them for the next issue of *Ymaginer*, when we will update the list. Also, let us know whenever you or one of your students or colleagues publishes anything that would be of interest to others engaged in any aspect of Machaut research.

Calin, William. "Machaut's Legacy: The Chaucerian Inheritance Reconsidered." *Studies in the Literary Imagination* 20 (1987): 9-22.

Cerquiglini, Jacqueline. "Un Engin si subtil": *Guillaume de Machaut et l'écriture au XIVe siècle*. Bibliothèque du XVe siècle, 47. Paris: 1985.

\*DeLooze, Laurence. "Masquage et démasquage de l'auteur dans les Jugements de Guillaume de Machaut." In *Masques et d'guisements dans la littérature médiévale*. Ed. Marie-Louise Ollier. Montréal: 1988. Pp. 203-9.

\*———. "'Mon nom troncera': A New Look at the Anagrams of Guillaume de Machaut—The Enigmas, Responses and Solutions." *Romantic Review* 79 (1988): 537-557.

Dzelzainis, Angela D. "An Edition and Study of Guillaume de Machaut's *La Prise d'Alexandre*." Ph.D. diss., Cambridge University, 1985.

\*Earp, Lawrence. "Machaut's Role in the Production of Manuscripts of His Works." *Journal of the American Musicological Society* 42 (1989): 461-503.

Göllner, Marie Louise. "Interrelationships between Text and Music in the Refrain Forms of Guillaume de Machaut." *Congress Report of the Symposium of the International Musicological Society (SIMS)*. Melbourne: 1988 (in press).

———. "Musical and Poetic Structure in the Refrain Forms of Machaut." *Liedstudien, Festschrift Wolfgang Osthoff*. Tutzing: 1989, 61-76.

Guthrie, Steven R. "Machaut and the *Octosyllabe*." *Studies in the Literary Imagination* 20 (1987): 55-76.

Huot, Sylvia. *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry*. Ithaca and London: 1987.

\*———. "Polyphonic Poetry: The Old French Motet and its Literary Context." *French Forum* 14 (1989): 261-278.

Kelly, Douglas. "The Genius of the Patron: The Prince, the Poet and Fourteenth-Century Invention." *Studies in the Literary Imagination* 20 (1987): 77-98.

Kibler, William W., and James I. Wimsatt. "Machaut's Text and the Question of His Personal Supervision." *Studies in the Literary Imagination* 20 (1987): 41-53.

Mackawa, Kumiko. "Les Illustrations des *Oeuvres* de Guillaume de Machaut: Formation et évolution." *Matrix* 7 (1989): 20-31.

———. "New Analytical Methods for Study of Secular Illuminated Manuscripts In the Case of Guillaume de Machaut's *Collected Works*." *Dokkyo Daigaku: Studies in French Culture* 20 (1989): 69-92.

———. "La Présentation des 'Oeuvres' de Guillaume de Machaut." *Mémoires de la Société d'Agriculture, Commerce, Sciences et Arts de la Marne* (1988): 139-54.

The Medieval Lyric, Anthology II: *Guillaume de Machaut, Remede de Fortune*. South Hadley, MA: 1988.

Palmer, R. Barton, ed. and tr. *Guillaume de Machaut. The Judgment of the King of Navarre*. Garland Library of Medieval Literature, ser. A, 45. New York and London: 1988.

———. "The Metafictional Machaut: Self-Reflexivity and Self-Mediation in the Two Judgment Poems." *Studies in the Literary Imagination* 20 (1987): 23-40.

Robertson, Anne Walters. "The Mass of Guillaume de Machaut in the Cathedral of Reims." Paper read at the annual meeting of the American Musicological Society, Austin, October 1989.

Steinle, Eric. "'Car tu as Scens Retorique et Musique': Machaut's Musical Narration of the *Remede de Fortune*." *Mediaevalia* 2 (1989): 63-82.

*Studies in the Literary Imagination*, Vol. 20, No. 1 (Spring 1987). Special issue, *Chaucer's French Contemporaries: The poetry/poetics of self and tradition*.

Wimsatt, James I., and William W. Kibler. "Machaut's Text and the Question of Personal Supervision." *Studies in the Literary Imagination* 20 (1987): 41-54.

Wimsatt, James I., William W. Kibler, and Rebecca A. Baltzer, eds. *Guillaume de Machaut. Le Jugement du roy de Behaigne and Remede de Fortune*. Athens, Georgia, London: 1988.

### Forthcoming

Kevin Brownlee's article, "Guillaume de Machaut's *Remede de Fortune*: The Lyric Anthology as Narrative Progression," will appear soon in *A Ladder of High Design*.

Larry Earp is working on an extensive Machaut bibliography for Garland press. Those who can't wait for its publication are advised to consult the citations at the end of his recent *JAMS* article.

Anne Robertson's AMS paper on the Machaut Mass, mentioned above, will appear in 1991 in *Plainsong and Polyphony in the Late Middle Ages and Renaissance*.

There are without doubt numerous other studies in progress or in press that deserve mention in this space. Please keep us informed so we can include them next time.

