



# Ymaginer

Newsletter of the  
International Machaut Society

NUMBER 6

SPRING, 1993

Looking at the program of this year's sessions, we can once more rejoice at how much the annual Congress on Medieval Studies at Kalamazoo has to offer the Machaut scholar, both musicologist and literature specialist. The abundance reflects, of course, both the enterprise of Machaut scholars in presenting their work at the meeting and the fact that Machaut's artistry, though neglected until recent years by all but a few musicologists, is superlative in its numerous genres and modes—monophonic and polyphonic music, religious and secular music and lyric, love narrative, chronicle poetry, and narrative with interspersed lyric and music.

I might mention salient items in the program that caught my eye. In the first place, the three panels sponsored by the Machaut Society feature a number of notable scholars who are dealing with the religious work, an important aspect of the Machaut *oeuvre* that our programs have not centered upon before. Two panels concern his great Mass and one his religious poetry. [*Editor's note:* Since Jim sent in his letter I've received news that Session 334 has been canceled, leaving one session on the Machaut Mass.] Machaut's religious isorhythm, furthermore, is the topic of a paper in Musicology IV on Friday afternoon. Machaut's artistic context figures in several panels. The monumental *Roman de Fauvel* manuscript is not only the subject of Nancy Regalado on one of the Society's panels, but also of a paper in Musicology I. Musicology II deals exclusively with the Motet, a favorite Machaut genre. And Machauvians concerned with his verse will certainly have major interest in the two panels on lyric and narrative—one on the lyrics of Christine de Pisan, and the preview and discussion of the forthcoming video, *Guillaume de Dole*. We might hope, too, that Machaut will find a place in the evening performance by Sequentia, *Vox Feminae*, though this splendid group generally specializes in an earlier repertory.

(Continued on folio 2)

## This Year At Kalamazoo

### SATURDAY, MAY 8TH

9:00 IMS Officers' Meeting (1355 Haworth)

10:00 GUILLAUME DE MACHAUT'S MASS  
(SESSION 253; 1355 HAWORTH)

Anne Walters Robertson: "Further Thoughts on the Unity of the Machaut Mass"

Elizabeth J. Randell: "Number and Precompositional Planning in Machaut's Mass"

Lawrence M. Earp: "Machaut's Mass in *Geschichte und Gegenwart*"

12:00 BUSINESS MEETING AND LUNCH  
(STINSON LOUNGE)

1:30 MACHAUT'S RELIGIOUS POETRY  
(SESSION 308; 2016 FETZER)

Sylvia Huot: "Religious Themes in Machaut's Texts"  
Nancy Regalado: "Church and State in the *Roman de fauvel* of B.N. français 146"

3:30 FOURTEENTH-CENTURY PERFORMANCE PRACTICE  
AND MACHAUT'S MASS  
(SESSION 334): CANCELLED

---

# Minutes of the 1992 Business Meeting

---

Nineteen people convened for the IMS Business Meeting on Thursday, May 7th.

Jim Wimsatt, President, opened the meeting at 12:45 p.m. Barbara Altmann presented the budget and suggested that we send letters to those people who have belonged in the past but who have allowed their membership to lapse.

Jean Widaman, Editor of the Newsletter, spoke to the need for contributions and urged all present to send in items, particularly soon after Kalamazoo, while ideas are fresh. She had already asked speakers in the 1992 sessions for abstracts of their papers.

Elections were held for officers, as needed. Lawrence Earp will replace Jim Wimsatt as President, beginning in 1993, requiring that we nominate a vice-president at that time. Barbara Altmann was approved for a second three-year term as Secretary-Treasurer. Jean Widaman was approved for another term as Board member, as were Laurence De Looze and Barton Palmer. Virginia Newes was suggested by Becky Baltzer as a replacement for Bill Mahrt [and she later agreed to serve]. Peggy Ehrhart and Becky Baltzer's terms expire in 1993.

With regard to the 1993 program, Jean Harden explained an idea which had originated a year earlier, which involved presenting two sessions on the Mass, one a demonstration, one of papers. Various groups were discussed as possible performers. Becky Baltzer agreed to organize the paper session. Jean Harden reminded the group that titles and names of organizers must be submitted to Cynthia Valk before the end of the Kalamazoo Congress in order for her to reserve our slots for 1993. Jim Wimsatt suggested that the third session be on Machaut's religious poetry, which would coordinate well with the Mass.

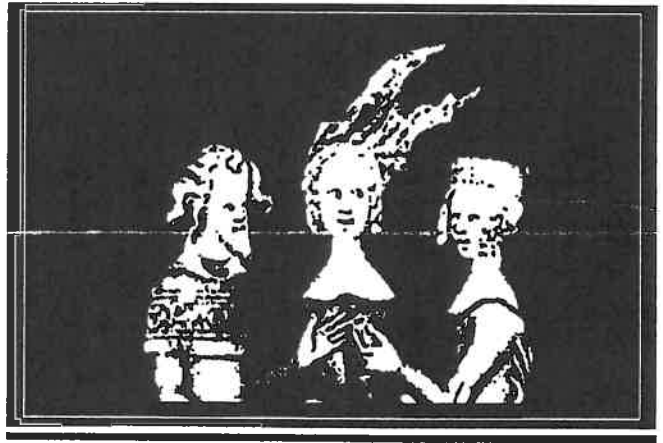
There followed a discussion regarding the call for papers. Cynthia Valk provided details as to deadlines. She pointed out that other organizations have decided to require that drafts of papers be submitted a month to six weeks ahead of the Congress to avoid problems. The general reaction was against following this precedent, given that we have not had any trouble with speakers changing topics or reneging at a late date. There was, however, general agreement that requesting abstracts would be prudent. Eric Steinle suggested that we could

institute the role of respondent, which would require speakers to produce finished papers ahead of time. It was agreed that we should publish abstracts of papers presented in the following issue of the Newsletter.

It was suggested that Jean Harden be appointed Society Archivist. The question was raised of how to amend the constitution accordingly. Becky Baltzer moved, and the motion was carried, that the following change be made: The first sentence of Section V ("Elected Officers") will be changed to read, "The elected officers shall number *ten*, consisting of three executive officers and six Directors, as outlined below, *and an Archivist of the Society. The Archivist can be a member of the Board of Directors.*" A second motion was made and passed to appoint Jean Harden.

The meeting adjourned at 1:25 p.m.

—Barbara Altmann, Executive Secretary



---

## IMS Officers 1992-93

---

Officers to be elected at the Business Meeting on Saturday, May 8th, include a Vice President and two directors. As always, feel free to volunteer your services or those of an unsuspecting colleague to a current officer prior to the meeting. Nominations from the floor are welcome as well.

The officers who served the society during 1992-93 are as follows:

PRESIDENT  
James T. Wimsatt (literature)

VICE PRESIDENT  
Lawrence Earp (musicology)

EXECUTIVE SECRETARY  
Barbara Altmann (literature)

DIRECTORS  
Rebecca Baltzer (musicology)  
Laurence de Looze (literature)  
Margaret J. Ehrhart (literature)  
William P. Mahrt (musicology)  
R. Barton Palmer (literature)  
Jean Widaman (musicology)

### IMS OFFICERS' MEETING

IMS Officers are asked to meet at 9:00 a.m. in 1355 Haworth on Saturday, May 8th (which is the room in which our first paper session will be held, one hour later, at 10:00). Notice of this will have been mailed to you under separate cover.



## IMS Business Meeting



Noon, Saturday, May 8th  
Stinson Lounge

Last year's deli buffet was such a success we're going to do it again. Come talk Machaut business and avoid another cafeteria lunch by joining us for cold cuts, breads, salads, beverages and dessert, at the modest price of five dollars. (Cash or check only, to be paid on the spot; no meal tickets, please!) There will be plenty of food for at least twenty people.

---

### From The President

---

(Continued from folio 1)

Even if Machaut's feminine voice is neglected this year, Middle French music by Machaut and others will be featured 1994 when Ensemble Project Ars Nova presents the major concert of the Congress. The Society might also consider presenting its own version of "Vox Feminae" in 1994, since Machaut certainly has plenty of women speakers and subjects to build a program around. The next year's program is always an important subject of our annual meeting, so come to our Saturday meeting with your suggestions.

Another subject for our meeting should no doubt be the Machaut Society "archives." The death of Clem Williams in November particularly occasions the question. Sarah Jane Williams, as most of you know, was the founder and first president of the Society, and Clem participated enthusiastically in the Society both before and after her death in 1986. The widow of Clem's second marriage, Margery Selden, writes that he and Sarah Jane accumulated "quite a few files" relating to the Society. What can and should be done with these, she wants to know? (Mrs. Selden also writes that Clem had transcribed an important, previously unedited prose version of the *Roman de Troie*, and offers to provide ready access to Clem's materials to an interested scholar.)

Machaut scholarship proceeds apace on many fronts. I will mention just two major works about to see publication. Larry Earp, the incoming president of the Society, is finishing his *Guillaume de Machaut: A Guide to Research* for Garland. Insofar as such a work can be definitive, Larry's will be, and it will smooth the path for many a present and future scholar. He will provide a detailed biography, chapters on the manuscripts, the music, the lyrics without notation, the narratives, the manuscript art, and even a discography. On the literary side, Bill Calin, a past president, has completed his important *French Literary Tradition in Medieval England*, which has big chapters on Machaut and the influence of the Machaut tradition on Chaucer, Gower, and Hoccleve, to be published by the University of Toronto Press in 1994. Modesty won't prevent me from also mentioning that my *Chaucer and His French Contemporaries* (University of Toronto Press, 1991) will be coming out in paperback.

As my two years as president comes to an end, I want to single out three people who keep the Society going, to thank them for making my job easy: Jean Harden, immediate past president; Barbara Altmann, executive secretary; and Jean Widaman, director and editor of the newsletter. I look forward to our meetings and to seeing you all at Kalamazoo. Please come to the meetings and also encourage your interested colleagues to attend and to join the Society.

—Jim Wimsatt, President



---

## Machaut Research 1991–1993: An Update

---

Thanks go once again to Larry Earp for sharing material from his forthcoming Garland publication, and to those of you who contributed a few additional items. Please continue to send news of your published and unpublished Machaut work to Jean Widaman, *The Print Queue*, Big Sur, California 93920.



- Anderson, J. J. "The Man in Black, Machaut's Knight, and Their Ladies." *English Studies* 73 (1992): 417–30. Chaucer's use of Machaut's *Jugement dou roy de Behaingne* and *Remede de Fortune* for the Man in Black's description of Blanche in *The Book of the Duchess*.
- Bennett, Philip E. "The Mirage of Fiction: Narration, Narrator, and Narrative in Froissart's Lyrico-Narrative Dits." *Modern Language Review* 86 (1991): 285–97. Study of Froissart's *Paradis d'Amour*, *Prison Amoureuse*, and *Joli Buisson de Jonece*; considers influence from Machaut's *Jugement dou roy de Behaingne*, *Jugement dou roy de Navarre*, and *Voir Dit*.
- Cerquiglini-Toulet, Jacqueline. "Fullness and Emptiness: Shortages and Storehouses of Lyric Treasure in the Fourteenth and Fifteenth Centuries." Translated by Christine Cano and John Jay Thompson. *Yale French Studies Special Edition, Contexts: Style and Values in Medieval Art and Literature* (1991), ed. Daniel Poirion and Nancy Freeman Regalado, pp. 224–39. Two images in Froissart—making garlands of flowers, and enclosing lyrical poems in boxes—are related to the emergence of the professional writer, who was concerned with anxieties over poetic composition, demands of the patron, and maintaining his works. Mentions Machaut's *Prologue*, *Fonteinne amoureuse*, and *Voir Dit*.
- . "Le *Voir Dit* mis à nu par ses éditeurs, même. Etude de la réception d'un texte à travers ses éditions." In *Mittelalter-Rezeption. Zur Rezeptionsgeschichte der romanischen Literaturen des Mittelalters in der Neuzeit*, edited by Reinhold R. Grimm, pp. 337–80. *Grundriss der romanischen Literaturen des Mittelalters*, edited by Hans Robert Jauss et al. Begleitreihe zum GRLMA, 2. Heidelberg: Winter, 1991. Fascinating discussion of the history of the *Voir Dit* in its editions of Tarbé (1849; 1856) and P. Paris (1875). Consideration of order of letters and lines omitted by Paris, which reveals his view of the work, while badly misrepresenting Machaut's *dit*.
- de Looze, Laurence. "Signing Off in the Middle Ages: Medieval Textuality and Strategies of Authorial Self-Naming." In *Vox intexta: Orality and Textuality in the Middle Ages*, edited by A. N. Doane and Carol Braun Pasternack, pp. 162–78. Madison: University of Wisconsin Press, 1991. Changing strategies of authorial naming in texts of the twelfth, thirteenth, fourteenth, and fifteenth centuries, with particular attention to the *Roman de la Rose*, and anagrams in Machaut and Christine de Pizan.
- Ehrhart, Margaret. "Machaut and the Duties of Rulers Tradition." *French Forum* 17 (1992): 5–22. Interesting analysis of *Jugement dou roy de Navarre* and *Fonteinne amoureuse* in light of the duties of rulers tradition.
- . Review of *Le Jugement du roy de Behaingne and Remede de Fortune*, edited by James I. Wimsatt and William W. Kibler. *South Central Review* 8 (1991): 96–98.
- Enders, Jody. "Music, Delivery, and Rhetoric of Memory in Guillaume de Machaut's *Remede de Fortune*." *Proceedings of the Modern Language Association* 107 (1992): 450–64. Poetry, music and rhetoric are not separate genres, but fluid ones in the Memory. The emphasis on memory can explain some puzzling aspect of performance in *Remede de Fortune*, such as the inclusion of polyphonic songs for a single performer, and the *prière*.
- Higgins, Paula. "Parisian Nobles, a Scottish Princess, and the Woman's Voice in Late Medieval Song." *Early Music History* 10 (1991): 145–200. Includes mention of Toute-Belle's poetic production in the *Voir Dit*.
- Huot, Sylvia. "The Daisy and the Laurel: Myths of Desire and Creativity in the Poetry of Jean Froissart." *Yale French Studies Special Edition, Contexts: Style and Values in Medieval Art and Literature* (1991), edited by Daniel Poirion and Nancy Freeman Regalado, pp. 240–51. Primarily concerns Froissart, but relevant to Machaut as well; interesting comments on the tension between poet and patron in late fourteenth-century literature. Discusses Froissart's adaptations of Ovidian myths in his intellectualized love poetry; the god Apollo as a literary figure; and Froissart's reworkings of his own myth of the daisy (*marguerite*) throughout his career. "...Froissart created a new myth of love and creativity, one appropriate to the social context in which he wrote. It responded to his audience's taste for secular amorous readings of myths." Brief mention of Machaut's *Voir Dit*.

Kelly, Douglas. "Image et imagination dans les inventions des poètes: miroir et réceptivité dans les dits allégoriques." In *L'image au moyen âge*. Actes du Colloque Amiens, 19–23 mars 1986, edited by Danielle Buschinger and Wolfgang Spiewok, 137–49. WODAN: Recherches en littérature médiévale, 15; Serie 3, Tagungsbände und Sammelchriften, 5. Göppingen: Kümmerle, 1992.

Topical invention in medieval French poetry. In Machaut's *Prologue*, *Scens* provides the creative faculty—imagination—with the ability to invent and fashion amorous images. In the 14th century, poets transform images known from the *Ovide moralisé* in new works. A master writer is adept at finding common threads in different materials susceptible to multiple significations and contexts, and various conceptions of love proposed by various authors (e.g., Guillaume de Lorris, Jean de Meun, Guillaume de Machaut) are expressed by the formation and adaptation of images appropriate to the several conceptions. Machaut's *Jugement dou roy de Behaingne* and *Jugement dou roy de Navarre* treat the same question, but do so according to two different conceptions of love and thus have two different outcomes.

Kendrick, Laura. "The Art of Mastering Servitude: Eustache Deschamps's Deployment of Courtly Love." *Romanistische Zeitschrift für Literaturgeschichte / Cahiers d'Histoire des Littératures Romanes* 16 (1992): 30–45.

Deschamps's love poetry provides a conventional mask for his relation to his patrons, providing political commentary and exhorting them to proper behavior. The lady in a poem is a metaphor for the princely patron. Includes brief consideration of Machaut, who in various lyrics assumes the role of both lover and lady in his *Voit Dit*. In Kendrick's interpretation, Toute-Belle is a cover for the real patron, Charles V, and may also cover other potential patrons.

Long, Michael. "Ita se n'era a star nel paradiso: The Metamorphoses of an Ovidian Madrigal in Trecento Italy." *L'ars nova italiana del trecento* (Certaldo) 6 (1992): 257–67.

A madrigal set by both Vincenzo da Rimini and Lorenzo Masini treats the Ovidian myth of Pluto and Proserpina. Long traces a change in the fourteenth-century treatment of the myth, from a "parable for uncontained desire and loss of innocence," seen in the *Ovide moralisé*, to the transformation of the protagonists by Boccaccio and Petrarch "into a classical love pair." Machaut's treatment of the myth

in *Confort d'ami*, though based on the *Ovide moralisé*, introduces Proserpina's beauty, rather than Cupid's arrow, as the source of Pluto's desire, and thus establishes a contemporary courtly love relationship. Long goes on to treat biographical aspects of the composers and musical aspects of the two madrigals.

Olsson, Kurt. *John Gower and the Structures of Conversion: A Reading of the Confessio Amantis*. Publications of the John Gower Society, 4. Cambridge: Brewer, 1992.

Includes material on Gower and Machaut's *Remede de Fortune*, *Fonteinne amoureuse*, and *Voit Dit*.

Palmer, R. Barton, editor and translator. *Guillaume de Machaut: Le Confort d'Ami. (Comfort for a Friend)*. Garland Library of Medieval Literature, ser. A, vol. 67. New York and London: Garland, 1992.

Complete edition and translation of *Confort d'ami*. The introduction includes material on Charles of Navarre and material in *Confort* that relates to the historical circumstances, and a thorough discussion of exempla in *Confort* and their sources in the Bible and *Ovide moralisé*.

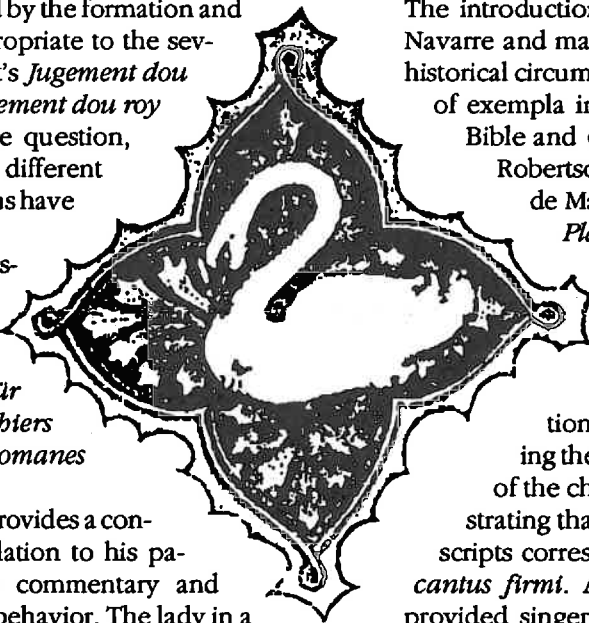
Robertson, Anne W. "The Mass of Guillaume de Machaut in the Cathedral of Reims." In *Plainsong in the Age of Polyphony*, edited by Thomas Forrest Kelly, pp. 100–39. Cambridge Studies in Performance Practice, 2. Cambridge: Cambridge University Press, 1992.

New transcription and translation of the brass epitaph commemorating the Machaut brothers; an examination of the chants used as *cantus firmi*, demonstrating that readings in regional chant manuscripts correspond to peculiarities of Machaut's *cantus firmi*. A foundation of 1352 may have provided singers suitable for the performance of polyphony at Reims cathedral. Reconstruction of Machaut's will, based on the epitaph and comparable foundations, suggests that Machaut's Mass was originally written to be performed as a Saturday Marian Mass. After the death of the two brothers, it became a Requiem Mass for their memory. Comments on Keitel 1982: n. 15, 18, 22, 27.

Soliguer, Joan Bofill. "Cuestiones de notación consideradas en la ballade 'De Fortune' (n.º 21) de Guillaume de Machaut." *Anuario musical* 46 (1991): 5–25.

Questions arising from the original musical notation of the ballade *De Fortune* (B23) in MSS C, A, G, and, to a lesser extent, the Chantilly codex. Considers texting and especially accidentals. Valuable mainly for the facsimiles of the ballade in MSS C, A, and G.

Sturges, Robert S. "The Critical Reception of Machaut's *Voit-Dit* and the History of Literary History." *French Forum* 17 (1992): 133–51.



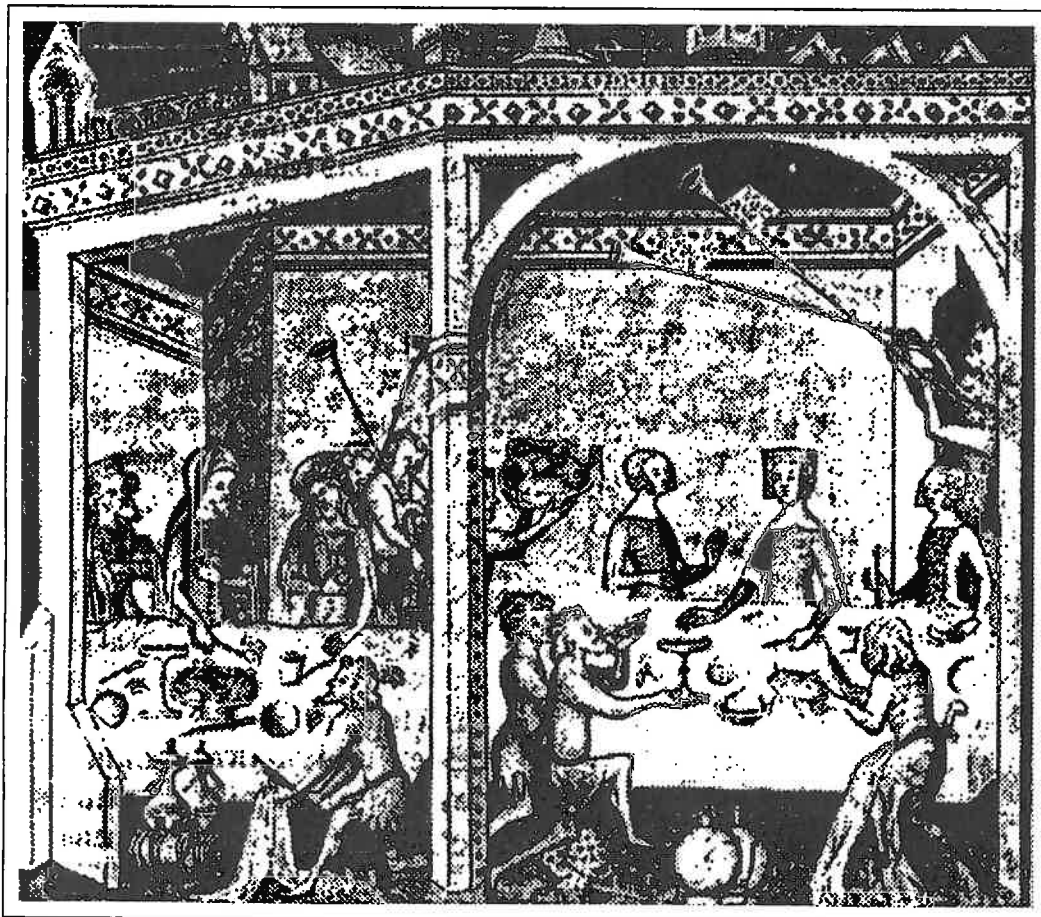
The history of medieval literary criticism of the last century falls into three periods: the scholarly, the critical, and the metacritical. Machaut's works, demonstrated here with the *Voit Dit*, have been of interest to only the first and last of these periods.

- *Medieval Interpretation: Models of Reading in Literary Narrative, 1100–1500*. Carbondale and Edwardsville: Southern Illinois University Press, 1991. See especially chapter three, "Marie de France and Guillaume de Machaut: Love and Reading in the Twelfth and Fourteenth Centuries," which discusses the self-conscious textuality in Marie de France's *lais* and Machaut's *Voit Dit*, actively engaging the scholarship of Williams, Calin, Brownlee, and Cerquiglini. Machaut's *Voit Dit* reflects the questioning of knowledge seen in the philosophy of William of Ockham. "Guillaume de Machaut's *Livre du Voit-Dit*," with its playful destabilization of all meaning, including its own claims to truth, is the most sophisticated literary response to the indeterminate, post-neoplatonic *mentalité* yet to appear.
- "Textual Scholarship: Ideologies of Literary Production." *Exemplaria* 3 (1991): 109–31. Authority, stability, and intention in medieval literary works, and the methodologies of modern edition-making. Mentions Machaut's *Voit Dit*.

Vielliard, Françoise and Jacques Monfrin. *Manuel bibliographique de la littérature française du moyen âge de Robert Bossuat. Troisième supplément (1960–1980)*. Vol. 2. Paris: Editions du CNRS, 1991. Long-awaited part two of the updated bibliography.

Weber-Bockholdt, Petra. "Beobachtungen zu den Virelais von Guillaume de Machaut." *Archiv für Musikwissenschaft* 49 (1992): 263–81. Strophic structure, text rhythm, and musical setting in Machaut's *virelais*. Text accents are sometimes mirrored in the music. The opening melody in Machaut's *virelais* is often determined by its function as an interior verse; beginnings are often not solid tonally.

Wimsatt, James I. "Reason, Machaut, and the Franklin." *The Olde Daunce: Love, Friendship, Sex, and Marriage in the Medieval World*, edited by Robert R. Edwards and Stephen Spector, pp. 201–10, notes 287–89. SUNY Series in Medieval Studies. Albany: State University of New York Press, 1991. Influence of Boethius's *Consolation of Philosophy*, the *Roman de la Rose*, and Machaut's *Remede de Fortune* on Chaucer's *Troilus*; influence of *Roman de la Rose* and *Remede de Fortune* on the Franklin's Tale.



Zeeman, Nicolette. "The Verse of Courtly Love in the Framing Narrative of the *Confessio Amantis*." *Medium Ævum* 60 (1991): 222–40.

The debt of John Gower's *Confessio Amantis* to fourteenth-century French Courtly Love poetry. Considers Machaut's *Jugement dou roy de Behaingne*, *Jugement dou roy de Navarre*, *Remede de Fortune*, *Voit Dit*, and the ballade *Trop ne me puis de bonne Amour loer*.

—Larry Earp





---

## Machaut Discography

---

*Guillaume de Machaut. Le Lay de Confort.* Little Consort & Frans Brüggén. Kees Boeke, director. 1990 (recorded in 1988). Channel Classics CCS 0390 (CD). Contains *Le Lay de Confort*, *S'onques dolereusement*, an interesting work musically, structured throughout as a *chace* (a three-part canon at the unison, the medieval analogue to *Frère Jacques*). Unfortunately, the recording uses recorders and a single voice, and goes through everything twice: a twenty-minute piece takes forty minutes.

*Guillaume de Machaut: La Messe Nostre-Dame; L'Amour Courtois.* Ars Antiqua de Paris. Michel Sanvoisin, director (recorded in 1990). Edelweiss (Nimbus Records Ltd.) ED 1021 (CD).

A rich harvest of Machaut works: the Mass; the hocket; the motet *Trop plus est belle / Blautee parée / Je ne sui*; the ballades *Dame, ne regardés pas; Dame, se vous m'estes; De toutes flours; Ma chiere dame*; and *Quant Theseus / Ne quier veotr*; the rondeaux *Ce qui soutient; Ma fin est mon commencement*; and *Rose, liz*; and the virelais *Douce dame jolie*; and *Plus dure que un dyamant*.

*Messe de Notre-Dame de Guillaume de Machaut (1300-1377). Propre grégorien de la messe de l'Assomption de la Bienheureuse Vierge Marie.* Ensemble Gilles Binchois. Dominique Vellard, director. rec. 1990. Harmonic Records H/CD 8931 (CD).

An all-vocal recording of the Mass, performed at a noticeably relaxed tempo. The context is a liturgical reconstruction of the Mass for the Assumption of Our Lady, with plainchant Propers drawn from the MS Paris, Bibliothèque nationale, fonds latin 17311.



### Particularly Recommended

*Lancaster and Valois. French and English Music, 1350-1420.* Gothic Voices. Christopher Page, director. 1992 (recorded in 1991). Hyperion CDA66588 (CD). Includes Machaut's ballades *Donnez, signeurs; Pas de tor*; and *Riches d'amour*; and the rondeau *Quand je ne voy*, among many other works. First-rate performances that utilize the most recent research on performance practice.

*The Study of Love. French Songs and Motets of the 14th Century.* Gothic Voices. Christopher Page, director (recorded in 1992). Hyperion CDA66619 (CD). Includes Machaut's motets *Dame, je suis / Fins / Fins; Trop plus / Blaute / Je ne*; and his virelais *Dame, je vueil; Se mesdisans*; and *Tres bonne et belle*, among many other works. Again, a superb recording.

—Larry Earp

---

## Last Year At Kalamazoo

---

### *Patterns of Transmission: Machaut and Italian "Afterthoughts"*

CYNTHIA J. CYRUS

#### *Abstract of paper presented at the 1992 Congress*

The Italian musical sources which contain fourteenth-century French secular repertory reveal two distinct tendencies in their choice and their presentation of these foreign works. The Florentine sources (such as Pan, Pit, Sq and SL 2211) place the French repertory at the bottoms of pages and sometimes in gatherings relegated to the end of the collection. In contrast with the Italian works which form the core of the manuscripts, these French works lack the organization by composer, genre, chronology and/or alphabet that characterize these early anthologies. Machaut's works, invariably three- or four-voiced ballades or rondeaux, are presented anonymously, and are separated from one another not only by Italian repertory, but also by other French pieces. There are hints that compilers selected these pieces from a larger pool of French repertory circulating in Florence; given their retrospective bent, the compilers may have intended these works to supplement the "complete" and historically-grounded presentation of native Italian repertory.

The organization as well as the content of the northern Italian sources differs from the Florentine "anthologies"; these northern manuscripts offer complete sections of French repertory alongside the Italian sections, perhaps drawing their repertory from the cosmopolitan atmosphere of the church councils. In the northern sources, there is a greater emphasis on the *Ars subtilior* repertory. Two of these sources (Reina and Faenza) balance this modern focus with a retrospective French repertory containing a high proportion of works by Machaut, while the others (Lucca and ModA) concentrate almost exclusively on the up-to-date *Ars subtilior* repertory.

In both sets of manuscripts we are left with an ambiguous view of Machaut, one vastly different than the one he presents in his own manuscripts. Rather than the composer of all of the musical genres of his day, he is known in these southern sources as the composer of a handful of ballades and rondeaux; his efforts at secular monophony were disregarded by his Italian contemporaries. Moreover, the absence of attributions suggests that his music was copied not for the fame or prestige of its composer, but rather for its own merits. By looking at the organization and content of these manuscripts, then, we can better understand the context in which Machaut's music was received outside his immediate circle.



## Society Dues

You'll find a mark on the right-hand corner of your mailing label to indicate if you're currently paid up. A check mark means we did receive your contribution for 92-93, an X means we didn't. Dues are still at the bargain price of five U.S. dollars. (Why not save time and paper and send us ten dollars for two years?) Make checks payable to *The International Machaut Society*. You may pay at the Business Meeting in Kalamazoo or send your check to Barbara Altmann, Secretary/Treasurer IMS, Department of Romance Languages, University of Oregon, Eugene, Oregon, 97403.

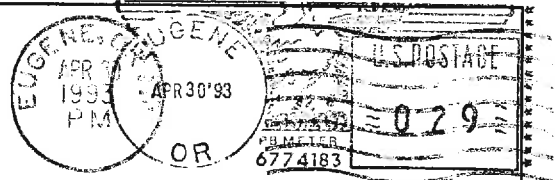


Name: \_\_\_\_\_

Address: \_\_\_\_\_

Affiliation: \_\_\_\_\_

Department of Romance Languages  
University of Oregon  
Eugene, Oregon



To: ✓

