



Ymaginer

Newsletter of the
International Machaut Society

NUMBER 10

SPRING 1997

From the President

Greetings to all! Once again, I must welcome you in absentia to our annual round of Machaut sessions at Kalamazoo. The rigors, or rigours, of adjusting to life in a new environment have not quite lightened up to the point that I am back on the road again. However, I have followed with interest the organizational efforts of Alice Clark and Kateri Carber-Akers, and am pleased to see that it promises to be another stimulating meeting.

This year's sessions feature an investigation of manuscript sources, approaching the material transmission of Machaut's works from different perspectives. Alice Clark's session, on problems of editing, includes papers by Allison Bullock, Daniel Leech-Wilkinson, and William Kibler. The speakers will address the Machaut manuscript tradition and the status of various manuscript sources from the perspective of both poetry and music. William Kibler will speak about a manuscript containing Machaut's *Remede de Fortune* and a prose treatise on love. This manuscript, though known, has received far less attention than the large anthology manuscripts containing Machaut's collected works. Nonetheless it is an important source for the early form of the *Remede* and an interesting witness to a dimension of the Machaut textual tradition that has been somewhat neglected in modern criticism, namely, the transmission of his works singly, outside the collected corpus. Allison Bullock and Daniel Leech-Wilkinson will address problems in editing Machaut's musical works, exploring the need for new editions and the kinds of information such editions might be able to provide. In addition, we can hope that Daniel Leech-Wilkinson may bear glad tidings of the long-awaited edition and translation of the *Voir Dit* that he is preparing in collaboration with Barton Palmer. Let us hope devoutly that this important and bewildering text, which has stumped so many potential editors, may actually see the light of day before this millenium is out!

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From the President, continued

Our other session, organized by Kateri Carber-Akers and devoted to "Machaut's Vision," addresses the visual dimension of Machaut's manuscripts. Domenic Leo will speak about the opening miniature in the *Dit du lyon* in the early, and lavishly illustrated, MS C. This image, highly unusual in presenting a landscape with no human figures, has been heralded as an early example of the genre of landscape painting. Domenic Leo's reading nuances this interpretation and, in turn, will address more theoretical issues involved in reading Machaut's poetry as illustrated texts, examining the relationship between the verbal and the visual. Increased attention to the art historical side of Machaut studies is welcome indeed. I hope that the IMS may help to promote further study of Machaut's illuminated manuscripts, which, although long recognized as important monuments of visual art, have nonetheless not received the kind of detailed, individualized studies that they deserve.

Many thanks to all those of you who have helped out this year as contributors to the newsletter, session organizers, speakers, and in other ways. It is thanks to all of you that the Society continues to flourish!

—Sylvia Huot
Cambridge University

This Year at Kalamazoo

FRIDAY, MAY 9

10:00 – "EDITING MACHAUT FOR THE TWENTY-FIRST CENTURY"

(Session 162, 2030 Fetzer)

- ◆ Allison Bullock, U. of Southampton
"Why a New Machaut Edition?"
- ◆ Daniel Leech-Wilkinson, U. of Southampton
"Some Criteria for an Ideal Machaut Edition"
- ◆ William W. Kibler, U. of Texas-Austin
"Pepsy 1594 and the 'Early Text Tradition' of Machaut's *Remede*"

Noon – Business meeting and buffet lunch (1060 Fetzer)

1:30 – GUILLAUME DE MACHAUT'S VISION (Session 205, 2030 Fetzer)

- ◆ Domenic J. Leo, Institute of Fine Arts – New York University
"The Reader's Window on Folio 103: The Opening Image of Guillaume de Machaut's *Story of the Lion*"
- ◆ Kateri Carver-Akers
"The 'I' that Sees and the Eye that Writes: The Vision Motif in Guillaume de Machaut"

Bibliography

Marht, William Peter, and Phyllis Rugg Brown. "The Interplay of Language and Music in Machaut's Virelai 'Foy Porter.'" In *Tradition and Ecstasy: The Agony of the Fourteenth Century*, ed. Nancy van Deusen, 235-250. Claremont Cultural Studies. Musicological Studies, Wissenschaftliche Abhandlungen, Vol. 62/3. Ottawa, Canada: The Institute of Mediaeval Music, c1997.

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Last Year at Kalamazoo

Abstract: Sarah Fuller, "On the Interaction of *Contrapunctus* and Mensuration in Guillaume de Machaut's two-Voice Secular Songs."

Counterpoint treatises of the fourteenth century define *contrapunctus* — a two-voice consonant framework between tenor and cantus — as the *fundamentum discantus*, foundation of a polyphonic composition. Through a process of reduction, it is possible to uncover (or more properly, construct) a *contrapunctus* framework within any of Guillaume de Machaut's polyphonic secular songs. The status of such a *contrapunctus* reduction, and its relationship to other elements within a composition are significant issues for an understanding of Machaut's compositional procedures. Interactions between *contrapunctus*, mensural groupings, and phrase units hold particular interest in this respect.

Machaut's two-part songs constitute an appropriate locus for investigating how contrapuntal progressions relate to mensural groupings of phrase units, since in them the influence of a third or fourth part upon tenor-cantus voice leading does not come into question. The *contrapunctus*/mensural relationship appears to be variable in this repertory. At times, as in *Ballade 24, Tres douce dame*, *contrapunctus* progressions support mensural groupings. At other times, as in *Ballade 5, Riches d'amour*, *contrapunctus* motion seems relatively uncoordinated with notated mensuration. On occasion, mensural or phrasing considerations plausibly affect contrapuntal decisions, as when in *Tres douce dame* Machaut repeats a contrapuntal progression from the preceding phrase and leads it to a new cadential point. Such passages raise questions about the degree to which *contrapunctus* itself should be privileged as the primary structural component within a song.

Consideration of mensural and contrapuntal coordination in Machaut's two-voice songs forms an essential background to investigation of such coordination in the more complex textures of Machaut's three- and four-voice songs and may bear upon the question of chronological changes in compositional style.

Congratulations

Early in 1997, the Music Library Association recognized Larry Earp's Machaut bibliography with the Vincent H. Duckles Award, which was given to acknowledge the best book-length bibliography or research tool in music published during 1995. As reported in the *MLA Newsletter* no. 108 (March-April 1997), the committee that chose the winner of this prize wrote in its report: "Earp's exhaustive companion to Machaut and his legacy provides a focused tool for scholars of late medieval French music and culture. Grand in conception, this remarkable volume links the wealth of primary data to the subsequent his-

torical record in a variety of disciplines and addresses the entire humanities community with a rigor that is at once literate and meticulous."

Congratulations, Larry!

Thank you

The IMS would like to thank the Department of Romance Languages at the University of Oregon for having paid postage costs for business correspondence and Newsletters while Barbara Altmann was Secretary/Treasurer. It is often thanks to the generosity of departments that small scholarly societies can survive, and the IMS has benefitted greatly from the institutional support provided as part of Altmann's affiliation with UOregon.

—Barbara Altmann
University of Oregon



Society Dues

You will find a mark on the right-hand corner of your mailing label to indicate if you are paid up for 1996-97. A check mark means we *did* receive your contribution for the current year; an "X" means we didn't. Dues remain \$5.00 (US) per year. Checks for dues owing should be made payable to *The International Machaut Society*. You may pay at the Business Meeting at Kalamazoo, or send your check to: Jean Harden, Secretary/Treasurer IMS, Libraries, P.O. Box 5188, University of North Texas, Denton, TX 76203. (Beginning August 1, 1997, the P.O. Box will be 305190.)

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