

# Ymager

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International Machaut Society

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**President's Column**  
Jennifer Bain <bainj@dal.ca>

I am delighted to take the opportunity to write to our membership in this 25th year of our Society, and in the first year of my 2-year term as President. As you shall see in the following pages, fine work on the output of Guillaume de Machaut continues unabated.

I would like to thank our Vice-President, Barton Palmer, for taking the time to put together this newsletter, a valuable resource for all of us who work on Machaut, and Jared Hartt who has seamlessly assumed the duties of secretary/treasurer, making my job incredibly easy.

Because of a surplus in the Society's bank account we are very pleased to have been able to offer a travel grant for the second year in a row. Doctoral candidate, Lewis Beer, joined us from the University of Warwick, and as he put it, although he might have been able to afford the trip over without the grant, he would not have been able to eat; we hope the dining hall was able to provide him with food 'as sweet as unsalted gruel'. I would encourage all graduate students and under-employed scholars to apply for next year's round.

Our stimulating sessions at Kalamazoo this year were well attended and I thought the collaborative spirit of our Society was fully evident, both in the range of papers presented, many interdisciplinary, and in the fruitful and engaging discussions that took place during the question periods, continuing during breaks and over lunch. One highlight for me was Anne Walters Robertson's carefully crafted and gracious responses to papers presented in the motet session. Another highlight was Bill Calin's opening remarks to our last session of the day about the founding of our Society and the inter-disciplinarity that its founding members hoped we would achieve by bringing scholars together annually from multiple disciplines. There can be no doubt in my mind about the impact of the Society on scholarship in the field; for me personally, without the Society and the opportunity to engage with scholars in literature, I never would have summoned the courage to send translation questions as a graduate student to Barton Palmer (who kindly answered them), nor would Deborah McGrady have been likely to ask me, a musicologist, to accompany her to a meeting with a Brill editor resulting in what we think will be an exciting multi- and inter-disciplinary collection of essays. I have much to thank the Society for, and I look forward to many more years of engagement with all of you.

To the next 25 years!

## Announcements

DIAMM IMAGES. The Digital Image Archive of Medieval Music (DIAMM [www.diamm.ac.uk](http://www.diamm.ac.uk)) has now produced the images of the complete Ferrell-Vogüé Machaut manuscript (formerly Vg). This is by kind permission of the current owners of the MS, Elizabeth J. and James E. Ferrell. The digital imaging by DIAMM was facilitated by the librarians of the Parker Library, Corpus Christi, Cambridge, where the source is currently on loan. The manuscript is now available online at <http://bit.ly/bHHsjQ> via the DIAMM site. Registered users can view full size images by clicking on the 'image list' tab. Registration is free and can be completed on the site very quickly. A full facsimile of the source will appear in due course.

A COMPANION TO GUILLAUME DE MACHAUT: *An Interdisciplinary Approach to the Master* (Brill), edited by Jennifer Bain and Deborah McGrady, is well underway and should appear in 2011. Intended to serve as an introduction to the study of Machaut for graduate students and scholars new to the field, the essays also are pushing the field in new directions and contextualizing Machaut's output in multiple ways. Contributors include: Mark Everist, Elizabeth Eva Leach, Yolanda Plumley, Barton Palmer, Ben Albritton, Daisy Delogu, Jacqueline Cerquiglini-Toulet, Lawrence Earp, Kirsten Yri, Alice Clark, Anne-Hélène Miller, Emma Cayley, Helen Swift, Deborah McGrady, Jennifer Bain, Zrinka Stahuljak, and Barbara Altmann.

ELIZA ZINGESSER presented a paper on the Voir Dit and Flamenca ("Poetic Dialogues: Machaut's *Voir Dit* and *Flamenca*") at the 2009 MLA.

ANNE-HELENE MILLER's "Nature and Authorship in Brunetto Latini and Guillaume de Machaut" appears in *Nottingham Medieval Studies*, vol. 54 (2010). Abstract: With a larger diffusion of manuscripts towards the end of the middle ages, the poets' adaptations of literary discourses and revisions of their own works show a growing awareness of personal responsibility for their writings. This essay examines these developments in texts by Brunetto Latini and Guillaume de Machaut. Establishing new links between some of their works, this study suggests also the encyclopedic influence upon Machaut's conception of Nature and his art of which Latini's 14<sup>th</sup> century's bestselling works may very well have been a source. Both poets presented themselves as supreme "translators" of knowledge, recipient of traditional images of Nature. Latini, whose figure of author was the one of a translator, found himself confronted with linguistic issues whereas Machaut's theory of concord discord as applied to poetic writing was ultimately musical. Both interested in defense of the distinctive position of man in the order of creation, glorified human activity and dignity. In a way, they re-visited what defined in essence the medieval humanism of the twelfth century, the exploration of human experience and the microcosmic affinities man may hold, even in his fallen state, with the divine macrocosmic natural order of the world. Capable of bringing tangible images of harmony, Nature was a powerful figure for late medieval artists. Because in order to respect God's Nature one must primarily respect his own, Latini and Machaut presented themselves as "naturally" inspired artists to envision ordering, balance and truth, conciliating thereby the stance of the poet with intellectual perspective. By composing first-person narratives, necessarily intertextual but also totalizing, they established a legacy of vernacular authorship in their respective cultural tradition, poetic art and language.

LEWIS BEER presented "Guillaume de Machaut's Difficulties With Women, And How He Overcame Them" at the Gender and Transgression Conference in St. Andrews, Scotland (May 1st 2009). Abstract: Few artists have explored the complexity of erotic love with more candour and psychological realism than the great fourteenth-century poet and composer, Guillaume de Machaut. In the Judgment of the King of Bohemia, he used the format of the 'jeu-parti', or love debate, as a springboard for pessimistic ruminations on infidelity and death, the only possible conclusions for a love affair. In the sequel, the Judgment of the King of Navarre, the poet himself takes centre stage, and finds himself being put on trial for the inadvertent misogyny of the earlier poem; a panel of female personifications force him, at length, to reverse Bohemia's 'judgement', and atone for his sin by writing in praise of women (Chaucer would re-use this idea, less successfully, in his Legend of Good Women). Machaut's greatest work, the Voir Dit (True Story), is an allegedly autobiographical account of the aged poet's

affair with a besotted young admirer: the latter initiates their erotic correspondence, and the pair exchange increasingly intimate letters and lyrics until the inevitable meeting and consummation (if such it is) of the affair. After this high point, the frail protagonist grows more and more suspicious of his lady until, after a heart-rending struggle accompanied by private and public humiliation, he is forced to come to terms with the truth about love, and about himself. The *Voir Dit* is the culmination of a life's work devoted to charting the gulf between 'courtly love' as an ideal, and the reality of human relationships. With their lyrical beauty, their technical virtuosity, their intellectual rigor, and their frank but balanced view of male/female relations, Machaut's poems – often dismissed, by past generations, as conventional and derivative – are in fact without equal in the fin'amor genre, speaking with a renewed poignancy to our neurotic, alienated age.

## **The Sarah Jane Williams Award**

The International Machaut Society has 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), and Jennifer Saltzstein (2009).

Applications, including a one-page description of the proposed project, a curriculum vitae, and the name and 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).

The winner will be announced at the annual Business Meeting of the Society, held at the International Congress of Medieval Studies at Kalamazoo in May, and in the Society's Newsletter, *Ymaginer*.

## **International Machaut Society Travel Subsidy 2010-11**

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 during the 2010-2011 academic year (including summer 2011). Eligible applicants will include faculty in the first three years post-PhD, graduate students, independent scholars, and part-time faculty.

An application form should be requested no later than November 8 from Jared Hartt, IMS Secretary-Treasurer ([Jared.Hartt@oberlin.edu](mailto:Jared.Hartt@oberlin.edu)), and should be completed and returned no later than November 15, for consideration by the IMS Board of Directors. Applicants for the travel subsidy will be informed of the IMS Board of Directors' decision by December 15.

# Machaut Sessions at Kalamazoo 2011

The International Machaut Society will sponsor three sessions at the International Medieval Congress in Kalamazoo, Michigan, May 12-15, 2011. Each session was organized by the IMS president, Jennifer Bain.

## **I: Resources for Machaut Research and Study: A Roundtable**

Presider: Jared C. Hartt, Oberlin Conservatory of Music

### **“The Works of Guillaume de Machaut: A New Complete Edition”**

Yolanda Plumley, Univ. of Exeter; R. Barton Palmer, Clemson Univ.; Anne Stone, Queens College and Graduate Center, City Univ. of New York

### **“Digital Environments for Machaut Studies”**

Benjamin Albritton, Stanford Univ.

### **“Machaut’s Material Legacy in the Digital World”**

Deborah McGrady, Univ. of Virginia

## **II: Expression in Machaut**

Presider: R. Barton Palmer, Clemson Univ.

### **“Meaningful Manipulation of the Medieval Tenor in Machaut’s Motets”**

Justin Lavacek, Indiana Univ.

### **“The Lady is a Harp”**

Julie Singer, Washington Univ. in St. Louis

### **“Socio-political expressions in Machaut”**

Anne-Hélène Miller, East Carolina Univ.

### **“A Model of Debate: Machaut in B.N.fr. 20026”**

Joan E. McRae, Middle Tennessee State Univ.

## **III: Machaut in Fourteenth-Century Contexts**

Presider: Lawrence Earp, Univ. of Wisconsin-Madison

### **“Guillaume de Machaut and the *Roman de la Rose*: Shared Contexts in Fourteenth-Century Illustrated Manuscripts”**

Meradith T. McMunn, Rhode Island College

### **“Illuminator of the *Remède de Fortune*: His World beyond Guillaume de Machaut”**

Kyunghee Pyun, Pratt Institute

### **“Revising the Date: The Parisian Style and the Iconography of Fashion in B.N.fr. 1584”**

Domenic Leo, Youngstown State Univ.

## Sessions and Abstracts at Kalamazoo 2010

The International Machaut Society sponsored three sessions at the International Medieval Congress in Kalamazoo, Michigan, May 15, 2010. Each session was organized by the IMS president, Jennifer Bain.

### I. Resources, Sources, and Machaut's Motets (A Roundtable)

Presider: Alice V. Clark, Loyola Univ. New Orleans

#### **"Clap, Clap! Contextualizing Machaut in Ivrea"**

Jared C. Hartt, Oberlin College Conservatory of Music

The Ivrea Codex contains one of the most important collections of fourteenth-century polyphony. The document mixes three of Guillaume de Machaut's motets with thirty-four others from the period; the group of thirty-seven represents the largest motet collection in any extant Ars Nova manuscript. As a whole, the motets exhibit a wide range of compositional styles and subject matter. The Ivrea Codex thus provides an interesting snapshot of Ars Nova composition, an especially appropriate lens through which to compare Machaut's compositional style with that of his contemporaries, even though most of them remain anonymous. With the Ivrea Codex as a backdrop, this paper raises several questions concerning Machaut as "influencer" and "influencee." To date, connections between various pairs and groups of motets have been drawn based primarily upon is rhythmic and textual similarities. In this paper, in addition to considering isorhythm, I compare three pairs of motets by focusing on recurring melodic patterns, voice crossing, sonority usage and syntax. A close reading of each motet's musical subtleties in turn suggests strong connections between a few Machaut and Ivrea motets.

#### **"Contrapuntal Competition in the Motets of Machaut"**

Justin Lavacek, Indiana Univ.–Bloomington

This paper presents an interpretive theory developed in response to what I conceive of as a contrapuntal power struggle in the motets of Guillaume de Machaut. An uneasy balance seems struck between the tenor voice, which conventionally provides the compositional foundation in the genre, and its supposed contrapuntal investiture, the upper-voice pair, which occasionally usurps control. I propose that this turbulent musical relationship may be correlated to those amorous ones of the texts which the medieval motet genre simultaneously counterpoints. If even the most faithful subservience of the chivalric Amant to his Lady and, by analogy, the spiritual Pilgrim to the path of Christ is met with great hardship, so too may the upper-voice pair be oppressed by conformance with the demands of an external tenor. Although the subordination of new polyphony to a revered model is customary in late medieval composition, I will show that Machaut's is hardly complacent to domineering.

**Respondent: Anne Walters Robertson**

### II. Then and Now: Contextualizing the Voir Dit (A Roundtable)

Presider: R. Barton Palmer, Clemson Univ.

#### **"Apprenticeship in Machaut's Voir Dit"**

Douglas Kelly, Univ. of Wisconsin–Madison

The Voir Dit treats the apprenticeship proposed by Tote Belle in the art of poetry as Machaut practices it. But that is not the literal context of the Dit. How then may we contextualize the Voir Dit or any other Dit by Machaut as an art of poetry? Tote Belle is an advanced apprentice since she already knows how to write the standard lyric pieces of late medieval poetics. Therefore she enters that category of pupils who learn not from treatises but from exemplary works. Taking Machaut as mentor, the paper deals with the ways that apprentice poets might

read, imitate, and emulate poetics masterpieces, especially when using examples, debate, and topical modes like autobiography.

**“Toute belle in Context: Gender and Writing in the Voir Dit and the Medieval French Narrative Tradition”**

Brooke Heidenreich Findley, Pennsylvania State Univ.–Altoona

Toute Belle, the heroine of Machaut’s *Voir Dit*, has excited critical interest and historical speculation because of the literary talents that the text attributes to her. However, re-placing Toute Belle within Machaut’s literary context indicates that she may not be as unusual as we have supposed. An examination of the trope of the poet-heroine before Machaut indicates that poetic composition is an activity practiced by several heroines of romance and epic: Nicolette, Fresne, Josiane, Odée and Clarmondine, to name a few of the most prominent. Furthermore, the works of some of these heroines are portrayed as being at the origins of the texts in which they appear; to the extent that author figures exist in these earlier narrative texts, they are women. This paper will argue that, in light of the French narrative works that preceded Machaut, it is the *Voir Dit*’s poet-hero rather than its poet-heroine who is truly unusual, and around whose uncertain status the text’s interrogation of gender and writing revolves. It is well known that one of Machaut’s major innovations is his placement of the figure of the clerk at the center of his narratives: in the *Voir Dit*, he engages that figure in dialogue with the more traditional figure of the poet-heroine, finally exposing his clerkly narrator as resembling a woman. The resulting portrayal of a feminized redactor figure opposite a poet-heroine seems to have influenced the use of the poet-heroine trope in at least one later romance, *Ysaÿe le Triste*. Thus, an examination of the *Voir Dit*’s context allows us, not only a new perspective on this remarkable text’s examination of gender and writing, but a glimpse at its dialogue with some of the narrative texts that influenced and were influenced by it.

**“The Context of the Reception of Machaut ca. 1950: Boulez and Barthes”**

Lawrence M. Earp, Univ. of Wisconsin–Madison

This paper uses reception history to generate questions for the scholarly research of medieval music. I focus on a moment around 1950, when the repertory commonly known as the “is rhythmic motet” found a new resonance. The argument turns on an article by Craig Ayrey, “*Nomos/Nomos: Law, Melody and the Deconstructive in Webern’s ‘Leichteste Bürden der Bäume,’ Cantata II Op. 31,*” published in *Music Analysis* 21 (2002): 259-305. Concerned with aesthetic issues of compositional pre-planning in Webern, the article proved extraordinarily suggestive not only for the late medieval motet, but also for Machaut as author, inasmuch as not just structural issues, but also aesthetic issues actively discussed in the mid-twentieth century mesh astonishingly well with the world of Machaut. Drawing upon Ayrey, Webern, Barthes, Boulez, and Adorno, I find aspects of Machaut that demonstrate a static aesthetic, in which a plethora of signs reciprocally reinforce a single central meaning. The paper addresses motets as well as literary works, especially the *Voir Dit*.

**III. Contextualizing Machaut**

Presenter: William Calin, Univ. of Florida

**“Doctor of Love: Guillaume de Machaut’s Academic Robes in Context”**

Joyce Coleman, Univ. of Oklahoma

A famous image of Guillaume de Machaut shows him reading aloud to a group of listeners (Paris, BnF fr. 22545, f. 75v; see also f. 40). Machaut is dressed up like a university magister, with appropriate chair and lectern. Although the image is familiar, its importance in the development of authorship iconography is little recognized. In the course of research on the depictions of authors in late medieval manuscripts, this image is the first I have found that accords academic accoutrements to a literary author. Earlier artists had awarded quasimagisterial status to compilers of encyclopedias or to writers of romans d’antiquité, but had not found authors of love poetry worthy of such honor. This paper will contextualize the fr. 22545 image both in relationship to its iconographical innovations and to the artist who introduced these innovations.

## **“The *Rose*, Machaut, and Gower: A Spectrum of Love-Critiques”**

Lewis Beer, Univ. of Warwick

Certain medieval love poets establish what seems to be a coherent ideology of love comportment, but with the end goal of dismantling it and replacing it with something better, usually drawing on both the didactic methods and the philosophical doctrines of Boethius' *Consolatio* in the process. I side with those commentators who see Jean de Meun's continuation of the *Roman de la Rose* as an essentially moral text which exposes, in scurrilous detail, the base acts to which its protagonist is driven by his desires. In the *Confessio Amantis*, John Gower invests 30,000 lines of verse in the idea that erotic love fosters, and demands, virtuous conduct, only to conclude that it does no such thing, and that youth and virility are the only 'virtues' that can guarantee success in love. As I read them, both these authors, though approaching the subject from different angles, conclude on a rather severe and, as it were, immoderate note, leaving us overwhelmed by a sense of the carnality and/or futility of erotic love. In between Jean and Gower, temperamentally as well as chronologically, stands Machaut, whose approach is characterized by moderation and a more sincere investment in the positive aspects of love than we find in the *Rose* or the *Confessio*. Above all, he tells us, love is complicated; perhaps it is a worthy activity for the young; certainly it can be a spur to virtue, and in that respect may be considered a true and lasting 'good'; but eventually, upon mature reflection, the lover must recognize that he has enslaved himself to Fortune, and remedy his situation with the help of God. By comparing Machaut's handling of this theme with those of other love poets, and by taking the morality of these texts more seriously than scholars have so far tended to do, we can learn a great deal about the way in which Boethian and Neoplatonic concepts informed the writing of poetry in the Middle Ages.

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### Color facsimile of the Chantilly Codex.

*Codex Chantilly: Bibliothèque du château de Chantilly, Ms. 564*. [Vol. 1], *Fac-similé*. [Vol. 2], *Introduction*. Ed. Yolanda Plumley and Anne Stone. 2 vols. Centre d'Études supérieures de la renaissance. Collection "Épitome musical." Turnhout: Brepols, 2008. [This manuscript transmits three ballades of Machaut: *De Fortune me doi* (B23); *De petit peu* (B18); and *Quant Theseüs / Ne quier veoir* (B34); as well as three additional ballades directly related to Machaut: Anon., *Ma dama m'a congié donné* (related to *Se je me pleing* [B15]); Magister Franciscus, *Phiton, Phiton, beste* (related to *Phyton, le mervilleus serpent* [B38]); and F. Andrieu, *Armes, amours / O flour des flours* (double ballade *déploration* on the death of Machaut, with texts by Eustache Deschamps).]

### A Recent Dissertation.

Albritton, Benjamin L. "Citation and Allusion in the Lays of Guillaume de Machaut." PhD diss., University of Washington, 2009. AAT 3356593.

Abstract. Since the fifteenth century, Guillaume de Machaut's lays have been described as the finest examples of this most complicated musical and poetic form. This dissertation examines the role that poetic and musical borrowing and allusion plays within the lays as a subset of Machaut's broader citational activity. Relationships with lyric and narrative poems by earlier authors are considered, as are cases of patterns of citation within Machaut's own works.

Quotation, citation, allusion, and modeling provided the author methods of referring to pre-existing texts with varying degrees of specificity and attention to semantic content. Chapter 1 considers Machaut's use of the interpolated lays in one of the copies of the *Roman de Fauvel* as poetic and musical models that link him directly to compositional practices of the previous generation of French poets. Chapter 2 considers the use of an allusion to the formulaic language of legal and scholastic debate in the context of Machaut's narrative judgment poems. In Chapter 3, Machaut's use of material from earlier lays in the construction of the lyric lay inserted into his narrative poem, the *Remede de Fortune*, is examined. In a period when lyric poetry frequently employed conventional vocabulary, Machaut's re-use of common phrases occasionally suggests specific compositional patterns. This practice is considered in a series of case studies in Chapter 4. Chapter 5 discusses the ways in which a single Machaut lay provided a source for quotation and allusion in Geoffrey Chaucer and Jean Froissart.

**DISCOGRAPHY.** The current Machaut discography is maintained on the marvelous website of Pierre-F. Roberge and Todd M. McComb, accessed through the International Machaut Society Homepage <<http://www.loyno.edu/~avclark/Machaut/imshome.htm>>. Here are some recent highlights.

- Aeon AECD 0982. *Guillaume de Machaut: Ballades*. Ensemble Musica Nova, dir. Lucien Kandel. rec. 2008. Includes *Amours me fait* (B19); *Dame, se vous m'estes* (B37); *De Fortune* (B23); *De triste / Quant / Certes* (B29); *Esperance* (B13); *Hoquetus David; Il m'est avis* (B22); *Je ne cuit* (B14); *Phyton* (B38); *Quant Theseüs / Ne quier* (B34); *Sans cuer m'en / Amis / Dame* (B17); *Se quanque amours* (B21); and the two anon. virelais, *Pour vous revoir* and *Sois tard tempre*.
- Eloquentia EL 0918 (2 CDs). *Guillaume de Machaut. Le Remede de Fortune*. dir. Pierre Hamon. Includes *Dame de qui* (RF5/B42); *Dame, a vous* (RF6/V33); *Dame, mon cuer en vous* (RF7/R22); *En amer* (RF4/B41); *Joie, plaisance* (RF3); *Qui n'aroit* (RF1/L19); and *Tels rit* (RF2). Yes, all thirty-six strophes of *Tels rit*, 44 minutes, if you can put yourself in the proper frame of mind for that. Instruments added to heighten certain

moments, and some strophes read, at least as I check out at 11'20".

Not Machaut, but noteworthy for the generation after Machaut (works mostly in the Chantilly Codex):

Arcana A355. *Corps femenin: L'avant-garde de Jean duc de Berry*. Ferrara Ensemble, dir. Crawford Young. Includes Anon, *Medee fu* (ballade); Anon., *Passerose flours excellente* (untexted work); Anon., *Principio di virtù* (istampitta); Egidius, *Roses et lis* (ballade); Guido, *Or voit tout en aventure* (ballade); Rodericus, *Angolorum psalat* (ballade); Senleches, *Fuions de ci* (ballade); Senleches, *Tel me voit* (virelai); Solage, *Calextonne qui fut* (ballade); Solage, *Corps femenin* (ballade); Trebor, *Passerose de beauté* (ballade); Trebor, *Quant joyne cuer* (ballade)

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