

Ymaginer

The Newsletter of the
International Machaut Society

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President's Column

R. Barton Palmer <ppalmer@clermson.edu>

Dear Colleagues and Fellow Machaudistes,

At no time in the thirty years during which I have had the privilege of working on the poetry of the medieval master whose accomplishments we all admire has the future for the advancement of our collective project looked so bright.

The first of two projected volumes of essays inspired by the "Citation" project (which was funded by the Leverhulme Foundation) and devoted in large part to Machaut has recently appeared from the University of Exeter Press: *Citation, Intertextuality, and Memory in the Middle Ages and Renaissance* was edited by Yolanda Plumley, Giuliano de Bacco, and Stefano Jossa. The second volume will soon go to press; it likewise contains a number of important studies devoted to Machaut's music and poetry. Also shortly forthcoming (from Brill) is the comprehensive collection, *A Companion to Guillaume de Machaut*, edited by Deborah McGrady and Jennifer Bain, another multi-author volume to which many of our members contributed. This work builds on important monographs published in recent years by Deborah McGrady, Anne Robertson, Liz Leach, and others, even as it stakes out new and intriguing areas of critical and historical concern.

It is gratifying that in the last decade Machaut is finally receiving the sustained scholarly attention he so richly deserves. But it is perhaps even more satisfying that in some ways our discipline is not playing catch-up, but leading the way. Two important current projects, both supported by leading foundations, are bringing Machaut studies into the digital age, demonstrating ways in which the "digital humanities" can make important contributions to Machaut studies.

Funded by a grant from Andrew Mellon, Deborah McGrady and Ben Albritton are directing a team of researchers whose goal is the thorough digitizing of the extant Machaut manuscripts. Although the almost 30 manuscripts to be studied are scattered in various libraries, grant participants will be able to work on them simultaneously, according to Deborah.

The goal of the new electronic research environment is to bring together the various manuscripts on the same, seamless platform that will allow the manuscripts to live on the site or to be imported from another digital site to take advantage of digital research capabilities customized to address the content that will be offered.

Not all digital sites are equal in terms of the research capabilities they allow, McGrady said. "On one you may be able to flip a page. Another site may allow you to scroll. And some allow you to blow up the image and others don't. No site allows you to annotate. With our platform, you can do the same thing to each manuscript."

Complementing this ambitious initiative is the project, co-directed by Yolanda Plumley and R. Barton Palmer, to produce a digitized and easily searchable edition of Machaut's complete poetry and music. This project is supported by the Leverhulme Foundation and also by the Middle English Text Series at the University of Rochester which, through its funding by NEH, is providing invaluable editorial help and supporting publication of the various volumes by Medieval Institute Publications. In line with the policy followed by METS, this new edition will be made available both in reasonably priced softcover editions and pdfs available for gratis download. The first volume in the edition—devoted to the debate series, the Remede, and the Confort—will be appearing shortly, and it is anticipated that the entire project will be completed within five years.

Exciting times!
Barton

News and Announcements

KATE MAXWELL has informed of plans to include a Machaut session at the upcoming Medieval and Renaissance Music Conference, University of Nottingham, 8-11 July 2012. She reports that "in 2012 Med Ren will be celebrating its 40th birthday with a return to the venue of the first ever Med Ren, held at Nottingham in 1972." For further information please contact Dr Kate Maxwell: <skate.maxwell@gmail.com> or <www.katemaxwell.net>

BEN ALBRITTON: "As part of the project I'm working on with Deborah McGrady, we are working with the BNF and several other repositories to bring more Machaut books online. I am maintaining a growing catalog of available books at <http://www.stanford.edu/group/dmstech/cgi-bin/drupal/machautmss>"

JUSTIN LAVACEK completed his dissertation, *Contrapuntal Confrontation and Expressive Signification in the Motets of Machaut* (Indiana University, 2011).

DIAMM IMAGES. The Digital Image Archive of Medieval Music (DIAMM www.diamm.ac.uk) has 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 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.

International Machaut Society Travel Subsidy

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 2012-2013 academic year (including summer 2013). 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), 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.

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), Jennifer Saltzstein (2009), and Yolanda Plumley (2011).

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.

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*.

Machaut Sessions at Kalamazoo 2012

The International Machaut Society will sponsor three sessions at the International Congress of Medieval Studies (Kalamazoo, Michigan) on Saturday, May 12, 2012. The sessions are listed in the order they will occur, i.e., at 10:00 am, 1:30 pm, and 3:30 pm, respectively. The sessions were organized by the IMS secretary, Jared Hartt. The Society will meet for its annual business luncheon at noon in Fetzer 1035. We hope you can attend!

SESSION 1 (370): Machaut and His Contemporaries

Presider: Jennifer Bain, Dalhousie University

Jared C. Hartt: "The Sonorous Languages of Machaut and Vitry"

Anna Zayaruznaya: "A History of Machaut and Vitry"

Sanna K. Iitti: "Melody as a Rhetoric Device in the Lay 'En ce dous temps d'esté' in BnF ms. fr. 146"

SESSION 2 (434): Machaut in History

Presider: Lawrence M. Earp, University of Wisconsin—Madison

R. Barton Palmer: "Machaut as Historian: The Strange Case of Philippe de Mezieres"

Nathan Martin: "Rousseau's Machaut"

Misty Schieberle: "Remedies of Fortune: Machaut and Gower"

SESSION 3 (492): Machaut in His Material Context

Presider: R. Barton Palmer, Clemson University

Deborah McGrady: "Machaut among Saints, Sinners, Lovers and Larks in Arras 897"

Domenic Leo: "Machaut's Marginalia and Historiated Initials in BnF ms. fr. 1584"

Maureen Bolton: "Machaut and Friends: Machaut's Lyrics in the Pennsylvania Chansonnier"

Sessions and Abstracts at Kalamazoo 2011

The International Machaut Society sponsored three sessions at the International Medieval Congress at Western Michigan University (Kalamazoo, Michigan) on May 14, 2011. Each session was organized by the IMS president, Jennifer Bain. Abstracts currently available are provided below; the remainder are in the process of being collected and will be posted on the IMS website in due course.

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

In light of several important new projects currently in progress, and also in view of the continually evolving field of digital resources, the Machaut Society felt that it was worthwhile to present a Round Table as one of our 2011 sessions at the ICMS. The intent was to bring these recent initiatives and developments into wider focus.

II: Expression in Machaut

Presider: R. Barton Palmer, Clemson Univ.

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

Justin Lavacek, Indiana Univ.

This paper examines how Guillaume de Machaut uses the musical setting of his own poetry in the motets to reflect, refine, and even subvert their textual meanings. Perhaps because text can be more specific than music and because it conveys literal meanings similarly to speech, it is customary that sung text is understood to represent the outward expression of an agent—in the case of the motets, a courtly lover. To this, the musical setting of that text can, in addition, disclose that agent’s inner state or feelings about the text being sung. And while the general affect of text and music usually agree—indeed, this must be our standard expectation for exceptions to be marked for interpretation—they need not do so necessarily. A few examples of how Machaut’s newly-composed counterpoint is made above the borrowed tenor, when correlated with their texts, will demonstrate his willingness to play with meaning and strong sense of authorial control.

“The Lady is a Harp”

Julie Singer, Washington Univ. in St. Louis

To be posted on the IMS website.

“Socio-political expressions in Machaut”

Anne-Hélène Miller, East Carolina Univ.

To be posted on the IMS website.

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

Joan E. McRae, Middle Tennessee State Univ.

To be posted on the IMS website.

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

To be posted on the IMS website.

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

Kyunghee Pyun, Pratt Institute

To be posted on the IMS website.

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

Domenic Leo, Youngstown State Univ.

This paper addresses obstacles hindering advances in dating and connoisseurship in one of poet-composer Guillaume de Machaut’s illuminated manuscripts. Of the three luxury manuscripts that were most likely illuminated in his lifetime, I will focus on the main body of manuscript [A]. The first problem with dating [A] is that there are at least three artists who painted in a range of styles. In addition, portions of this manuscript were bound together at different times as the varying degrees of finish by the artists on ‘opening pages’ indicate. By interpreting the codicological structure, it is possible to present an array of dates in the late 1360s and early to mid 70s. By following this trajectory I can add fashion as another element for dating. François Avril’s location of the style to Reims remains highly problematic, as does the dating criteria, which revolves around Machaut’s death in 1377. Historian Roger Bowers, however, definitively places Machaut in Reims around 1360, where he “[took up] formal residence as cathedral canon” until his death in 1377. Keeping this in mind, it is no coincidence that Machaut was so prolific during this period of time and that parts of MSA and the Ferrell manuscript may date to the late 1360s. The poems in MS[A] span over two decades, from *The Judgment of the King of Bohemia*, of 1348, to the appended *Prologue* of the mid-1370s. This, however, confuses matters because MS[A], as I believe, was never conceived as one manuscript, but a collection of various parts. This is most evident in the degree of artistic finish on the opening pages of multiple quires, primarily: the *Taking of Alexandria*, the *lais*, and the *ballades*.

Call for Newsletter Items

The next issue of *Ymaginer* will appear in the summer of 2012. Please submit to Jared.Hartt@oberlin.edu any items of interest such as conference papers, sessions and very recent or upcoming publications on Machaut, awards or grants received for Machaut projects, etc.

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Lawrence Earp <lmearp@wisc.edu>

[An updated bibliography will be included in the next newsletter, which will appear during the summer of 2012.]

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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, *Angelorum psalat* (ballade); Senleches, *Fuions de ci* (ballade); Senleches, *Tel me voit* (virelai); Solage, *Calectone qui fut* (ballade); Solage, *Corps femenin* (ballade); Trebor, *Passerose de beauté* (ballade); Trebor, *Quant joyne cuer* (ballade)

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Misty Schieberle (University of Kansas)

Website: <http://www.loyno.edu/~avclark/Machaut/imshome.htm>

International Machaut Society—Dues

We invite you to renew your membership or to become a member of the International Machaut Society. The annual IMS membership extends from May one year to the following May. Dues are \$10.00 (USD) per year for the fully employed, \$5.00 (USD) per year for others (student, part-time faculty, etc.). Your dues support the Sarah Jane Williams award and a travel stipend. Payment may be for a single year or for several years at once. You may pay at the upcoming business meeting in Kalamazoo or through the mail. Your payment will be acknowledged upon receipt.

Checks or money orders should be made payable to the “International Machaut Society.” (Your check or money order should be in US dollars, please.) You may send your check or money order with this form to: Jared Hartt, Secretary/Treasurer IMS, Oberlin College Conservatory of Music, 77 West College Street, Oberlin, OH 44074 USA.

Dues (\$10.00 regular or \$5.00 student/part-time/retired): _____

Additional contribution to the Sarah Jane Williams Award: _____

Total enclosed: _____

Name: _____

Postal Address: _____

E-mail Address: _____

Affiliation: _____

May we list your name and email address on the Machaut Society website? (circle) Yes No