

# *Ymaginer*

The Newsletter of the  
International Machaut Society

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## **President's Column**

R. Barton Palmer <ppalmer@clemson.edu>

Dear Machaudistes,

It is a pleasure to take a break from translating Machaut's *lais* this sunny Georgia afternoon to offer greetings to one and all. And I intend to crow just a little bit (no offense meant to anyone of course) about the accomplishments of the Anglo-American wing of our sub-discipline, which with an eye to collective advancement of Machaut studies, has enjoyed a banner year, with the promise of much more to come in the immediate future. Anyone perusing the *Companion to Guillaume de Machaut*, edited by our own Deborah McGrady and Jennifer Bain, will come away with a strong impression of both the rich accomplishments of the most famous poet/musician of the Middle Ages—and the talented scholars who are drawn to his work. This thick anthology will certainly set the agenda for future work on Machaut. The *Machaut in the Book* project, funded by the Mellon Foundation, has held (April 11) a symposium at Stanford, in which the several strands of that “materialist” inquiry were interestingly developed in a series of papers. The principal investigator for this project, of course, is our own former president, Deborah McGrady. The other major research initiative supported by our membership, the *Guillaume de Machaut: The Complete Poetry and Prose*, is also making excellent progress. This group is also sponsoring a conference at Exeter during the last week of this month. Supported by the Leverhulme Fund in the UK, and by the NEH in this country, the edition is now projected at thirteen volumes (eight for the poetry and five for the music), as co-editors Yolanda Plumley and myself have worked through a number of the inevitable practical problems such an undertaking poses. Editing and translating have proceeded on both literary and musical fronts simultaneously, with what is now volume one (devoted to the debate series, the two *jugement* poems and their completing *lai*) currently in press. Volume two, devoted to the Boethian works, contains both the *Confort* and the *Remede*, is soon to follow, as are separate volumes devoted to the motets, on one hand, and the *lais* on the other. It is only about two decades since the publication of Larry Earp's groundbreaking, encyclopedic account of the Machautian oeuvre, one of whose virtues is that it pointed out what the field then lacked. Scholars can now anticipate revealing, in-depth accounts of Machaut's manuscript materiality and usable, authoritative editions of all his works. Would it be an exaggeration to say that we have come a long way toward according Machaut the scholarly honor we all believe is his due?

With all best wishes, and looking forward to meeting up at Kalamazoo!

Barton

## Guillaume de Machaut: Music, Image, Text in the Middle Ages Interdisciplinary Conference: 29–30 April 2013 University of Exeter, UK

We are pleased to announce that registration for the conference is now open. The programme features an exciting array of interdisciplinary papers presenting new research in the field of Machaut Studies. Speakers will include Anna Alberni (Barcelona), Jacques Boogaart (Amsterdam), Emma Cayley (Exeter), Emma Dillon (Kings College, London), Warwick Edwards (Glasgow), Jared Hartt (Oberlin College), Dimitris Kountouras (University of Athens), David Maw (Oriental College, Oxford), Kate Maxwell (University of Agder), Virginia Newes (Cambridge Massachusetts), R. Barton Palmer (Clemson University), Tamsyn Rose-Steel (University of Exeter), Yolanda Plumley (University of Exeter), Uri Smilansky (University of Exeter), Anne Stone (CUNY Graduate Centre), and Helen Swift (Oxford).

For a full programme, visit: <http://machaut.exeter.ac.uk/?q=node/2071>.

The conference is part of the project, Guillaume de Machaut: Music, Image, Text in the Middle Ages, lead by Yolanda Plumley and funded by the Leverhulme Trust. The project is producing the first complete edition of Machaut's works (for further details see <http://machaut.exeter.ac.uk>).

Details of how to book are available here:

<http://humanities.exeter.ac.uk/history/research/conferences/machaut/#d.en.262386>

Information on accommodation can be found at the following link:

<http://machaut.exeter.ac.uk/?q=node/1621>

Included in the registration fee is entrance to a concert by Ensemble Le Basile, who will be performing a selection of Machaut's music on the first evening of the conference.

For further information, please contact Tamsyn Rose-Steel at [tr252@ex.ac.uk](mailto:tr252@ex.ac.uk).

## News and Announcements

Please note the following in the corrigenda / addenda section of the upcoming Kalamazoo conference program: A book launch for *A Companion to Guillaume de Machaut*, edited by DEBORAH MCGRADY and JENNIFER BAIN, hosted by Brill Publishing Company Leiden, will take place at 5:00 p.m. on Saturday, May 11 in Valley III 306.

ELIZABETH EVA LEACH's book, *Guillaume de Machaut: Secretary, Poet, Musician* (Ithaca: Cornell University Press, 2011) won the Renaissance Society of America's Phyllis Goodhart Gordan Award for 2012. See the RSA page <http://www.rsa.org/?page=Gordanwinners> and her blog post: <http://eeleach.wordpress.com/2012/03/24/guillaume-de-machaut-wins-award-from-the-renaissance-society-of-america/>

She also has several other Machaut-related items on her blog: <http://eeleach.wordpress.com/blog>

KATE MAXWELL reports the following about her post-doctoral project, 'Multimodal Machaut: Manuscript, Print and Digital Receptions of the Oeuvre': "It's hosted by the Centre for Multimodality and Cultural Change at the University of Agder in Norway. I've also set up a website for the project, which gives details which Ymaginer readers (if no-one else!) will probably find interesting: [skatemaxwell.wordpress.com](http://skatemaxwell.wordpress.com). Click on 'project' for the stuff for Machaut nerds. There's also a blog on there which I intend to update a couple of times a month and would love any comments. It was an open call for postdoc projects, so it's great news for Machaut

enthusiasts (not just me personally) that the Machaut project was chosen. It is also, as far as I can tell, the first project to use techniques relating to the burgeoning concept of 'multimodality' for the medieval period, and of course Machaut is a prime contender for such a label as we all know."

MAXWELL also has a couple of publications that have hit the presses in recent months: "'Quant j'eus tout recordé par ordre": Memory and Performance on Display in the Manuscripts of Guillaume de Machaut's *Voir Dit* and *Remede de Fortune*' in *Memory and Commemoration in Medieval Culture*, ed. Elma Brenner, Meredith Cohen and Mary Franklin-Brown (Ashgate, 2013); and, 'The Order of Lays in the "Odd" Machaut Manuscript BnF, fr. 9221 (E)' in *Manuscripts and Printed Books in Europe 1350-1550: Packaging, Presentation, and Consumption* ed. Emma Cayley and Susan Powell (Exeter University Press, 2013).

JENNIFER SALZSTEIN's first book will be published this summer, and it includes a chapter on Machaut. Here is the full bibliographic reference:

Jennifer Saltzstein. *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry*. Gallica Series 30. Cambridge: D.S. Brewer, 2013.

## 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 2013-2014 academic year (including summer 2014). 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 for 2013 will be announced on May 11 at the annual Business Meeting of the Society, held at the International Congress of Medieval Studies at Kalamazoo.

## Machaut Sessions at Kalamazoo 2013

The International Machaut Society will sponsor two sessions at the International Congress of Medieval Studies (Kalamazoo, Michigan) on Saturday, May 11, 2013. The sessions are listed in the order they will occur, i.e., at 10:00 am and 1:30 pm, respectively. Each session was organized by the IMS secretary, Jared Hartt. The Society will meet for its annual business luncheon at noon in Fetzer 1055. We hope you can attend!

### **SESSION 1 (399): Machaut's Music: New Directions**

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

Melanie Schaffer (University of Colorado—Boulder): "Fortune Veiled: An Analysis of Machaut's Motet 13"

Jared Hartt (Oberlin College): "Towards a Fuller Understanding of Sonority in Machaut's Four-Voice Motets"

### **SESSION 2 (453): Images and Imagery in Machaut**

Presider: Barton Palmer, Clemson University

Domenic Leo (Youngstown State University): "Visual Syntax in Two Illuminated Machaut Manuscripts"

Elizabeth Voss (University of Virginia): "Textual Itineraries in Guillaume de Machaut's *Prise d'Alizandre*"

## Machaut Sessions at Kalamazoo 2012

The International Machaut Society sponsored three sessions at the International Medieval Congress at Western Michigan University (Kalamazoo, Michigan) on May 12, 2012. Each session was organized by the IMS secretary, Jared Hartt.

### **SESSION 1 (370): Machaut and His Contemporaries**

Presider: Jennifer Bain, Dalhousie University

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

Anna Zayaruznaya: "A History of Machaut and Vitry"

### **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 Chansonier"

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### Lawrence Earp <lmearp@wisc.edu>

The highlight is surely the collection *A Companion to Guillaume de Machaut*, edited by Deborah McGrady and Jennifer Bain, but it turns out that there was quite a bit of catching up to do since our last overview.

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#### RECENT DISSERTATIONS

- Bratu, Mihai Cristian. "L'Émergence de l'auteur dans l'historiographie médiévale en prose en langue française."

Ph.D. diss., New York University, 2007. Summary abstract:

Writing against the post-structuralist idea of the “death of the author,” I analyze the emergence of the author in French prose chronicles from the early 13th to the late 15th century. My dissertation presents a general overview of the evolution of French medieval chronicles, and it is also the first comprehensive scholarly study on the representation of the author in historiography. I contend that a radical shift occurred in the historiography of the 14th century, when vernacular historians started claiming the title of author. Concurrently, late medieval historians increasingly shifted the focus of the narrative from royal, national, or universal history to their personal story.

Thirteenth-century chroniclers such as Robert de Clari, Geoffroy de Villehardouin, Henri de Valenciennes, and Philippe de Novare would have hardly called themselves authors, since for them this term referred primarily to Latin auctores. The phrase that describes them best is perhaps “story tellers.” As narrators, early medieval historians tend to be self-effacing. Furthermore, they represent themselves primarily in the third person, which conveys a sense of impartiality and historical objectivity.

In contrast, the fourteenth and fifteenth centuries represent a period increasingly interested in authorship. It is generally clerics such as Froissart, and an educated woman such as Christine de Pizan who elaborate the idea of authorship and call themselves authors. The knight-chronicler Philippe de Commines will be considered a major historical author by 16th-century editors. Late medieval chroniclers also become increasingly self-assertive, and portray themselves exclusively in the first person. The use of the first person allows for a more subjective historiography, as well as for various “writings of the self” (which I call autographies). These chroniclers invented the memoir genre, and opened the way for autobiographical writing in French literature.

By analyzing medieval chroniclers through a variety of methodological perspectives—the chroniclers’ relationship to orality and writing, and their self-portrayal as characters, eyewitnesses, and narrators—, this dissertation aims to bring the idea of the author back into the focus of contemporary critical interest.

Fowler, Rebekah M. “Mourning, Melancholia, and Masculinity in Medieval Literature.” Ph.D. diss., Southern Illinois University Carbondale, 2011.

This dissertation examines male bereavement in medieval literature, expanding the current understanding of masculinity in the Middle Ages by investigating both the authenticity and affective nature of grief among aristocratic males. My focus is on the pattern of bereavement that surfaces across genres and that has most often been absorbed into studies of lovesickness, madness, the wilderness, or more formalist concerns with genre, form, and literary convention, but has seldom been discussed in its own right. This pattern consists of love, loss, grief madness and/or melancholy, wilderness lament/consolation, and synthesis and application of information gleaned from the grieving process, which is found in diverse texts from the twelfth century romance of Chrétien de Troyes’ Yvain to the fifteenth century dream vision/consolatio Pearl. A focused study of how bereavement is represented through this pattern gains us a deeper understanding of medieval conceptions of emotional expression and their connections to gender and status. In other words, this project shows how the period imagines gender and status not just as something one recognizes, but also something one feels. The judgments and representations of bereavement in these texts can be explained by closely examining the writings of such religious thinkers as Augustine and Aquinas, who borrow from the neo-Platonic and Aristotelian schools of thought, respectively, and both of whom address the potential sinfulness and vanity of excessive grief and the dangers for this excess to result in sinful behavior. This latter point is also picked up in medical treatises and encyclopedic works of the Middle Ages, such as those of Avicenna and Isidore of Seville, which are also consulted in this project. The medieval philosophical and medical traditions are blended with contemporary theories of gender, authenticity, and understanding, as well as an acknowledgement of the psychoanalytic contributions of Freud and Lacan. Through these theories, I explore the capacity for the men in these texts to move beyond the social strictures of masculinity in order to more authentically grieve over the loss of their loved ones, which often constitutes a type of lack. However, my purpose is not to view losses as lack, but rather, to see them as a positive impetus to push beyond the limits of social behavior in order to realize textually various outcomes and to suggest the limitations of such socially sanctioned conventions as literary forms, language, rituals, understanding, and consolation to govern the enactment of grief.

LaBarr, Cameron Frederick. “Ancient Musical Ideas Through a Twenty-First Century Lens: An Examination of Tarik O’Regan’s *Scattered Rhymes* and its Relationship to Guillaume de Machaut’s *Messe de Notre Dame*.” D.M.A. Thesis, University of North Texas, 2011.

British composer Tarik Hamilton O’Regan (b. 1978, London) is earning a reputation as an important

composer of today. The innovative works of O'Regan are entering the spectrum of professional, educational, and community performing organizations across the United States and Europe. Scattered Rhymes' intricate melodic, harmonic, and rhythmic relationships with *Messe de Notre Dame* by Guillaume de Machaut (c.1300–1377) make an examination and comparison of the two works significant. Analyzing Scattered Rhymes by tracing its roots to Guillaume de Machaut's *Messe de Notre Dame*, results in a renewed interest in this ancient work and brings prominence to Tarik O'Regan's modern musical interpretation of ancient ideas. Understanding Scattered Rhymes as a work based on ideas from the fourteenth century in fusion with compositional concepts rooted in the modern era promotes Scattered Rhymes as one that is valuable in the current musical landscape.

Lavacek, Justin. "Contrapuntal Confrontation and Expressive Signification in the Motets of Machaut." Ph.D. diss., Indiana University, 2011.

In this dissertation, I develop a methodology for interpreting the interactions of contrapuntal lines in a selection of motets by Guillaume de Machaut (c.1300–1377). In these works, the polyphony may be divided into two groups: the borrowed tenor and the newly-composed upper-voice pair. It was stylistic of the medieval French motet that all added voices be composed in relation to and so amplify the tenor voice, whose contrapuntal authority may derive from its source in chant. Machaut's polyphony largely adheres to the pitch structure and phrasing of his self-imposed *cantus firmus*, suggesting a contrapuntal relationship analogous to the fidelity of the amorous lover found in the poetry. Yet there are times when his adorning voices boldly reinterpret the tenor, thus undermining its function as a musical foundation by directing the course of the whole. This study will interrogate the notion that the tenor solely or simply determines the polyphony. It will reveal a dynamic rather than fixed relationship, wherein the newly composed voices may engage with their progenitor. With its focus on intentional misreadings of chant, this analytical viewpoint suggests that the polyphonist ultimately *allows* the tenor its control over the whole, and Machaut only grants this by degrees in his motets. With the musical and textual forces perceived in creative dialogue, a richer reading of the multifarious fourteenth-century motet as a genre emerges.

Moreau, John. "Eschatological Subjects: Divine and Literary Judgment in Fourteenth-Century French Poetry." Ph.D. diss., Princeton University, 2012.

This dissertation traces a major trope of later medieval literature: the self-representation of the poet as a defendant who must answer for his poetry before God. In tracing this trope of divine judgment on poetry from the late thirteenth century to the early fifteenth century in France, I argue that the later medieval author's relationship to his audience is portrayed as a site of eschatological judgment, where God's scrutiny is always taking place through the reader's reception of the work of art. While the conceit of the poet on trial before a divine readership is a distinct rhetorical gesture, it is also an expression of ethical anxiety in many ways unique to later medieval vernacular literature. Through the exploration of five major instances of the trope of eschatological judgment on literature—in the work of Marian confraternal poets, Guillaume de Deguileville, Guillaume de Machaut, Jean Froissart, and Christine de Pizan—I follow the trope's development as a rhetorical device during the period. At the same time, I show how the ways in which this rhetorical device was used can illuminate our understanding of later medieval authors' conception of the ethical stakes of literature, of their own authority, and of their connection to audiences.

Rose-Steel, Tamsyn. "French Ars Nova Motets and their Manuscripts: Citational Play and Material Context." Ph.D. diss. University of Exeter, 2011.

The discussion of citation and allusion has become an important area of research in Medieval Studies. The application of postmodern intertextual theories has brought scholars to a deeper understanding of the reuse of borrowed material, shedding new light on a culture of music and literature that was once dismissed as dully repetitive. This thesis builds on this work by examining in depth the manner in which citation and allusion was deployed in the fourteenth-century motet.

Motets are a particularly fertile ground for discussion of the reuse of material, drawing as they do on a range of citational techniques such as borrowed liturgical tenors, modelling of rhyme schemes on existing works, and quotation of refrains and authorities. The polyphonic and polytextual nature of the motet enabled composers to juxtapose different registers, languages and genres, and thus to create an array of competing possible interpretations. This study is situated against several strands of recent scholarship. It draws on critical theory, as well as discussions of refrain definition, memory, manuscript compilation, and notions of voice, authority and authorship.

Each chapter examines a particular body of work: the interpolated *Roman de Fauvel*, the works of Guillaume de Machaut, the motets of the *Ivrea* and *Chantilly* manuscripts, and finally those of Manuscript

Torino J.II.9. In each case, looking at the use of citation and allusion connects to other concerns. In the *Roman de Fauvel*, citation in the motets can be seen as functioning alongside use of the vernacular, manuscript layout and illuminations to elucidate the narrative. In the works of Guillaume de Machaut citation is linked to his ambiguous self-presentation and authorial presence, and connects individual pieces in his complete works' manuscripts. The *Ivrea* and *Chantilly* motets, while not linked by the same strength of context, demonstrate continuing use of thirteenth-century tradition. In this case, studying compilation choices may help us to understand how scribes interpreted citational material. Finally, I argue that understanding the internal use of symmetry in MS J.II.9 and its motets, and the reuse of material between the motets and the chansons of that repertory, vindicates the view that the music and poetry was composed by a single author well versed in mainstream tradition.

I have been able to propose some previously unnoted allusions in the major works, and draw out the benefits of a holistic approach to understanding these motet and manuscripts. All this points to motets both continuing the writing traditions of the thirteenth century throughout the fourteenth and early fifteenth centuries, but also shows individual writers and compilers choosing to cite in a creative and innovative manner.

Zayaruznaya, Anna. "Form and Idea in the Ars Nova Motet." Ph.D. diss. Harvard University, 2010.

Although ars nova motets have traditionally been viewed as "purely mathematical" due to their highly structured forms, recent studies by Margaret Bent, Jacques Boogaart and others have challenged this notion, arguing that text and music are sometimes intricately linked. Building upon these analyses of individual works, the present study aims at a broader evaluation of text-music relations within the repertory.

Part One is dedicated to identifying the units and mechanisms of text-music relations. This involves exploring the reception of motet texts, on the one hand, and the variety of their musical forms, on the other. I find that motet reception, as revealed by citation practices, manuscript transmission, and literary engagement favors the upper voices, which in turn influence the structures of motets in ways often audible to audiences. Such emphasis seems in conflict with the commonly held view that polytextuality masks texts in performance. However, cognitive science and historical evidence can both show that the supposed limitations of polytextuality need not hinder understanding. The idea that upper-voice texts may generate musical forms also grates against the notion that motets are structured from their tenors upwards, but a closer look at upper-voice rhythmic organization reveals that a significant number of motets in the repertory have upper-voice structures that supersede those of the tenor.

Part Two consists of a series of case-studies focusing on a group of motets whose main ideas are disjunct or hybrid: the goddess Fortune, a chimera, a piecemeal statue. In these works, the musical settings turn out to be as fragmented as the creatures with which they are paired, showing segmentation on textural and isorhythmic levels. These hybrid ideas and their far-reaching effects on musical forms inflect our understanding of late-medieval modes of musical depiction. More than this, when viewed as a group these motets have the potential to radically alter our understanding of ars nova aesthetics, suggesting that disjunction, rather than unity, may sometimes have been the highest aim of composition.

**DISCOGRAPHY.** The current Machaut discography is maintained on the superb 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 0993. *In Memoriam Guillaume de Machaut: Messe Notre Dame*. Musica Nova, dir. Lucien Kandel. Rel. 2010. Includes complete Mass, in the Kyrie alternating with Codex Faenza intabulations of the plainchant. The sonorities are quite amazing at the slow tempos (Credo is nearly 10 minutes). The program includes the Andrieu déploration for Machaut on ballades by Deschamps, *Armes, Amours / O flour*, as well as several important motets attributed to Vitry and others: *Gratissima virginis / Vos qui admiramini; Impudenter / Virtutibus; Musicalis sciencia / Sciencie; Alma polis / Axe pole; Apollinis / Pantheon / Zodiacum; Adesto and Tribum* in Robertsbridge intabulations; and an anon. *Benedicamus Domino* in Faenza. Except for the organ works, most performances are all-vocal.

Musique en Wallonie MEW 0852. *En un jardin: Les quatre saisons de l'Ars Nova*. Manuscrits de Stavelot, Mons, Utrecht, Leiden. Capilla Flamenca, dir. Dirk Snellings. Rel. 2009. Includes a first recording of one of Machaut's most popular works, *Se vous n'estes* (rondeau 7), for voice and lute. Very interesting program, including many works (not Machaut) in first recordings.

And, for a change of pace, Machaut in the smoke-filled nightclub:

Deutsche Gramophon 4741952. *Art of Love: Ancient Love Songs, Voices of Today*. Arranged by Robert Sadin.

You simply must go to Amazon.com or to the DG catalogue website and listen to some clips. The twelve works of Machaut arranged here include another great *Douce dame* (virelai 4), along with several other virelais in modern dress, as well as *Phyton* (ballade 38), *Dous viaire* (rondeau 1), and others.

No Machaut works on the following two, but of interest to Ars subtilior fans:

Aeon AECD 1099. *Codex Chantilly en l'amoureux vergier*. De Cælis, dir. Laurence Brisset. This is an extremely important disc of Ars subtilior works, including some unrecorded elsewhere, and most presented in all-vocal performances, even *Par maintes foys*.

Arcana A 355. *Corps féminin. L'avant-garde de Jean duc de Berry*. Ferrara Ensemble, dir. Crawford Young. Important works, in the usual voices and instruments format.

\* \* \*

These additional bibliographic items have been compiled and submitted by Domenic Leo:

### FASHION ICONOGRAPHY.

Anne H. van Buren with Roger S. Wieck, *Illuminating Fashion: Dress in the Art of Medieval France and the Netherlands, 1325-1515* (New York, 2011) – in conjunction with the exhibition at the Pierpont Morgan Library; this magisterial work will now serve as a central reference source for all vocabulary dealing with fashion. It includes high-quality color images with discussion of multiple artists who worked on Machaut mss.

Odile Blanc, “From Battlefield to Court: The Invention of Fashion in the Fourteenth Century,” in *Encountering Medieval Textiles and Dress: Objects, Texts, Images*, ed. Désirée G. Koslin and Janet E. Snyder (New York, 2002), pp. 157-172.

Nicole D. Smith, *Sartorial Strategies: Outfitting Aristocrats and Fashioning Conduct in Late Medieval Literature* (Notre Dame, Indiana, 2012), see chapter 4, “The Gawain-Poet: Fashioning Penance in Sir Gawain and the Green Knight,” pp. 95-136.

Laura F. Hodges, *Chaucer and Clothing: Clerical and Academic Costume in the General Prologue to the Canterbury Tales* (D.S. Brewer, Cambridge, 2005).

### ART HISTORY.

Alcuin Blamires and Gail C. Holian, *The Romance of the Rose Illuminated: Manuscripts at the National Library of Wales, Aberystwyth* (Tempe, Arizona, 2002) on the Bern Machaut Illuminator (J-K) who also illuminated Aberystwyth, National Library of Wales MS 5016D (*Roman de la rose*), see pp. 28-29.

Stephen Perkinson, *The Likeness of the King: A Prehistory of Portraiture in Late Medieval France* (Chicago, 2009).

Jan Royt, *Medieval Painting in Bohemia* (Prague, 2003), see the work of the Master of the Luxembourg Genealogy who is intimately connected to the Master of the Bible of Jean de Sy, p. 73; with excellent color photos of stylistically related work at Karlštejn Castle which are otherwise not available elsewhere.

Tamara Voronova and Andreï Sterligov, *Les manuscrits enluminés occidentaux du VIIIe au XVIe siècle à la Bibliothèque nationale de Russie de Saint-Petersbourg* (Parkstone Aurora, Bournemouth, 1996), with superlative color images of little-known but high-quality work by Machaut artists.

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## Call for Newsletter Items

The next issue of *Ymaginer* will appear in April 2014. At any point throughout the next year, please submit to [Jared.Hartt@oberlin.edu](mailto:Jared.Hartt@oberlin.edu) any items of interest such as conference papers, sessions and recent or upcoming publications on Machaut, awards or grants received for Machaut projects, etc.

## 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, retired 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.

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