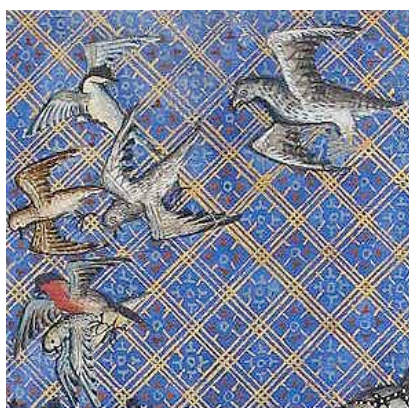


Ymaginer

The Newsletter of the
International Machaut Society



(Image BnF)

Number 20
April 2014



(Image, BnF)

Introduction to the 2014 issue of Ymaginer Domenic Leo

It is high time for renovations! We need to update our presentation of Machaut studies as well as the contents of our newsletter. With this in mind, I tried to give *Ymaginer* a fresh, new look. As an art historian I couldn't bear the lack of images, which play such a crucial role in experiencing Machaut. So you'll find one on nearly every page!

My priority was to highlight the newest publications from all aspects of Machaut studies. Given that *Ymaginer* is a digital file, it affords us the luxury to include as much information as we wish.

We are at a unique and exciting point in the history of Machaut studies. Soon enough there will be a permanent presence on the internet in varying capacities. Most importantly, everybody will have free access to a website which comprises original and edited texts and music. All images will be included and there will interdisciplinary commentaries on MS A as well. But I will let Yolanda Plumley and R. Barton Palmer present you with the details of this ongoing project.

Deborah McGrady and Ben Albritton share the fruits of their labor in a Mellon foundation project, "Machaut and the Book." They have literally moved Machaut into the twenty-first century by presenting us with digitized Machaut manuscripts and new tools to explore them. This has been critical for my own work: finding high-resolution color images of the most important Machaut manuscripts as well as the texts.

Lawrence Earp has once again provided an extensive, annotated bibliography and discography, though I should note here that **all members** should play a vital role in this process by continuously sending us information on any pertinent Machaut material, including reviews.

The sessions at Kalamazoo underline the multiplicity of approaches to understand Machaut using varied methodologies. The first presents motets from multiple angles. The second treats the all-important topic of teaching Machaut in context.

In the end, perhaps the most satisfying outcome of all these advancements will be their capacity to function as new pedagogical material. Many professors, who have already worked with the *Voir dit*, have told me that they eagerly await more translations with images and commentaries to further explore Machaut's work. They have no idea what is coming!



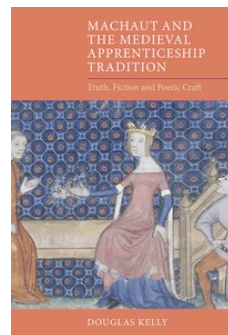
(Image, BnF)

NB: After going back and forth with the BN, I had them put in writing that there is no charge for images used on the internet as long as it does not cost money to access them. *Ymaginer* will be an integral part of our website and will be free to all those who are interested. Once the transition to the new website has been made – the membership list will receive an email with a link to the new website in the coming months – we can archive past issues of *Ymaginer* as well.



(Image, BnF)

New and Noteworthy



(All images BnF)

Douglas Kelly. *Machaut and the Medieval Apprenticeship Tradition: Truth, Fiction and Poetic Craft* Gallica 35 (Cambridge: D. S. Brewer, 2014).

Guillaume de Machaut was celebrated in the later Middle Ages as a supreme poet and composer, and accordingly, his poetry was recommended as a model for aspiring poets. In his *Voir Dit*, *Toute Belle*, a young, aspiring poet, convinces the Machaut figure to mentor her. This volume examines *Toute Belle* as she masters Machaut's dual arts of poetry and love, focusing on her successful apprenticeship in these arts; it also provides a thorough review of Machaut's art of love and art of poetry in his *dits* and lyricism, and the previous scholarship on these topics. It goes on to treat Machaut's legacy among poets who, like *Toute Belle*, adapted his poetic craft in new and original ways. A concluding analysis of melody identifies the synaesthetic pleasure that late medieval poets, including Machaut, offer their readers.

Deborah McGrady and Jennifer Bain, ed. *A Companion to Guillaume de Machaut* (Brill, 2012).

Offering the first comprehensive study of Guillaume de Machaut's vast corpus of text and music, the 18 essays in this collection explore the author's engagement with the ethical, political, and aesthetic concerns of his time. Building on interdisciplinary interest in Machaut, this collection broadens discussion of his work by exploring overlapping interests in his poetry and music; addressing lesser-studied writings; offering fresh perspectives on lyric, authorial voice, and performance; and engaging more critically with his reception by medieval bookmakers, modern editors, and the music industry. The result is a promising map for future research in the field that will be of interest to students and specialists alike.

Yolanda Plumley. *The Art of Grafted Song: Citation and Allusion in the Age of Machaut* (OUP, 2013).

Fourteenth-century France witnessed the emergence of a new school of lyric, as the so-called *formes fixes* crystallized and Ars nova revolutionized musical practice. Charting the emergence of this new lyric order from ca. 1300-ca. 1380, *The Art of Grafted Song* demonstrates that despite these new departures, the long-established principle of borrowing within French lyric continued to inspire poets and composers. Cutting across disciplinary boundaries, this study traces citation, quotation, allusion and other kinds of appropriations in fourteenth-century lyrics with and without music to build a more intimate understanding of song at this time and of the shared experience of poetry and music. It argues that citational practice was integral to experiments in form, genre, and style that gave rise to the new tradition. Exploring textual and musical reminiscences enhances our understanding of how poets and composers devised their works, engaged one another and their audiences in formal contests or *puys* and in informal lyric displays, and about the reception and circulation of individual works. It also provides valuable clues about when, where, and in which milieux the polyphonic chanson and its sister lyric forms emerged and flourished. It reveals that older works often persisted longer in the shared imagination than we tend to suppose; we learn, too, about attitudes to authorship and the importance of memory in this age of literacy. All this enables us to better contextualize the contribution of Guillaume de Machaut, who is traditionally viewed as the great pioneer of lyric composition in this period, shedding light on his compositional process, on what he learnt from his predecessors, and how he honed his art in response to his contemporaries.

Kyunghee Pyun and Anna Russakoff, ed. *Jean Pucelle: Innovation and Collaboration in Manuscript Painting*, ed. Anna Russakoff and Kyunghee (Turnhout: Brepols, 2013).

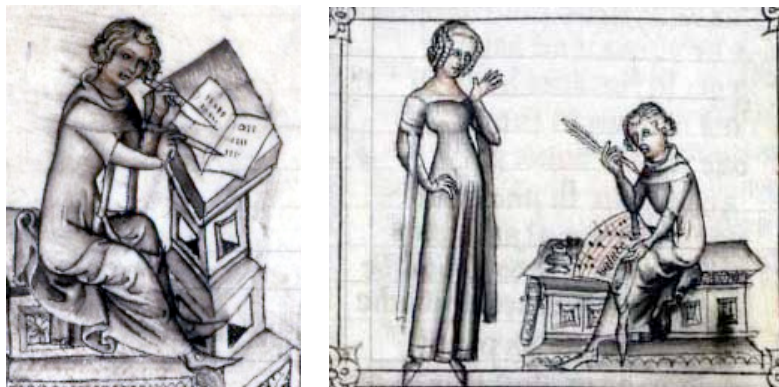
Domenic Leo, "The Pucellian School and the Rise of Naturalism: Style as Royal Signifier?" pp. 147-167. This article highlights a group of artists who emerged in the 1340s and began working in a naturalistic style, which remained in place throughout the second half of the fourteenth century. Based on case studies of the patronage of Bonne de Luxembourg, duchesse de Normandie (1315-1349) and her son, the future King Charles V (1338, r. 1364-80), Leo argues that this new trend in style may signify that they were commissioned by royalty. A checklist of forty-seven manuscripts contextualizes Machaut manuscripts C, Vg, A, F-G, Bk, and E.

Kyunghee Pyun, "Pucellian Influence in Illuminated Liturgical Manuscripts" pp. 171-196. Pyun has revised François Avril's attributions in an important consideration of the early work of the Master of the *Remède de fortune*, with a focus on the richly painted Saint-Denis Missal (London, Victoria & Albert Museum, MS. L. 1346-1891).

Jennifer Saltzstein. *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry* (Brewer, 2013).

The relationship between song quotation and the elevation of French as a literary language that could challenge the cultural authority of Latin is the focus of this book. It approaches this phenomenon through a close examination of the refrain, a short phrase of music and text quoted intertextually across thirteenth- and early fourteenth-century musical and poetic genres. The author draws on a wide range of case studies, from motets, trouvère song, plays, romance, vernacular translations, and proverb collections, to show that medieval composers quoted refrains as vernacular auctoritates; she argues that their appropriation of scholastic, Latinate writing techniques worked to authorize Old French music and poetry as media suitable for the transmission of knowledge. Beginning with an exploration of the quasi-scholastic usage of refrains in anonymous and less familiar clerical contexts, the book goes on to articulate a new framework for understanding the emergence of the first two named authors of vernacular polyphonic music, the cleric-trouvères Adam de la Halle and Guillaume de Machaut. It shows how, by blending their craft with the writing practices of the universities, composers could use refrain quotation to assert their status as authors with a new self-consciousness, and to position works in the vernacular as worthy of study and interpretation

News: Machaut Projects



(Images, BnF)

Guillaume de Machaut: The Complete Poetry and Music Project report from Yolanda Plumley and R. Barton Palmer

At the close of the first campaign of our project devoted to the literary and musical works of Machaut, which has been supported by the Leverhulme Trust (UK) and the NEH (USA), we are pleased to offer here a report of our progress.

At the center of this project is our aim to provide a new and complete edition of Machaut's literary and musical oeuvre, with which we have made significant strides. On the literary side, Volume One of *Guillaume de Machaut: The Complete Poetry and Music*, which is devoted to the debate series, is currently in press, with a probable date of publication this coming fall. Volume two, which includes the *Remède*

de fortune and the *Confort d'ami* is substantially complete and should be submitted to the publisher at the latest by this June. Work proceeds simultaneously on the other volumes, with many of the lyrics, including all the motets, now freshly edited and translated. The next poetry volume to appear will be one containing the *Dit dou lyon*, *Dit de l'Alerion*, and minor *dits*. The republication of the *Livre dou voir dit* and *Prise d'Alexandrie* volumes is being delayed by difficulties involved in obtaining permission from Taylor & Francis. If these issues can be resolved fairly quickly, the separate volumes containing these two long *dits* should be ready very quickly for publication since the digitization of text/translation has already been done. On the music side, the motets are poised for submission to the Press later in 2014, followed by the *lais*, and then the *virelais* and *rondeaux*.

An important goal in the pertinent volumes is to include all images from MS A in their original insertion points. The art historical commentaries – including a revisionist overview of A in the first volume – will be written by Domenic Leo.



(Image, BnF)

Our project website is up and running (<http://machaut.exeter.ac.uk/>). In it, we have provided various resources of interest to Machaut enthusiasts. We have integrated into it an online searchable archive of hundreds of French lyrics from ca. 1280-1400, first developed by Giuliano Di Bacco as part of Yolanda Plumley's project on citation and allusion in fourteenth-century music (http://humanities.exeter.ac.uk/history/research/centres/medieval/past/citation_and_allusion/) and now updated and amplified by Tamsyn Rose-Steel. This searchable archive presents the full texts of these songs, but it also includes Machaut's Refrain-lyrics without music from the *Loange des dames*. We are also building a list of Machaut's output. The *Loange des dames* lyrics are listed there in full and are linked to the edition of their texts on our digital archive as well as to digital library images of the various manuscript versions; we plan to extend this principle in due course to all Machaut's song-lyrics. On the website, we have also presented online commentaries that discuss certain insights we have gained in the course of our editorial work. These present comments on our editorial approach to the music and on problems relating to editorial presentation, as well as some discussion about how our editions might be used in practice, along with discussions of various aspects relating to Machaut's music in general. These commentaries integrate tailor-made scores and recordings by The Orlando Consort and Le Basile to illustrate the points made.

The team of music editors, which includes Jacques Boogaart, Uri Smilansky, Anne Stone, and Yolanda Plumley, are also working with the Orlando Consort on an exciting venture to record the complete polyphonic songs of Machaut (and other items) using our edition, with Hyperion. The first CD, comprising the *Livre dou voir dit* songs, was released in October 2013 (http://www.hyperion-records.co.uk/dc.asp?dc=D_CDA67727&vw=dc), and the second, presenting a selection of songs and motets, is now in production and due for release this year; the third is currently in preparation.

Various scholarly publications relating to the project have also already been published. This includes *The Art of Grafted Song: Citation and Allusion in the Age of Machaut* by Yolanda Plumley, and the multi-author volume *Machaut's Legacy: The Judgment Poetry Tradition in Late Medieval Literature*, ed. R. Barton Palmer and Burt Kimmelman,, to which a number of the members of the International Machaut Society have contributed, which is about to go to the University of Florida Press (publication should follow in the early months of 2015).



(Image, BnF)

Machaut in the Book Project, A Mellon funded digital endeavor
Project Report from Deborah McGrady and Ben Albritton

The “Machaut in the Book” Project, a two-year endeavor funded by the Mellon foundation, has now ended its funding cycle, but there is much evidence pointing to a sustained interest in the digitized materials, tools, and questions it brought to the community.

The hope of the project was to draw greater attention in Machaut Studies to the extensive and diverse material corpus representing Machaut’s writings. We established as the first goal making available to the community a ‘representative’ corpus of extant materials in digitized forms. Working with the BnF and e-codices (the Swiss manuscript digitization project) and drawing together already digitized copies provided by DIAMM and the Hopkins *Rose* site, scholars now have access to forty-six fully digitized copies of books containing Machaut, all of which are listed with hyperlinks on the project site (<http://www.stanford.edu/group/dmstech/cgi-bin/drupal/machautmss>). An additional fully transcribed version of BnF, MS NAF 6221 will soon be available.

Our second goal was to bring together a group of scholars to use these manuscripts and new digital tools for analysis of digitized manuscripts, especially T-Pen (<http://t-pen.org>, a tool for transcribing medieval manuscripts), to produce innovative research. We invited team members to join us in reflecting on Machaut’s material corpus as a means to revisit the issue of medieval authorship, to investigate the importance of the materiality of texts as well as textual communities to the construction of authority, to gage the impact of dissemination and circulation on authors and texts, to begin reading Machaut’s works not so much for the author but for the audience his writings might elicit, the communities his works might generate – whether textual or real, and to press on the opposing issues of naming and anonymity.

In April 2013, team members met at the University of Virginia to share their work. A wonderful summary of the event was provided by Kate Maxwell for the *Medieval Song Network* (<http://www.medievalsongnetwork.org/index.php?q=node/1856>).

Much of the scholarship presented at the conference will be forthcoming in various venues, including a small sampling of the very rich and promising research which will appear in a Special Issue of *Digital Philology* on “Manuscript Studies in the Digital Age: Re-Examining Guillaume de Machaut’s Material Legacy.” This issue will include contributions from B. Albritton, H. Swift, A. Zayaruznaya, E. Voss, M. Boulton, R. Geer, and D. McGrady with a preface by Stephen G. Nichols.

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 2014-2015 academic year (including summer 2015). 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), Yolanda Plumley (2011), and Elizabeth Voss (2013).

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.

Call for Newsletter Items

The next issue of *Ymaginer* will appear in April 2015. At any point throughout the next year, please submit to 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.

**MACHAUT SESSIONS AT THE
49TH INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES
KALAMAZOO, MICHIGAN**

*(The International Machaut Society will sponsor two sessions at the
International Congress on Medieval Studies on Saturday, May 10)*

SESSION 1 (356), Sat. 10:00, Schneider 1235

Machaut's Motets: Music, Text, Image

Sponsor: International Machaut Society

ORGANIZER: Jared C. Hartt (Oberlin Conservatory of Music)

PRESIDER: Lawrence Earp (Univ. of Wisconsin–Madison)

Tamsyn Rose-Steel (Johns Hopkins University): Machaut's Motets and Lyrics and the Debate Tradition

Jared C. Hartt (Oberlin Conservatory of Music): Leader of the Flock: Machaut's Motet 22

Domenic Leo (Youngstown State University): Machaut's Illuminated Motets: Iconography and Afterlife



(All images, BnF)

*The Society will meet for its annual business luncheon at noon on
Saturday May 10 in Fetzer 1030. We hope you can attend!*

SESSION 2 (396), Sat. 1:30, Fetzer 2016

Music, Literature, Art: Teaching Machaut in Fourteenth-Century Contexts

Sponsor: International Machaut Society

ORGANIZER: Jared C. Hartt, Oberlin Conservatory of Music

PRESIDER: Domenic Leo, Youngstown State University

Helen Swift, (St Hilda's College, University of Oxford): A Narrator That Is Not One:
Refreshing Our Perspective on the Poetic "I" in Late Medieval Dits

Jelena Bogdanovic, (Iowa State University): Teaching Art History in Fourteenth-Century Contexts

Anne-Hélène Miller, (East Carolina University): Teaching Literature and Philosophy in Fourteenth-Century Contexts

Kevin Moll, (East Carolina University): Teaching Music History in Fourteenth-Century Contexts

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Anne Stone (Queen's College, CUNY)

Updated Bibliography

Lawrence Earp (with Domenic Leo)

BIBLIOGRAPHY. The highlights since the last issue of *Ymaginer* are the book by Yolanda Plumley, *The Art of Grafted Song: Citation and Allusion in the Age of Machaut*, and the two by Douglas Kelly, *Machaut and the Medieval Apprenticeship Tradition: Truth, Fiction and Poetic Craft* and *The Subtle Shape of Invention: Poetic Imagination in Medieval French Literature* (a fresh synthesis of Kelly's previous articles).

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An undergraduate Thesis.

Albright, Adrienne. "Images of Identity: The Psalter and Hours of Bonne of Luxembourg," undergraduate thesis, University of Virginia.

This study reevaluates both the context and iconography of the Psalter and Hours of Bonne of Luxembourg. The mid-14th-century manuscript provides an opportunity to examine the possibilities of royal female patronage in the French court while examining how such patronage may have affected the iconography represented in the image cycle. An investigation of these images reveals the complexity of royal female identity in a manner that has not been achieved in previous scholarship on the Psalter and Hours. While Bonne's identity is certainly accessible to the vigilant observer, other identities may also be found in its pages such as her pedagogical duties as a royal mother. The general consensus surrounding the manuscript's producers, Jean Le Noir and his daughter Bourgot, obscures the dearth of information on either artists' practices or artistic identity. Using Bonne's Psalter and Hours as a paradigm of their style and workshop practices provides an opportunity to not only reconstruct the manuscript's material and artistic context, but also reveals something about the identity of late medieval women as artists. By examining the parallel identities of artists and patron, this paper seeks to provide an inclusive reading of the manuscript that comments not only on its artistic merit but upon how it represents the place of women in late medieval society.



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.

Eloquentia EL 1342. *Guillaume de Machaut: Mon chant vous envoy*. Rel. 2013. Noted mainly for the liner notes by Elizabeth Eva Leach. Mostly instrumental performances of virelais, ballades, and rondeaux; notable a group of performances on voices and instruments: *Amours me fait desirer* (ballade 19), *Dix et sept, cinq* (rondeau 17), *Phyton, le merveilleus serpent* (ballade 38), *Plourez, dames* (ballade 32), and *Puis qu'en oubli* (rondeau 18).

Hyperion CDA 67727. *Guillaume de Machaut: Songs from Le Voir dit*. Rel. 2013. Orlando Consort. Liner notes by Yolanda Plumley. All-vocal performances of the complete musical-lyrical insertions into the *Voir dit*, part of a series announced above in the Project report by Yolanda Plumley and R. Barton Palmer; they include: *Plourés dame* (ballade 32), *Dame, se vous n'avez aperceü* (rondeau 13), *Ne que on porroit* (ballade 33), *Sans cuer dolens* (rondeau 4), *Longuement me sui tenus* (lai 13/18, *Le lay de Bon Esperance*), *Dis et sept, cinq* (rondeau 17), *Puis qu'en oubli* (rondeau 18), *Quant Theseus / Ne quier veoir* (ballade 34), *Se pour ce muir* (ballade 36).

Publications in Preparation

Yolanda Plumley and Uri Smilansky, an essay on the original owner of Machaut manuscript, F-G.

Maxwell, Kate. "An Analysis of 'Mode' in Guillaume de Machaut's *Lay mortel* ('*Un mortel lay*', Lay 12)," in *Den multimodale hendelse: Når musikk møter tekst og bilde* [*The Multimodal Happening: When Music Meets Text and Image*], ed. Bjarne Markussen (Kristiansand: Portal forlag, forthcoming, 2014).

Maxwell, Kate, co-authored with James R. Simpson. "Page, Performance and Play in Medieval Transmission and Reinterpretation: Presence and Absence in the Oxford *Roland* and Guillaume de Machaut's *Voir dit*." In *Proceedings of the XVIth Nordic Musicological Congress, Stockholm, 2012*, ed. Jacob Derkert (forthcoming, 2014).

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.

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.

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