



*BN, ms fr 1584, fol.450v*

# *Ymaginer*

The Newsletter of the International Machaut Society

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# INTRODUCTION

Domenic Leo, PhD

*The common denominator in Machaut studies at present is the use of or reliance on an interdisciplinary methodology; a welcome change. The 'New and Noteworthy' books and two ongoing projects devoted to editing and translating the poetry and music in MS A make this clear. This is also the case with the newly-published facsimile of MS Ferrell-Vogüé, which presents music, patronage, history, and art history. Lawrence Earp's updated bibliography in this edition of Ymaginer is, of necessity, divided into multiple sections, including: literature, art, and music. This bibliography will be critical for newcomers who are daunted by the deluge of information on Machaut over the past decade, especially concerning music.*

*To date, the weakest element in these studies is art history. Sylvia Huot and Lawrence Earp come to the fore regarding the literary scholars and musicologists who have used it successfully. This lack of art historical studies is surprising, especially given François Avril's remark on it at a conference almost forty years ago.*

*Only now can the art historian view the Machaut manuscripts in color and at a high resolution via the internet. This edition of Ymaginer thus features a focus on art history. The following is a reflection on one of the less familiar, less elegant miniatures in MS C, which still deserves attention.*

I have seen this miniature many times over the years, and each time it left me unimpressed. To be quite frank, I thought it was too odd to match the other miniatures in MS C, and unattractive.

This was exacerbated over time by never having been given permission to see the manuscript itself. It illustrates a scene in Machaut's poem, *The Judgment of the King of Bohemia*. At this point in the narrative, a knight and lady (the protagonists) approach steps to a castle where a king will settle their dispute over love. Here they meet Honor and Courtesy.

The website Gallica, a database that includes illuminated manuscripts - primarily in the Bibliothèque nationale - considerably changed my assessment. I downloaded, cropped, magnified and scrutinized each miniature. I forgave the artist for the litany of his 'errors': skewed and awkward attempts at perspective; oddly organic, melting shapes; and the marble steps which are so painfully ill-proportioned to accommodate the figures about to climb them. Instead, I saw an artist emulating his



chef d'atelier, the talented Master of the *Remède de fortune*. He, in turn, was savvy to innovations, which derive from the famous illuminator Jean Pucelle who had made 'italianisms' fashionable decades beforehand. In lieu of the Master's elegantly painted figures, the second master (there are three artists in MS C) excelled in the use of 'naturalism'. The integral parts of this style are: a



heightened use of modeling; the rejection of heavily silhouetted figures; and the naïve use of perspective. I use the term 'naturalism' broadly to forefront the artist's curiosity with detail in MS C: a portcullis is flanked by two towers; smoke rises from a chimney; and the nails holding down the roofing components are visible. In Pucelle's masterpiece, the *Hours of Jeanne d'Évreux*, the structure with the Annunciation has receding orthogonals on the ceiling, which suggest single-point perspective. In comparison, the image of a castle interior in MS C is relatively decorative.

By mid-century, the rough date of MS C, there was an ever-widening stylistic crevasse between Pucelle's sweet, heavily silhouetted figures and the less stylized, naturalizing trend beginning in MS C. For example, the outré clothing in MS C, worn by the aristocrats, is so detailed that for some historians this constitutes the 'the birth of fashion'.

Clearly, MS C was not used for stylistic experimentation. It was a luxury object, certainly destined for royalty, most likely the princess Bonne de Luxembourg, duchesse de Normandie or her husband, the future Jean le bon. This was, after all, the castle of *Bonne's* father, Jean l'aveugle de Luxembourg, roi de Bohème.

But there are dangers here. Highly critical analyses of image-text rapports – where the artist/atelier is judged by the degree to which they were closely following, literally illuminating the text – are destined for failure without being considered in their original context.



What is the goal of this neo-formalist methodology? Is it to reduce the artist's work to a copy from a list of subject matter or sketches? Or is to assert his autonomy? From an art historian's point of view,

this is the never-ending search for bonds that tie image to text to author to patron. But how would the artist know to paint the details of Durbuy Castle, "with great rocks/cliffs all around" (*A grans roches tout entour...* l. 1405)? Was he familiar with this palace? Was the text his source of this knowledge, resulting in this sophisticated 'portrait' of the castle? Was Machaut behind the 'quote' of the

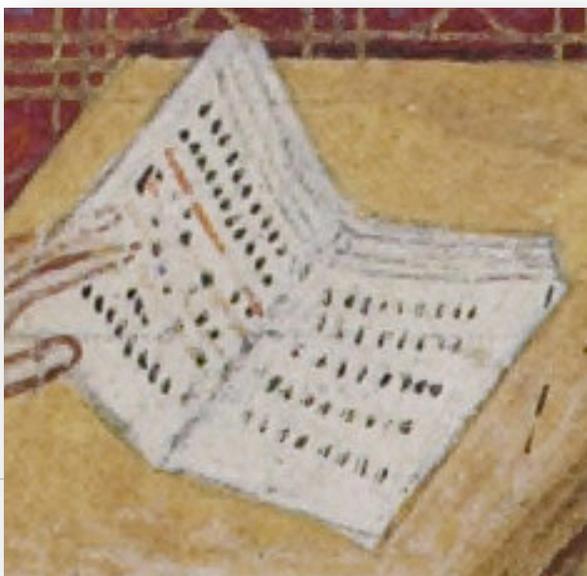
mountains? And what role, if any, did Bonne play?

The artist is obviously out of his 'comfort zone' depicting the mountains. The odd projecting shapes, however, were not an innovation. The 'iconographer' most likely turned to the enormous amount of illuminated manuscripts in the encyclopedic tradition. Art historian Walter Cahn explored this element in an article on the 'Medieval Landscape'. He gives the example of images with no figures. They represent abstract terms in encyclopedia entries in *La propriété des choses*. In a fifteenth-century French manuscript, the images for 'precious stones and metals' and 'géomorphologie' depict fantastic landscapes in colorful, varied hues. The mountains in MS C are surely related to this material.



A Machaut manuscript of the 1370s, MS Ferrell-Vogüé, offers another answer to the degree in which the artist knew the subject matter. The famous Master of the Bible of Jean de Sy added a detail in such a sly manner that only the most alert viewer would notice. It is a subtle, unexpected detail embedded in an otherwise generic 'author portrait'. Compare it to those used throughout Machaut MS A at the beginning of each poem, as below with the *Tale of the Fountain*.

The Master of the Bible of Jean de Sy painted the *Prologue* images in MS A, 'portraits' of Machaut as I have argued. In the Ferrell-Vogüé manuscript the same artist has added a 'signature' by elaborating on author portrait iconographic modulus: an intercalated section of faux musical notation on the verso of the manuscript to which Machaut is pointing or opening. This departure from the equally distributed dotted lines above, below, and across from it, is visible due to a red horizontal line below which the black marks are arranged in a descending diagonal pattern; a subtle and sly conceit.



François Avril. "Les manuscrits enluminés de Guillaume de Machaut: essai de chronologie." In *Guillaume de Machaut: poète et compositeur. Colloque-table ronde organisé par l'Université de Reims* (19–22 avril, 1978), (Paris, 1982), 117–133.

Walther Cahn. "Medieval Landscape and the Encyclopedic Tradition," YFS Special Ed., *Contexts: Style and Values in Medieval Art and Literature*, ed. D. Poirion and N. F. Regalado (1991), 11–24. I thank Nancy Regalado for sending me this article.

Lawrence Earp. *Guillaume de Machaut: A Guide to Research* (New York and London, 1995).

\_\_\_\_\_. "Machaut's Role in the Production of Manuscripts of His Works." In *Journal of the American Musicological Society* 42 (1989), 461-503.

Sylvia Huot. *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca, 1987).

Domenic Leo. "The Pucellian School and the Rise of Naturalism: Style as Royal Signifier?" In *Jean Pucelle: Innovation and Collaboration in Manuscript Painting*, ed. K. Pyun and Anna D. Russakoff (Turnout, 2013), 149–170.

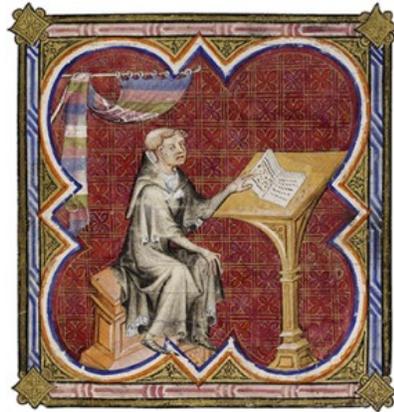
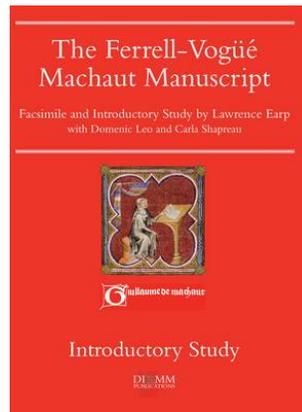
\_\_\_\_\_. "The Beginning is the End: Guillaume de Machaut's Illuminated Prologue." In *Citation, Intertextuality and Memory in the Middle Ages and Renaissance*, vol. 1, ed. Y. Plumley et al. (Exeter, 2011), 96–112, notes on 233–240.



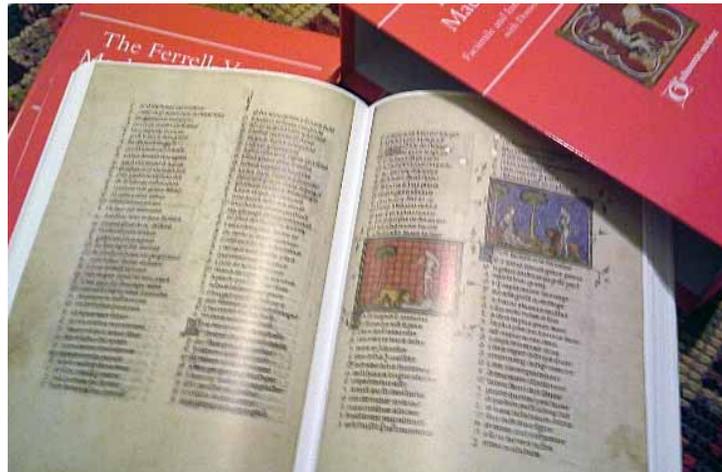
#### List of Images

1. MS C (Paris, BN ms. fr.1586), *Collected Works of Guillaume de Machaut, The Judgment of the King of Bohemia*. The knight and lady converse with Honor and Courtesy at the foot of the steps to Durbuy Castle, fol. 16r [C7].
2. MS C, *Fortune's Remedy*. The lady on the steps of a castle, fol. 23r [C10].
3. New York, The Metropolitan Museum of Art, The Cloisters Collection, (54.1.2), *The Hours of Jeanne d'Évreux*. The Annunciation, fol. 16r (by Jean Pucelle, c. 1325).
4. Lyons, Musée historique des tissus (Inv. 924.XVI.2 – 30307). *Pourpoint*.
5. MS C, *Fortune's Remedy*. Three men in fashionable clothing, fol. 51r [C36].
6. Paris, BN ms. fr. 136; Bartholomeus Anglicus, trans. Jean de Corbechon, *La propriété des choses*; precious stones and metals, fol. 73.
7. Paris, BN ms. fr. 136; *de la géomorphologie*, fol. 36v.
8. MS C, *Judgment of the King of Bohemia*. The mountains at Durbuy Castle.
9. MS Ferrell-Vogüé (James E. and Elizabeth J. Ferrell), *Collected Works of Guillaume de Machaut*, fol. 1r.
10. MS A (Paris, BN ms. fr. 1584), *Collected Works of Machaut, The Fountain of Love*; author portrait, fol. 197r [A78].

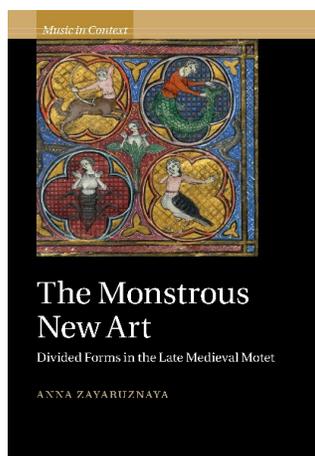
## New and Noteworthy



The Ferrell-Vogüé manuscript is one of the most important sources for the works of Guillaume de Machaut, and thanks to the generosity of its owners, James E. and Elizabeth J. Ferrell, it has gone from being the most secret and enigmatic of the Machaut sources to the most accessible, and is the first to be produced in facsimile. This sumptuous and extremely large manuscript (784 color pages) is currently on loan to the Parker Library, Corpus Christi, Cambridge; it is now available in two volumes, an introductory study (vol. 1, 218 pp. color and b/w) and facsimile (vol. 2, 787 color images) in a slipcase. The introduction is a multi-author work, with a contextual study by Prof Lawrence Earp revealing hitherto unknown information about the provenance of the book in the library of Jean, duc du Berry. Domenic Leo provides a detailed discussion of the art-historical aspects of the book (reproduced in color), and Carla Shapreau contributes an explosive chapter about the history of the book in the Nazi era. In the preface, Christopher de Hamel, Fellow Librarian of Corpus Christi College, Cambridge discusses the recent history of the book and its acquisition by the Ferrells.



DIAMM has been so kind to offer members of the International Machaut Society a 10% discount on the purchase of this magnificent publication. For further information on how to order with the discount, please email [Jared.Hartt@oberlin.edu](mailto:Jared.Hartt@oberlin.edu).



Anna Zayaruznaya. *The Monstrous New Art: Divided Forms in the Late Medieval Motet*. Music in Context. (Cambridge, 2015; forthcoming in May).

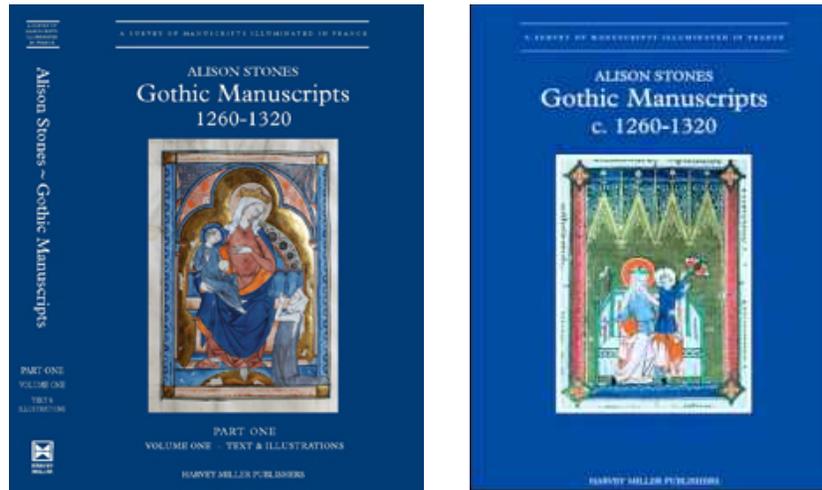
Late medieval motet texts are brimming with chimeras, centaurs, and other strange creatures. In *The Monstrous New Art: divided forms in the late medieval motet*, Anna Zayaruznaya explores the musical ramifications of this menagerie in the works of composers Philippe de Vitry, Guillaume de Machaut, and their contemporaries. Aligning the larger forms of motets with the broad sacred and secular themes of their texts, Zayaruznaya shows how monstrous or hybrid exempla are musically sculpted by rhythmic and textural means. These divisive musical procedures point to the contradictory aspects not only of explicitly monstrous bodies, but of such apparently unified entities as the body politic, the courtly lady, and the Trinity. Zayaruznaya casts a new light on medieval modes of musical representation, with profound implications for broader disciplinary narratives about the history of text-music relations, the emergence of musical unity, and the ontology of the musical work. Anna Zayaruznaya is an Assistant Professor of music history at Yale University.



Alison Stones, PhD, FSA

Professor Emerita, University of Pittsburgh. Chevalier de l'Ordre des Arts et des Lettres

*Gothic Manuscripts, 1260–1320*. Part I, vols. 1 and 2. Turnhout: Harvey Miller/Brepols, 2013.  
*Gothic Manuscripts, c. 1260–1320*. Part II, vols. 1 and 2. Turnhout: Harvey Miller/Brepols, 2014.  
(A Survey of Manuscripts Illuminated in France. General Eds. François Avril and J.J.G. Alexander)



These volumes constitute a lifetime of research by Alison Stones, who has an encyclopedic knowledge of Gothic manuscript illumination. The detailed catalogue entries as well as authoritative essays will permit and encourage synthetic studies of manuscript painting from this period. Art historians, and scholars in general, can now explore styles related to specific regions of France and the shifting loci of manuscript production. The books offer many luxuries, such as the assemblage of hard-to-find images – the author took many herself. Sacred works comprise the majority of manuscripts from the beginning of this time period. But the rise of secular manuscripts marks the beginning of a new trend.

This publication dovetails neatly into Stones' earlier work on Chrétien de Troyes manuscripts and François Avril's entries in the exhibition *Les rois maudits*.

Stones' work is important to Machaut scholars as a compendium of visual documents of the preceding styles in illumination that throw the innovation of 'naturalism' into relief. The proponent of this avant-garde stylistic movement is a 'Machaut artist' (known after the name of a poem by Machaut: The Master of the *Remède de Fortune*). His most eloquent stylistic statement is an illuminated manuscript with Machaut's *Complete Works* (BnF ms fr 1586; Paris, c. 1356). Vestiges of Early Gothic iconographic traditions from collections of music such as the scroll or Lady Fortune spinning her wheel underline Machaut's own innovative genius in poetry and music that is mirrored in the miniatures.



Julia Drobinsky. *L'iconographie des oeuvres complètes de Guillaume de Machaut*. RILMA (Répertoire Iconographique de la Littérature du Moyen Age) series ed. Christian Heck (Turnhout, Brepols, forthcoming)

The main goal of RILMA comprises volumes dedicated to the scholarly community as indispensable studies of imagery and iconography which are essential to the study of manuscript illumination. Select manuscripts, sacred or secular, are reproduced in full with commentaries on the iconographic programs. They are meant to work alongside literary studies. This research endeavor is actively supported by l'Institut Universitaire de France.

The volume by Julia Drobinsky on Guillaume de Machaut has been chosen to represent the complete-works Machaut manuscript MS A (Paris, BnF, fr. 1584). In her estimation it is the first complete Machaut manuscript and probably the last one created during his lifetime. In the introduction, Drobinsky presents the main features of the iconography, paying special attention to the text-image relationship(s) when possible. Each miniature is described and analyzed, for example with iconographic precedents. She will also point out images occurring at the same insertion points (places demarcated by the position of the miniature in relation to the narrative of the text) in the other Machaut manuscripts. The volume contains black-and-white reproductions of all miniatures in MS A, including select color plates and several double pages to give an idea of the visual display of the images within the space of the manuscript. The volume will appeal to scholars of literature and art history.

# Call for Papers

## An Illuminated Manuscript of Guillaume de Machaut's *Complete Works* (BN ms fr. 1586): A Vocabulary for Exegesis

In 1978, art historian François Avril participated in a colloquium honoring French poet-composer Guillaume de Machaut (c. 1300–1377). He overturned the then-current chronology of the manuscripts, based primarily on identifiable artistic styles. He emphasized that MS C played a prominent role in the stylistic evolution of French manuscript illumination of the fourteenth century. This manuscript is the earliest extant ‘anthology’ of the poet’s *Complete Works*. It is also the most luxuriously painted and decorated of all Machaut manuscripts. Surprisingly, it is the sole Machaut manuscript that has not received full scholarly attention.

*A Vocabulary for Exegesis* seeks at once to explain the elements necessary for a successful analysis of MS C and to present substantial, fresh articles on and relating to it. This entails situating MS C within manuscript painting, literature and the music of its time. Separate sections will have a corresponding introductory essay by experts in the field. This will foster the attention of newcomers and also provide new matter for seasoned scholars.

This study spans a century – the rich sources of iconography for and the legacy of it. Participants at present include: Kathryn Duys, Helen Swift, Emma Dillon, Elizabeth Eva Leach, Jared Hartt, Kathleen Wilson-Ruffo, Tamsyn Rose-Steel and Kate Maxwell.

Please send abstracts no longer than 200 words to Domenic Leo at [dleo3@comcast.net](mailto:dleo3@comcast.net) by September 1, 2015. Contributions can be in any related field and may be written in English or French.



## Call for Newsletter Items

The next issue of *Ymaginer* will appear in April 2016. 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.

### **Machaut Sessions at the 50<sup>th</sup> International Congress on Medieval Studies Kalamazoo, Michigan**

**NB: *The Society will meet for its annual business luncheon at noon on Saturday May 16 in Fetzer 1030. We hope you can attend!***

*The International Machaut Society will sponsor two sessions at the International Congress on Medieval Studies on Sunday, May 17.*

#### **SESSION 1 (528), Sun. 8:30AM, Schneider 1135**

##### **MACHAUT: NEW DIRECTIONS FOR ANALYSIS**

*Sponsor: International Machaut Society*

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

PRESIDER: Benjamin Albritton (Stanford University)

##### **Analyzing Machaut's Music: A User-Friendly Approach for the Non-musicologist**

Lawrence Earp, University of Wisconsin at Madison

##### **Teaching Motets to Undergraduate Students**

Jared C. Hartt, Oberlin Conservatory of Music

##### **Sound and Socialization in the *Remede de fortune***

Tamsyn Rose-Steel, Johns Hopkins University

#### **SESSION 2 (555), Sun. 10:30AM, Schneider 1135**

##### **MACHAUT AND HIS ENGLISH CONTEMPORARIES**

*Sponsor: International Machaut Society*

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

PRESIDER: Tamsyn Rose-Steel (Johns Hopkins University)

##### **The *Jugement Behaigne* and an Anonymous "English" Counterpart**

Benjamin Albritton, Stanford University

##### **Thinking about Writing: Machaut's *Prologue* and Chaucer's Bookish Persona**

Madeleine Elson, Centre for Medieval Studies, University of Toronto

##### **The Poetic Persona after Machaut: Chaucer and Gower, Poetry and Patronage, and the "Wonderful Parliament" of 1386**

Burt Kimmelman, New Jersey Institute of Technology

##### **Politics, Culture, and the Arts in the Early Phase of the Hundred Years War**

Kevin N. Moll, East Carolina University

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Anna Zayaruznaya (Yale University)

## 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, for graduate students, 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 2015 will be announced on Saturday, May 16 at the annual Business Meeting of the Society, held at the International Congress of Medieval Studies at Kalamazoo (noon, Fetzer 1030).

# Updated Bibliography

Lawrence Earp

## WEBSITE

“The Last Song of the Troubadours,” a project involving an international team of scholars working on the influence of French poetry on Catalan poets of the late fourteenth and early fifteenth century (including Machaut) can be found on the website, <http://icalia.es/troubadours/en/>. See also the presentation of the project by Anna Alberni (Universitat de Barcelona) on youtube, in which Machaut is quite visible: <https://www.youtube.com/watch?v=LjXnwmqgSbE>. Several articles by members of the team – Anna Alberni, Claudio Lagomarsini, and Fabio Zinelli – were indexed in *Ymaginer* Nos. 19 and 20.

## **BIBLIOGRAPHY. The highlight for this year is the publication of the facsimile edition of the important Ferrell-Vogüé manuscript, with commentary.**

Earp, Lawrence, with Domenic Leo and Carla Shapreau, preface by Christopher de Hamel. *The Ferrell-Vogüé Machaut Manuscript*. Vol. 1, *Introductory Study*. Vol. 2, *Facsimile*. DIAMM Facsimiles 5. Oxford: Digital Image Archive of Medieval Music Publications, 2014.

## LITERATURE

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Peraino, Judith A. *Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de*

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## DISSERTATIONS

Ninitte, Florence. “‘Veuil commencer chose nouvelle / Que je feray pour Toute Belle’: L’autobiographie poétique entre la *Vita Nuova* de Dante et le *Voir Dit* de Guillaume de Machaut.” Ph.D. diss., Université catholique de Louvain, 2012

Smilansky, Uri. “Rethinking Ars Subtilior: Context, Language, Study and Performance.” Ph.D. diss., University of Exeter, 2010.

Abstract. This dissertation attempts to re-contextualise the late fourteenth and early fifteenth century musical phenomenon now referred to as the Ars subtilior, in terms of our modern understanding of it, as well as its relationship to wider late medieval culture. In order to do so I re-examine the processes used to formulate existing retrospective definitions, identify a few compelling reasons why their re-evaluation is needed, and propose an alternative approach towards this goal. My research has led me to analyse the modern preoccupation with this repertoire, both in musicology and performance, and to explore external influences impinging on our attitudes towards it. Having outlined current attitudes and the problems of their crystallisation, I seek to re-contextualise them within medieval culture through a survey of the surviving physical evidence. The resulting observations highlight the difficulties we face when looking at the material. Above all, they point at the problems created by using narrow definitions of this style, whether these are technical, geographic, temporal or intellectual. My observations shed some light on the scale, complexity and relevance of the Ars subtilior phenomenon. The next step is to look at the music itself by analysing the use and function of stylistic features that distinguish the style. As my goal is to conceptualise the style as a whole, and not merely isolate interesting events within it, the variety of stylistic features examined is wider than those traditionally defined as characteristic of Ars subtilior. A series of case-studies examine the validity and usefulness of my conceptualisations, and attempt to couple modern inquiry into technique with an understanding of its place within medieval culture and society. In my conclusion, I attempt to bring the different strands together by proposing a new conceptualisation of the Ars subtilior which takes our understanding of medieval history and thought-patterns as a starting point, and proves useful also in a modern context. My proposal revolves around the concept of „exceptionality“ within a culture that seeks legitimacy. I have formulated it to make sense of the apparent appeal of this music to medieval performers, audiences, patrons, composers, compilers and collectors. Status and meaning was created by attracting attention to a work as a whole, or specific locations within its music or text, through the deviation from older or newly created norms. At the heart of my conceptualisation though, are its modern implications. My goal in this work is to transcend the technicalities of the Ars subtilior and supply scholars and performers with the tools to interpret and perform its music expressively, finding meaning in this unique musical phenomenon.

Strakhov, Elizaveta. “Politics in Translation: Lyric Form in England and France, 1337–1400.” Ph.D. diss., University of Pennsylvania, 2014.

Abstract. This dissertation investigates the fraught relationship between England and French-speaking Continental Europe in the late fourteenth century by uncovering a contemporary cross-regional discourse that theorized this relationship. The dissertation examines the so-called *formes fixes*, an important lyric genre widely used across Francophone Europe in the late Middle Ages. It argues for this genre’s emergence

as a privileged medium for Francophone poets to explore the difficulty of retaining trans-European cultural affinity during the rise of protonationalist and regionalist faction in the Hundred Years War. This was a long-term conflict ostensibly between England and France, lasting from 1337 until 1453, that involved multiple other European regions within its theater. The dissertation organizes itself around a large, but little studied, late medieval manuscript anthology of *formes fixes* lyric, Philadelphia, University of Pennsylvania, MS Codex 902 (formerly French 15). Never fully edited, the Pennsylvania manuscript is the largest, oldest, and most formally and geographically diverse *formes fixes* collection extant today. Chapter One argues that, unlike other, later, *formes fixes* anthologies, the Pennsylvania manuscript is not structured by author or sub-genre, but rather by form, chronology, geographic diversity, and dialectal difference. It thus reveals not only its compiler's awareness of the diffusion of *formes fixes* lyric, but a desire to memorialize this genre's transmission across regional divides. Chapter Two explores the political effects of the diffusion of *formes fixes* lyric by mapping literary borrowings between a corpus of anti-war texts in this anthology and other lyric corpora written in France, England, and the Low Countries. Chapter Three focuses on Francophone responses, both positive and negative, to the transmission of *formes fixes* lyric into England, centering on the implications of Eustache Deschamps' praise of his English Francophone contemporary, Geoffrey Chaucer, as a "great translator" of *formes fixes* lyric. Chapter Four examines the adoption of *formes fixes* lyric in the work of Chaucer and his English Francophone contemporary, John Gower. It demonstrates that, like their Continental counterparts, Chaucer and Gower also view the appropriation of *formes fixes* lyric as a means of carving a geopolitically specific identity out of Francophone cultural belonging.

**DISCOGRAPHY.** The current Machaut discography is maintained on the superb website of Pierre-F. Roberge and Todd M. McComb, <<http://www.medieval.org/emfaq/composers/machaut.html>>. There is only one recent compact disc collection of note, but it is an important one.

*Machaut: the Dart of Love.* Orlando Consort. Hyperion CDA68008, rec. 2015

Recordings of *Ay mi, dame de valour* (V3); *Dame, je sui / Fins cuers / Fins cuers* (M11); *Helas, tant ay douleur* (B2); *Il m'est avis* (B22); *Lasse ! Comment oublieray / Se j'aim / Pour quoy me bat mes maris?* (M16); *Phyton, le mervilleus serpent* (B38); *Pour ce que tous mes chans* (B12; also including a recording of the source for the refrain, a 3-voice chace by Denis le Grant, *Se je chant*); *Quant en moy / Amour et biauté / Amara valde* (M1), *Rose, lis* (R10), *S'Amours ne fait* (B1), *Sans cuer / Amis dolens / Dame, par vous* (B17), and *Se vous n'estes* (R7). For B1, B2, and R7, for all practical purposes this provides the first recording.

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