

Ymager

The Newsletter of the International Machaut Society

Number 15
Spring 2008

PRESIDENT'S COLUMN (Deborah McGrady <d1m4z@cms.mail.virginia.edu>)

Greetings Machaut enthusiasts! I am honored and delighted to serve as the new president of the International Machaut Society, and in my capacity as president, it is a great pleasure to introduce the long-awaited Machaut Newsletter! Many have been involved in bringing this edition to fruition, especially Jennifer Bain who has fulfilled spectacularly her responsibilities as Vice President in her first year on the job by delivering this newsletter to the Machaut community. Thank you, Jennifer!

In this my first year as president, I am most grateful for the work done by the previous two presidents, Alice Clark and Elizabeth Upton, who in the past years have done so much to keep Machaut studies vibrantly alive. They leave big shoes to step into, but I'll do my very best!

I would also like to thank Lawrence Earp for his key contribution to this newsletter. Lawrence Earp provides herein an update on Machaut scholarship with an extensive bibliography and discography of works from 2002 to 2007. With 169 publications in the fields of literature, music and art history, not to mention 17 recent dissertations that treat Machaut and 23 new recordings of his music, the full extent to which Machaut studies are thriving is obvious. In addition to this important update on Machaut scholarship, Domenic Leo has kindly provided an art overview of Machaut, a resource that expands on his dissertation bibliography, a guide that will certainly prove useful in the study of Machaut imagery.

Further testimony to the vitality of Machaut studies is witnessed in the upcoming presence of the International Machaut Society at international conferences. As tradition dictates, three sessions are organized for the May 2008 International Congress on Medieval Studies at Western Michigan University and after a brief hiatus, the Society will be return to the Leeds conference in July with two full sessions dedicated to current research in the field.

Looking forward, I hope that the Society will engage more actively in the promotion of teaching Machaut in a wide variety of undergraduate courses so as to further enhance the visibility and importance of the first recognized French "poète" to late medieval studies. This very issue will be the subject of a roundtable at Kalamazoo this year, where we intend to discuss materials, approaches, and contexts suitable for the teaching of Machaut.

ANNOUNCEMENTS (Lawrence Earp <lmearp@wisc.edu>)

A new (lost) Machaut manuscript! Dr. James Willoughby (Faculty of History, University of Oxford) has identified an interesting Machaut item (a “frensh boke of temps pastour”) in an entry in a booklist from the medieval almshouse of Ewelme in Oxfordshire, in Oxford, Bodleian Library, MS d. d. Ewelme a. 7, A. 47. (3). It would appear to be another attestation of Machaut’s *Jugement dou Roy de Behaingne* (labeled *Le Temps Pascour* in Machaut MS Vg and in several medieval library inventories). The manuscript also contained “diuers stories” in French, and thus may have been a full-fledged Machaut text manuscript. The entry appears in an inventory of goods dated 10 September 1466, and relates to the library of Alice Chaucer, granddaughter to the poet, and at this time dowager duchess of Suffolk. Geoffrey Chaucer, of course, owed a literary debt to Machaut’s *Behaingne*, particularly in his *Book of the Duchess*. The booklist will be included in Willoughby’s forthcoming volume for the *Corpus of British Medieval Library Catalogues*, “Hospitals, Towns, and the Professions” (London: British Library).

Through the **Bibliothèque Nationale website** <<http://www.bnf.fr>>, check out “**Mandragore**” <<http://mandragore.bnf.fr/html/accueil.html>>, an online digital archive of manuscript images. It currently includes over 140,000 notices of works at the Bibliothèque Nationale and Bibliothèque de l’Arsenal, over 50,000 of them accompanied by digitized images, sometimes details, sometimes full pages. MS fr. 1584 (Machaut A) is there, as is MS fr. 146 (*Roman de Fauvel*), and many others of interest.

SARAH JANE WILLIAMS AWARD

The Society offers the **Sarah Jane Williams Award**, a \$500 prize in memory of the founder of the society. The award, given every other year, is designed 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), and Elizabeth Eva Leach (2002). Applications in triplicate, 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 the Secretary-Treasurer of the International Machaut Society. The winner will be announced at the annual Business Meeting of the Society, held at the International Congress on Medieval Studies at Kalamazoo in May, and in the Society’s Newsletter, *Ymaginer*. Submissions for the next round are due on **March 1, 2009**.

WEBMASTER’S REPORT (Alice V. Clark <avclark@loyno.edu>)

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

The International Machaut Society website, developed so masterfully by Cynthia Cyrus, continues to provide a service to members and other people around the globe. One sign of our connectedness is that we are the fifth entry on a Google search on “Machaut,” and on Yahoo we’re number three, behind only Wikipedia! I receive questions by e-mail fairly regularly (most recently one from Brazil and one each apparently from France and England), which I try to answer as quickly as I can. To forestall some of those (such as how one can find editions of music and/or text), I’ve beefed up some of the prefatory information on the home page, and I’m hoping someday to create a “Machaut FAQ” section—unless someone else would like to volunteer to do so. I try to make updates as I receive material, whether that be address changes or other things; what session information and abstracts I’ve received through the 2008 meeting are available. The links page doesn’t get updated regularly, but I’d love to hear from you about new pages to add, or dead links to remove. Send those, or any other relevant information, to the webmaster at <avclark@loyno.edu>.

**AWARDS, GRANTS, FORTHCOMING PUBLICATIONS AND
DISSERTATIONS IN PROGRESS (Jennifer Bain <bainj@dal.ca>)**

Barton Palmer writes: Middle English Text Series (METS), in conjunction with TEAMS (Medieval Institute), has agreed to publish THE COMPLETE POETIC AND MUSICAL WORKS OF GUILLAUME DE MACHAUT: A DUAL LANGUAGE EDITION in five volumes (poetry) and one-three volumes (music). **Yolanda Plumley and I** will cooperate on the project. The edition will be based on BN 1584, and we are looking into ways of incorporating the ms illuminations in the text (suggestions welcome). The edition will include my previously published Garland volumes, including the VOIR DIT edited by Dan Leech-Wilkinson, with new editions/translations of the REMEDE, the LYON, the ALERION, the four minor dits, the lyrics, and the motets. **We'd like to hear from Machaudistes regarding the presentation of the text**, whether to do it in the minimum modernization style used in the VD and the PRISE or in the standard method of doing OF/MF texts. **We would also welcome any suggestions, large or small, regarding material to be included in the front matter--and improvements/corrections in the already published translations.** Yolanda and I hope to have this project completed in 6-8 years at the most. METS will bring out each volume individually as it is done. Printing will be done in quality paperback, with pricing to suit classroom use.

Elizabeth Eva Leach won the Society for Music Theory's 2007 Outstanding Publication Award for a distinguished article by an author of any age or career stage, for her article, "Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression." She is currently on leave this year after receiving a grant to write a Machaut monograph, *Guillaume de Machaut: Scribe, Poet, Composer*, funded by the Arts and Humanities Research Council and Royal Holloway, University of London.

Anna Zayaruznaya received the Hollace Anne Schafer Memorial Award for the best paper read by a graduate student at a meeting of the New England chapter of the AMS for: "Lies, Damned Lies, and Hockets: Words and Music in Machaut's Motet 14," Amherst, MA, September 2004. A Ph.D. candidate at Harvard, she is writing a dissertation, tentatively titled "Form and Idea in the Fourteenth-century Motet," which will address issues of text-music relations in 14th-century motets.

Nancy Freeman Regalado is publishing an article on the songs of Jehannot de Lescurel, who is one of Machaut's most immediate and least studied predecessors: "The Songs of Jehannot de Lescurel in Paris, BnF MS Fr. 146: Love Lyrics, Moral Wisdom, and the Material Book," in *Poetry, Knowledge and Community in Late Medieval France*, ed. Rebecca Dixon and Finn E. Sinclair, with the participation of Adrian Armstrong, Sylvia Huot, and Sarah Kay (Woodbridge: Boydell and Brewer, forthcoming 2008).

Jennifer Bain is publishing an article on large-scale pitch organization in Machaut's music: "'Messy Structure?' Multiple Tonal Centers in the Music of Machaut," *Music Theory Spectrum*, forthcoming 2008.

Deborah McGrady has written the entry for "Guillaume de Machaut," in the *Cambridge Companion to Medieval French Literature*, eds. Sarah Kay and Simon Gaunt (Cambridge University Press, forthcoming).

Kate Maxwell, a Ph.D. candidate at the University of Glasgow, is writing a dissertation, "Guillaume de Machaut and the *mise en page* of Medieval French Sung Verse," which addresses the visual impact of the music in the six principal "complete-works" Machaut manuscripts.

UPCOMING CONFERENCE SESSIONS

Machaut at Kalamazoo, Saturday May 10 2008

Meeting of all officers and board members (9am, Fetzer lobby)

Machaut's Legacy in and outside of France (session 359, 10-11:30 am, Valley II, Community Building Lounge)

Chair: Deborah McGrady (Univ. of Virginia)

A. C. Spearing, (University of Virginia): English Autography

Lucas Antoine (John Hopkins University): Poetic Residue: Machaut's Legacy in Late Medieval Spain

Burt Kimmelman (New Jersey Institute of Technology): Patron Saints and Sinners: The Trope of Patronage and Its Subversion in Guillaume de Machaut, Geoffrey Chaucer, and Christine de Pizan

Business meeting with buffet lunch (12 noon, Fetzer 1045)

Teaching Machaut across Disciplines (session 426, 1:30-3 pm, Fetzer 1060)

Chair: Jennifer Bain (Dalhousie University)

A roundtable discussion with Deborah McGrady (Univ. of Virginia); Barbara Altmann (Univ. of Oregon); Matthew Steel (Western Michigan Univ.); and Elizabeth L. Keathley (Univ. of North Carolina-Greensboro)

Sacred and Secular: What Machaut Can Teach Us about These Divisions (session 478, 3:30-5 pm, Fetzer 1060)

Chair: Lawrence Earp (Univ. of Wisconsin-Madison)

Ivan Jimenez (Univ. of Pittsburgh): Harmony in Two of Machaut's Motets: The Phenomenon of Intermittence and Its Role in the Unconscious Aesthetic Validation of Machaut's Style

Jennifer Bain (Dalhousie University) and Jamie Blasina (Dalhousie University): Marianism in the Secular Songs of Guillaume de Machaut

Jared C. Hartt (Oberlin College Conservatory): Guillaume de Machaut's Secular Motets: An Anomalous Subgenre?

International Machaut Society at Leeds, July 10, 2008

Citation and Allusion in Music and Text in 14th-Century Songs (session 1507, 09.00-10.30)

Organizer: Yolanda Plumley (Centre for Medieval Studies, University of Exeter)

Moderator: R. Barton Palmer (Department of English, Clemson University)

Yolanda Plumley (Centre for Medieval Studies, University of Exeter): Citational Practices in the 1320s-50s: Machaut's Contemporaries and the Emergence of the Ars nova Song

Giuliano Di Bacco (Centre for Medieval Studies, University of Exeter): A Text Archive of 14th-Century French Lyrics and its Application to the Study of Citational Practices

Ben Albritton (University of Washington): Dialectic, Debate, and Mensuration in Machaut's Lais'

Machaut's Circuit of Communication: From Creation to Reception (session 1607, 11.15-12.45)

Organizer: Deborah L. McGrady (University of Virginia)

Moderator: Yolanda Plumley (Centre for Medieval Studies, University of Exeter)

Helen J. Swift (St Hilda's College, University of Oxford): Mourning Machaut, or, the Vindication of the Bereaved Lady

R. Barton Palmer (Clemson University): Machaut's Epistles: Reality or Reality-Effects?

Deborah L. McGrady (University of Virginia): The Traveling Text: Literary Creation and Displacement in Machaut's Writings

Anne-Hélène Miller (University of Washington): Nature and Authorship in Brunetto Latini and Guillaume de Machaut

BIBLIOGRAPHY (Lawrence Earp <lmearp@wisc.edu>)

MUSIC

- Bain, Jennifer. "Balades 32 and 33 and the 'res dalemangne.'" In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 205–19. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- _____. "Theorizing the Cadence in the Music of Machaut." *Journal of Music Theory* 47 (2003): 325–62.
- _____. "Tonal Structure and the Melodic Role of Chromatic Inflections in the Music of Machaut." *Plainsong and Medieval Music* 14 (2005): 59–88.
- Bent, Margaret. "The 'Harmony' of the Machaut Mass." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 75–94. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- _____. "Words and Music in Machaut's Motet 9." *Early Music* 31 (2003): 363–88.
- Berger, Christian. "Machaut's Balade *Ploures dames* (B32) in the Light of Real Modality." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 193–204. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Boogaart, Jacques. "Brugge, juni 1369 (?). Eustache Deschamps draagt voor uit Guillaume de Machauts *Le Voir Dit*. De verspreiding en invloed van de Franse polyfonie in de Nederlanden." In *Een Muziekgeschiedenis der Nederlanden*. Ed. Louis Peter Grijp *et al.*, 44–49. Amsterdam: Amsterdam University Press-Salomé, 2001.
- _____. "Moult estranges et moult noviaus." Over de verbintenis tussen tekst en muziek bij Guillaume de Machaut (ca. 1300–1377). *Rapports-Het Franse Boek* 71 (2001): 2–13.
- _____. "In dienst van twee vrouwen: Guillaume de Machaut (circa 1300–1377)." *Gregoriusblad* vol. 126 (Mar. 2002): 10–15.
- _____. "*Speculum mortis*: Form and Signification in Machaut's Motet *He! Mors / Fine Amour / Quare non sum mortuus* (M3)." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 13–30. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- _____. "L'accomplissement du cercle: observations analytiques sur l'ordre des motets de Guillaume de Machaut." *Analyse Musicale* 50 (Feb. 2004): 45–63.
- _____. "Machauts *Messe de Notre Deme*: Lofprijzing van God en zijn Zoete Moeder." *Tijdschrift oude muziek* 20 (Aug. 2005): 32–35.
- Bowers, Roger. "Guillaume de Machaut and His Canonry of Reims, 1338–1377." *Early Music History* 23 (2004): 1–48.
- Brown, Thomas. "*Flos / Celsa* and Machaut's Motets; Emulation — and Error?" In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 37–52. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Busse-Berger, Anna Maria. *Medieval Music and the Art of Memory*. Berkeley, Los Angeles and London: University of California Press, 2005.
- Butterfield, Ardis. "The Art of Repetition: Machaut's Ballade 33, *Nes qu'on porroit*." *Early Music* 31 (2003): 346–60.
- Clark, Alice V. "Observations on Machaut's Motet *He! Mors, com tu es haie / Fine Amour, qui me vint navrer / Quare non sum mortuus* (M3)." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 31–35. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- _____. "Listening to Machaut's Motets." *Journal of Musicology* 21 (2004): 487–513.
- _____. "Machaut Reading Machaut: Self-Borrowing and Reinterpretation in Motets 8 and 21." In *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*. Studies in Medieval and Renaissance Music. Ed. Suzannah Clark and Elizabeth Eva Leach, 94–101. Woodbridge: Boydell, 2005.
- Cullin, Olivier. *L'image musique*. Baume-les-Dames: Fayard, 2006.
- Dillon, Emma. *Medieval Music-Making and the Roman de Fauvel*. New Perspectives in Music History and Criticism. Cambridge: Cambridge University Press, 2002.

- Dulong, Gilles. "La ballade 15 de Machaut *Se je me pleing*: un subtil détournement." *Analyse Musicale* 50 (Feb. 2004): 89–98.
- _____. "Canons, palindromes musicaux et textes poétiques dans les chansons de l'Ars nova." In *Canons and Canonic Techniques, 14th–16th Centuries: Theory, Practice, and Reception History*. Proceedings of the International Conference, Leuven, 4–6 October 2005. Ed. Katelijne Schiltz and Bonnie J. Blackburn, 61–82. Analysis in Context. Leuven Studies in Musicology 1. Leuven and Dudley, Mass.: Peeters, 2007.
- Earp, Lawrence M. "Declamatory Dissonance in Machaut." In *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*. Studies in Medieval and Renaissance Music. Ed. Suzannah Clark and Elizabeth Eva Leach, 102–22. Woodbridge: Boydell, 2005.
- Eisenberg, Michael. "The Mirror of the Text: Reflections in *Ma fin est mon commencement*." In *Canons and Canonic Techniques, 14th–16th Centuries: Theory, Practice, and Reception History*. Proceedings of the International Conference, Leuven, 4–6 October 2005. Ed. Katelijne Schiltz and Bonnie J. Blackburn, 83–110. Analysis in Context. Leuven Studies in Musicology 1. Leuven and Dudley, Mass.: Peeters, 2007.
- Evans, Peter. "Palindromes: A Universal Phenomenon." *Sonus* 26 (Fall 2005): 75–96.
- Everist, Mark. "The Horse, the Clerk and the Lyric: The Musicography of the Thirteenth and Fourteenth Centuries." *Journal of the Royal Musical Association* 130 (2005): 136–53.
Review essay of books by Butterfield, Dillon, Leach edited collection, and Robertson.
- _____. "Motets, French Tenors, and the Polyphonic Chanson ca.1300." *Journal of Musicology* 24 (2007): 365–406.
- _____. "'souspirant en terre estrange': The Polyphonic Rondeau from Adam de la Halle to Guillaume de Machaut." *Early Music History* 26 (2007): 1–42.
- Flynn, Jane. "The Intabulation of *De toutes flours* (B31) in the Codex Faenza as Analytical Model." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 175–91. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Göllner, Marie Louise. "Guillaume de Machaut: Notation and the Compositional Process." *Annuario musical* 56 (2001): 21–31. Also in M. L. Göllner. *Essays on Music and Poetry in the Late Middle Ages*. Münchner Veröffentlichungen zur Musikgeschichte 61. Tutzing: Schneider, 2003. 229–43. (With reprints of three earlier articles of Göllner on Machaut.)
- Hirshberg, Jehoash. "A Portrayal of the Lady who Guards her Honour (B25)." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 139–60. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Huck, Oliver. "The Easy Canon as *imitatio naturae*." In *Canons and Canonic Techniques, 14th–16th Centuries: Theory, Practice, and Reception History*. Proceedings of the International Conference, Leuven, 4–6 October 2005. Ed. Katelijne Schiltz and Bonnie J. Blackburn, 7–18. Analysis in Context. Leuven Studies in Musicology 1. Leuven and Dudley, Mass.: Peeters, 2007.
- Huntley, E. D. "Guillaume de Machaut." In *Great Lives from History: The Middle Ages, 477–1453*. Ed. Shelley Wolbrink, 679–82. Pasadena, Calif.: Salem Press, 2005.
- Kraft, Isabel. "Die Lücke. Überlegungen zu einem Konzert." *Jahrbuch der Oswald von Wolkenstein Gesellschaft* 15 (2005): 297–309.
- Krause, Andreas. "'biauté ... estrange': Heinz Holliger blickt auf Guillaume de Machaut." *Neue Zeitschrift für Musik* 166 (Nov.–Dec. 2005): 30–33.
- Kreutziger-Herr, Annette. *Ein Traum vom Mittelalter: Die Wiederentdeckung mittelalterlicher Musik in der Neuzeit*. Cologne, Weimar and Vienna: Böhlau, 2003.
- Kügler, Karl. "Some Observations Regarding Musico-Textual Interrelationships in Late Rondeaux by Machaut." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 263–76. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Laubhold, Lars E. "Beziehungszauber zwischen Verlangen und Verzicht: zu Guillaume de Machauts Ballade *Esperance qui m'asseüre*." *Archiv für Musikwissenschaft* 63 (2006): 290–308.

- Leach, Elizabeth Eva. "Death of a Lover and the Birth of the Polyphonic Ballade: Machaut's Notated Ballades 1–5." *The Journal of Musicology* 19 (2002): 461–502.
- _____. "Love, Hope, and the Nature of 'Merci' in Machaut's Musical Balades 'Esperance' (B13) and 'Je ne cuit pas' (B14)." *French Forum* 28/1 (2003): 1–17.
- _____. "Singing More About Singing Less: Machaut's *Pour ce que tous* (B12)." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 111–24. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- _____. "Chanter plus, sur l'air de 'Chanter moins': la ballade 12 de Machaut, *Pour ce que tous*." *Analyse Musicale* 50 (Feb. 2004): 77–88.
- _____. "Fourteenth-Century Music Theory and the Directed Progression." *Music Theory Spectrum* 28 (2006): 1–21.
- _____. *Sung Birds: Music, Nature, and Poetry in the Later Middle Ages*. Ithaca: Cornell University Press, 2007.
- Lebdev, Sergej Nikolaevic. "Super omnes speciosa: Latinskaja poezija v muzyke Gil'oma de Maso." [Super omnes speciosa: The Latin poetry in the music of Guillaume de Machaut.] *Starinnaja Muzyka* 3–4 (2004): 33–38. [Translation problems for modern performers; Russian translations.]
- Leech-Wilkinson, Daniel. *The Modern Invention of Medieval Music: Scholarship, Ideology, Performance. Musical Performance and Reception*. Cambridge: Cambridge University Press, 2002.
- _____. "Articulating Ars Subtilior Song." *Early Music* 31 (2003): 6–18.
- _____. "Rose, lis Revisited." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 249–62. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Lefferts, Peter M. "Machaut's B-flat Balade *Honte, paour* (B25)." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 161–74. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Mahrt, William Peter. "Male and Female Voice in Two Virelais of Guillaume de Machaut." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 221–30. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Maurey, Yossi. "A Courtly Lover and an Earthly Knight Turned Soldiers of Christ in Machaut's Motet 5." *Early Music History* 24 (2005): 169–211.
- Maw, David. "Machaut's 'Parody' Technique." *Context* No. 21 (Autumn 2001): 5–20.
- _____. "Meter and Word Setting: Revising Machaut's Monophonic Virelais." *Current Musicology* 74 (2002): 69–102.
- _____. "'Trespasser measure': Meter in Machaut's Polyphonic Songs." *Journal of Musicology* 21 (2004): 46–126.
- _____. "Machaut and the 'Critical' Phase of Medieval Polyphony." *Music & Letters* 87 (2006): 262–94. Review essay.
- Moll, Kevin N. "Paradigms of Four-voice Composition in the Machaut Era." *The Journal of Musicological Research* 22 (2003): 349–86.
- _____. "Texture and Counterpoint in the Four-Voice Mass Settings of Machaut and his Contemporaries." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 53–73. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Newes, Virginia. "Symmetry and Dissymmetry in the Music of the *Lay de Bonne Esperance* (L18/13)." In *Machaut's Music: New Interpretations*. Ed. Elizabeth Eva Leach, 1–11. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- _____. "'Qui bien aime a tart oublie': Guillaume de Machaut's *Lay de plour* in Context." In *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*. Studies in Medieval and Renaissance Music. Ed. Suzannah Clark and Elizabeth Eva Leach, 123–38. Woodbridge: Boydell, 2005.
- Plumley, Yolanda M. "Intertextuality in the Fourteenth-Century Chanson." *Music & Letters* 84 (2003): 355–77.

- _____. “The Marriage of Words and Music: *Musique Naturele* and *Musique Artificiele* in Machaut’s *Sans cuer, dolens* (R4).” In *Machaut’s Music: New Interpretations*. Ed. Elizabeth Eva Leach, 231–48. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- _____. “Playing the Citation Game in the Late 14th-Century Chanson.” *Early Music* 31 (2003): 20–39.
- _____. “La composition par réélaboration chez Guillaume de Machaut: le case de *Dame, se vous n’avez aperceü* (Rondeau 13).” *Analyse Musicale* 50 (Feb. 2004): 64–76.
- _____. “Crossing Borderlines: Points of Contact between the Late-Fourteenth Century French Lyric and Chanson Repertoires.” *Acta musicologica* 76 (2004): 3–23.
- Ragnard, Isabelle. “Le *Voir Dit*: dialogue autour de poésies chantées.” In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 91–112. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.
- Rees, Owen. “Machaut’s Mass and Sounding Number.” In *Machaut’s Music: New Interpretations*. Ed. Elizabeth Eva Leach, 95–110. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Ristory, Heinz. *Denkmodelle zur französischen Mensuraltheorie des 14. Jahrhunderts*. Vol. 1, *Historische Darstellung*. Musicological Studies, 80/1. Ottawa: Institute of Mediæval Music, 2004.
- Robertson, Anne Walters. *Guillaume de Machaut and Reims: Context and Meaning in His Musical Works*. Cambridge: Cambridge University Press, 2002.
- Schwindt, Nicole. “Musikalische Lyrik in der Renaissance.” In *Musikalische Lyrik*. Pt. 1, *Von der Antike bis zum 18. Jahrhundert*. Ed. Hermann Danuser, 137–254. Handbuch der musikalischen Gattungen, 8/1. Laaber: Laaber, 2004.
- Stone, Anne. “The ars subtilior in Paris.” *Musica e storia* 10 (2002): 373–404.
- _____. “Music Writing and Poetic Voice in Machaut: Some Remarks on B12 and R14.” In *Machaut’s Music: New Interpretations*. Ed. Elizabeth Eva Leach, 125–38. Studies in Medieval and Renaissance Music. Woodbridge: Boydell, 2003.
- Sultan, Agathe. “‘Lyre—cette pratique.’ Texte et musique dans le motet 14 de Guillaume de Machaut.” *Perspectives médiévales*. Supplément au no. 28 (Dec. 2002): 223–45.
- _____. “La harpe et la forge: poétique de l’ars subtilior.” In “*De vrai humain entendement*”: *Hommage à Jacqueline Cerquiglini-Toulet*. Ed. Yasmina Foehr-Janssens and Jean-Yves Tilliette, 45–63. Recherches et roncontres 21. Geneva: Droz, 2005.
- _____. “Tombeaux de musiciens à la fin du Moyen Age.” In *La mort écrite: rites et rhétorique du trépas au Moyen Age. Actes de la journée d’études du groupe Questes (Paris-Sorbonne), 26 avril 2003*. Ed. Estelle Doudet, 155–71. Cultures et civilisations médiévales 30. Paris: Presses de l’Université Paris-Sorbonne, 2005.

LITERATURE

- Altmann, Barbara K. and R. Barton Palmer (ed. and trans.). *An Anthology of Medieval Love Debate Poetry*. Gainesville: University Press of Florida, 2006. Includes translations of Machaut’s *Le Jugement du roy de Behaingne* and *Le Jugement du roy de Navarre*, as well as works of Chaucer, Christine de Pizan, and Alain Chartier.
- Bacha, Jacqueline. “Expression et place du sujet dans les énoncés assertifs du *Voir dit*.” *L’information grammaticale* 93 (mars 2002): 10–15.
- Badel, Pierre-Yves. “Nouvelles allusions au *Roman de la Rose*.” In “*Ensi firent li ancessor*” *Mélanges de philologie médiévale offerts à Marc-René Jung*. 2 vols. Ed. Luciano Rossi, 2:475–90. Alessandria: Orso, 1996.
- Ballor, Alessandro. “Il mito di Giasone e Medea nel Medioevo francese (XII–XIV secolo).” *Studi francesi* 44 (2000): 455–71.
- Baril, Agnès. *Guillaume de Machaut, Le Livre du Voir dit: Commentaire grammatical et philologique des lignes 1 à 4153, pages 41 à 366*. C.A.P.E.S. / Agrégation. Lettres. Paris: Ellipses, 2001.
- Basso, Hélène. “Le lyrisme comme rapport au monde. Retrait, ou engagement?” *Perspectives médiévales*. Supplément au no. 28 (Dec. 2002): 129–44.

- _____. "Présence de Machaut dans quelques recueils collectifs." In *"De vrai humain entendement": Hommage à Jacqueline Cerquiglini-Toulet*. Ed. Yasmina Foehr-Janssens and Jean-Yves Tilliette, 15–27. Recherches et rencontres 21. Geneva: Droz, 2005.
- Bazin-Tacchella, Sylvie, Laurence Hélix, and Muriel Ott. *Le Livre du Voir Dit de Guillaume de Machaut*. Clefs coucours. Lettres médiévales. Neuilly: Atlande, 2001.
- Benešová, Klára. "Les résidences du roi Jean de Bohême: leur fonction de représentation." In *King John of Luxembourg (1296–1346) and the Art of His Era*. Proceedings of the International Conference, Prague, September 16–20, 1996. Ed. Klára Benešová, 117–31. Prague: Koniasch Latin Press, 1998.
- Bestul, Thomas H. "The Monk's Tale." In *Sources and Analogues of the Canterbury Tales, I*. Ed. Robert M. Correale and Mary Hamel, 409–47. Chaucer Studies 28. Cambridge: Brewer, 2002.
- Bétemps, Isabelle. "La figure du poète dans le *Voir Dit*: du cœur d'amant au testam(a)nt." *Littératures* No. 45 (Autumn 2001): 5–22.
- _____. "Le langage des symboles dans le *Voir Dit*." In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 35–54. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.
- _____. "A mon seul Désir: La quête des sens dans le *Voir Dit*." *L'information littéraire* 54/1 (janv.–mars 2002): 36–43.
- Boutet, Dominique. "L'éloge du prince et l'expérience de la mélancolie. Réflexions sur les facteurs de cohérence du *Jugement du roi de Navarre* de Guillaume de Machaut." In *Penser le pouvoir au Moyen Age (VIII^e–XV^e siècle): Etudes d'histoire et de littérature offerts à Françoise Autrand*. Ed. Dominique Boutet and Jacques Verger, 33–46. Paris: Edition Rue d'Ulm / Presses de l'Ecole normale supérieure, 2000.
- Brownlee, Kevin. "Fire, Desire, Duration, Death: Machaut's Motet 10." In *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*. Studies in Medieval and Renaissance Music. Ed. Suzannah Clark and Elizabeth Eva Leach, 79–93. Woodbridge: Boydell, 2005.
- Butterfield, Ardis. *Poetry and Music in Medieval France: From Jean Renart to Guillaume de Machaut*. Studies in Medieval Literature 49. Cambridge: Cambridge University Press, 2002.
- _____. "Articulating the Author: Gower and the French Vernacular Codex." *Yearbook of English Studies* 33 (2003): 80–96.
- _____. "Chaucer's French Inheritance." In *The Cambridge Companion to Chaucer*. Ed. Piero Boitani and Jill Mann, 20–35. The Cambridge Companions to Literature. Cambridge: Cambridge University Press, 2003.
- _____. "Confessio Amantis and the French Tradition." In *A Companion to Gower*. Ed. Siân Echard, 165–80. Cambridge and Rochester, N.Y.: Brewer, 2004.
- Cerquiglini-Toulet, Jacqueline. Guillaume de Machaut, "*Le Livre du Voir Dit*." *Un art d'aimer, un art d'écrire*. Agrégations de Lettres / Langue française. [Paris]: Sedes, 2001.
- _____. "Polyphème et Prométhée: deux voies de la 'création' au XIV^e siècle." In *Auctor et auctoritas: invention et conformisme dans l'écriture médiévale. Actes du colloque tenu à l'Université de Versailles-Saint-Quentin-en-Yvelines (14–16 juin 1999)*. Ed. Michel Zimmermann, 401–10. Mémoires et documents de l'Ecole des Chartes 59. Paris: Ecole des Chartes, 2001.
- _____. "'Ne sont pas mos de cabarès': La lecture selon Guillaume de Machaut." "*Ce est li fruis selonc la lettre*": *Mélanges offerts à Charles Méla*. Ed. Olivier Collet, Yasmina Foehr-Janssens and Sylviane Messerli, 255–64. Colloques, congrès et conférences sur le Moyen Age 3. Paris: Champion, 2002.
- _____. "Portraits d'auteurs à la fin du Moyen Age: tombeaux en majesté et épitaphes carnavalesques." *Académie des inscriptions et belles-lettres. Comptes-rendus des séances* 2 (2002): 785–96.
- _____. "Poétique de la ride. L'inscription du passage du temps chez les poètes au Moyen Age." *Micrologus: Natura, scienze e società medievali* 13 (2005): 183–93.
- Cropp, Glynnis. "Boethius and the *Consolatio philosophiae* in XIVth and XVth-Century French Writing." *Essays in French Literature* 42 (July 2005): 27–43.
- Davis, Steven. "Guillaume de Machaut, Chaucer's *Book of the Duchess*, and the Chaucer Tradition." *Chaucer Review* 36 (2001–02): 391–405.

- Demartini-Franzini, Dominique. "Au vif du cœur. Les lettres du *Voir Dit* entre tradition et nouvel art d'écrire en prose." *Méthode!* 1 (2001): 11–19.
- Dembowski, Peter F. "Jehan de Le Mote et ses *Regret Guillaume, comte de Hainaut*." In *Convergences médiévales. Épopée, lyrique, roman. Mélanges offerts à Madeleine Tyssens*. Ed. Nadine Henrard, Paola Moreno, Martine Thiry-Stassin, 139–47. Bibliothèque du Moyen Age 19. Brussels: De Boeck Université, 2001.
- _____. "What is Critical in Critical Editions? The Case of Bilingual Editions." In "*De sens rassis*": *Essays in Honor of Rupert T. Pickens*. Ed. Keith Busby, Bernard Guidot, and Logan E. Whalen, 169–81. Faux titre 259. Amsterdam and New York: Rodopi, 2005.
- Devaux, Jean. "Le *Voir Dit* de Guillaume de Machaut dans la tradition du *Roman de la Rose*." In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 22–34. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.
- Doudet, Estelle. "Polyphème lyrique et Argus éloquent: la poésie à la recherche de son pouvoir, de Guillaume de Machaut à la Renaissance." In "*De vrai humain entendement*": *Hommage à Jacqueline Cerquiglini-Toulet*. Ed. Yasmina Foehr-Janssens and Jean-Yves Tilliette, 29–44. Recherches et rencontres 21. Geneva: Droz, 2005.
- Eusèbe-Féron, Corinne. "Guillaume de Machaut *Le Livre du Voir Dit*. Bibliographie spécialisée pour l'agrégation 2002." *L'Information grammaticale* 91 (oct. 2001): 39–40.
- Fasseur, Valérie. "Apprendre l'art d'écrire: sens de la relation didactique dans le *Voir Dit* de Guillaume de Machaut." *Romania* 124 (2006): 162–94.
- _____. "Nes qu'on porroit espussier la grant mer...": autour d'un vers du *Voir Dit*." In *Mondes marins du Moyen Age. Actes du 30^e colloque du CUER MA, 3, 4 et 5 mars 2005*. Ed. Chantal Connochie-Bourgne, 157–67. Senifiance 52. Aix-en-Provence: Publications de l'Université de Provence, 2006.
- Féron, Corinne. "Le renforcement de l'assertion dans *Le Voir Dit* de Guillaume de Machaut. Etude syntactico-sémantique de 'certainement' et quelques locutions en 'sans n.'" *L'information grammaticale* 92 (janv. 2002): 23–30.
- Ferrand, Françoise. "Au-delà de l'idée de progrès: la pensée musicale de Guillaume de Machaut et le renouvellement de l'écriture littéraire dans le *Voir Dit*." In *Progrès, réaction, décadence dans l'Occident médiéval*. Ed. Emmanuèle Baumgartner and Laurence Harf-Lancner, 231–49. Publications Romanes et Françaises 231. Geneva: Droz, 2003.
- _____. "Du pouvoir des princes au pouvoir d'Orphée: Guillaume de Machaut et la naissance de la notion d'artiste." *Analyse Musicale* 49 (Dec. 2003): 11–17.
- _____. "L'absence de tout cheveu ou presque dans la célébration lyrique de la dame." In *La chevelure dans la littérature et l'art du Moyen Âge*. Actes du 28^e colloque du CUER MA: 20, 21 et 22 février 2003. Ed. Chantal Connochie-Bourgne, 155–65. Senifiance 50. Aix-en-Provence: Publications de l'Université de Provence, 2004.
- _____. "Le *De remediis utriusque fortune* de Pétrarque et *Le Remède de Fortune* de Machaut: 'Le passé des Lettres et le présent de Dieu.'" In "*Contez me tout*." *Mélanges de langue et de littérature médiévales offerts à Herman Braet*. Ed. Catharine Bel, Pascal Dumont, and Frank Willaert, 465–87. La République des lettres 28. Louvain, Paris, and Dudley, Mass.: Peeters, 2006.
- Fritz, Jean-Marie. "Cithare de la foi et harpe de la dame: allégories instrumentales dans la théologie et la littérature du Moyen Âge." In *Les représentations de la musique au Moyen Âge. Actes du colloque des 2 et 3 avril 2004*. Ed. Martine Clouzot, Martine Laloue, and Frédéric Dassas, 100–7. Les Cahiers du Musée de la Musique 6. Paris: Musée de la Musique, 2005.
- Galderisi, Claudio. "'Ce dient nobles et bourgeois': la destinée poétique de Canens/Caneüs dans *Le Livre du Voir Dit*." *Moyen Français* 51–53 (2002–2003): 291–303.
- Gaullier-Bougassas, Catherine. "Images littéraires de Chypre et évolution de l'esprit de croisade au XIV^e siècle." In *Progrès, réaction, décadence dans l'Occident médiéval*. Ed. Emmanuèle Baumgartner and Laurence Harf-Lancner, 123–35. Publications Romanes et Françaises 231. Geneva: Droz, 2003.
- Gros, Gérard. "L'insertion des rondeaux au *Voir Dit*." In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 55–71. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.

- Hanly, Michael. "France." In *A Companion to Chaucer*. Ed. Peter Brown, 149–66. Blackwell Companion to Literature and Culture. Oxford: Blackwell, 2000.
- Hélix, Laurence. "Entre ouverture et repli: les paradoxes de la création poétique dans le *Voir Dit*." In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 7–21. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.
- Hüe, Denis, ed. Preface by Jacqueline Cerquiglini-Toulet. "*Comme mon cœur désire*": *Guillaume de Machaut Le Livre du Voir Dit*. *Medievalia* 38. Orléans: Paradigme, 2001. All but the last article (by Nicole Lassahn) is a reprint or French translation of an article previously published: Georg Hanf, "Sur le *Voir Dit* de Guillaume de Machaut," 7–61; G.B. Gybbon-Monnypenny, "L' « autobiographie » amoureuse de Guillaume de Machaut: Les précurseurs de la forme du *Voir Dit*," 63–82; Sarah Jane Williams (trans. Denis Hüe), "La dame, les chansons et les lettres," 83–92; Kevin Brownlee, "L'œuvre poétique de Guillaume de Machaut: Identité du discours et discours de l'identité," 93–107; Jacqueline Cerquiglini-Toulet, "Tension sociale et tension d'écriture au XIV^e siècle: Les *dits* de Guillaume de Machaut," 109–19; William Calin, "Problèmes de technique narrative au Moyen Âge: Le *Roman de la Rose* et Guillaume de Machaut," 121–32; Jacqueline Cerquiglini-Toulet, "Le clerc et l'écriture: Le *Voir dit* de Guillaume de Machaut et la définition du *dit*," 133–56; Friedrich Wolfzettel, "La poésie lyrique en France comme mode d'appréhension de la réalité: Remarques sur l'invention du sens visuel chez Machaut, Froissart, Deschamps et Charles d'Orléans," 157–72; Daniel Poirion, "Le monde imaginaire de Guillaume de Machaut," 173–86; Jacqueline Cerquiglini-Toulet, "Le clerc et le louche: Sociologie d'une esthétique," 187–98; Maureen Boulton, "L'idéologie de la forme: Le *Voir Dit* de Guillaume de Machaut," 199–207; Sarah Jane Williams (trans. Denis Hüe), "Les pièces lyriques dans le *Voir Dit* de Guillaume de Machaut: « voir » et « veoir »," 209–19; Jacqueline Cerquiglini-Toulet, "Polyphème ou l'autre de la voix dans le *Voir Dit* de Guillaume de Machaut," 221–34; Catherine Attwood, "Temps et lieux de Souvenir: Le *Voir Dit* de Guillaume de Machaut," 235–56; Nicole Elise Lassahn, "Vérité historique et vérité fictionnelle dans le *Voir Dit* de Guillaume de Machaut," 257–80.
- Hüe, Denis. "A la lettre: le *Voir Dit* comme roman épistolaire." In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 72–90. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.
- Hülk, Walburga. "*Le Livre du Voir Dit*. Das Textbegehren des Guillaume de Machaut." In *Schrift-Spuren von Subjektivität. Lektüren literarischer Texte des französischen Mittelalters*, 149–97. Beihefte zur Zeitschrift für romanische Philologie 297. Tübingen: Niemeyer, 1999.
- Huot, Sylvia. "Guillaume de Machaut and the Consolation of Poetry." *Modern Philology* 100 (2002): 169–95.
- _____. "Reading Across Genres: Froissart's *Joli Buisson de Jonece* and Machaut's Motets." *French Studies* 57 (2003): 1–10.
- Jung, Marc-René. "La naissance de la ballade dans la première moitié du XIV^e siècle, de Jean Acart à Jean de la Mote et à Guillaume de Machaut." In *Actes du II^{ème} Colloque International sur la littérature en Moyen Français, Milan, 8–10 mai 2000*. Ed. Sergio Cigada, 7–29. *Analisi linguistica e letteraria*. Milan: Vita e Pensiero, 2000.
- _____. "Les plus anciennes ballades de Machaut et la tradition antérieure de la ballade: aspects métriques." In *Convergences médiévales. Épopée, lyrique, roman. Mélanges offerts à Madeleine Tyssens*. Ed. Nadine Henrard, Paola Moreno, Martine Thiry-Stassin, 287–97. Bibliothèque du Moyen Age 19. Brussels: De Boeck Université, 2001.
- Kovacs, Susan R. "Staging Lyric Performances in Early Print Culture: *Le Jardin de Plaisance et Fleur de Rhetorique* (c.1501–02)." *French Studies* 55 (2001): 1–24.
- Lacassagne, Miren. "Sous signe de Fortune." In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 113–22. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.
- _____. "Fortune en cest estat me tient." Guillaume de Machaut, Christine de Pizan et Jean Régnier. *Perspectives médiévales. Supplément au No. 28* (Dec. 2002): 209–22.
- _____. "Bibliographie. Actualité de Guillaume de Machaut." *Moyen Age* 109 (2003): 129–38.
- Lassahn, Nicole Elise. "Vérité historique et vérité fictionnelle dans le *Voir Dit* de Guillaume de Machaut." In *Comme mon cœur désire: Guillaume de Machaut Le Livre du Voir Dit*. Ed. Denis Hüe, 257–80. *Medievalis* 38. Orléans: Paradigme, 2001.

- Lechat, Didier. "Redites et citations dans *Le Voir Dit* de Guillaume de Machaut." *Méthode!* 1 (2001): 21–29.
- _____. "Le réemploi des exemples arthuriens et modernes chez Machaut et Froissart." In *Modèles, dialogues et inventions: mélanges offerts à Anne Chevalier*. Ed. Suzanne Guellouz and Gabrielle Chamarat-Malandain, 33–43. Centre de recherche "Textes / histoire / langages," Université de Caen Basse-Normandie. Caen: Presses Universitaires de Caen, 2002.
- _____. "Prolixité et silences dans les prologues de quelques dits de Machaut et de Froissart." In *Seuils de l'œuvre dans le texte médiéval*. 2 vols. Ed. Emmanuèle Baumgartner and Laurence Harf-Lancner, 1:131–46. Paris: Presses de la Sorbonne Nouvelle, 2002.
- _____. "*Dire par fiction*": *Métamorphoses du je chez Guillaume de Machaut, Jean Froissart et Christine de Pizan*. Etudes christiniennes 7. Paris: Champion, 2005.
- Lefèvre, Sylvie. "'Longue demouree fait changier ami': De la lettre close à la lyrique dans le *Voir Dit* de Guillaume de Machaut." *Romania* 120 (2002): 226–34.
- Leupin, Alexandre. *Fiction and Incarnation: Rhetoric, Theology, and Literature in the Middle Ages*. Trans. David Laatsch. Minneapolis and London: University of Minnesota Press, 2003. Originally published as *Fiction et incarnation: Littérature et théologie au Moyen Age*. Idées et recherches. Paris: Flammarion, 1993.
- Marcotte, Gilles. "Observations sur la morphologie verbale dans *Le Livre du Voir Dit* (BNF fr. 22545) de Guillaume de Machaut." *Information grammaticale* 91 (Oct. 2001): 22–28.
- Margolis, Nadia. "Clerkliness and Courtliness in the Complaintes of Christine de Pizan." In *Christine de Pizan and Medieval French Lyric*. Ed. Earl Jeffrey Richards, 135–54. Gainesville: University Press of Florida, 1998.
- März, Christoph. "Liedkorrespondenzen. Zu Guillaume de Machauts *Le Voir Dit* und einigen deutschen Liedern." In *Literatur und Wandmalerei, II. Konventionalität und Konversation*. Ed. Eckart Conrad Lutz, Johanna Thali, and René Wetzels, 95–107. Tübingen: Niemeyer, 2005.
- McGrady, Deborah. "Le *Voir dit*: réponse à l'*Ovide moralisé*?" *Cahiers de Recherches Médiévales* 9 (2002): 99–113.
- _____. *Controlling Readers: Guillaume de Machaut and His Late Medieval Audience*. Toronto, Buffalo, London: University of Toronto Press, 2006.
- _____. "'Tout son païs m'abandonna': Reinventing Patronage in Machaut's *Fonteinne amoureuse*." *Yale French Studies* 110 (2006): 19–31.
- Michel, Alain, and Jacqueline Cerquiglini-Toulet. "Le *Voir dit* de Guillaume de Machaut: entre Dante et Pétrarque, l'amour et la poésie au XIV^e siècle. In *Rhétorique et poétique au moyen âge*. Colloques organisés à l'Institut de France les 3 mai et 11 décembre 2001. Ed. Alain Michel, 137–49. Rencontres médiévales européennes 2. Turnhout: Brepols, 2002.
- Minnis, Alastair J. *Magister amoris: The Roman de la rose and Vernacular Hermeneutics*. Oxford and New York: Oxford University Press, 2001.
- Minnis, Alastair J., Kevin Brownlee, Ian Johnson, Tony Hunt, and Nigel F. Palmer. "Vernacular Literary Consciousness: English, French, German." In *The Cambridge History of Literary Criticism*. Vol. 2, *The Middle Ages*. Ed. Alastair J. Minnis and Ian Johnson, 422–71. Cambridge: Cambridge University Press, 2005.
- Mühlethaler, Jean-Claude. "De Guillaume de Machaut aux rhétoriciens: à la recherche d'un Parnasse français." In *Histoire des poétiques*. Ed. Jean Bessière, Eva Kushner, Roland Mortier, and Jean Weisgerber, 85–101. PUF Fondamental. Paris: Presses universitaires de France, 1997.
- _____. "Entre amour et politique: métamorphoses ovidiennes à la fin du Moyen Age. La fable de Céyx et Alcyoné, de l'*Ovide moralisé* à Christine de Pizan et Alain Chartier." *Cahiers de recherches médiévales* 9 (2002): 143–56.
- Obermeier, Anita. *The History and Anatomy of Auctorial Self-Criticism in the European Middle Ages*. Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft 32. Amsterdam and Atlanta: Rodopi, 1999. See esp. pp. 126–30.

- Palmer, R. Barton. "Chaucer's Legend of Good Women: The Narrator's Tale." In *New Readings of Chaucer's Poetry*. Ed. Robert G. Benson and Susan J. Ridyard, with intro. by Derek Brewer, 183–94. Chaucer Studies 31. Cambridge: Brewer, 2003.
- Plouzeau, May. "Critique." *Revue des langues romanes* 107 (2003): 181–210. Very thorough review article of Guillaume de Machaut, *Le livre du Voir Dit (Le Dit véridique)*. Ed. and trans. Paul Imbs and Jacqueline Cerquiglini-Toulet. Le livre de poche 4557. Lettres gothiques. Paris: Librairie Générale Française, 1999.
- Quéruel, Danielle. "Le personnage de Jason. De la mythologie au roman." In *Le Banquet du faison*. Ed. Marie-Thérèse Caron and Denis Clauzel, 145–62. Arras: Artois presses université, 1997.
- _____. "Avant-propos." In *Le Livre du Voir Dit, Guillaume de Machaut*. Ed. Danielle Quéruel, 5–6. CAPES / Agrégation. Lettres. Paris: Ellipses, 2001.
- Ribémont, Bernhard. "Une vision de l'Orient au XIV^e siècle. *La Prise d'Alexandre* de Guillaume de Machaut." *Cahiers de recherches médiévales* 9 (2002): 249–60.
- _____. "Dire le vrai et chanter des louanges: *La Prise d'Alexandre* de Guillaume de Machaut." *Cahiers de recherches médiévales* 10 (2003): 155–72.
- _____. "'Couleur épique' dans *La Prise d'Alexandrie* de Guillaume de Machaut." In *L'Épique médiéval et le Mélange des genres*. Actes du colloque international tenu du jeudi 3 oct. au samedi 5 oct. 2002 à l'U.F.R. S.L.K.H.S. de l'Université de Franche-Comté. Ed. Caroline Cazananc, 135–52. Littéraires. Besançon: Presses universitaires franc-comtoises, 2005.
- Roccati, G. Matteo. "Guillaume de Machaut, *Prologue* aux œuvres: la disposition du texte dans le ms. A (Paris, B.N.F., fr.1584)." *Studi Francesi* 44 (2000): 535–40.
- Slerca, Anna. "Le *Livre du chemin de long estude* (1402–1403): Christine au pays des merveilles." In *Sur le chemin de longue étude ... Actes du colloque d'Orléans juillet 1995*. Ed. Bernard Ribémont, 135–47. Etudes christineinnes 3. Paris: Champion, 1998.
- Smith, Geri L. "Models of Authority in the Rose, Machaut, and Christine de Pizan: A Feminine Recasting of 'songe/mensonge' in *Le Dit de la Pastoure*." *Women in French Studies* 14 (2006): 11–26.
- Strubel, Armand. "*Grant senefiance a*": *Allégorie et littérature au moyen âge*. Moyen Age-Outils de synthèse 2. Paris: Champion, 2002.
- Swift, Helen J. "(Un)covering Truth: Speaking *proprement* in Late-Medieval French Poetry." *Nottingham Medieval Studies* 48 (2004): 60–79.
- Taylor, Jane H. M. "Inescapable Rose. Jean le Seneschal's *Cent Ballades* and the Art of Cheerful Paradox." *Medium Ævum* 67 (1998): 60–84.
- _____. "État présent: Research on the French Medieval Lyric." *French Studies* 61 (2007): 69–83.
- Taylor, Karla. "Chaucer and the French Tradition." In *Approaches to Teaching Chaucer's Troilus and Criseyde and the Shorter Poems*. Ed. Tison Pugh and Angela Jane Weisl, 33–37. Approaches to Teaching World Literature. New York: Modern Language Association of America, 2007.
- Thiry, Claude. "Eustache Deschamps, ou le changement dans la (fausse) continuité lyrique." In *Convergences médiévales. Épopée, lyrique, roman. Mélanges offerts à Madeleine Tyssens*. Ed. Nadine Henrard, Paola Moreno, Martine Thiry-Stassin, 511–26. Bibliothèque du Moyen Age 19. Brussels: De Boeck Université, 2001.
- Victorin, Patricia. "La dame à la souquenille et au chaperon azurés ornés de perroquets verts ou Les portraits de Toute-Belle dans le *Voir Dit* de Guillaume de Machaut." *Méthode!* 1 (2001): 31–44.
- Vigneron, Fleur. "Guillaume de Machaut, *Le Voir Dit*. Bibliographie sélectives des agrégations de lettres classiques, grammaire et lettres modernes." *L'Information littéraire* 53, 3 (July–Sept. 2001): 39–40.
- Walters, Lori. "The Rose as Sign. Diacritical Marks in the Tournai *Rose*." *Revue belge de philologie et d'histoire* 83 (2005): 1–26.

SOME RECENT DISSERTATIONS. Additional dissertations are listed in Domenic Leo's Art Bibliography. Those completed after 2000 in his list include Choi, Drobinsky, Leo, Maxwell, Opacic, Russakoff, and Waugh.

Basso, Hélène. "La poétique de la répétition chez Guillaume de Machaut. Diffraction et réfection." Diss. Université de Bordeaux III, 2004. Abstract in *Perspectives médiévales* 30 (mars 2006): 85–89.

Delogu, Daisy Jeanne. "Royal Biography and the Politics of the Hundred Years War: Theorizing the Ideal Sovereign." Diss. University of Pennsylvania, 2003. Ann Arbor: UMI, AAT 3087391. Abstract (edited): The dissertation examines royal biographies composed during the Hundred Years War—those of Hugh Capet (anonymous, c. 1358), Pierre I of Cyprus (Guillaume de Machaut, 1369–77), Edward, the Black Prince (Herald Chandos, c. 1385), and Charles V (Christine de Pizan, 1405)—and how these texts reflect and inform the larger body of political literature composed during this period. The *Prise d'Alexandrie* posits Pierre I as an ideal crusader-king, yet the notion that Pierre I adequately represents an ideal crusader and the value of crusade as an objective are systematically undermined.

Findley, Brooke Heidenreich. "Discourses of Sincerity: Gender, Authority and Signification in Some Medieval French Courtly Texts." Diss. Duke University, 2003. Ann Arbor: UMI, AAT 3135128. Abstract (edited): This dissertation examines sincerity claims as they are employed by male and female author figures in selected French courtly texts dating from between 1100 and 1366. Part one considers two sets of texts: the Latin letters of Abelard and Heloise (early twelfth century) and selected Occitan poems of the troubadours and trobairitz (late twelfth to early thirteenth centuries). It demonstrates that both Heloise and the trobairitz use sincerity claims to construct implied authorial personae who are imagined to exist "outside" of the texts in which they speak. Part two moves to a reading of two Old French narrative works, the *Roman de la Poire* (mid thirteenth century) and Guillaume de Machaut's *Voir Dit* (circa 1366). I contend that the female figures in these works use sincerity claims that are very similar to those analyzed in part one, but with a different effect. Instead of constructing implied author figures, their sincerity claims serve to question the efficacy of verbal language, and ultimately to paradoxically de-construct the poetic language of the texts from which they speak.

Hartt, Jared Christopher. "Sonority, Syntax, and Line in the Three-Voice Motets of Guillaume de Machaut." Diss. Washington University in St. Louis, 2007. Ann Arbor: UMI, AAT 3268033. Abstract: This study delves into the inner workings of Guillaume de Machaut's musical language. Given the composer's prolific output, I restrict my study to his three-voice motets, a body of works that provides a large enough source group from which to theorize about sonority and draw some general conclusions. And while the available fourteenth-century treatises tell us little about the three-voice sonorities, I seek to root my ideas in contemporaneous thought. I begin by examining the morphology of sonority. I develop a new schema for two- and three-voice sonorities that articulates aural differences and draws distinctions among all of the possible intervallic configurations more clearly and more precisely than any system of classification proposed by modern scholars. I then examine the syntax of sonority. I propose a more detailed definition of the directed progression, one that includes a wide range of voice-leading possibilities and also takes into account every type of sonority. I discuss the various functions that progressions may assume, propose a list of criteria for judging cadential strength in the motets, and explore the function of tonal centering.

In a chapter devoted to the liturgical tenor, I outline the melodic and tonal characteristics of Machaut's chosen tenors and elucidate the various ways he organizes his tenors, identifying compositional procedures that accord with the rationales of two fourteenth-century theorists' instruction on motet composition. I discuss how isorhythmic structure affects the tenor's potential for tonal articulation.

I then apply the material of my first three chapters—the study's theoretical core—to analyses of four motets. For Motet 4, I provide a detailed account of syntax, describing prolongations and cadences of various strengths. Because the tenors and entire polyphonic textures of the three secular motets differ significantly from the liturgical motets, and since little has been written about these distinctive works, I conclude with detailed analyses of Motets 11, 16 and 20. A comparison of the secular and liturgical motets provides further insight into Machaut's compositional style and procedure.

Hills, Alexander Bevis. "Fearful Symmetry. A work for Orchestra." D.M.A. diss. Stanford University, 2004. Ann Arbor: UMI, AAT 3128510. Abstract (edited): This thesis is a large-scale, single movement work for orchestra. My intention was to explore as many, often contradictory seeming, approaches to

musical time, proportion and form as possible within the same continuous frame. ... The more fragmentary sections are more regular, and based around iso-periodic proportions, much as one might find in Machaut or De Vitry, and indeed the initial B section is a parody isorhythmic motet, even to the extent of using modal pitch materials.

Kievman, Carson. "Ockeghem and Ligeti: The Music of Transcendence." Diss. Princeton University, 2003. Ann Arbor: UMI, AAT 3080852. Abstract (edited): If we suspend disbelief for a moment and imagine that five centuries of musical development never existed, we find that music from the 14th and 15th century connects unequivocally to the most radical and forward thinking musical creations of the late 20th century, as exemplified by a comparison of the music of Ligeti and Ockeghem. These composers, who lived five centuries apart, have in common the creation of music built upon a sophisticated, albeit largely imperceptible, framework upon which they constructed undifferentiated progressions of massive counterpoint. Notably, both composers avoid traditional means of closure via cadence and the sublimation of linear sequencing. The result of their efforts stands in stark contrast to the classical musical ideals that have dominated musical culture from the 16th to the 20th century. Early music, and Ockeghem in particular, may have directly or indirectly influenced new music and the development of Ligeti's style. By analyzing musical techniques that have become synonymous with Ligeti, and his references to early music composers such as Ockeghem and De Machaut as well as some 20th century masters, an attempt is made to determine the extent to which Ligeti earned his stature by creating an entirely new musical form, or how he may have used existing ideas to develop a hybrid.

Maurey, Joseph. "Music and ceremony in Saint-Martin of Tours, 1205—1500." Diss. University of Chicago, 2005. Ann Arbor: UMI, AAT 3195038. Abstract: The dissertation focuses on one of the most important pilgrimage sites in medieval Europe, the collegiate church dedicated to a patron saint of France. The periods bounding my dissertation are 1205, when the first in five liturgical reforms took place in Saint-Martin, a church benefiting from an unswerving royal patronage, and the end of the fifteenth century, which saw the apogee of Tours as the political capital of France. Contrary to musicological studies of other ecclesiastical establishments, typically focusing on institutions at the zenith of their intellectual influence, I chronicle a church clinging to its glorious past through music and liturgy. Although most of the manuscripts and printed sources forming the core of my dissertation have occasionally received scholarly attention, there has been no musicological interest in them as a group per se: in their historical development spanning some five centuries, in contrasting the liturgies of the city's two main churches.

The study offers the first comprehensive account of liturgy in Saint-Martin of Tours, bringing to light not only the music chanted on various celebrations, but also the idiosyncratic ways in which feasts unfolded. Matins on St Martin's principal feast (Nov. 11), for instance, was celebrated three consecutive times. More than the execution of any other office, the feast echoed the tradition of perpetual psalmody instituted in the church in the sixth century, and was dotted with unique liturgical practices and singing manners. Furthermore, I study the different spiritual and political motivations that stood behind the composition of chants uniquely found in the service books of Saint-Martin, notably a body of Latin liturgical songs (*prosaes*) dedicated to two major celebrations, Martin's Nov. 11 feast, and Corpus Christi. Similar to my approach to other aspects of my project, I achieve this by juxtaposing a wide variety of sources, including notated service books, archival sources that shed light on performing forces and the endowments that made them possible, as well as pertinent medieval charts and histories. I conclude by examining how the changing stature of St Martin in the late Middle Ages inspired composers of polyphony, notably Guillaume de Machaut.

Miller, Anne-Hélène. "Le Poète dans la cité: Figures de l'intellectuel vernaculaire au tournant de la fin du Moyen Age." Diss. Washington: University of Washington, 2007. Ann Arbor: UMI, AAT 3289770. Abstract. This dissertation examines the poetics of the social representation of vernacular intellectuals as poets at the turn of the Later Middle Ages, establishing new links between texts by Brunetto Latini, Dante Alighieri, Guillaume de Machaut, the anonymous author of the *Songe du Vergier*, and Philippe de Mézières.

I show that, while often presenting themselves as "translators" of received knowledge, with the rediscovery of Aristotle and, in particular Cicero, in thirteenth-century urban schools and universities, the author-narrators of these apparently disparate texts raise similar ontological and epistemological questions regarding their poetic figures. Reenacting the conviction that true nobility consisted of deed rather than lineage, these intellectuals redefine their civic roles and status as poets in a period of social

mutability, using the rhetoric of the higher standard of “nobility,” classical “utility” and “true” user of language.

In an ever changing fourteenth-century French society whose model is in part the Italian “city-state,” the French writers defend their contingency to act poetically. Aiming at constituting for themselves a place in the city, they also allow the images of the sort of poets, intellectual-philosopher, once acceptable in the Platonic Republic to resurface. In the process of defending the human contribution to the meaning of the text, these writers develop original voices that prefigure the early modern author. Building on theories of “écriture,” the “author-function,” and “authorship” by scholars such as Michel Foucault and Alistair Minnis, I demonstrate that a new material awareness of the writer’s presence in the text both distinguishes vernacular men of letters from mere clerks, and allows them to aspire to the superior status of classical poets in public life. By the end of this period, the court of the increasingly centralized French State has become poetically sole guarantor of poetic ambition in French.

In this way, the project sheds new light on the institutionalization of culture, usually considered characteristic of early modern and contemporary France, as well as on the channels of communication between French and Italian texts, regarding pre-humanistic figures of poets and concepts of the city towards the end of the Middle Ages.

Singer, Julie. “Lines of Sight: Love Lyric, Science, and Authority in Late Medieval and Early Modern French and Italian Culture.” Diss. Duke University, 2006. Ann Arbor: UMI, AAT 3267931. Abstract. In the later Middle Ages, poets and medical writers often treated shared subject matter, as both sought to describe the human body and its relationships with the outside world. Conventional wisdom holds that medical writings of the period are possessed of a sort of absolute cultural authority, while poetic texts that engage with concepts typically claimed by the scientific domains are ciphers to be “decoded” through the lens of these scientific treatises. However, a closer look at the interplay between specific poetic texts and the medical texts with which they share their language and their ideas reveals a far more dialogic system of references and debates. Lines of Sight focuses specifically on the image of the eye in the French and Italian textual tradition in order to problematize the accepted model of scientific authority. The eyes—and the ambiguous space between not seeing, seeing, and even seeing too much—provide a laboratory in which to test poetic writers’ acceptance of medical models of “wholeness” and “remedy.” Seeing is crucial to knowledge and to the model of love, prevalent in medical, poetic, and philosophical texts, that I have termed the love-imprint. According to this model love was held to be a physiologically-based phenomenon arising from the contemplation of the beloved, whose image passes through the eyes and brain before becoming imprinted in the lover’s heart. But if love is a bodily process that begins in the eyes, then how does blindness affect the form and content of love poetry? Through close readings of literary and medical texts, I argue that late medieval and early modern authors complicate a unidirectional model of authority by constructing alternate literary remedies to blindness. Guido Cavalcanti’s appropriation of “scientific” language in *Donna me prega*, Petrarch’s attacks on physicians in the *Invective* and the rhetorical remedies he proposes in *De remediis utriusque fortunae*, and Guillaume de Machaut’s poetic prosthesis in the *Livre du Voir Dit* may all be construed as proposing thematic and formal remedies designed to rival or replace the dominant medical understanding of the eye and its (dys)functions.

Vander Elst, Stefan Erik Kristiaan. “Chaucer and the Crusades: A Study in Late Medieval Literary and Political Thought.” Diss. Princeton University, 2006. Ann Arbor: UMI, AAT 3214595. Abstract. This dissertation offers a new solution to an old problem in the *Canterbury Tales*. It breaks with the accepted interpretation of the Knight and Squire characters, which have traditionally been read either as idealized representations of knighthood or symbols of late medieval decadence, and suggests instead that they function as comments great political and religious enterprise known as the crusades. It details the two major crusade philosophies brought forward in fourteenth-century crusade propaganda: one which attempted to return the crusade to its eleventh and twelfth-century origins, and which found its best expression in the works of the theorist Philippe de Mézières; and the other a movement which began to associate the crusade with romance adventure done for the love of ladies, and the crusader frontier with the Arthurian otherworld. I propose that Chaucer’s Knight should be read in the context of the former approach to the crusade; indeed, not only does virtually every line in the Knight’s Portrait correspond to elements in de Mézières’ life or crusade thought, but the French propagandist’s influence also explains the changes Chaucer made in his most important source, Boccaccio’s *Teseida*

when writing the Knight's Tale. Furthermore, I argue that the Squire's Portrait and Tale mirror the second, "romancing" approach to the crusade. This thesis traces the development of this approach through three case studies: a first on Nicolaus von Jeroschin's *Kronike von Pruzinlant*; a second on the Bâtard de Bouillon and Baudouin de Sebourg; and a third on *La Prise d'Alixandre* by Guillaume de Machaut. It then applies the findings of these case studies to the Squire's Portrait and Tale, and argues that they explain both the nature of the Squire's crusade as we find it in his Portrait, and the form, setting, and content of the Squire's Tale. This interpretation of the Knight and Squire sheds light on a great many lingering questions in the scholarship of the *Canterbury Tales*, and serves to indicate both the depth of Chaucer's social and political criticism and his active engagement in the polemic about the nature and the future of the crusade movement.

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>>. There are numerous new items listed there. Among many others, including several re-issues, the following seem worth special attention. There are some first recordings, including three ballades: *De desconfort* (B8), *J'aim miex* (B7), and *Se je me pleing* (B15); two virelais: *Diex, Biauté* (V19) and *Loyauté vueil* (V2); and a first performance of the polyphonic lai *En demantant* (L24/18), though instrumental. As far as I can tell, we still lack recordings of four ballades: *Helas! tant* (B2), *N'en fait* (B11), *Ne pensez pas* (B10), and *Pour ce que tous* (B12); three rondeaux: *Merci vous pri* (R3), *Se vous n'estes* (R7), and *Vo dous regars* (R8); two virelais: *En mon cuer* (V27/24) and *Se ma dame* (V6); and of course we lack recordings of several lais: *Amis, t'amour* (*Lay des dames*, L10/7), *Amours doucement* (L7/6), *Contre ce dous* (*Lay de Nostre Dame*, L15/10), *Malgré Fortune* (*Lay de Plour*, L19/14), *Par trois raisons* (L6/5), and *Pour ce qu'on puist* (L3).

Ars Harmonica AH 112. *Machaut*. Trio Subtilior. Rel. 2002. Contains instrumental recordings of *Biauté qui* (B4), *Dame de qui* (ballade, *Remede* insertion No. 5), *Dame se vous* (R13), *Dame, je suis / Fins cuers / Fins cuers* (M11), *Dix et sept, cinq* (R17), *En amer* (ballade, *Remede* insertion No. 4), *En demandant* (L24/18), Hocket, *J'ay tant / Lasse! / Ego moriar* (M7), *Lasse! comment / Se j'aim / Pour quoy* (M16), *Ma fin* (R14), *Maugré mon cuer / De ma dolour / Quia amore* (M14), *Pas de tor* (B30), *Plourés, dames* (B32), *Qui es / Ha! Fortune / Et non est* (M8), *Tres bonne et belle* (V26/23), as well as *Li enseignement de Chaton / De touz les biens / Ecce* (a motet erroneously attributed to Machaut).

Avie AV 2089. *The Unknown Lover: Songs by Solage and Machaut*. Gothic Voices. Rel. 2006. Includes *Dame se vous m'estes* (B37), *Dieus, Biauté* (V19), *Douce dame, tant* (R20), *Mors sui* (V29/26), *Plus dure* (V31/28), *Quant je sui mis* (V13), and *Se je souspir* (V36/30), along with the complete surviving works of Solage. This is the first "Gothic Voices" recording without Christopher Page.

Calliope CAL 9308. *Guillaume de Machaut et l'art des trouvères*. Vièles et voix du Moyen Age, dir. Emmanuel Bonnardot. Rel. 2001. Includes *Un mortel lay* (*Lay mortel*, L12/8) and an instrumental performance of *Joie, plaisance* (*chanson royale, Remede* insertion No. 3).

Calliope CAL 9318. *Guillaume de Machaut: Messe Nostre Dame, Motets et estampies*. Obsidienne, dir. Emmanuel Bonnardot. Rel. 2002. Includes *Douce dame* (V4, instrumental), the Hocket (vocal!), and the Mass.

Cyprès 1630 (12 CDs). *The Golden Age of European Polyphony*. Laudantes Consort, dir. Guy Janssens. Rel. 2002. Includes the Mass.

Dorian DOR-93245. *Pastourelles: The Art of Machaut and the Trouvères*. Fortune's Wheel. Rec. 2001. Contains *Ay mi! Dame de valour* (V3), *Comment qu'moy* (V5), *Dame, vostre doulz viaire* (V17), *De Fortune* (B23), *Douce dame jolie* (V4), *Je vivroie* (V23/21), *Moult sui* (V37/31), *Puis que ma dolour* (V7), *Quant je sui mis* (V13), *Sans cuer* (R4), and *Se mesdisans* (V15).

ECM "New Series" 1823. *Machaut: Motets*. Hilliard Ensemble. Rel. 2004. Includes *Amours qui a / Faus Samblant / Vidi Dominum* (M15), *Aucune gent / Qui plus aime / Fiat voluntas* (M5), *Bone pastor / Bone pastor / Bone pastor* (M18), *Christe / Veni creator / Tribulatio* (M21), *Dame, je suis / Fins cuers / Fins cuers* (M11), *De Bon Espoir / Puis que la douce / Speravi* (M4), *Felix virgo / Inviolata / Ad te* (M23), *Fons tocius / O livoris / Fera pessima* (M9), *Hareu! / Helas! / Obediens* (M10), *He! Mors / Fine Amour / Quare non sum* (M3), *J'ay tant / Lasse! / Ego moriar* (M7), *Lasse! comment / Se j'aim / Pour quoy* (M16), *Martyrum / Diligenter / A Christo* (M19), *Qui es / Ha! Fortune / Et non est* (M8),

- Tant doucement / Eins que / Ruina* (M13), *Tous corps / De souspirant / Suspiro* (M2), *Trop plus / Biauté / Je ne suis* (M20), and *Tu qui gregem / Plange / Apprehende arma* (M22).
- Eloquentia 0607. *Guillaume de Machaut. L'amoureuse torment. Machaut et l'ancienne forge*. Rel. 2006. Includes *Aymi!* (V3), and first complete recording of *Loyauté que point* (L1).
- Eufoda 1360. *Zodiac. Ars Nova and Ars Subtilior in the Low Countries and Europe*. Capilla Flamenca, dir. Dirk Snellings. Rel. 2004. Includes *Quant je suis mis* (B13) and *Riches d'amour* (B5).
- Harmonia mundi HMU 90 7398. *The Rose, the Lily and the Whortleberry: Medieval Gardens; Jardins médiévaux*. Orlando Consort. Rel. 2005. Includes *Rose, liz* (R10).
- Harmonia mundi HMU 90 7314. *Food, Wine & Song: Music & Feasting in Renaissance Europe*. Orlando Consort. Rel. 2001. Includes *Nes qu'on porroit* (B33).
- Herald 312. *Guillaume de Machaut: Missa de Nostre Dame – Felix virgo / Inviolata*. Schola Gregoriana of Cambridge, dir. Mary Berry. Rel. 2005. Includes *Felix virgo / Inviolata genitrix / Ad te suspiramis* (M23) and the Mass.
- Jade (Universal) 198 796, *Sur la terre comme au ciel: Un jardin au Moyen-Age*. Discantus, dir. Brigitte Lesne. Alla Francesca, dir. Pierre Hamon. Rel. 2002. Contains *De toutes flours* (B31, Faenza intabulation?), *Doulz viaire* (R1), *J'aim sans penser laidure* (V14), and *J'aime mieux languir* (B7).
- Liber unUsualis 1001. *Machaut: Unrequited*. Liber unUsualis. Rel. 2003. Includes *Dame, de qui* (ballade, Remede insertion No. 5), *Dame, ne regardes pas* (B9), *Donnez, signeurs* (B26), *Felix virgo / Inviolata genitrix / Ad te suspiramis* (M23), *J'aim miex languir* (B7), *Je ne cuit pas* (B14), *Martyrum gemma / Diligenter / A Christo* (M19), *Quant en moy / Amour / Amara valde* (M1), *Qui es promesses / Ha! Fortune / Et non est* (M8), *Trop plus / Biauté / Je ne sui* (M20), and the *déploration* by F. Andrieu, *Armes, amours / O flour des flours* (double ballade).
- Lomeneç'h, Gérard, and Agnès Brosset. *Lais Bretons: Aux origines de la poésie chantée médiévale*. Paris: Laveur, 2000. Ensemble Colortales, dir. Agnès Brosset. Book plus CD, includes recordings of *S'onques d'ouloisement* (*Lai de confort*, L17/12), and *Pour ce que plus* (*Lai de consolation*, L23/17).
- MSR Classics MS 1095. *Masters, Monsters & Mazes: Treading the Medieval Labyrinth*. Trefoil. Rel. 2005. Contains instrumental recording of *Phyton le merueilleus serpent* (B38), and, more importantly, voices-and-instruments recording of the parody by Franciscus, *Phiton, beste tres venimeuse*, as well as other important works of Solage, Grimace, Cuvelier, Senleches, Suzoy, Trebor, and others.
- Olive Music OM 002. *Trecento*. Rel. 2003. Includes voice-and-instruments recordings of *Dame ne regardez pas* (B9), *Dame, mon cuer* (V32/29), *De desconfort* (B8), and *Se je me pleing* (B15). Recordings of these last two ballades are otherwise hard to come by.
- Opus 111 OP 30-309. *Almisonis Melos: Latin Motets and Mass Fragments in the Ivrea Codex*. Cantica Symphonia, dir. Giuseppe Maletto. Rec. 2000. Includes *Martyrum gemma / Diligenter / A Christo* (M19).
- Opus 111 OP 30303 *Le roman de la rose*. Alla francesca. Rel. 2001. Includes *De toutes flours* (B31), *Je puis trop bien* (B28), *Je vivroye liement* (V23/21), and *Qui plus aime / Aucune gent / Fiat* (M5).
- Raum Klang 9905. *Triplicité: 1350-1450*. Zorgina Vocalensemble. Rel. 2000. Includes *Puis qu'en oubli* (R18), *Une vipere en cuer* (B27).
- Symphonia 97 155. *Codex Reina: Ballades, Virelais et Rondeaux, 14ème siècle*. Continens Paradisi, dir. Eric Mentzel. Rec. 1997. Along with several items of the *Ars subtilior*, this program includes *De fortune* (B23), *De toutes flours* (B31), and *Gais et jolis* (B35), as well as *Dame qui fust* (an anonymous work playing off of B23) and Anthonello da Caserta's *Beauté parfaite*, setting a ballade of the *Loange des dames* that Machaut himself did not set to music.
- Virginia Arts Recordings VA-06436. *Guillaume de Machaut: Messe de Nostre Dame*. Zephyrus Medieval Quintet, dir. Paul Walker. Rel. 2006.
- Zig-Zag Territoires ZZT 021002.2 (2 CDs). *Guillaume de Machaut: les motets*. Ensemble Musica Nova. Rel. 2002. This purportedly is a complete recording of the motets, but several tracks are devoted to individual voices, sometimes even instrumentally performed. Eventually we get all of the motets in complete vocal form except *Maugré / De ma dolour / Quia amore languo* (M14), *Puisque la douce / De Bon Espoir / Speravi* (M4), and *Tant doucement / Eins que / Ruina* (M13).

ART OVERVIEW AND BIBLIOGRAPHY (Domenic Leo < dleo3@comcast.net >)

Until the publication of Lawrence Earp's *Guide* (Earp 1995), which includes important information for art historians, François Avril's groundbreaking series of articles represented the sole possibility for an interdisciplinary study of the Machaut images (Avril 1969a–1982g). This has changed dramatically over the past five years. There are two dissertations on the images (Drobinsky 2004, and Leo 2005) and forays into the music-text-image nexus in an upcoming dissertation (Maxwell). The following bibliography, taken in large part from my dissertation, documents the “tools” necessary for art historical studies of the Machaut images and includes some little-known books relating to Machaut's possible patrons (Jean de Luxembourg [Benešová 1996], and his daughter, Bonne de Luxembourg, duchess of Normandy [Lermack 1999, and Land 1994]). These include entries on iconography which are directly or indirectly related to the miniatures or 14th-century manuscripts in general. The following represent a brief group of the different topics and methodologies used: reception and performance theory (Coleman 2000); “single-author” manuscripts preceding the Machaut images (King Alfonso the Wise, see Snow 1979; Gautier de Coinci, see Rusakoff 2006). There are also studies or manuscripts concerning the same subject matter—single-author manuscripts—but chronologically following the Machaut images: Christine de Pizan (Hindman 1986), and Villon (Regalado 1993).

NB: Due to the interdisciplinary nature of Machaut research there will be overlaps with Earp's *Guide*.

- Akehurst, F. R. P. and Judith M. Davis, eds. *A Handbook of the Troubadours*. Berkeley, Los Angeles and London: University of California Press, 1995.
- Alexander, Jonathan J. G. “Dancing in the Streets.” *The Journal of the Walters Art Gallery* 54 (1996): 147–62.
- _____. *Medieval Illuminators and Their Methods of Work*. New Haven: Yale University Press, 1992. A synthetic, historical overview of methods of work and transmission—with bibliography and images—which also provides insight into the social arena, where working conditions, guilds and the expectations of the patrons impacted on the lives of the illuminators.
- _____. “*Labour et Paresse*: Ideological Representations of Medieval Peasant Labor.” *Art Bulletin* 72/3 (1990): 436–52.
- Alexandre, Arnaud. “Les collections royales.” In Pleybert 2001, 216–24.
- Andersen, F. G., ed. *Medieval Iconography and Narrative: A Symposium*. Odense: Odense University Press, 1980.
- Areford, David S. “The Passion Measured: A Late-Medieval Diagram of the Body of Christ.” In *The Broken Body: Passion Devotion in Late-Medieval Culture*. Eds. A.A. MacDonald, H.N.B. Ridderbos, and R.M. Schlusemann, 211–38. Groningen: Egbert Forsten, 1998.
- Attwood, Catherine. “The Image in the Fountain: Fortune, Fiction and Femininity in the *Livre dou Voir Dit* of Guillaume de Machaut.” In *Fortune and Women in Medieval Literature: Nottingham French Studies*, 38/2 (1999): 137–49.
- Avril, François, a. *L'Enluminure à l'époque gothique: 1200–1400*. Paris: Bibliothèque de l'Image, 1995. Lush full-folio, and then full-bleed detail images with excellent clarity of C, fols. 51 and 77. Also includes images with the work of the most important artists who contributed to Machaut manuscripts.
- _____. b. “Les Manuscrits enluminés de Guillaume de Machaut: Essai de chronologie.” In Guillaume de Machaut 1982, 117–34.
- _____. c. “Un Moment méconnu de l'enluminure française.” *Archéologia* 162 (Jan., 1982): 24–31.
- _____. d. Manuscript entries. *Les Fastes du Gothique: le siècle de Charles V*. Exhibition catalogue. Paris: Edition de la Réunion des Musées Nationaux, 1981.
- _____. e. *Manuscript Painting at the Court of France: The Fourteenth Century (1310–1380)*. New York: Braziller, 1978.
- _____. f. “Un Chef-d'oeuvre de l'enluminure sous le règne de Jean le Bon, la *Bible moralisée*, manuscrit français 167 de la Bibliothèque Nationale.” In *Monuments et Mémoires de la Fondation Eugène Piot*,

- 91–125. Publications de l'Académie des Inscriptions et Belles-Lettres 58. Paris: Presses Universitaires de France, 1972.
- _____.g. "Une Bible historique de Charles V." *Jahrbuch der Hamburger Kunstsammlungen* 14–15 (1970): 45–76.
- Beaune, Colette. *Les Manuscrits des rois de France au Moyen Age*. Paris: Bibliothèque de l'Image, 1991.
- Benešová, Klára, ed. *King John of Luxembourg (1296–1346) and the Art of His Era*. Proceedings of the International Conference, Prague, September 16–20, 1996. Prague: Koniasch Latin Press, 1998. A collection of thirty-seven articles on fine and decorative art, architecture, politics and history. Indispensable as a collection of hard-to-find images and bibliography.
- Bent, Margaret and Andrew Wathey, eds. *Fauvel Studies: Allegory, Chronicle, Music and Image in Paris, Bibliothèque National de France, MS Français 146*. Oxford: Clarendon Press, 1998.
- Blamires, Alcuin, and Gail C. Holian. *The Romance of the Rose Illuminated: Manuscripts at the National Library of Wales, Aberystwyth*. Ithaca: Cornell University Press, 2002. Provides a useful overview of iconographical studies on the *Rose*, with a catalogue entry and all miniatures (in color) from a *Rose* (NLW MS 5016D) illuminated by the Machaut artist in **J** and **K**. The artist is discussed briefly on p. 28.
- Boehm, Barbara Drake, and Jirí Fajt, eds. *Prague: the Crown of Bohemia, 1347-1437*. New York: Metropolitan Museum of Art; New Haven: Yale University Press, 2005. Though not directly related to Machaut, includes articles by Jirí Fajt, Zoë Opacic, and others, of interest for arts in Bohemia in the period of Machaut.
- Brown, Cynthia J. "Text, Image, and Authorial Self-Consciousness." In *Printing the Written Word*. Ed. Sandra Hindman, 103–42. Ithaca: Cornell University Press, 1991.
- Brownlee, Kevin. "Authorial Self-Representation and Literary Models in the *Roman de Fauvel*." In Bent and Wathey, 1988: 73–104.
- Brownlee, Kevin, and Sylvia Huot, eds. *Rethinking the 'Romance of the Rose': Image, Text, Reception*. Philadelphia. University of Pennsylvania Press, 1992.
- Buettner, Brigitte. "Machaut's *Remede de Fortune*: Some Art Historical Observations." In *Teaching Medieval Lyric with Modern Technology: New Windows on the Medieval Word*. Dir. Margaret Switten. CD-ROM, Mount Holyoke College, 2001. CD 1: 1–12. An essay placing the images from *Remede* in **C** and *Prologue* in **A**, within the context of contemporary art and society with sensitive attention to details of material culture and gender.
- _____. "Dressing and Undressing Bodies in Late Medieval Images." In *Künstlerischer Austausch/Artistic Exchange: Akten des XXVIII. Internationalen Kongresses für Kunstgeschichte, Berlin, 15–20. Juli. 1992*. Ed. Thomas W. Gaehtgens, 383–92. Berlin: Akademie Verlag, 1993.
- Byrne, Donal. "A Fourteenth-Century French Drawing in Berlin and the *Livre du Voir-Dit* of Guillaume de Machaut." *Zeitschrift für Kunstgeschichte* 47 (1984): 70–91.
- Cahn, Walter. "Medieval Landscape and the Encyclopedic Tradition." In Poirion and Regalado 1991, 11–24. Important as a study for the image—the so-called "first landscape"—heading *Lyon* in ms **C**.
- Camille, Michael. "For Our Devotion and Pleasure: The Sexual Objects of Jean, Duc de Berry." *Art History* 24/2 (April, 2001): 169–94.
- _____. *The Medieval Art of Love: Objects and Subjects of Desire*. New York: Abrams, 1998. See 27, plate 17 (**A**, fol. 235v), 28, plate 18 (**C**, fol. 23), 69, fol. 56 (**Berlin Cutting**). An essay-type picture book which delves into the relatively unexplored world of medieval secular art—from ivories to embroidered purses—under the theme of love.
- _____. *Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England*. Chicago: The University of Chicago Press, 1998.
- _____. *Master of Death: The Lifeless Art of Pierre Remiet, Illuminator*. New Haven and London: Yale University Press, 1996. A study of artist Pierre Remiet, whose style, if not hand, appears in Machaut manuscripts **F-G** and **Bk**. As an "anti-catalogue raisonnée," this book draws on Camille's dissertation and documents Remiet's formation as an artist under the Master of the Bible of Jean de Sy and boldly explores thematic issues in Remiet's work.

- _____. *The Gothic Idol: Ideology and Image-Making in Medieval Art*. Cambridge New Art History and Criticism. Cambridge: Cambridge University Press, 1991, 1989. See plate 152 (A, fol. 56v) p. 288 in the chapter, “Statues and Statutes,” Camille discusses the context of representations of the statue of Nebuchadnezzar.
- _____. “Gothic Signs and the Surplus: The Kiss on the Cathedral.” In Poirion and Regalado 1991, 151–70.
- _____. “The Book of Signs: Writing and Visual Difference in Gothic Manuscript Illumination.” *Word and Image* 1 (1985): 133–48.
- _____. “The Illustrated Manuscripts of Guillaume de Deguileville’s ‘Pèlerinages’, 1330–1420.” Diss. Cambridge University, 1985.
- Caviness, Madeline H. *Visualizing Women in the Middle Ages: Sight, Spectacle and Scopic Economy*. Philadelphia: University of Pennsylvania Press, 2004.
- _____. “Patron or Matron? A Capetian Bride and a Vade Mecum for Her Marriage Bed.” *Speculum* 68 (1993): 333–400.
- _____. “Peinture et actualité politique sous les premiers Valois. Jean le Bon ou Charles, dauphin?” *Gazette des Beaux-Arts* (September, 1978): 53–65.
- _____. “Le Portrait de Jean le Bon au Louvre.” *Bulletin de la Société des Antiquaires de France*, 1971 (1973).
- Cerquiglini(-Toulet), Jacqueline. “Portraits d’auteurs à la fin du moyen âge: tombeaux en majesté et épitaphes carnavalesques.” *Académie des inscriptions et Belles-Lettres. Comptes-rendus des séances 2* (2002): 785–96.
- _____. *La Couleur de la mélancolie: La Fréquentation des livres au XIVe siècle, 1300–1415*. Paris: Hatier, 1993.
- _____. “Le Clerc et le louche: Sociology of an Esthetic.” Trans. Monique Briand-Walker. *Poetics Today* 5 (1984): 479–91.
- Choi, Kyung-hee. “Illuminating Liturgy and Legend: The Missal of Saint-Denis and the Royal Abbey in the Fourteenth Century.” Diss. New York University, Graduate School of Arts and Science, 2004. Ann Arbor: UMI, AAT 3146638. Choi’s dissertation builds on François Avril’s study of the Remede artist and helps flesh out issues of patronage surrounding this little-studied artist.
- Coleman, Joyce. “The Text Recontextualized in Performance: Deschamps’ Prelection of Machaut’s *Voir Dit* to the Count of Flanders.” *Viator* 31 (2000): 233–48. Coleman reconstructs the moment when Deschamps reads a Machaut text to the Count of Flanders, exploring the ramifications for all parties involved.
- _____. *Public Reading and the Reading Public in Late Medieval England and France*. Cambridge: Cambridge University Press, 1996. Coleman works around social, historical, literary and visual contexts to recreate the dynamics of reading—aloud and silently. Her time spent accumulating period images of reading is an untapped resource for art historians. Miniatures in Machaut manuscript **F-G** (such as the *Remede* and *Alerion* frontispieces) fall directly in this category.
- Cropp, Glynnis M. “Les Manuscrits du ‘Livre de Boece de Consolacion.’” *Revue d’histoire des textes* 12–13 (1982–83): 263–52.
- Daley, Brian E. “The ‘Closed Garden’ and the ‘Sealed Fountain’: Song of Songs 4:12 in the Late Medieval Iconography of Mary.” In *Medieval Gardens*, ed. Elisabeth Blair MacDougall, 255–79. Dumbarton Oaks Colloquium on the History of Landscape Architecture 9. Washington, D.C.: Dumbarton Oaks Research Library and Collection; Trustees of Harvard University, 1986.
- Delisle, Léopold. *Recherches sur la librairie de Charles V*. 2 vols. Reprint. Amsterdam: van Heudsen, 1967.
- Deuchler, F. “Looking at Bonne of Luxembourg’s Prayerbook.” *Bulletin of the Metropolitan Museum of Art* (February, 1971): 267–68.
- Diemer, P. and D. Diemer. “Die Illustrationen der Handschrift.” In *Carmina Burana: Text und Übersetzungen, mit den Miniaturen aus der Handschrift*. Ed. B. K. Vollmann, 1289–98. Frankfurt am Main: Deutscher Klassiker Verlag, 1987.

- Dijon, Musée des Beaux-Arts de Dijon and Cleveland, The Cleveland Museum of Art. *Les Princes des fleurs de lis: l'art à la cour de Bourgogne. Le mécénat de Philippe le Hardi et de Jean sans Peur (1364–1419)*. Exhibition catalogue. Paris: Réunion des musées nationaux, 2004.
- Drobinsky, Julia, a. "Eros, Hypnos et Thanatos, ou les stratégies de mise à distance de la mort dans la *Fontaine Amoureuse* de Guillaume de Machaut." In *La mort écrite: rites et rhétorique du trépas au Moyen Age*. Actes de la journée d'études du groupe *Questes* (Paris-Sorbonne), 26 avril 2003. Ed. Estelle Doudet, 71–83. Cultures et civilisations médiévales 30. Paris: Presses de l'Université Paris-Sorbonne, 2005.
- _____, b. "Recyclage et création dans l'iconographie de Guillaume de Machaut (XIVe-XVe siècles)." In *Manuscripts in Transition: Recycling Manuscripts, Texts, and Images*. Proceedings of the International Congress Held in Brussels (5-9 November 2002). Ed. Brigitte Dekeyzer and Jan van der Stock, 217–24. Corpus of Illuminated Manuscripts 15. Low Countries Series 10. Paris and Dudley, Mass.: Peeters, 2005. Includes images from **A, F-G, Pm**.
- _____, c. "La coiffure féminine entre moyen d'identification et principe axiologique dans l'iconographie de Guillaume de Machaut." In *La chevelure dans la littérature et l'art du Moyen Âge*. Actes du 28^e colloque du CUER MA, 20, 21 et 22 février 2003. Ed. Chantal Connochie-Bourgne, 111–28. Senifiance 50. Aix-en-Provence: Publications de l'Université de Provence, 2004.
- _____, d. "*Peindre, pourtraire, écrire*. Le rapport entre le texte et l'image dans les manuscrits enluminés de Guillaume de Machaut (XIV^e–XV^e s.)." Diss. Université de Paris IV-Sorbonne, 2004. An important contribution to the study of text-image rapport. Drobinsky works in interdisciplinary fashion on all illuminated Machaut manuscripts. Collating the two forms of expression, verbal and iconic, reveals both their convergence and complementarity, but also the gap that opens between them. Either remains governed by conventions and purposes of its own, hindering them to coincide exactly with one another. Abstract in *Perspectives médiévales* 30 (March 2006): 119–22.
- _____, e. "La polyphonie énonciative et lyrique dans le *Remède de Fortune* de Guillaume de Machaut. Inscription textuelle, rubrication et illustration." *Pris-ma: Bulletin de liaison de l'Equipe de recherche sur la littérature d'imagination du moyen âge* 39-40 (2004): 49-64.
- _____, f. "Effets de miroir dans *La Fontaine Amoureuse* de Guillaume de Machaut: texte et iconographie." In *Miroirs et jeux de miroirs dans la littérature médiévale*. Ed. Fabienne Pomel, 265–82. Collection "Interférences." Rennes: Presses universitaires de Rennes, 2003. Formal composition in *Fonteinne* miniatures and its rapport with structural composition in the text (**A**, fols. 163, 163v, 165v, 166, 167, 169; **F**, fols. 127, 128v, 129, 129v, 131, 131v, 133).
- _____, g. "La fenêtre comme mise en scène du regard dans les manuscrits enluminés de Guillaume de Machaut." In *Par la fenêtre. Etudes de littérature et de civilisations médiévales*. Actes du 27^e colloque du CUER MA, 21, 22 et 23 février 2002. Ed. Chantal Connochie-Bourgne, 143–56. Senifiance 49. Aix-en-Provence: Publications de l'Université de Provence, 2003. Examination of the window topos in images and text primarily from the *Confort*, but touching on *Jugement*, *Fonteinne* and *Lyon* (**A**, fols: 22v, 127, 142v, 155v).
- Duys, Kathryn A. "Books Shaped by Song: Early Literary Literacy in the Miracles de Notre Dame of Gautier de Coinci." Diss. New York University, 1997. Ann Arbor: UMI, AAT 97117754. This interdisciplinary study of the *Miracles de Notre Dame* by Gautier de Coinci explores the role of medieval vernacular song in the textual design of early literary manuscripts. It shows that Gautier was the earliest vernacular poet known to have gathered his own lyric and narrative poetry into a unified collection, as well as how works such as Gautier's were composed, copied, disseminated, performed, and read.
- Einhorn, Jürgen W. *Spiritualis Unicornis: Das Einhorn als Bedeutungsträger in Literatur und Kunst des Mittelalters*. Munich: Wilhelm Fink Verlag, 1976.
- Faidutti, Bruno. "Images et connaissance de la licorne (Fin du Moyen-Âge–XIX^e siècle)." Diss. Université de Paris XII, 1996. (<http://faidutti.free.fr/licornes/these/these.html>).
- Fajt, Jiří, ed. *Magister Theodoricus: Court Painter to Emperor Charles IV. The Pictorial Decoration of the Shrines at Karlštejn Castle*. Exhibition catalogue. Prague, National Gallery. Prague, 1998.
- Ferrand, Françoise, a. "Le Mirage de l'image: De l'idole à l'icône intérieure chez Guillaume de Machaut." In *Le Moyen Age dans la modernité, mélanges offerts à Roger Dragonetti*. Ed. Jean Scheidegger,

- Sabine Girardet, and Eric Hicks, 203–20. Nouvelle bibliothèque du Moyen Age 39. Paris: Champion, 1996.
- _____, b. “Les portraits de Guillaume de Machaut à l’entrée du *Prologue* à ses oeuvres, signes iconiques de la nouvelle fonction de l’artiste, en France, à la fin du XIVe siècle.” In *Le portrait*. Ed. J.-M. Bailbé, 11–20. Rouen: Publication de l’Université de Rouen (1987).
- _____, c. “Regards sur le *Prologue* de Guillaume de Machaut.” In Guillaume de Machaut 1982, 235–239.
- Fleming, J.V. *The Roman de la Rose: A Study in Allegory and Iconography*. 2 vols. Princeton, 1969.
- Gagnepain, Bernard. *Histoire de la musique au moyen âge, 2. XIIIe–XIV siècle*. Paris: Seuil, 1996. The section devoted to Machaut, 111–59, has high quality color images: 111 (A: fol. D), 114–15 (A: fol. E), 119 (C: fol. 26), 120–121 (D: fol. 79), 126 (F: fol. 72), 130–31 (C: fol. 51), 138–39 (F: fol. 9v), 145 (C: fol. 187), 157 (C: fol. 165v).
- Gallo, Francesco Alberto. *Trascrizione di Machaut: ‘Remede de Fortune’—‘Ecu bleu’—‘Remede d’amour.’* Ravenna: Longo, 1999.
- _____. *Music in the Castle: Troubadours, Books and Orators in Italian Courts of the Thirteenth, Fourteenth and Fifteenth Centuries*. Trans. Anna Herklotz. Chicago: University of Chicago Press, 1995. Gallo’s interdisciplinary study situates, albeit in passing, Machaut’s work within the collection of Giangaleazzo Visconti (3, 54, 55). The images are of particular use in connection to Robert Scheller’s work and Machaut iconography and artistic hands in A, F-G and E.
- Gathercole, P. M. “Illuminations on French Manuscripts of Cicero, Seneca and Aristotle.” *Romance Notes* 7 (1965): 183–89.
- Gombrich, Ernst H. “The Renaissance Theory of Art and the Rise of Landscape.” In Ernst H. Gombrich, 107–21. *Norm and Form: Studies in the Art of the Renaissance*. London: Phaidon Press, 1966.
- Groag, Susan Bell. “Medieval Women Book Owners: Arbiters of Lay Piety and Ambassadors of Culture.” *Signs* 7/4 (Summer, 1982): 742–68.
- Guillaume de Machaut. *Guillaume de Machaut: Poète et compositeur. Colloque-table ronde organisé par l’Université de Reims (19–22 avril 1978)*. Actes et Colloques 23. Paris: Klincksieck, 1982.
- Guillaume de Machaut. *Le Livre dou Voir Dit (The Book of the True Poem)*. Ed. Daniel Leech-Wilkinson. Trans. R. Barton Palmer. Garland Library of Medieval Literature. New York and London: Garland, 1998.
- Hedeman, Anne D. *The Royal Image: Illustrations of the Grandes Chroniques de France, 1274–1422*. Berkeley: University of California Press, 1991. Text-image and ideological study of the *Grandes Chroniques* manuscripts, featuring a catalogue with detailed information on content and artists. This landmark study provides access to images by key artists from Machaut manuscripts, and a backdrop to place Machaut manuscripts in historical perspective vis-à-vis royal commissions.
- Hindman, Sandra L. *Christine de Pizan’s ‘Epistre Othéa’: Painting and Politics at Court of Charles VI*. Toronto: Pontifical Institute of Mediaeval Studies, 1986.
- Homolka, Jaromír. “Painters and Workshops Involved in the Pictorial Decoration of the Chapel of the Holy Cross Besides Master Theodoric.” In Fajt 1998, 278–95.
- _____. “The Pictorial Decoration of the Palace and Lesser Tower of Karlštjen Castle.” In Fajt 1998, 45–106.
- Holsinger, Bruce W. *Music, Body and Desire in Medieval Culture: Hildegard of Bingen to Chaucer*. Stanford: Stanford University Press, 2001.
- Huot, Sylvia J. “Visualization and Memory: The Illustration of Troubadour Lyric in a 13th-Century Manuscript.” *Gesta* 31/1 (1992): 3–14.
- _____. *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry*. Ithaca and London: Cornell University Press, 1987. Another integral tool for inter-disciplinarian, text-image rapports.
- Joubert, Fabienne. “Les arts de la couleur.” In Pleybert 2001, 166-85.
- Karłowska-Kamzowa, Alicja. “Hof und Volk in Bildern des Schachzabelbuches Jacobus de Cessolis.” In Benešková, 1998: 93–99.

- Kirsch, Frank. "Mécenat littéraire à la maison de Luxembourg, l'exemple de Guillaume de Machaut et de Jean Froissart." In *Luxembourg en Lotharingie, Mélanges Paul Marguerite*. Luxembourg: Saint Paul, 1993.
- Kreis, Dione Flühler. "Geistliche und weltliche Schreibstuben." In *Die Manessische Liederhandschrift in Zürich*. Exhibition catalogue. Ed. Claudia Brinker and Dione Flühler Kreis, 41–50. Zurich: Schweizerisches Landesmuseum, 1991.
- Kuhn, A. "Die Illustrationen des Rosenromans." *Jahrbuch der Kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses* 31 (1913): 1–166.
- Kurose, Tamotsu. *Miniatures of the Goddess Fortune in Medieval Manuscripts*. Tokyo: Sanseido, 1977. Plates 139, 148.
- Land, William G. *The Prayer Book of Bonne of Luxembourg: A Personal Document*. M.A. Thesis. Washington, D.C., 1984. This bound typescript contains a wealth of information gleaned from archival sources on the little-known Bonne de Luxembourg. It should become the starting point for future study of the life of Bonne, potentially one of Machaut's most important patronesses.
- Lehoux, Françoise. *Jean de France, duc de Berri, sa vie, son action politique*. 4 vols. Paris: Picard, 1966–68.
- Leo, Domenic, a. "The Beginning is the End: Machaut's Illuminated Prologue." In *Citation, Intertextuality and Memory in the Late Middle Ages and Renaissance*. Ed. Yolanda Plumley and Stefano Jossa. Exeter: Exeter University Press, forthcoming in 2009. This will be an in-depth study of the two *Prologue* miniatures from MS A, encompassing function, reception, iconography and text-image rapports.
- _____, b. "Authorial Presence in the Illuminated Machaut Manuscripts." Diss. New York University, Graduate School of Arts and Science, 2005. Ann Arbor: UMI, AAT 3170849. Abstract: Shows authorial presence by using the miniatures in illuminated Machaut manuscripts. Re-assessing filiations between the sixteen extant illuminated manuscripts from an art historian's viewpoint reveals a group of five related manuscripts created during, and shortly after Machaut's lifetime. This group constitutes a central source where Machaut's input could overlap with artistic production. Through his illuminated manuscripts, he casts himself as poet, composer and, seemingly, painter. The 'author portrait' miniatures in Machaut's final work, the *Prologue*, sum up his lifetime achievements.
- _____, c. "The Program of Miniatures in Manuscript A." In Guillaume de Machaut, *Le Livre dou Voir Dit: xci–xciii*. Sketches evidence that Machaut himself painted/oversaw the miniatures for manuscript A and explores the imagery of Fortuna and the beloved's portrait image.
- Lermack, Annette Ingebretson. "Fit for a Queen: The Psalter of Bonne of Luxembourg at the Cloisters." Diss. University of Iowa, 1999. Ann Arbor: UMI, AAT 9933390.
- Lindquist, Sherry C. M. and Stephen Perkinson, eds. *Artistic Identity in the Late Middle Ages. Gesta*, Special Edition, 41 (2002).
- Lord, Carla. *Royal French Patronage of Art in the Fourteenth Century: An Annotated Bibliography*. Boston: G. K. Hall, 1985.
- Lowden, John. *The Making of the Bibles Moralisées: I, The Manuscripts*. University Park: Pennsylvania State University Press, 2000. Summarizes Avril's work, 234, but in a broader context including codicology; images by the *Remede* artist and his assistant (plate 100, 235; plate XXIV) and the artist of P (plate 104, 241). For a thorough examination of the structure and a concise presentation of all artists working in this manuscript, see chapter seven, 221–50.
- Maekawa, Kumiko. "La Présentation des *Oeuvres* de Guillaume de Machaut." In *Mémoires de la Société d'agriculture, commerce, sciences et arts de la Marne* (1988): 139–54.
- _____. "Recherches iconographiques sur les manuscrits des poésies de Guillaume de Machaut: Les Décorations des premiers 'recueils personnels.'" Diss. Sorbonne, 1985.
- Martin, Henry. *La Miniature française du XIIIe au XVe siècle*. Paris, 1923.
- Maxwell, Kate. "Guillaume de Machaut and the *mise en page* of Medieval French Sung Verse." Dissertation University of Glasgow (in progress). This thesis explores the visual impact of the music in the six principal "complete-works" Machaut manuscripts using a methodology which considers each manuscript as a "performance" in its own right, a performance in which three principal categories of

“performers” take part: the author-performer, the scribal-performers, and the reader-performers. This analysis offers conclusions as to the role of artists in the society of mid- and late-fourteenth-century France, the changing perceptions of words and music, and the role of reading, writing, and memory in composition and manuscript production.

- McMunn, Meredith T. *The Illuminated Manuscripts of the “Roman de la Rose.”* Brepols/Harvey Miller, forthcoming. The work of years of traveling and amassing detailed information and images will culminate in McMunn’s study and catalogue of *Rose* manuscripts. It will include manuscripts painted by artists involved in the creation of Machaut manuscripts, and inevitably help with firmer dating and may point to patrons for some of the ‘minor’ illuminated Machaut manuscripts.
- Meneghetti, Maria L. “Narrazione e interpretazione nell’iconografia dei trovatori.” In *Il pubblico dei trovatori. Ricensione e riuso dei testi lirici cortesi fino al XIV secolo*. Studi, testi e manuali / Istituto di filologia romanza dell’Università di Roma 11. Modena: Mucchi, 1984, 323–62.
- Moleta, Vincent. “The Illuminated ‘*Cansoniere*’ ms. Banco Rari 217.” *La Bibliofilia* 78 (1976): 1–36.
- Mühlethaler, Jean-Claude. *Fauvel au pouvoir: Lire la satire médiévale*. Paris: Honoré Champion, 1994.
- New York, Metropolitan Museum of Art and Prague. *Prague, the Crown of Bohemia (1347–1437)*. Bohemian art during the reign of Holy Roman Emperor Charles IV, and of his two sons, Wenceslas IV and Sigismund.
- Nichols, Stephen G. “Ekphrasis, Iconoclasm, and Desire.” In *Rethinking the Romance of the Rose: Text, Image, Reception*. Ed. Kevin Brownlee and Sylvia Huot, 133–66. Philadelphia: University of Pennsylvania Press, 1992.
- Notz, M.-F. “*Hortus conclusus*: Réflexions sur le rôle symbolique de la clôture dans la description romanesque du jardin.” In *Mélanges de littérature, du Moyen Âge au XXe siècle, offerts à Mlle. Jeanne Lods*. Paris, 1978: 459–72.
- Nishimura, Margot M. “The Gorleston Psalter: A Study of the Marginal in the Visual Culture of Fourteenth-Century England.” Diss. New York University, Institute of Fine Arts, 1999. Ann Arbor: UMI, AAT 9917067.
- O’Meara, Carra Ferguson. *Monarchy and Consent: The Coronation Book of Charles V, British Library MS Cotton Tiberius B. VIII*. London: Harvey Miller, 2001. 207, plate 72 (C: fol. 59). In her extensive study of the Coronation Book and its painter, Ferguson, 148–50, speculates that Machaut participated in compiling the *Ordo* of Charles V; and in her detailed examination of the miniatures, wonders if the figure of a canon holding a book, plate 44, represents Machaut. François Avril’s studies aside, this is the most in-depth work on a single painter from the Machaut manuscripts to date. It merits attention for a reconstruction of the artist’s career and the socio-political backdrop against which he worked. Ferguson’s work is slightly biased in favor of the Coronation Master’s genius, though, and this artist can neither be credited as the first nor the sole French painter to use “portraiture” or perspectival innovations at this time.
- Opacic, Zoë. “Charles IV and the Emmaus Monastery: Slavonic Tradition and Imperial Ideology in Fourteenth-century Prague.” Diss. University of London, Courtauld Institute of Art, 2002. Abstract (edited): This dissertation examines the unusual instance of the revival of Slavonic liturgy in fourteenth-century Bohemia. The foundation of the Emmaus monastery—then known as Slavonic—in Prague, in 1348, marked a symbolic return of the extinct vernacular liturgy to Bohemia, under the auspices of its new ruler Charles IV of Luxembourg (1347-1378), and by a special papal licence. One aim of this thesis is to reconstruct and date the sequence of the monastery’s construction and to recreate the original appearance of its heavily-damaged hall church. The stylistic analysis of the architecture is followed by the assessment of the Emmaus monastery’s superb biblical cycle of wall paintings against the complex background of contemporary art, finding important parallels not only in Bohemia but also in Italy, France, Germany and Flanders. Throughout the dissertation the aim is to place the Emmaus monastery and its art in the broader ideological contexts of Charles IV’s reign and the spiritual values embodied in the New Town.
- Pächt, Otto. “Early Italian Nature Studies and the Early Italian Landscape.” *Journal of the Warburg and Courtauld Institutes* 13 (1950): 13–47.
- Paden, William D. “Manuscripts.” In Akehurst and Davis 1995, 307–33.

- Panofsky, Erwin. *Early Netherlandish Painting: Its Origins and Character*. New York: Harper and Row, 1971.
- Paris, Bibliothèque Nationale de France. *L'Enfance au Moyen Âge*. Exhibition catalogue. Ed. Pierre Riché and Danièle Alexandre-Bidon. Paris: Le Seuil and Bibliothèque Nationale, 1994.
- _____. *La Librairie de Charles V*. Exhibition catalogue. Ed. François Avril and Jean Lafaurie. Paris: Bibliothèque Nationale, 1968.
- Paris, Musée de la Musique. *Moyen Âge: entre ordre et désordre*. Exhibition catalogue. Paris: Cité de la musique and Réunion des musées nationaux, 2004.
- Paris, Galeries Nationales du Grand Palais. *L'Art au temps des rois maudits: Philippe le Bel et ses fils, 1285–1328*. Exhibition catalogue. Paris: Réunion des musées nationaux, 1998.
- _____. *Les Fastes du gothique, le siècle de Charles V*. Exhibition catalogue. Paris: Réunion des musées nationaux, 1981.
- Paris 1400. Les arts sous Charles VI. Paris, musée du Louvre 22 mars–12 juillet 2004*. Exhibition catalogue. Paris: Réunion des musées nationaux / Fayard, 2004.
- Pearsall, Derek and Elizabeth Salter. *Landscapes and Seasons of the Medieval World*. London: Elek, 1973.
- Perkinson, Stephen G. "Villard de Honnecourt, 'Portraiture,' and the 'Counterfeit al vif.'" In *Manuscripts, Images and Publics: Creating and Consuming Medieval Pictures*. Ed. David Sheridan Areford and Nina A. Rowe. London: Ashgate, forthcoming.
- _____. "Engin and artifice: Describing Creative Agency at the Court of France, ca. 1400." In Lindquist and Perkinson 2002, 51–67.
- _____. "Portraire, Contrefaire, and Engin: The Prehistory of Portraiture in Late Medieval France." Diss. Northwestern University, 1998. Ann Arbor: UMI, AAT 3100180. Important for further investigation of the *Prologue* images and Toutebelle's 'portrait' in A.
- Pleybert, Frédéric, ed. *Paris et Charles V: arts et architecture*. Collection Paris et son patrimoine. Paris: Action artistique de la ville de Paris, 2001.
- _____. "Art, foi et philosophie." In Pleybert 2001, 59-67.
- _____. "Art, pouvoir et politique." In Pleybert 2001, 49-58.
- _____. "Les sculpteurs du roi." In Pleybert 2001, 186-215.
- Poirion, Daniel and Nancy Freeman Regalado, eds. *Yale French Studies, Special Edition. Contexts: Style and Values in Medieval Art and Literature* (1991).
- Prague, National Gallery. *Magister Theodoricus: Court Painter to Emperor Charles IV. The Pictorial Decoration of the Shrines at Karlštijn Castle*. Ed. Jiří Fajt. Exhibition catalogue. Prague, 1998. Essays (in English) with color plates touching on art, architectural, social and political history surrounding the castle and its frescoes. Many of the scholars elaborate on the Master of the Luxembourg Genealogy's stylistic similarities to the Master of the Bible of Jean de Sy.
- Rabel, Claudia. "L'Illustration de l'*Ovide Moralisé* dans les manuscrits français du XIV^e siècle: Essai pour une étude iconographique." Mémoire de Maîtrise. Université de Paris IV, 1981.
- Randall, Lilian M. C. *Images in the Margins of Gothic Manuscripts*, Berkeley and Los Angeles: University of California Press, 1966.
- Regalado, Nancy Freeman. "Le Porcher au palais: *Kalila et Dimna, Le Roman de Fauvel, Machaut et Boccace*." *Études Littéraires* 31/2 (Winter, 1999): 119–32.
- _____. "Gathering the Works: The 'Oeuvres de Villon' and the Intergeneric Passage of the Medieval French Lyric into Single-Author Collections." *L'Esprit Créateur* 33/4 (Winter, 1993): 87–100.
- Riche, Samantha J. E. "St. George as a Male Virgin Martyr." In *Gender and Holiness: Men, Women and Saints in Late Medieval Europe*. Ed. Samantha J. E. Riche and Sarah Silah, 65–85. New York: Routledge 2002.
- Rieger, Angelica. "Ins el cor port, dona vostra faisso. Image et imaginaire de la femme à travers l'enluminure dans les chansonniers des troubadours." *Cahiers de civilisation médiévale* 28 (1985): 385–415.
- Ringbom, Sixten. "Some Pictorial Conventions for the Recounting of Thoughts and Experiences in Late

- Medieval Art.” In Andersen 1980, 38–69.
- _____. “Devotional Images and Imaginative Devotions.” *Gazette des Beaux-Arts* 6, 73 (1969): 159–70.
- _____. “*Maria in sole* and the Virgin of the Rosary.” *Journal of the Warburg and Courtauld Institutes* 25 (1962): 326–30.
- Roncaglia, Aurelio. “La statua d’Isotta.” *Cultura Neolatina*, anno XXXI, dedicato a Jean Frappier (1971): 41–67.
- Rosario, Iva. *Art and Propaganda: Charles IV of Bohemia, 1346–1378*. Woodbridge: Boydell Press, 2000. Rosario, in this publication from her dissertation, concentrates on portrait images of Holy Roman Emperor Charles IV in Karlstjen Castle, where the Dauphin Charles V also figures prominently. Machaut is mentioned briefly in the context of John of Bohemia’s patronage of the arts, 8.
- Rouse, Richard H and Mary A. Rouse. *Manuscripts and Their Makers: Commercial Book Production in Medieval Paris 1200–1500*. 2 vols. London: Harvey Miller, 2000. The Rouses provide an overview of manuscript production in Paris. With respect to Machaut it expands knowledge of the artistic atmosphere in which **C**, **J**, **K**, **Vg** and **A** were created; specifically they provide more manuscript checklists of period artists such as the Master of Thomas de Maubeuge and Richard and Jeanne Montbaston. See especially vol. 1, chap. 10, 261–83: ‘*Les écrivains du roi*: Booktrade Professionals in the Service of Charles V’; and vol. 2: Appendices to Chapter 10, 208–11.
- Russakoff, Anna D. “Imaging the Miraculous: Les Miracles de Notre Dame, Paris, BnF, n. acq. fr. 24541.” Diss. New York University, Graduate School of Arts and Science, 2003. Ann Arbor: UMI, AAT 3205677. Abstract: The deluxe 14th-century *Miracles of the Virgin* manuscript, Paris, BnF, n. acq. fr. 24541, containing poetry, songs, and prayers by the Benedictine monk Gautier de Coinci (c. 1177–1236), is justifiably the most famous copy of this text. It also analyzes the relationship between the whole sequence of images and the text in comparison to the other illustrated Gautier de Coinci manuscripts, which are rarely discussed or reproduced in art-historical literature. The methodology combines stylistic, iconographic, and codicological examinations with image-text analysis and audience reception. This section argues that it was more likely to have been produced for the entire royal family or court for multiple purposes and occasions.
- _____. “The Role of the Image in an Illustrated Manuscript of *Les Miracles de Notre-Dame* by Gautier de Coinci: Besançon, Bibliothèque municipale 551.” *Manuscripta* 47/48 (2003/2004): 135–44.
- Rushing, J. A., Jr. “The Adventures of the Lion Knight: Story and Picture in the Princeton *Yvain*.” *Princeton University Library Chronicle* 53 (1991): 31–49.
- Salter, Elizabeth and Derek Pearsall. “Pictorial Illustration of Late Medieval Poetic Texts: The Role of the Frontispiece or Prefatory Picture.” In Andersen 1980, 100–23.
- Sandler, Lucy Freeman. *A Fourteenth-century Encyclopedia of Universal Knowledge: British Library MSS Royal 6 E VI–6 E VII*. 2 vols. London: Harvey Miller, 1994.
- _____. *Gothic Manuscripts 1285–1385*, 2 vols. London: Harvey Miller, 1986.
- _____. “Jean Pucelle and the Lost Miniatures of the Belleville Breviary.” *Art Bulletin* 66/1 (1984): 73–96.
- Scheidegger, Jean R. “Son image peinte sur les parois de mon cœur.” In *Le Moyen Age dans la modernité, mélanges offerts à Roger Dragonetti*. Paris: Champion, 1996, 395–409.
- Scheller, Robert W. *Exemplum: Model-book Drawings and the Practice of Artistic Transmission in the Middle Ages (ca. 900–ca. 1450)*. Trans. Michael Hoyle. Amsterdam: Amsterdam University Press, 1995. See 223, plate 111 (**Berlin Cutting**); 289, plate 165 (**E**, fol. 16). Hoyle’s text is terse, but packed with information. In touching on Machaut illumination, he stimulates a study of the iconographic ties connecting French and Italian works.
- Schiendorfer, Max. “Die Lieder: Vortragsform und Tradierung.” In *Die Manessische Liederhandschrift in Zürich*. Exhibition catalogue. Ed. Claudia Brinker and Dione Flühler Kreis, 59–63. Zurich: Schweizerisches Landesmuseum, 1991.
- Schmidt, G. “Review of C. R. Sherman, *The Portraits of Charles V*.” *Zeitschrift für Kunstgeschichte* (1971): 47–63.
- Sears, Elizabeth. *The Ages of Man: Medieval Interpretations of the Life Cycle*. Princeton: Princeton University, 1986.

- Shahar, Shulamith. *Childhood in the Middle Ages*. Trans. C. Galai. London and New York: Routledge, 1990.
- Sheingorn, Pamela. "The Wise Mothers: The Image of St. Anne Teaching the Virgin Mary." *Gesta* 32 (1993): 69–80.
- Sherman, Claire Richter. *Imaging Aristotle: Verbal and Visual Representation in Fourteenth-Century France*. Berkeley: University of California Press, 1995. See 208, plate 59 (A, fol. E); 250, plate 73 (C, Lyon).
- _____. *The Portraits of Charles V of France (1338–1380)*. New York: New York University Press, 1969.
- Smith, Nathaniel. "In Search of the Ideal Landscape: From 'Locus Amoenus' to 'Parc du Champ Joli' in the *Roman de la Rose*." *Viator* 11 (1980): 238–43.
- Smith, Sharon O. D. "Illustrations of Raoul de Praelles' Translation of St. Augustine's 'City of God' Between 1375 and 1420." Diss. New York University, Graduate School, 1974. Ann Arbor: UMI, AAT 7509703.
- Snow, Joseph T. "The Central Rôle of the Troubadour Persona of Alfonso X in the *Cantigas de Santa Maria*." *Bulletin of Hispanic Studies* 56 (1979): 305–16.
- Stechow, Wolfgang. "Shooting at the Father's Corpse." *Art Bulletin* 24 (1942): 213–25.
- Sterling, Charles. *La Peinture médiévale à Paris: 1300–1500*. Vol.1. Paris: Bibliothèque des Arts (Fondation Wildenstein), 1990.
- Stones, M. Alison. "The Illustrations to Brunetto Latini's *Trésor* in France, c. 1275–1320." In *La città e il libro II, Il manoscritto, la miniatura*. Ed. J. Bolton-Holloway. Florence, forthcoming.
- _____. "Secular Manuscript Illumination in France." In *Medieval Manuscripts and Textual Criticism*. Ed. C. Kleinhenz, 83–102. Chapel Hill, 1976. A seminal figure in the study of secular manuscript illumination, Stones' contributions in the areas of connoisseurship and iconography serve as both model and reference for Machaut studies. Key here is Stones' commitment to analyze the totality of specific literary works: their evolution over time; the artistic personalities; and their reception.
- Taylor, Jane H. M. "*Le Roman de Fauvain*: Manuscript, Text, Image." In Bent and Wathey 1998, 569–90.
- Tesnière, Marie-Helene. "La librairie modele." In Pleybert 2001, 225–33.
- Thomas, Marcel. "French Illumination in the Time of Guillaume de Machaut." In Cosman and Chandler 1978, 145–65. This survey is now outdated.
- Van Buren, Ann H. "Reality and Literary Romance in the Park of Hesdin." In *Medieval Gardens*, ed. Elisabeth Blair MacDougall, 117–34. *Dumbarton Oaks Colloquium on the History of Landscape Architecture* 9. Washington, D.C.: Dumbarton Oaks Research Library and Collection; Trustees of Harvard University, 1986.
- Vollmann, B. K., ed. *Carmina Burana: Text und Übersetzungen, mit den Miniaturen aus der Handschrift*. Frankfurt am Main: Deutscher Klassiker Verlag, 1987.
- Voronova, Tamara and Andéï Sterligov. *Manuscripts enluminés occidentaux: VIIIe–XVIe siècles*. Bournemouth and St. Petersburg: Parkstone Aurora, 1996. Phenomenal color plates of illumination by Machaut artists.
- Walters, Lori. "Appendix: Author Portraits and Textual Demarcation in Manuscripts of the Romance of the Rose." In Brownlee and Huot 1992, 359–74.
- _____. "Illuminating the *Rose*." In Brownlee and Huot 1992, 167–95.
- _____. "Paris, BN, fr.1433: The Creation of a 'Super Romance.'" *The Arthurian Yearbook* 1 (1991): 3–25.
- Walther, Ingo F. and Norbert Wolf. *Codices illustres: The World's Most Famous Illuminated Manuscripts, 400–1600*. Cologne: Taschen, 2001. Brief entry on C (fols. 51, 103), 220–21.
- Walworth, Julia. "Earthly Delights: the Pictorial Images of the *Carmina Burana* Manuscript." In *The Carmina Burana: Four Essays*. Ed. Martin H. Jones. London: King's College London, Centre for Late Antique and Medieval Studies, 2000.
- Waugh, Christina Marie Frieder. "Style-Consciousness in Fourteenth-Century Society, and Visual Communication in the Moralized Bible of John the Good." Diss. University of Michigan, 2000. Ann Arbor: UMI, AAT 9991008. This is a massive undertaking, and incorporates statistical analysis into a

study of fashion styles as signifiers in mid fourteenth-century art. A key artist here is the *Remede* Master, whose use of a creative fashion vocabulary in manuscript C places him at the center of studies for the history of fashion.

- Washington, D.C., Library of Congress. *Creating French Culture: Treasures from the Bibliothèque nationale de France*. Exhibition catalogue. New Haven and London, Yale University Press, 1995 (in association with the Library of Congress, Washington and the Bibliothèque nationale de France, Paris). MS C is cat. 24, 76–77, fols. 56v–57 (entry by François Avril).
- Wieck, Roger. *Late Medieval and Early Renaissance Manuscripts, 1350–1525*. Cambridge, Mass.: Houghton Library, 1983. Important descriptions, with bibliography, of manuscripts by the Master of the Coronation of Charles VI and the Jean de Sy Master, as well as the ateliers that worked on Vg. See catalogue entries 1 and 2.
- Wilson-Ruffo, Kathleen. “The Illustration of Notated Compendia of Courtly Poetry in Late 13th-century Northern France.” Diss. University of Toronto, 2000. Ann Arbor: UMI, AAT NQ69277. An important study of possible sources of iconography for the narrator of Machaut’s *dits*. Includes images from C: 166–67.
- Wimsatt, James I., and William W. Kibler, eds. and trans.; music ed. Rebecca A. Baltzer. *Le Jugement du Roy de Behaigne and Remede de Fortune*. The Chaucer Library. Athens: University of Georgia Press, 1988.
- Wixom, William D. “A Missal for a King: A First Exhibition. An Introduction to the *Gotha Missal* and a Catalogue to the Exhibition *Gothic Art 1360–1440* Held at the Cleveland Museum of Art, 1963.” *Bulletin of the Cleveland Museum of Art* 50 (1963): 158–73.

MACHAUT SESSIONS AND CONFERENCE PAPERS, Fall 2002 - Spring 2008
(Jennifer Bain <bainj@dal.ca>)

N.B. This is not by any means an exhaustive list. The Kalamazoo sessions are complete, but for the rest I relied on individual submissions from members of the society so the list is rather haphazard.

Society for Music Theory Annual Meeting
(Columbus, Ohio, October 2002)

Jennifer Bain (Dalhousie University): Melody and Syntax in the Songs of Machaut

38th International Congress on Medieval Studies
(Kalamazoo, May 2003)

Domenic Leo, Manuscript Illumination

Lawrence M. Earp (Univ. of Wisconsin-Madison): The Musical Works

Kristen M. Figg (Kent State Univ.-Salem): The Lyric Poetry

R. Barton Palmer (Clemson University): The Narrative Poetry

Barbara Altmann (Univ. of Oregon): A Case Study in Intertextuality: Christine de Pizan Reading Machaut

Evelyn Arnrich (Univ. of Jena): Assignment of Text to Music in Three Motets of Guillaume de Machaut

39th International Congress on Medieval Studies
(Kalamazoo, May 2004)

Deborah McGrady (Tulane University): ‘Que nos amours fussent chantees’: The Textual Residue of Machaut’s *Voir dit* in Fifteenth-

Century Compendia

Benjamin Albritton (University of Washington-Seattle): Hearing Formal Repetition in Machaut’s Lais

Elizabeth L. Keathley (University of North Carolina--Greensboro): ‘Duel’ or ‘Rage’: Reconsidering Christine’s *Dueil angoisseux*

Kevin N. Moll (East Carolina University): A Comparative View of Polyphonic Mass Cycles in the Fourteenth Century

Alice V. Clark (Loyola University New Orleans): Machaut’s D-Tonality Motets

Anna Zayaruzny (Wesleyan University): Voice Crossing and Identity in Machaut’s Motets

Margaret Bent (All Souls College, University of Oxford): Machaut’s Motet 4: Hope, Memory, and Desire

American Musicological Society New England Chapter Meeting (Amherst, MA, September 2004)

Anna Zayaruznaya (Harvard University): Lies, Damned Lies, and Hockets: Words and Music in Machaut’s Motet 14

40th International Congress on Medieval Studies
(Kalamazoo, May 2005)

- Kyung-Hee Choi (Pratt Institute and School of Visual Arts): Image-Text-Liturgic Relationship from the Works of the *Remède de Fortune*
Master in the V&A Missal of St. Denis
Anna Russakoff (Institute of Fine Arts, New York University): A Medieval Gesamtkunstwerk: Relations Among the Arts in a Miracles of the Virgin Manuscript
Dominic Leo (Institute of Fine Arts, New York University): Singing Around a Wine Keg: Exploring Image-Music Rapports in Machaut MS A (Paris, BnF fr. 1584)
Jeannette D. Jones (Louisiana State University): Fortune, Song, and Genre in Guillaume de Machaut's Motet 12
Ryan R. Kangas (University of Texas—Austin): Sacred and Profane Love: Meaning in Machaut's Motet 7
Vivian Ramalingam (Independent Scholar): By the Numbers: Machaut's Motet 9 and the Iconography of Joseph

41st International Congress on Medieval Studies
(Kalamazoo, May 2006)

- Joan E. McRae (Hampden-Sydney College): Machaut and the Tradition of Love Debate Poetry
Barbara K. Altmann (University of Oregon): Machaut in the Early Fifteenth Century
R. Barton Palmer (Mary Washington College): Antifeminism in the Late Medieval Debate
Michael Eisenberg (Graduate Center, CUNY): The Mirror of the Text: Reflections on *Ma fin est mon commencement*
Benjamin Albritton (University of Washington-Seattle): Mensural Modulation and Poetic Exegesis in Two Lais by Machaut
Virginia Newes (Independent Scholar): Compositional Strategies in Machaut's Lais 7 and 8
Janice Chiville Zinser (Oberlin College): Rhetorics of Consolation: Machaut's *Confort d'ami* and *Chartier's Livre de quatre dames*
William Calin (University of Florida): Guillaume de Machaut and the Scots Makars

International Symposium on Late Medieval and Early Renaissance Music (Kloster Neustift/Novacella, Italy, July 2006)

- Anna Zayaruznaya (Harvard University): Machaut's Motets and the Mechanics of Intelligibility

42nd International Congress on Medieval Studies
(Kalamazoo, May 2007)

- Deborah McGrady (Tulane University): Remembering Machaut: The Poet's Place in Early Anthologies
Burt Kimmelman (New Jersey Institute of Technology): Judgment and the Scene of Reading: Literacy and Metaliterature in Petrarch, Machaut, and Chaucer
Misty Schieberle (Univ. of Notre Dame/Univ. of Rochester): Machaut, Chaucer, and Power: The Jugement dou roy de Navarre and the Prologue to The Legend of Good Women
Lawrence M. Earp (Univ. of Wisconsin–Madison): Machaut's Manuscript Vg Recovered
Julia Drobinsky (Univ. of Ottawa): Rediscovering Vogüé Iconography
Domenic Leo (Youngstown State Univ.): Images of the Body in Machaut's Illuminated Manuscripts
Jean-François Goudesenne (IRHT–Orléans): A New Fragment of Lais from Northern France (ca. 1400)
Kate Maxwell (Univ. of Glasgow/Univ. de Paris IV–Sorbonne): Vital Transcription: The Visual Presentation of the Music in Guillaume de Machaut's Remede de fortune
Jessica Bissett (Univ. of California–Los Angeles): Musicking the “Medieval”: Negotiating Performed Identities and Modern Reconstructions of Machaut

Society for Music Theory Annual Meeting
(Baltimore, Maryland, November 2007)

- Jennifer Bain (Dalhousie University): ‘Messy Structure?’: Multiple Tonal Centers in the Music of Machaut
Jared C. Hartt (Oberlin Conservatory): Rehearing Machaut's Motets: Taking the Next Step in Understanding Sonority

Renaissance Society of America (Chicago, April 8, 2008)

- Elizabeth Eva Leach (University Of London, Royal Holloway): Contemplating Poetic Creation: Machaut's *De triste/Quant/Certes* (B29)

INTERNATIONAL MACHAUT SOCIETY (statement from web page)

The International Machaut Society is a not-for-profit scholarly organization devoted to the study, criticism, performance, research, and exchange of ideas related to all aspects of the works of the poet and composer Guillaume de Machaut (ca. 1300-1377) and their manuscript and performance traditions. Fields of inquiry fostered by the Society include, but are not limited to, literary history and criticism; music history, criticism, and theory; the performing arts; art history; and codicology. Study and performance of works of other poets and composers or of other performance and manuscript traditions are also included within activities sponsored by the Society insofar as they contribute significantly to study of the background, context, or influence of the works of Machaut. The Society encourages membership with the broadest possible international representation and currently boasts members from almost every continent. Any person may become a member of the International Machaut Society upon payment of dues.

CURRENT OFFICERS:

President: Deborah McGrady, *University of Virginia* <dml4z@cms.mail.virginia.edu>

Vice President: Jennifer Bain, *Dalhousie University* <bainj@dal.ca>

Executive Secretary, Treasurer, and Archivist: Janice C. Zinser, *Oberlin College* <janice.c.zinser@oberlin.edu>

Web Master: Alice V. Clark, *Loyola University New Orleans* <avclark@loyno.edu>

Directors: Alice V. Clark, *Loyola University New Orleans* <avclark@loyno.edu>

Domenic Leo, *Youngstown State University* <dleo3@comcast.net>

Joan MacRae, *Hampden-Sydney College* <jmcrae@hsc.edu>

R. Barton Palmer, *Clemson University* <ppalmer@clemson.edu>

Anna Zayaruznaya, *Harvard University* <zayaruzn@fas.harvard.edu>

International Machaut Society Dues for 2008-09

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 publication of the IMS newsletter *Ymaginer* and the Sarah Jane Williams award. Payment may be for a single year or for several years at once. Your payment will be acknowledged upon receipt.

Checks should be made payable to the "International Machaut Society." (Your check should be in US dollars, please; we have no way of handling other currencies or payment by credit card.) You may pay at the Business Meeting and Luncheon at the International Congress on Medieval Studies in Kalamazoo, Michigan (on Saturday, May 10), or send your check to: Janice C. Zinser, Secretary/Treasurer IMS, 51709 Becker Road, Wakeman OH 44889 USA

Dues (\$10.00 or \$5.00 per year): _____

Additional contribution for 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

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