

Paris, BnF, ms. fr. 1584 (A)
Guillaume de Machaut – 'Collected Works'
'The Taking of Alexandria' – Frontispiece; fol. 309r

Ymager

The Newsletter of the International Machaut Society

Number 23
April 2018

Letter from the President

Anna Zayaruznaya



Paris, BnF, ms. fr. 1584 (A)
Guillaume de Machaut – ‘Collected Works’
The Book of the True Tale – *The Lover receives a letter*; fol. 221r

“Welcome to a new venture! Interest in so idiosyncratic and versatile a figure as Guillaume de Machaut must surely create a bond among us. I will look forward to meeting as many of you as possible at our annual meeting next May in Kalamazoo, remembering all those lean years when I was grateful to meet anyone who had even heard of Machaut.” So Sarah Jane Williams began her presidential message in the first issue of our Society’s newsletter in 1985. I doubt she was exaggerating. Her Yale dissertation on “The Music of Guillaume de Machaut” was submitted in 1952 at a time when Machaut was barely a player: although Ludwig’s edition of the music had appeared, the songs and motets of Machaut’s contemporaries had yet to be published in *Polyphonic Music of the Fourteenth Century*, and his literary reputation had yet to be rehabilitated (“If Machaut is a minor poet, he is nevertheless a major composer,” Williams writes defensively, even after calling the *Voir dit* “one of the most curious works of all literary history”.¹) Williams probably would have been astounded and overjoyed by the *Complete Poetry and Music* edition currently underway, and delighted to see Jacques Boogaart’s new motet volume, which includes the texts and translations as well as the music.

Thirty-three years after Dr. Williams’s presidential address and 66 years after her dissertation defense, due in large part to the society that she founded and to its members, the sands have shifted. I would wager that the majority of Kalamazoo-goers have heard Machaut’s name now—and that many have even heard some of his music, read some of his poetry, or seen reproductions of the impressive manuscripts that transmit his works. Our sessions this year are meant to enlarge that number, with a sort-of petting zoo for a ballade on the one hand, and a multi-media, interdisciplinary look at “Machaut on Page and Screen” on the other. So do join us, and bring along your friends who have not heard of Machaut, if you keep such company.

In reading this long-ago presidential address I was struck, as perhaps you were, by Dr. Williams’s description of our object of inquiry as “idiosyncratic.” He is, of course, unusual by any metric, but it is easy to forget that, in large part due to the success of the scholarly agendas of this society’s members. The more accessible Machaut becomes to us, the harder it is to see him as idiosyncratic, because he becomes the paradigm. There is so much of him, so much by him, and so much to do with him that putting him into dialogue with anything external to his own corpus can seem like a second-order problem. And yet it is of the utmost importance. That is why I am particularly happy to see the comparative bent of several of the new volumes discussed in this issue. I hope that the society’s next 33 years bring with them ever-widening horizons that deepen our understanding of Machaut and his work in part by de-familiarizing both.

¹ Sarah Jane Manley Williams, “The Music of Guillaume de Machaut” (Ph.D. diss, Yale University, 1952), 2. The full dissertation is available at <https://archive.org/details/musicofguillaume00will>.

New and Noteworthy

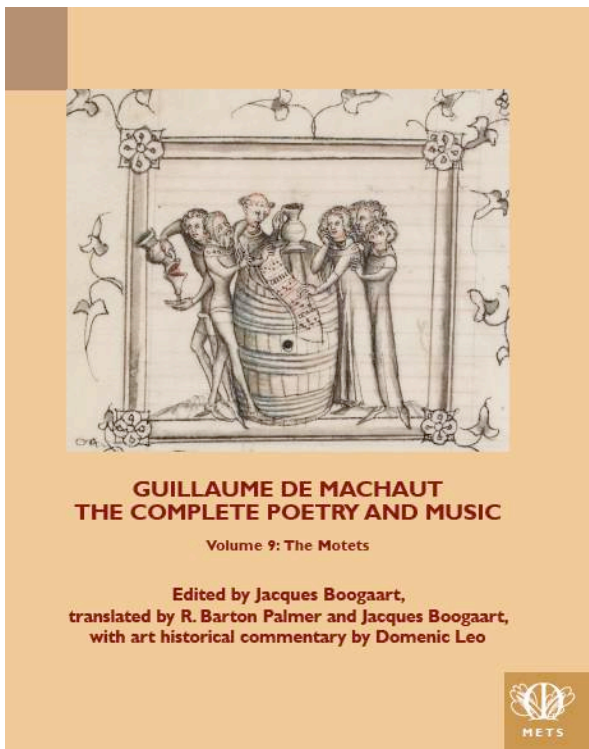
Guillaume de Machaut: The Complete Poetry and Music

Volume 9: The Motets.

Middle English Texts Series (2018).

Jacques Boogaart, ed.

The first of the music volumes is currently at press and will be out later this month. It presents an edition – including translations – of the entire corpus of motets, with an ample introduction and a comprehensive critical commentary.



The new complete works edition of Machaut's corpus takes great care to recreate the presentation of the content of MS A (BnF, ms. fr. 1584); all miniatures are reproduced in their original insertion points. The motets, some of Machaut's finest achievements in the field of complex polyphony, have been edited masterfully by Jacques Boogaart. While these monuments of the genre focus ostensibly on courtly love themes, the juxtaposition of the mostly sacred, Latin tenor lines creates complex worlds of allegory, allusion, and ambiguity that allow for multiple interpretations.

The transmission of the motets is very stable, nonetheless there are minor variations in text underlay and *ficta* across the manuscripts, which this edition faithfully relays.

The Introduction discusses the ordering principles of the motets in the manuscripts, alongside the subtle interplay between poetry and notation that Machaut created, and the editing principles of the volume.

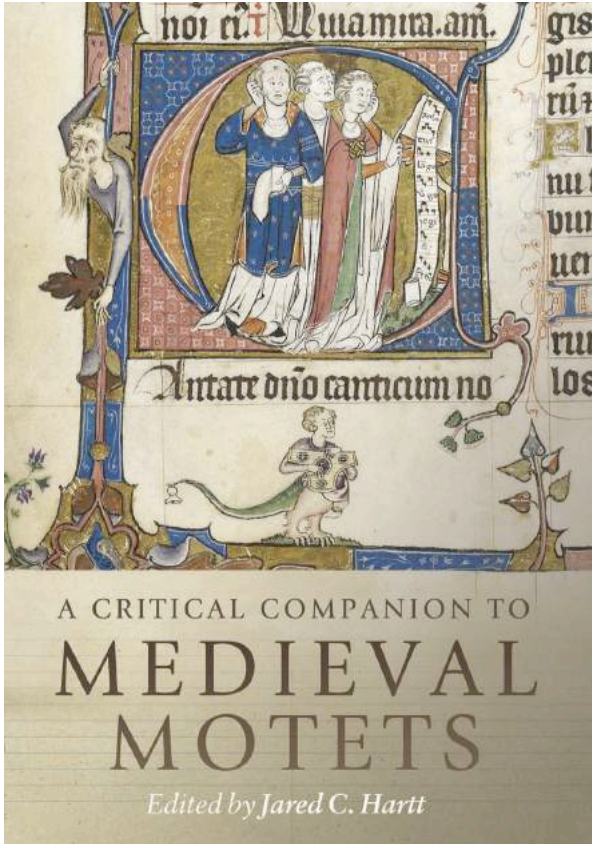
In addition to the editing of Jacques Boogaart, which has resulted in a layout suitable for seasoned scholar and new Machaut students alike, Boogaart and Barton Palmer have supplied translations that are both poetic and approachable. Domenic Leo, also in conjunction with Boogaart, has written an interpretation of the famous 'singers around a barrel' miniature found at the beginning of the motet section in MS A, and now also adorning the front cover of the edition.

Volume 1, The Debate Poems, appeared in 2016. Volume 2, The Boethian Poems, will follow soon with editions and translations of the *Remède de Fortune* and *Confort d'ami*, in addition to commentaries, music, and miniatures. The series is being produced by the Middle English Texts Series.

A Critical Companion to Medieval Motets

Boydell & Brewer: Woodbridge and Rochester (forthcoming May 2018).

Jared C. Hartt, ed.



Motets constitute the most important polyphonic genre of the thirteenth and fourteenth centuries. Moreover, these compositions are intrinsically involved in the early development of polyphony. This volume of collected essays – the first to be devoted exclusively to medieval motets – aims to provide a comprehensive guide to them, from a number of different disciplines and perspectives. It addresses crucial matters such as how the motet developed; the rich interplay of musical, poetic, and intertextual modes of meaning specific to the genre; and the changing social and historical circumstances surrounding motets in medieval France, England, and Italy. It also seeks to question many traditional assumptions and received opinions in the area.

The first part of the book considers core concepts in motet scholarship: issues of genre, relationships between the motet and other musico-poetic forms, tenor organization, isorhythm, notational development, social functions, and manuscript layout. This is followed by a series of individual case studies which look in detail at a variety of specific pieces, compositional techniques, collections, and subgenres.

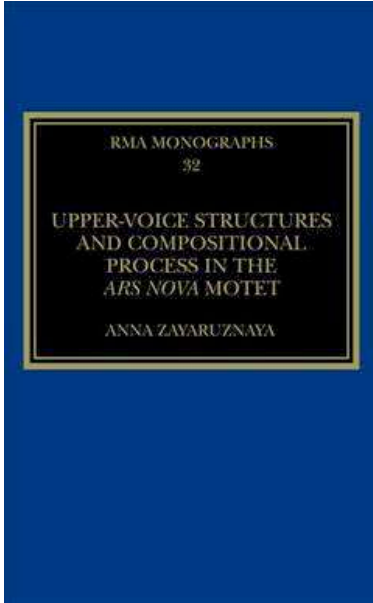
Contributors: Margaret Bent, Jacques Boogaart, Catherine A. Bradley, Alice V. Clark, Suzannah Clark, Karen Desmond, Lawrence Earp, Sarah Fuller, John Haines, Jared C. Hartt, Elizabeth Eva Leach, Dolores Pesce, Gaël Saint-Cricq, Jennifer Saltzstein, Matthew P. Thomson, Stefan Udell, Anna Zayaruznaya, Emily Zazulia.

Machaut enthusiasts will be particularly interested in the chapter-length analyses of Machaut's Motets 10 and 22 by Margaret Bent and Sarah Fuller, respectively, as well as Jacques Boogaart's discussion of select Machaut motets that engage with earlier works attributed to Vitry, John Haines and Stefan Udell's examination of *mise-en-page* in the Machaut manuscripts, Alice Clark's exploration of the role of the tenor throughout the composer's motets, and Lawrence Earp's groundbreaking chapter on isorhythm.

Upper-Voice Structures and Compositional Process in the Ars nova Motet

Routledge: London and New York (forthcoming April 2018).

Anna Zayaruznaya



In the motets of Machaut, Vitry, and their contemporaries, tenors are often characterized as the primary shaping forces, prior in conception as well as in construction to the upper voices. Tenors are shaped by the interaction of *talea* and *color*, medieval terms now used to refer to the independent repetition of rhythms and pitches, respectively. The presence in the upper voices of the periodically repeating rhythmic patterns often referred to as “isorhythm” has been characterized as an amplification of tenor structure. But a fresh look at the medieval treatises suggests a revised analytical vocabulary: for many fourteenth- and fifteenth-century writers, both *color* and *talea* involved rhythmic repetition, the latter in the upper voices specifically. And attention to upper-voice *taleae* independently of tenor structures brings renewed emphasis to the significant portion of the repertory in which upper voices evince formal schemes that differ from those in the tenors. These structures in turn suggest a revision of the presumed compositional process for motets, implying that in some cases upper-voice text and forms may have preceded the selection and organization of tenors. Such revisions have implications for hermeneutic endeavors. Where the presumed compositional and structural primacy afforded to

tenors has encouraged a strand of interpretation that reads upper-voice poetry as conforming to, and amplifying, the tenor text snippets and their liturgical contexts, a “bottom-down” view casts tenors in a supporting role and reveals the poetic impulse of the upper voices as the organizing principle of motets.

Of particular interest to Society members will be Chapters 4 and 5. Chapter 4, “A catalog of upper-voice structures” includes formal diagrams and analysis of those *ars nova* motets whose tenor and upper-voice cycles of rhythmic repetition differ in some way. These include Machaut’s *Quant/Amour* (Motet 1), *Qui/Ha! Fortune* (Motet 8), *Hareu/Helas* (Motet 10), *Hélas/Corde mesto* (Motet 12), *Amours/Faus Semblant* (Motet 15), and *Trop plus/Biauté* (Motet 20). Chapter 5, “The hermeneutic stakes: reading form in *S’il estoit/S’Amours*” juxtaposes several analyses of Machaut’s formally “irregular” Motet 6 to show how not only the forms of motet voices but the meanings of their texts may seem to change, depending on whether analysis proceeds from the tenor up or from the top down.

Nota Bene: Making Digital Marks on Medieval Manuscripts

Peter Lang (forthcoming 2018).

Tamsyn Mahoney-Steel

This volume explores the concept of using digital annotation tools to analyze and teach medieval history and culture. Seen through the eyes of a Machaut scholar, the volume uses engagement with Machaut’s music and literature as a central example for how digital tools can lead us to a deeper understanding of medieval modes of expression. Those teaching Machaut will be interested in the chapter focusing on using annotation tools in the classroom to get students working with Machaut’s manuscripts.

Meeting the Medieval in the Digital World

ARC Humanities Press (forthcoming Fall 2018).

Matthew Evan Davis, Tamsyn Mahoney-Steel, and Ece Turnator, eds.



This edited volume explores the intersection between medieval studies and digital humanities. Examining different ways in which we cross the ‘virtual divide’ between the analogue and the digital, the chapters analyze how digital tools and methodologies can enhance our research and teaching of the Middle Ages, but also asks critical questions about how those tools and methodologies should be employed and where we need to exercise caution.

Machaut scholars will be interested in Tamsyn Mahoney-Steel’s chapter on using the Text Encoding Initiative to mark up Machaut’s lyrics.

Contributors include: Alexandra Bolintineanu, Toby Burrows, Charles Lee Butler, Matthew Evan Davis, Jim Knowles, Lilla Kopár, Joseph Koivisto, Tamsyn Mahoney-Steel, Stephen G. Nichols, William Smith, Timothy Stinson, Katayoun Torabi, Bridget Whearty, and Nancy L. Wicker.

Roman de la Rose Digital Library: Website Update



The *Roman de la Rose* Digital Library is about to be relaunched in a new format as part of the Digital Library of Medieval Manuscripts. Developed by The Sheridan Libraries at Johns Hopkins University, the DLMM represents the next stage of digital humanities program development based on over 20 years of scholarly, library, and technology activity.

From a scholarly perspective, the DLMM brings together two signature collections, the *Roman de la Rose* Digital Library and the Christine de Pizan Digital Scriptorium. Previously available through two separate web-based platforms, the DLMM connects the two collections without compromising the depth of exploration and functionality available through the individual websites.

Through faceted browsing and searching that accounts for different data models, scholars retain the ability to use both collections comprehensively through a unified interface. The facets can be customized on a per-collection basis. In addition to these digital manuscript collections, the underlying technology platform can support additional forms of content such as early modern books.

The DLMM represents a major shift from customized, locally developed websites to leveraging community-developed code for greater efficiency. It makes use of a new IIF (iiif.io) viewer for an improved manuscript viewing experience and a Wordpress site for ease of editing and updating.

The website and image viewer are still in the beta stage, so we are welcoming feedback from our user community. Please take a look at the new site here: dlmm.library.jhu.edu and send any feedback to Tamsyn@jhu.edu.

Recordings

The Machaut Series: The Orlando Consort



Working in conjunction with the team behind the new Complete Poetry and Music Edition of Machaut's works, the Orlando consort have now released four CDs of Machaut's music to critical acclaim. The most recent, 'Sovereign Beauty,' with notes by Jacques Boogaart, was released in July 2017. Blair Sanderson of AllMusic notes: "Machaut's interlocking part writing is smoothly rendered by countertenor Matthew Venner, tenors Mark Dobell and Angus Smith, and baritone Donald Greig, who have mastered the rhythmic complexities and harmonic tensions between the lines to convey the proper lyrical expression with practiced ease and proper intonation." Expect the next installment, 'Fortune's Child,' later in 2018 with notes by Tamsyn Mahoney-Steel.



Work In Progress

The Earliest Illuminated Manuscript of Guillaume de Machaut's Collected Works (BnF, ms. fr. 1586)

Domenic Leo and Lawrence Earp, eds.



Guillaume de Machaut's music and poetry are preserved in an illuminated manuscript with 107 exquisitely-painted miniatures made during his lifetime (c.1300-1377). It is the earliest complete-works manuscript and may have been created under Machaut's supervision for his patroness, Bonne de Luxembourg, duchess of Normandy in the mid to late 1340s. Given the early date and the quality of illumination alone, it is surprising that it has never been fully studied. This will be remedied by a team of distinguished scholars from multiple disciplines. (Image, *Alerion*, fol. 59)

Authors include: Jacques Boogaart, Emma Caley, Lawrence Earp, Martha Easton, Elizabeth Eva Leach, Margaret Goehring, Jared C. Hartt, Domenic Leo, Meradith T. McMunn, Kate Maxwell, Yolanda Plumley, Kyunghee Pyun, Tamsyn Mahoney-Steel, Anne Stone, Helen J. Swift, and Kathleen Wilson-Ruffo.

Previous Issues of *Ymaginer*

All previous issues of *Ymaginer* appear on the Society's website at: <http://www.machautsociety.org/>

Call for Newsletter Items

The next issue of *Ymaginer* will appear in early 2019. At any point throughout the next year, please submit to Jared.Hartt@oberlin.edu any items of interest such as conference papers, sessions and recent or upcoming publications on Machaut, awards or grants received for Machaut projects, etc.

Machaut Sessions at the 53rd International Congress on Medieval Studies Kalamazoo, Michigan

**NB: The Society will meet for its annual luncheon at noon on
Saturday May 12 in Fetzer 1035. We hope you can attend!**

*The International Machaut Society has sponsored two sessions at the
International Congress on Medieval Studies on Saturday, May 12, 2018.*

Fun Facts about Formes Fixes (A Workshop)

Saturday, May 12, 1:30pm - Session 405, Fetzer 1060

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

A workshop with Anna Zayaruznaya, Yale University; Tamsyn Mahoney-Steel, Johns Hopkins University; Jared C. Hartt, Oberlin Conservatory; and Jason Jacobs, Roger Williams University. This workshop will serve as a forum for experimenting with performance and analysis of both text and music by focusing on Machaut's *Doulz amis, oy mon complaint* (Ballade 6). In the course of an interactive conversation between two scholar-singers (Tamsyn Rose-Steel, Anna Zayaruznaya), and analysts of text (Jason Jacobs) and music (Jared Hartt), we approach some of the fundamental questions raised by the repertory: How does semantic emphasis shift between spoken and sung performance? How do decisions about tempo, expression, and text underlay affect listener experience? What kinds of meanings are created, and what kinds of meanings are lost, in the move from the page to the voice? The event is aimed at, and will capitalize on the expertise of an interdisciplinary audience.

Machaut on Page and Screen

Saturday, May 12, 3:30pm – Session 456, Fetzer 1060

Presider: Ardis Butterfield, Yale University

Machaut's Anxious Dealings with Song

Deborah McGrady, University of Virginia

The Non-Musical Afterlife of a Musical Lai

Benjamin Albritton, Stanford University

Literary Experimentation in the English Ballade: Thomas Hoccleve and Charles of Orleans

Ricardo Matthews, University of California–Irvine

Other Kalamazoo Sessions or Papers of Interest

On Friday at 1:30pm in Bernhard 204, the session **The Roman de la rose: The Evolution of Digital Research** will showcase digital approaches to one of the texts that most influenced Machaut. Presentations will focus on the new platform (known as the Digital Library of Medieval Manuscripts) and the innovative scholarship it is generating. Case studies will include how we might more easily search for citations, and how the team behind the library plans to develop annotation capabilities to more clearly show the lines of influence between the *Rose*, Machaut, Christine de Pizan, and beyond.

In Sunday's 8:30am session in Fetzer 2016, Kathleen Wilson Ruffo (University of Toronto) will present: **Like Clockwork: Fortune, Time, and Mimetic Mechanism in Guillaume de Machaut's MS C.**

Machaut Society Officers and Board

(2017–18)

President: Anna Zayaruznaya (Yale University)

Vice President: Tamsyn Mahoney-Steel (Johns Hopkins University)

Executive Secretary, Treasurer, and Archivist: Jared C. Hartt (Oberlin College)

Webmaster: Benjamin Albritton (Stanford University)

Directors: Karen Desmond (McGill University)
Lawrence Earp (University of Wisconsin–Madison)
Rachel Geer (University of Virginia)
Julie Singer (Washington University in St. Louis)
Stefan Udell (University of Toronto)
Elizabeth Voss (University of Virginia)

(2016–17)

President: Anne-Hélène Miller (University of Tennessee-Knoxville)

Vice President: Domenic Leo (Duquesne University)

Executive Secretary, Treasurer, and Archivist: Jared C. Hartt (Oberlin College)

Webmaster: Benjamin Albritton (Stanford University)

Directors: Karen Desmond (McGill University)
Rachel Geer (University of Virginia)
Tamsyn Mahoney-Steel (Johns Hopkins University)
Helen Swift (St Hilda's College, Oxford)
Stefan Udell (University of Toronto)
Elizabeth Voss (University of Virginia)



(BnF)

The Sarah Jane Williams Award

The International Machaut Society created the Sarah Jane Williams Award to honor the Society's founder and first president. This award, carrying a prize of \$500, will be given every other year to promote the study, criticism, performance, research, and exchange of ideas related to all aspects of the works of Guillaume de Machaut. Fields of inquiry include (but are not limited to) literary history and criticism, musicology, the performing arts, art history, and codicology. Projects centered on the study and performance of the works of other poets and composers or on other performance or manuscript traditions will also be considered, insofar as they contribute significantly to the study of the background, context, or influence of the works of Machaut. Graduate students in particular are encouraged to apply. Past winners include Jennifer Bain (1999), Lawrence Earp (2000), Elizabeth Eva Leach (2002), Jennifer Saltzstein (2009), Yolanda Plumley (2011), Elizabeth Voss (2013), and Domenic Leo (2015).

Applications, including a one-page description of the proposed project, a curriculum vitae, and, for graduate students, the name of contact information of one recommender, should be sent no later than **March 1** of each odd-numbered year to Jared Hartt, Treasurer-Secretary-Archivist, International Machaut Society: Jared.Hartt@oberlin.edu.

We have not had any applicants since 2015; please spread the word and consider applying in 2019!



(BnF)

International Machaut Society Travel Subsidy

The International Machaut Society announces the availability of a travel subsidy in the amount of \$250 to be awarded on a competitive basis to an individual presenting a paper on Machaut at an IMS-sponsored session in Kalamazoo in 2019. Eligible applicants will include faculty in the first three years post-PhD, graduate students, independent scholars, and part-time faculty. Applications, including a cover letter, paper title and abstract, should be submitted no later than November 15 to Jared Hartt (Jared.Hartt@oberlin.edu) for consideration by the IMS Board of Directors. Applicants for the travel subsidy will be informed of the IMS Board of Directors' decision by December 15.

Bibliography

Lawrence Earp

HISTORY

- Cabré, Lluís, Alejandro Coroleu, Montserrat Ferrer, Albert Lloret, and Josep Pujol. *The Classical Tradition in Medieval Catalan, 1300–1500: Translation, Imitation, and Literacy*. Woodbridge and Rochester NY: Boydell & Brewer, 2018. (See chapter 2, “Literacy: Translations and Royal Patronage,” 29–91.)
- Coureas, Nicholas. “The Lusignan Kingdom of Cyprus and the Sea, 13th–15th Centuries.” In *The Sea in History: The Medieval World / La mer dans l’histoire: Le Moyen Âge*. Ed. Michel Balard, 369–81. Woodbridge: Boydell, 2017.
- Nicolaou-Konnari, Angel. “A Neglected Relationship: Leontios Makhairas’s Debt to Latin Eastern and French Historiography.” In *The French of Outremer: Communities and Communications in the Crusading Mediterranean*. Ed. Laura K. Morreale and Nicholas L. Paul, 110–49. New York: Fordham University Press, 2018.

LITERATURE

- Beer, Lewis. “Polarized Debates, Ambivalent Judgments: The *Jugement Beaigne* and the *Confessio Amantis*.” In *Machaut’s Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 217–39. Gainesville: University Press of Florida, 2017.
- Burke, Linda. “Bohemian Gower: *Confessio Amantis*, Queen Anne, and Machaut’s Judgment Poems.” In *Machaut’s Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 192–216. Gainesville: University Press of Florida, 2017.
- Cavagna, Mattia (with Florence Ninitte). “Aux origines de l’autobiographie poétique entre Italie et France: une lecture parallèle de la *Vita Nova* de Dante et du *Voir Dit* de Guillaume de Machaut.” In “*Sens, Rhétorique et Musique*”: *Études réunies en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 2:837–64. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.
- Cayley, Emma. “‘Le Contraire Effacies’: Challenging Literary and Political Authority in Guillaume de Machaut, Alain Chartier, and Medieval French Debate Poetry.” In *Machaut’s Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 28–61. Gainesville: University Press of Florida, 2017.
- Corbellari, Alain. “Du grant chant courtois à *L’Art de dictier*.” in *Le chant et l’écrit lyrique*. Ed. Antonio Rodriguez and André Wyss, 183–95. Littératures de langue française 9. Bern: Lang, 2009.
- Dauphant, Clotilde. “*Qui voudra de mes choses sçavoir*: lire Machaut, Froissart et Deschamps dans leurs œuvres complètes.” *Les manuscrits médiévaux: témoins de lectures*. Ed. Catherine Croizy-Naquet, Laurence Harf-Lachner, and Michelle Szkilnik, 135–50. Paris: Presses de la Sorbonne nouvelle, 2015.
- Demaules, Mireille. “Morphée et le clerc dans *La Fontaine amoureuse* et *Le Voir dit* de Guillaume de Machaut.” In “*Sens, Rhétorique et Musique*”: *Études réunies en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 1:261–74. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.
- Evdokimova, Ludmilla. “Registre et style de la poésie médiévale. Guillaume de Machaut: deux manières de composer les vers.” In “*Sens, Rhétorique et Musique*”: *Études réunies en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 2:657–73. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.

- Kelly, Douglas. "Judgment at Court: Open Thought and Prudent Dissimulation in the Anonymous *Livre du Tresor amoureux*." In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 9–27. Gainesville: University Press of Florida, 2017.
- Kimmelman, Burt. "Introduction." In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 1–6. Gainesville: University Press of Florida, 2017.
- _____. "The Machaut Map: Geoffrey Chaucer, Christine de Pizan, the Diegetic Self, and Pre-Renaissance Individualism in Northern Europe." In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 89–138. Gainesville: University Press of Florida, 2017.
- Knox, Philip. "Circularity and Linearity: The Idea of the Lyric and the Idea of the Book in the Cent ballades of Jean le Seneschal." In *New Medieval Literatures* 16 (2016): 213–49.
- McGerr, Rosemarie. "The Judge as Reader, the Reader as Judge: Literary and Legal Judgment in Dante, Machaut, and Gower." In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 165–91. Gainesville: University Press of Florida, 2017.
- McGrady, Deborah. "The Ferrell-Vogüé Machaut Manuscript Facsimile." Review of Lawrence Earp, Domenic Leo, and Carla Shapreau, introduction to *The Ferrell-Vogue Machaut Manuscript Facsimile*. *Studies in Iconography* 38 (2017): 247.
- Menegaldo, Silvére. "Le premier Parnasse français: Éloge des poètes et de la poésie dans les *Méditations* (1350) de Gilles Le Muisit." In "*Sens, Rhétorique et Musique*": *Études réunis en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 1:243–59. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.
- Naish, Camille. "Proust and the Amorous Fountain: Secret Architecture or Suppressed Source?" In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 243–70. Gainesville: University Press of Florida, 2017.
- Oudin, Fanny. "De diverses pensees et de sauvages ymaginations?: Voisdie des lettres et désenchantement de l'écriture dans le *Livre du Voir Dit*." In "*Sens, Rhétorique et Musique*": *Études réunis en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 2:569–85. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.
- Palmer, R. Barton. "Authorial Second Lives: Machaut, Chaucer, and Philip Roth." In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 271–96. Gainesville: University Press of Florida, 2017.
- _____. "Machaut and the Late Medieval *Dit*." In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, ix–xxvii. Gainesville: University Press of Florida, 2017.
- Sewright, Kathleen. "Facsimile of a Machaut Manuscript." *Notes* 73.3 (2017): 584–87. Review of 2015 Ferrell-Vogüé manuscript facsimile, with Introduction by Lawrence Earp, Domenic Leo, and Carla Shapreau.
- Strakhov, Elizaveta. "True Colors: The Significance of Machaut's and Chaucer's Use of Blue to Represent Fidelity." In *Machaut's Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 139–64. Gainesville: University Press of Florida, 2017.
- Swift, Helen J. *Representing the Dead: Epitaph Fictions in Late-Medieval France*. Gallica, 40. Cambridge: Boydell & Brewer, 2016.

- _____. “Courting Controversy? Poetic Manipulations of Politics in the Mid-Fifteenth Century.” In *Machaut’s Legacy: The Judgment Poetry Tradition in the Later Middle Ages and Beyond*. Ed. R. Barton Palmer and Burt Kimmelman, 62–86. Gainesville: University Press of Florida, 2017.
- Tabard, Laëtitia. “*Le mal qui point*: lyrisme du désir et pointe du discours après Guillaume de Machaut.” In “*Sens, Rhétorique et Musique*”: *Études réunis en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 1:441–57. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.
- Tarnowski, Andrea. “Alain Chartier’s Singularity, or How Sources Make an Author.” In *A Companion to Alain Chartier (c. 1385–1430): Father of French Eloquence*. Ed. Daisy Delogu, Emma Cayley, and Joan E. McRae, 33–56. Leiden and Boston: Brill, 2015.

ART

- Drobinsky, Julia. “Des images sans mère? Quelques exemples d’innovation iconographiques dans les manuscrits de Machaut.” In “*Sens, Rhétorique et Musique*”: *Études réunis en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 1:421–40. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.

MUSIC

- Baumann, Klara. “Machauts Dissonanzen.” *Musik & Ästhetik* 21 (2017): 21–37.
- DeFord, Ruth I. “Diminution in the Theory of Johannes de Muris and His Followers.” *Music Theory Spectrum* 38.1 (2016): 58–84.
- Hartt, Jared C. “The Problem of the Vitry Motet Corpus: Sonority, Kinship, Attribution.” *Music Theory and Analysis* 4 (2017): 192–228.
- Huck, Oliver. “The Layout of the Early Motet.” *Journal of the Alamire Foundation* 7.1 (2015): 11–32.
- Kramářová, Helena. “Hoquetus-Revival: Von ältesten Klauseln bis zur Musik des XX. Jahrhunderts.” *Musicologica olomucensia* 21 (2015): 53–74.
- Laurance, Emily, Carolyn Bacon, and Catherine Nix. “Commentary on: *Rose, liz, printemps, verdure*. Guillaume de Machaut.” In <http://www.armusicanthology.com/>.
- Martínez Gosálbez, Patricia. “Un camino de ida y vuelta: la evolución de los principios rítmicos, de Machaut a Stockhausen.” A Two-Way Path: The Evolution of Rhythmic Principles, from Machaut to Stockhausen.” *Espacio Sonoro: Revista De Música Actual* 44 (May 2017): 17pp http://espaciosonoro.tallersonoro.com/wp-content/uploads/2017/06/03.-Patricia-Mart%C3%ADnez_42_2017.pdf.
- Persico, Thomas. “Color e intertestualità nelle ballade Beauté parfaite et bonté souveraine: L’intonazione di Antonello da Caserta.” *Philomusica on-line: Rivista del Dipartimento di Scienze Musicologiche e Paleografico-Filologiche* 14.1 (2015): 125–45.
- Shaffer, Melanie. “Finding Fortune in Motet 13: Insights on Ordering and Borrowing in Machaut’s Motets.” *Plainsong and Medieval Music* 26.2 (2017): 115–39
- Vötterle, Veronica. *Arabische Musikinstrumente in der Literatur des Mittelalters*. Elementa Musicae 7. Wiesbaden: Reichert, 2013.
- Zayaruznaya, Anna. “Intelligibility Redux: Motets and the Modern Medieval Sound,” *Music Theory Online* 23 no. 2 (2017). <http://mtosmt.org/issues/mto.17.23.2/mto.17.23.2.zayaruznaya.html>.
- _____. “‘Sanz note’ & ‘sanz mesure’: Toward a Premodern Aesthetics of the Dirge.” In *Voice and Voicelessness in Medieval Europe*. Ed. Irit Ruth Kleiman, 155–75. Basingstoke, Hampshire and New York: Palgrave Macmillan, 2015.

DISSERTATIONS

- Barzilay, Tzafrir. “Well-Poisoning Accusations in Medieval Europe: 1250–1500.” Ph.D. diss., Columbia University, 2017. (*Jugement dou roy de Navarre*)
- Iacobellis, Lisa. “‘Grant peine et grant diligence’: Visualizing the Author in Late Medieval Manuscripts.” Ph.D. diss., Ohio State University, 2017.
- Miller, Andrew. “Chivalry and Courtliness in a *Soubtil* Light: Guillaume de Machaut, Jean Froissart and the Crisis of the 14th Century.” Ph.D. diss., New York University, 2017.

DISCOGRAPHY

Father Jerome Weber’s newly updated complete Machaut discography (posted January 2018):

<http://plainsong.org.uk/publications/discographies-by-jerome-f-weber/machaut/>

Two other important items of bibliography, the work of Jacqueline Cerquiglini-Toulet to the year 2015.

Cerquiglini-Toulet, Jacqueline. “Publications.” In “*Sens, Rhétorique et Musique*”: *Études réunis en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 2:947–63. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.

_____. “Direction de doctorats et habilitations.” In “*Sens, Rhétorique et Musique*”: *Études réunis en hommage à Jacqueline Cerquiglini-Toulet*. 2 vols. Ed. Sophie Albert, Mireille Demaules, Estelle Doudet, Sylvie Lefèvre, Christopher Lucken, and Agathe Sultan, 2:965–68. Colloque, congrès et conférences sur le Moyen Âge 21. Paris: Champion, 2015.

International Machaut Society—Dues

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

If you cannot pay online or at the business meeting, you may send your check or money order (payable in US Dollars to the “International Machaut Society”) with this form to: Jared Hartt, Secretary/Treasurer IMS, Oberlin College Conservatory of Music, 77 West College Street, Oberlin, OH 44074 USA.

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

Additional contribution to the Sarah Jane Williams Award: _____

Total enclosed: _____

Name: _____

Postal Address: _____

E-mail Address: _____

Affiliation: _____