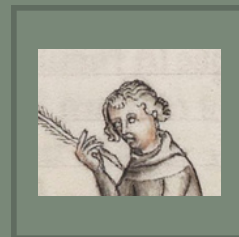


YMAGINER



THE NEWSLETTER OF
THE INTERNATIONAL
MACHAUT SOCIETY
NO. 27: SEPTEMBER 2024



Main image: MS E 61v

Top right: MS A 242r

Below: MS E 23r

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IMS President's Address

Welcome to another issue of *Ymaginer*, which features beautiful images from BnF fr 9221 (MS E). I am currently still your president, but we are saying farewell to the wonderful Kathleen Wilson-Ruffo, who is stepping down as vice-president. Kathleen has served on the board of directors for a number of years and has been both president and vice-president. I want to say a big thank you for all her hard work, not least the beautiful edition of *Ymaginer* last year!

This year, I had the opportunity to introduce another group of foundation students to Machaut. Teaching on a combined humanities programme, I cover topics that include hermeneutics, the history of education, the two cultures debate, and decolonisation, to name but a few. While the programme is packed to be sure, I always make sure to fit in a Machaut session. As I introduce new students to the history of the humanities, exploring the emergence of humanist culture in the 14th century is an important waypoint in the story. And, who better than Machaut to demonstrate the developing interest in proto-humanist perspectives (Anne-Hélène Miller's 2012 essay from Deborah McGrady and Jennifer Bain's *Companion* is a great resource here). His use of shifting authorial personas and presentation of individual-centered concerns and emotions are a synecdoche for northern European medieval culture at the time (work by Barton Palmer, Kevin Brownlee and Helen Swift on the I-persona of Machaut's works are invaluable). Many of my students come into education without a background in studying literature or history, yet Machaut has the power to grip them and tales like the *Remede de Fortune* show them that medieval literature and medieval people are still relevant.

But, teaching the humanities is on a knife edge. From here in the UK, the immediate future of teaching the arts and humanities seems a rather bleak one. With funding cuts and lower student numbers, we have to fight every day to show the relevance of the humanities. I've heard similar stories from many parts of the US, too. Being a Machaut scholar gives me the energy and hope to keep fighting for a brighter future. Machaut studies represents a constellation of interdisciplinary endeavours, showing how important it is for us to all work together and understand different perspectives. Machaut himself inspires me daily. That his words and music can reach across the centuries and change my life shows me not only that his writing was powerful, but that human beings have more in common than they have different. While moments of



MS E 208v (*Le Livre dou Voir Dit*)

medieval culture and art can seem so radically different to us, more often we feel the intense pleasure of looking back through time and greeting another human being with similar joys and anxieties. When the *Remede's* nervous narrator runs from his lady, unable to confess his love, many of us also recognise moments of romantic incompetence and feel comforted by that very human connection. On a more important level, understanding the past deeply allows us to see how problems, biases, and conflicts can be born from long histories of antagonism, persecution, misunderstanding, and misinformation. Humanists, including us medievalists, matter to this world.

On a lighter note, Machaut found his way into the *New Yorker*. Reporting on the Chanticleer ensemble's performance, Alex Ross noted that Machaut still leaves audiences spellbound in the 21st century (Ross, Alex. "Medieval Longing." *The New Yorker*, vol. C, no. 19, Condé Nast Publications, Inc, 2024).

Once again, Lawrence Earp has led the way in producing an amazing bibliography. I am enjoying seeing the new topics and directions that have emerged in recent years. One area of note is ecocriticism (for example work by Jennifer Saltzstein advertised in last year's newsletter) and another concerns issues around consent (see Charlie Samuelson's recent book and articles, also listed in the 2023 *Ymaginer*, accessible via <http://www.machautsociety.org/>).

Machaut studies can seem like a very niche world to those outside, so for our Kalamazoo sessions in 2025 we have proposed topics that are as broad as possible. We really welcome and enjoy papers related to any aspect of 14th-century culture and history, medieval musicology, literary, paleographical, art history and manuscript studies, so please do encourage your colleagues and students to submit a paper. We are also a friendly bunch and will greet them warmly! In this spirit of continuing to broaden our scope and include new outlooks, I urge all members to seek out underrepresented people and perspectives in promoting our upcoming Kalamazoo 2025 sessions (details of these can be found below and the deadline looms). We are delighted to have had three sessions accepted, all of which lend themselves well to diverse voices and interpretations.

Wishing you all *joie, plaisence, et douce norriture*,

Tamsyn Mahoney-Steel

President of the IMS



MS E 105r (*Le Dit de la Harpe*)

Kalamazoo 2025 - Call for papers

We are pleased to announce that the Kalamazoo ICMS committee has approved three Machaut-related sessions for the 2025 conference (May 8-10, 2025). This is the 60th anniversary of the 'zoo, so it should be a good one! All sessions will be in-person, with two offering a hybrid format. Please see below for the descriptions. You can submit a proposal via the Western Michigan University portal (<https://wmich.edu/medievalcongress/call>). Scroll down slightly for the 'Confex CFP' button. You can also use the links in the session descriptions below to go directly to the individual calls.

Proposals are due by **Sunday, September 15, 2024** and must be submitted via the link above.

Please contact Tamsyn (TMahoney-Steel@uclan.ac.uk) if you have any questions. Please forward this call to colleagues and students whom you believe would be interested. We are eager to diversify our membership and welcome session participants from underrepresented groups, so do encourage those who have not traditionally been active in Machaut studies and let them know we encourage new people and new ideas.

Guillaume de Machaut: Digital Resources for Teaching and Research (A Roundtable): #6212 (Hybrid)

Machaut studies have benefitted from digitized manuscripts and projects that make text and music digitally available. Initiatives explore the structure and dissemination of those works through computational means, such as text mining and network analysis. Alongside such gains, we acknowledge the ephemerality of digital resources, the emergence of the digital divide and the threat of AI. We invite roundtable contributions on using digital resources for teaching and research on Machaut, his milieu and related topics, including, but not limited to digital dissemination; computational analysis; AI; innovative teaching; accessibility; and digital approaches to the fourteenth century, or medieval French music/literature/art history.

<https://icms.confex.com/icms/2025/round/papers/index.cgi?sessionid=6212>

Women in Machaut: Patrons and Protagonists (Session of Papers): #6322 (In-person)

This session concentrates the role(s) of women within the historical, textual, musical, and material environments of Guillaume de Machaut's corpus. We welcome contributions that explore any aspect of these roles, including but not limited to Machaut's women patrons (both real and fictional); gendered approaches to power, desire, and agency within the poetic process; corporality and sexuality; the perception and expression of gender through voice and song; and the materialization of these issues on the manuscript page.

<https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=6322>

Transmission, Translation, and Transformation in Machaut (Session of Papers): #6211 (Hybrid)

Poet and composer Guillaume de Machaut's innovations in form and genre revolutionized musical and literary landscapes. Known for his experiments with musical notation, his concern for how his works would be circulated, and his influence on subsequent poets, Machaut's oeuvre embodies the qualities of translation, transmission, and transformation. The International Machaut Society invites proposals that address these qualities in the works of Machaut or his contemporaries, such as: manuscript transmission, Machaut's role in transmitting the ars nova notation style, the influence of other authors/composers on Machaut's works or vice versa, discussions of intermediality, the challenges of translating Machaut.

<https://icms.confex.com/icms/2025/paper/papers/index.cgi?sessionid=6211>

AMS 2024

The conference of the American Musicological Society is taking place in Chicago this year on 14–17 November. We note with interest that Sarah Fiona Le Van will be presenting as part of the session ‘The Secret Life of Manuscripts: Illuminations and Improvisations’:

Feminine Refusal Allegorized: Songs and Snakes in Machaut’s Manuscript A

Sarah Fiona Le Van (University of Pennsylvania)

In Guillaume de Machaut’s highly unified multi-media project that is codex F-Pn fr.1584, also known as Machaut A, many seemingly disparate songs are related thematically through text, music, and illustrations.

Scholars like Elizabeth Eva Leach, Karen Desmond, and Anna Zayaruznaya have examined the recurrence of animal allusions across the songs, underscoring their symbolic, societal, and cultural meanings. Relatively little research, on the other hand, has focused on visual elements and their related allegorical expression through text and the music, particularly within Machaut’s corpus of ballades. This lacuna is all the more notable since a large, ornamented letter “S” on folio 454r ushers in Ballade 1 “S’Amours ne fait.” The image depicts an elaborate dragon and two finely detailed lovers embracing within the lower half of the serpentine letter. While the song does not refer to dragons or snakes (the two belonging to the same category in medieval thought), two songs later in the collection explicitly refer to snakes: “Phyton, le mervilleus serpent” and “Une vipere en cuer ma dame maint.”

I argue that the confluence of visual, musical, and textual allusions to serpentine creatures within the ballades section allegorically represents “refusal” and “disdain” as bestial beings preying on young lovers, and, particularly, on women’s hearts. I examine not only the afore-mentioned letter, but also two smaller drawings accompanying the stanzas of “Une vipere en cuer” and “Se pour ce muir qu’Amours,” as well as four ballades that musically evoke ophidian creatures. In this interdisciplinary analysis of visual, textual, and musical material, I have uncovered the poet-composer’s view of his feminine subjects through the lens of ophidian imagery. In Machaut’s combined illustrative, musical, and poetic setting, the serpent entraps the woman addressed in the poem, echoing the Biblical narrative of Adam and Eve. The male lover faults the woman for succumbing to an outside force, implying that in her original state, a woman would never refuse a male lover. The poetry, illuminations, and text painting reinforce the denatured state of the woman by portraying “Refusal” as animalistic. My research not only provides an example of Machaut’s highly affinitive creative process at work, but also contributes to bringing into consideration 14th-century gendered assumptions, their animalistic overtones, and their associated impact on secular music.



MS E 46v (*Le Jugement Navarre*)

Kalamazoo and Leeds 2024

This year the IMS was represented at both Kalamazoo and Leeds. Both sessions were well received and led to lively debate.

Kalamazoo

Our session at Kalamazoo was entitled 'Old Questions, New Discoveries: Revisiting the Relationship between Author and Manuscript'. Presided over by Tamsyn Mahoney-Steel, the session featured contributions from Emily Korzeniewski, Uri Smilansky, Daniel Leech-Wilkinson, and Lawrence M. Earp. Both Korzeniewski and Smilansky presented fascinating and detailed observations on the recently discovered de Hamel Fragment, offering new interpretations of variants and the place of this fragment in the material history of Machaut's *Remede*. Leech-Wilkinson used his work on the forthcoming new edition of the *Voir Dit* to shed new and important light on the MS history of the dit and Machaut's authorial process. Earp's painstaking work on Friedrich Ludwig's unpublished critical commentary to the Machaut Mass reveals interesting analytical approaches to Machaut's use of syncopation and hocket.

Elsewhere at the 'zoo, Machaut was also represented. Elizabeth M. Clancy examined 'Alcyone's Grief in Chaucer, Gower, and Machaut' as part of a session on grief in the 14th century. And Jennifer A. Saltzstein explored 'Hope's Nature in Machaut's *Remede de Fortune*' as part of a session on ecocriticism.

Leeds

The theme of the Leeds conference was crisis, and the Machaut society proposed 'Changing States: Crisis, Collisions, and Creation in Machaut Studies'. Emma Cayley presided over the session which featured Emily Korzeniewski, Kathleen Wilson-Ruffo, and Tamsyn Mahoney-Steel. In 'Machaut's Early Notations: Collisions in MS C', Korzeniewski furthered her fascinating work from Kalamazoo with more detailed observations on notational practices in the *Remede*. Wilson-Ruffo presented on 'Artistic Crisis and the Matter of Loss at the 14th-Century French Court', considering crisis, understood etymologically as a turning point, as an art form. Mahoney-Steel looked at emotional labour and digital editions, examining the place for and price of such emotional labour and asked what lessons and comfort can be derived from the digital editing of Machaut's texts.



MS E 94v (*Le Confort d'Ami*)

Forthcoming Events

Our plans to host a decolonization workshop and lemmatization challenge last year had to be briefly put on hold, but these events will still be going ahead soon. Details below.

Lemmatization challenge

Following in the footsteps of some of the recent transcription challenges such as “Le Pelerinage de Damoiselle Sapience” and “La Sfera”, we have decided to launch a Machaut challenge. Since Machaut’s manuscripts have been transcribed (several times over in some cases), we are taking a different approach and will be holding a lemmatization challenge. Lemmatization is the process that converts words into their meaningful base form. For example, inflected verb forms will be identified with their infinitive and the part of speech being used will be recorded (this is very useful for medieval texts where orthography can be slippery!).

This will result in a dataset that we can explore using text mining tools and that will allow us to gain a greater insight into Machaut’s style of writing and preferred modes of expression. The IMS Lemmatization Challenge will likely take place in 2025. Please contact Tamsyn Mahoney-Steel (TMahoney-Steel@uclan.ac.uk) for more information or to express interest in taking part.

Decolonization workshop

A rising interest in decolonizing our practices in universities has prompted us to consider what we can offer our members. We have decided that a decolonization workshop would be a good way to bring together interested parties to learn about how we can apply decolonization to our own work and what it means to decolonize in medieval studies. The workshop will likely be held in Spring 2025. We will send out a firm date to the IMS membership once this is organized.

For more information or to express interest in taking part, please contact Tamsyn Mahoney-Steel (TMahoney-Steel@uclan.ac.uk)



MS E 235v (*La Prise d'Alexandre*)

New Recordings

The Orlando Consort. *Machaut: Remede de Fortune*.
Hyperion, 2023. CD.



Critical Acclaim for Machaut: Remede de Fortune

'We must salute Hyperion, which has apparently recorded the last two albums of what will be the complete Machaut music, all from the same four wonderful singers. We look forward with bated breath to the completion of that project' (Gramophone)

'What I love about this recording is that it's chamber music ... it's been the same group of singers all the way through this project. They've been working together on this repertoire with the same production team as well, so it really is a passion project and they perform it with such musicality ... there's an amazing attention to the text ... you get this seamless musical texture; it's quite remarkably done ... in terms of being ambassadors for this music they do an extraordinary job, and we must say something about the whole package, because the essay, the illustrations, the look and feel of everything—it's so helpful' (BBC Record Review)

'Exceedingly good ... singing together, the group's blend is breathtaking. But it is actually the moments when each member performs separately that carry the most musical and dramatic weight, each conveying a vast spectrum of emotion resulting from the pangs and pleasures of love, hope, fortune, and misfortune. Like a Matryoshka doll, they are thus able to multiply themselves—while they are only four singers, each contains a multitude of voices, personalities, characters, and moods' (Early Music America, USA)

New Recordings

Blue Heron, Les Délices. *Guillaume de Machaut: Remede de Fortune*. Blue Heron, 2022. CD.

<https://www.blueheron.org/recordings/cds/remede/>



Discographies ~ online

Medieval Music & Arts Foundation,
compiled by Pierre-F. Roberge and Todd M.
McComb (last update: 18 February 2024)

The Plainsong & Medieval Music Society,
compiled by Jerome F. Weber

Harmonia mundi



In Memoriam

We note with sadness the passing of Father Jerome Weber. Father Weber's distinguished career included publishing 21 monographs on discography, including on Gregorian chant. He reviewed recordings of sacred music for 45 years and compiled discographies of the music of Medieval and Renaissance composers for *Fanfare* and for the Plainsong and Medieval Music Society.

<https://strong-burnsandsprock.com/tribute/details/3292/Jerome-Weber/obituary.html>

New Publications

List compiled by Lawrence Earp, Kathleen Wilson-Ruffo and Tamsyn Mahoney-Steel



MS E 14b (*Complainte d'amant*)



MS E 18r (*Le Dit dou Vergier*)

Literature

Demaules, Mireille. 2022. 'Une œuvre ouverte en forme de diptyque : *Le Jugement du Roi de Bohême* et *le Jugement du Roi de Navarre* de Guillaume de Machaut'. *BmE (Beiträge zur mediävistischen Erzählforschung)* Special Issue 14: *Medieval Forms of First-Person Narration: Narrativity and Discursivity* (Villa Vigoni Talks II), ed. by Marco Grimaldi, Sylvie Lefèvre and Katharina Philipowski, pp. 47-71.

<https://doi.org/10.25619/BmE20225168>

Fabre, Isabelle. 2020. 'Machaut au théâtre. Emprunts et réécritures transgénériques dans la *Moralité de Bien avisé Mal avisé*'. *Romania*, 138, pp. 121-38.

Junge Ruhland, Johannes. 2024. 'The Practice of Debate in French Literature before Machaut'. *French Studies*, vol. 78, no. 1, pp. 1-20. <https://doi.org/10.1093/fs/knad234>

Maxwell, Kate. 2024. 'Queer Diffractive Kinship in Time: Rereading the Epistolary Tradition Through *This Is How You Lose the Time War*', in *Queer Kinship and Comparative Literature: New Approaches*, ed. by Anchit Sathi and Alice Ferrebe (Palgrave Macmillan Cham), pp. 237-257.

Nejedlý, Martin. 2023. 'Fauvel en Bohême? Réflexions sur la diffusion d'un thème littéraire et iconographique au XIVe siècle'. *Revue du Nord*, vol. 104, no. 446, pp. 315-29.

Noble-Kooijman, Jacques. 2022. '1392 *Ars nova poetica*. La voix d'Eustache Deschamps'. *Anastasis: Research in Medieval Culture and Art*, vol. 9, no. 1, pp. 75-94.

Schwarze, Michael. 2015. 'Inszenierte (Ko-)Autorshaft und imitative Autorisierung im *Voir Dit* von Guillaume de Machaut', in *Autorshaft und Autorität in den romanischen Literaturen des Mittelalters*, ed. by Susanne A. Friede and Michael Schwarze. *Beihefte zur Zeitschrift für romanische Philologie*, vol. 390, pp. 247-72.

New Publications

Literature cont.

Sieffert, Mathias. 2021. 'Des rondeaux "ou il n'a point de chant": Poétique du rondeau sans musique chez Guillaume de Machaut', in *Le Rondeau entre XIIIe et XVIe siècles. Une forme lyrique en liberté surveillée*, ed. by Jacqueline Cerquiglini-Toulet, Clotilde Dauphant and Sylvie Lefevre, Colloque, congrès et conférences sur le Moyen Age 29 (Paris: Champion), pp. 37-58.

Sieffert, Mathias. 2022. 'Le dit comme écriture de la contingence amoureuse. Sur le Remède de Fortune de Guillaume de Machaut', in *Le dit du berceau au tombeau (XIIIe-XIVe siècle)*, ed. by Isabelle Delage-Béland and Anne Salamon, *Civilisation médiévale* 47; *Rencontres* 542 (Paris: Classiques Garnier), pp. 109-28.

Stahuljak, Zrinka. 2024. 'The Ethics of Translation: Loyalty, Commensuration, and Literary Forms in the Fourteenth Century (Machaut, Froissart, Mézières)' Chapter 3 in *Fixers: Agency, Translation, and the Early Global History of Literature* (Chicago and London: University of Chicago Press), pp. 113-43.

Stone, Anne. 2024. 'Parchment Poesis in Guillaume de Machaut's Prologue 1', in *The Media of Secular Music in the Medieval and Early Modern Period (1100-1650)*, ed. by Vincenzo Borghetti and Alexandros Maria Hatzinkiriakos (New York: Routledge).

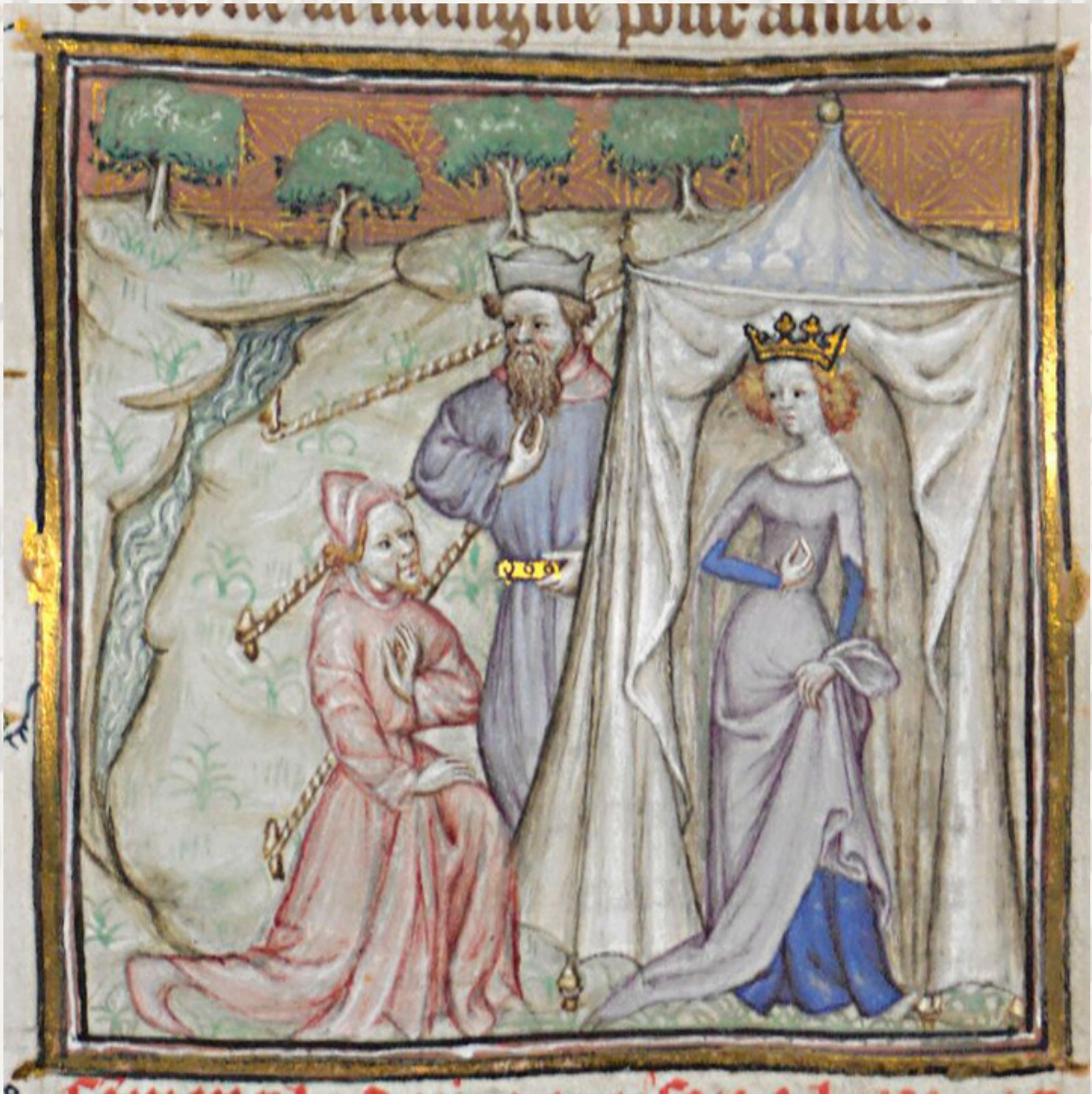
Žůrek, Václav. 2024. 'Charles IV and the Patronage of Multilingual Literature at His Court and Beyond', in *Luxembourg Court Cultures in the Long Fourteenth Century: Performing Empire, Celebrating Kingship*, ed. by Karl Kügle, Ingrid Ciulisová and Václav Žůrek (Woodbridge: Boydell & Brewer), pp. 174-202.

<https://library.open.org/handle/20.500.12657/86008>



MS E 27r (*Remède de Fortune*)

New Publications



MS E 63r (*Le Dit dou Lyon*)

England

Bartlett, Robyn A. 2022. 'Death, Negation, and the Problem of Absence in Chaucer's Book of the Duchess'. *The Chaucer Review*, vol. 57, no. 3, pp. 321-44, <https://doi.org/10.5325/chaucerrev.57.3.0321>.

Semenov, Vadim B. 2024. 'Chaucer's Early Poem "Book of the Duchess": Features of Topics'. *Studia Litterarum*, vol. 9, no. 1, pp. 30-51. <https://doi.org/10.22455/2500-4247-2024-9-1-30-51>.

New Publications

Art History

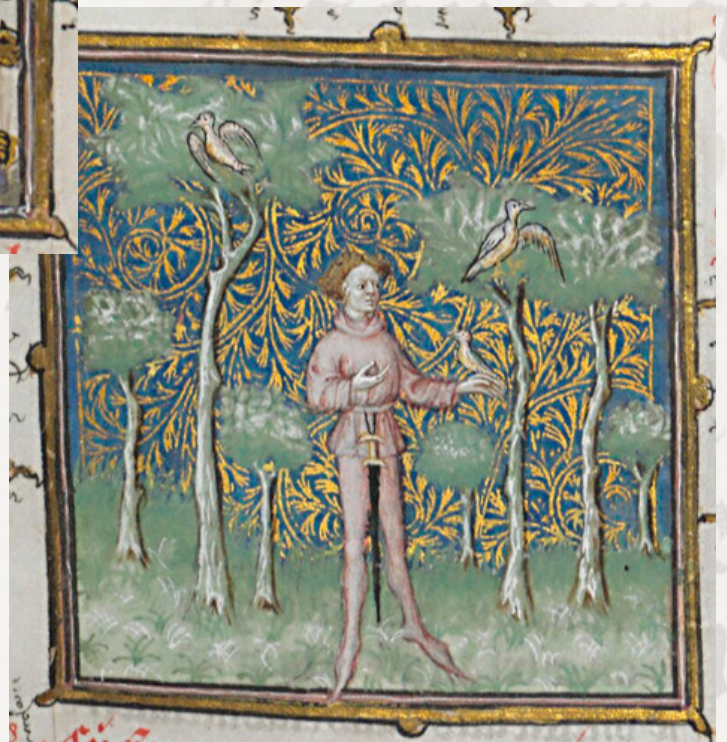
Clouzot, Martine. 2021. 'Se mettre au vert', in *Dans l'atelier de Michel Pastoureau*, ed. by Claudia Rabel, François Jacquesson and Laurent Hablot (Tours: Presses Universitaires François-Rabelais), pp. 201-3.

Gins, Sven. 2022. 'Natura Artis Magistra? Wonderparken en diererechtszaken in de Late Middeleeuwen'. *Madoc*, vol. 36, no. 4, pp. 195-205.
Concerning the parc de Hesdin.

Panušková, Lenka. 2024. 'The Vyšší Brod Cycle and its Anonymours Painter: French and Bohemian Court Circles in the 1340s', in *Luxembourg Court Cultures in the Long Fourteenth Century: Performing Empire, Celebrating Kingship*, ed. by Karl Kügle, Ingrid Ciulisová and Václav Žůrek (Woodbridge: Boydell & Brewer), pp. 105-34. <https://library.oapen.org/handle/20.500.12657/86008>



MS E 62r (*Le Dit dou Lyon*)



MS E 69r (*Le Dit de l'Alerion*)

New Publications

History - Court Culture

Fantysová Matějoková, Jana. 2024. 'Guillaume de Machaut at the Court of John of Luxembourg: Defining a Social Milieu', in *Luxembourg Court Cultures in the Long Fourteenth Century: Performing Empire, Celebrating Kingship*, ed. by Karl Kügle, Ingrid Ciulisová and Václav Žůrek (Woodbridge: Boydell & Brewer), pp. 57-104.
<https://library.oapen.org/handle/20.500.12657/86008>

_____. 2022. "'S'en puis parler plus clerement". Guillaume de Machaut jako dvorský úředník a básník na dvoře Jana Lucemburského (ca 1323-1346)', *Český časopis historický*, vol. 120, no. 3-4, pp. 541-606. ('Guillaume de Machaut as a Court Official and Poet at the Court of John of Luxembourg'.)

Smilansky, Uri. 2024. 'Luxembourg Cultures in the Long Fourteenth Century: Performing Empire, Celebrating Kingship', in *Luxembourg Court Cultures in The Long Fourteenth Century: Performing Empire, Celebrating Kingship*, ed. by Karl Kügle, Ingrid Ciulisová and Václav Žůrek (Woodbridge: Boydell & Brewer), pp. 21-56.
<https://library.oapen.org/handle/20.500.12657/86008>

Thomas, Alfred. 2022. *Writing Plague: Language and Violence from the Black Death to COVID-19* (Cham: Springer).

(See Chapter 2: 'The Pardoner, the Prioress, and the Pandemic: Jews and Other Scapegoats in Fourteenth-Century European Culture' on the *Jugement dou Roy de Navarre*.)



MS E 45r (*La Loange des Dames*)

New Publications

Music - Sound - Performance

Bar-Yoshafat, Yonatan. 2021. 'On the Musically Melancholic: Temporality and Affects in Western Music History'. *History of European Ideas*, vol. 47, no. 6, pp. 918-38.

Bent, Margaret. 2023. *The Motet in the Late Middle Ages* (Oxford: Oxford University Press).

Dell, Helen. 2023. *Fantasies of Music in Nostalgic Medievalism* (Manchester University Press).

Fuller, Sarah. 'Upper-Voice Structures and Compositional Process in the Ars nova Motet'. *Journal of Music Theory*, vol. 67, no. 1, pp. 171-86.

Thorough review of Anna Zayaruznaya's 2018 book of this title.

Hatter, Jane. 2019. *Composing Community in Late Medieval Music: Self-Reference, Pedagogy, and Practice* (Cambridge: Cambridge University Press, 2019).

Huck, Oliver. 2023. 'Songs Materialising as Music: Medieval Monophony in Song Books and Music Manuscripts'. *Plainsong & Medieval Music*, vol. 32, no. 2, pp. 147-66.

<https://doi.org/10.1017/S0961137123000037>.

Kolassa, Alexander. 2021. *Intertextuality in Music* (New York: Routledge).

See the chapter 'Intertextuality and (Modernist) Medievalism in British Post-War Music'.

Kügler, Karl. 2024. 'The Absent Present: Luxembourg Courts, Their Sonic Cultures, and Music Histor(iograph)y', in *Luxembourg Court Cultures in the Long Fourteenth Century: Performing Empire, Celebrating Kingship*, ed. by Karl Kügler, Ingrid Ciulisová and Václav Žůrek (Woodbridge: Boydell & Brewer), pp. 429-65.

<https://library.oapen.org/handle/20.500.12657/86008>



MS E 1r (Prologue)

New Publications

Music - Sound - Performance cont.

Lavacek, Justin. 2021. 'I Got Isorhythm: Recreating the ars nova Motet in the Classroom'. *Journal of Music Theory Pedagogy*, vol. 35, Article 9, pp. 1-25. <https://digitalcollections.lipscomb.edu/jmtp/vol35/iss1/9>

Lavacek, Justin. 2022. 'Hidden Colouration: Deep Metrical Flexibility in Machaut'. *Plainsong and Medieval Music*, vol. 31, no. 2, pp. 143-67.

Plumley, Yolanda. 2024. 'Music, Heraldry, and Material Culture in the Late Middle Ages: Ars Nova Songs for Louis I of Anjou and Bertrand du Guesclin', in *The Media of Secular Music in the Medieval and Early Modern Period (1100-1650)*, ed. by Vincenzo Borghetti and Alexandros Maria Hatzinkiriakos (New York: Routledge).

Quinney, Robert. 2023. 'The Language of Symmetry in Music', in *The Language of Symmetry*, ed. by Benedict Rattigan, Denis Noble and Afiz Hatta (Boca Raton, Fla.: CRC Press), pp. 51-68.

Simões, Carlota. 2022. 'Symmetries in Classical Music. From Guillaume de Machaut to César Franck', in *Symmetry: Art and Science* (International Society for the Interdisciplinary Study of Symmetry), ed. by V. Viana, D. Nagy, J. Xavier, A. Neiva, M. Ginoulhiac, L. Mateus and P. Varela, pp. 324-31. <https://doi.org/10.24840/1447-607x/2022/12-41-324>

Zamuner, Ilaria. 2024. 'Sui virelais di Guillaume de Machaut (con una nuova edizione di 'Douce dame jolie')'. *Carte Romanze. Rivista di Filologia e Linguistica dalle Origini al Rinascimento*, vol. 12, no.1, pp. 177-204. <https://doi.org/10.54103/2282-7447/15461>



MS E 16r (*Rondeaux in Loange*)



MS E 107r (*Lais*)

New Publications

Recent dissertations and theses

Ager, Patrick. 2022. 'Jeux et enjeux des formes poétiques dans les mystères médiévaux', Ph.D. diss., The University of Western Ontario.

Abstract (abridged): This thesis posits that the poetic forms used by medieval fatistes carry a specific meaning connected to the cultural milieu in which they developed. The first section, entitled "Elements of History and Society", aims to situate these metrical forms in their original context. I will seek to demonstrate that the versification of medieval theatre did not spring up from nothing; rather, it was the result of a network of cultural influences. The second section, entitled "Form and Function on Stage", consists of an analysis of several poetic forms taken from my corpus: particular attention is devoted to the role of 'fixed form' lyrics. It will be shown that the value of these poems extends far beyond mere artifice. Indeed, the metrical forms contribute substantially to the meaning and the coherence of these plays – in short, to their theatricality. (Some brief discussion of Machaut in sections 1.5.1 (on the *rondeau*) and 1.5.3 (on the *virelai*)).

Dwyer, Seamus. 2024. 'Scripts and Literature in Manuscripts of England and France, 1370-1425', Ph.D. diss., Yale University.

(From the abstract) Chapter 3 investigates how scripts can portray the affective stances their literary texts assume, more specifically intimacy. Focusing on secretary, a script imported to England from French-speaking territories of Europe, I examine its uses in three case studies: a manuscript of Guillaume de Machaut's multi-form poem *Le livre dou Voir Dit*, John Gower's ballade sequence the *Traitié*, and several early manuscripts of Christine de Pizan. Chapter 3 finds that secretary, in both French and Anglo-French contexts, when it triangulates with language (French) and form (epistolary lyrics or prose), facilitates what I call "secretarial reading," wherein the reader is encouraged by the apparent simplicity of secretary's cursive aspects to recognize and engage with intimacy in the texts at the level of content, genre, or the author's literary persona, as each case study explores.

Flink, Rebecca. 2022. 'Accessing Medieval Music: The Modern Interpolation of the *Roman de Fauvel*', Doctoral diss, University of Cincinnati, College-Conservatory of Music.

Abstract: Accessing Medieval music and manuscripts is not only a possibility with modern technology, accessibility is essential to deepening and enriching the study of art, history, and music. This dissertation undertakes to create a modern display of book one of the interpolated Medieval French manuscript of the *Roman de Fauvel* (bnf fr 146), with English translations of the manuscript's poetry and musical text, as well as modern transcriptions of the polyphonic music of *Roman de Fauvel* for viola ensembles. Appendices A and B include the music and poetry with notes; Appendix C contains an essay on color theory in the manuscript of *Le Roman de Fauvel*.

New Publications

Recent dissertations and theses cont.

Gobeille, Christopher Jackson. 2022. 'Doctrinal Transmission in Guillaume de Machaut: Aristotelian Memory and Poetico-Musical Mnemonics', Ph.D. diss., University of California, Los Angeles.

Abstract (abridged): This dissertation explores the multifaceted role of memory in the formulation and transmission of love doctrine in Guillaume de Machaut's corpus of poetry and music.... This study focuses on the crucial and largely overlooked role *Souvenir* and *Dous Penser*, which are correlated respectively to the Aristotelian notions of *memoria et reminiscencia* (memory and reminiscence).... this dissertation responds to recent calls for greater engagement among literary scholars with Machaut's music....

Roger, Kévin. 2021. 'La composition du tenor dans le motet isorhythmique français post-Machaut, 1370-1420', Ph.D. diss., Université de Tours.



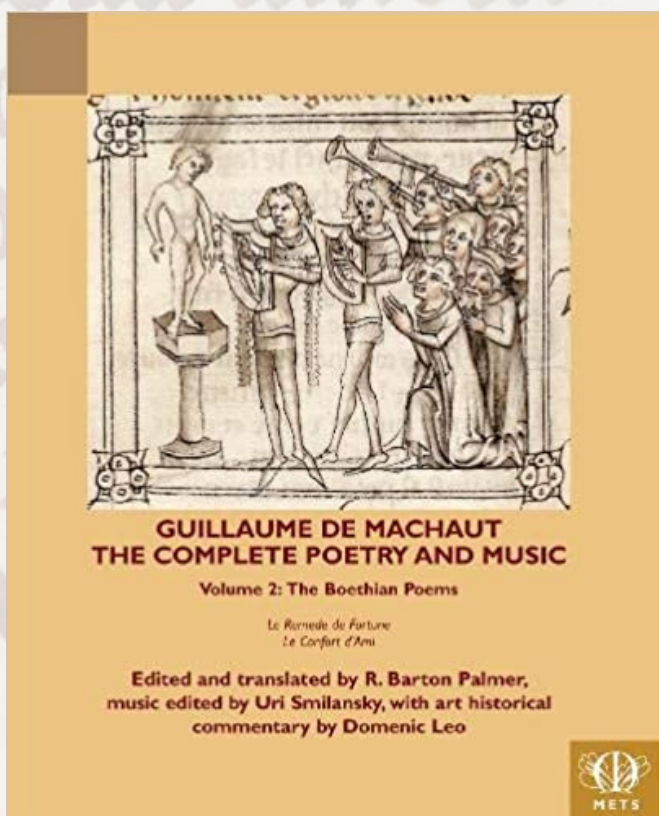
MS E 61r Lyon)

New Publications

New Edition Update

With the the Debate Poems, Boethian Poems, and Motets already available, work continues apace on the other ten volumes. We expect the Rondeaux, Virelais, Lais, and Lyrics to follow over the next few years.

The *Voir Dit* will be the next volume to appear with Daniel Leech-Wilkinson and Barton Palmer working to update their work on the earlier Garland edition.



Volumes already available:

Volume 1: The Debate Poems

Volume 2: The Boethian Poems

Volume 9: The Motets

Digital copies available via the TEAMS site:

[Volume 1](#)

[Volume 2](#)

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Previous and future issues of *Ymaginer*

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 2025. 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.

The IMS 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 2025. 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 and your paper title, should be submitted no later than November 18 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's decision by December 16.



MS E 206v (*Le Livre dou Voir Dit*)

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), Domenic Leo (2015) and Kathleen Wilson-Ruffo (2019). 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.



MS E 95r (*Le Confort d'ami*)

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MS E 89r (*Le Dit de la Fontaine Amoureuse*)

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 on our website, www.machautsociety.org. If you cannot pay online, 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.

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