Citation and Allusion in the Lays of Guillaume de Machaut

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Abstract

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Since the fifteenth century, Guillaume de Machaut's lays have been described
as the finest examples of this most complicated musical and poetic form. This
dissertation examines the role that poetic and musical borrowing and allusion plays
within the lays as a subset of Machaut's broader citational activity. Relationships with
lyric and narrative poems by earlier authors are considered, as are cases of patterns of
citation within Machaut's own works.

Quotation, citation, allusion, and modeling provided the author methods of
referring to pre-existing texts with varying degrees of specificity and attention to
semantic content. Chapter 1 considers Machaut's use of the interpolated lays in one of
the copies of the *Roman de Fauvel* as poetic and musical models that link him directly
to compositional practices of the previous generation of French poets. Chapter 2
considers the use of an allusion to the formulaic language of legal and scholastic debate
in the context of Machaut's narrative judgment poems. In Chapter 3, Machaut's use of

material from earlier lays in the construction of the lyric lay inserted into his narrative poem, the *Remede de Fortune*, is examined. In a period when lyric poetry frequently employed conventional vocabulary, Machaut's re-use of common phrases occasionally suggests specific compositional patterns. This practice is considered in a series of case studies in Chapter 4. Chapter 5 discusses the ways in which a single Machaut lay provided a source for quotation and allusion in Geoffrey Chaucer and Jean Froissart.

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ACKNOWLEDGMENTS

DEDICATION

To my parents, William and Elizabeth, and to my sister Erin, for their unwavering support and encouragement. To Abbie Sprague for helping me to see what is possible.

Introduction: Citation and Allusion as Compositional Process

> D'un lay faire c'est .i. grans fés,
> Car, qui l'ordonne et rieule et taille
> Selonc ce que requiert la taille,
> Il y faut, ce dient li mestre,
> Demi an ou environ mettre.[1]

Starting with Guillaume de Machaut and his immediate followers, Jean Froissart and Eustache Deschamps, the lay began to be described as the most difficult of the fourteenth-century poetic forms. Typically comprising twelve verses of differing structure and rhyme scheme, with each verse broken up into repeated half- or quarter-stanzas, the lay was the longest and most complex of the lyric forms in Machaut's repertoire. His narrative dits emphasize the lay's complexity: the creation of a lay serves as a punishment for the poet in the *Jugement dou Roy de Navarre*; as a fine to be paid in the *Voir Dit*; as a potential gift for a wealthy patron in the *Dit de la fonteinne amoureuse*; and as the first of the inserted lyrics in the *Remede de Fortune*. Froissart claimed it took half a year to write a lay, and Deschamps described the form as "*une chose longue et malaisiée de faire et de trouver*" (a long and difficult thing to make and create).[2]

The most detailed descriptions of the lyric lay are preserved in the treatises from the *rhétoriquers* in the fifteenth century. In the anonymous *Règles de la seconde*

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[1] Jean Froissart's *Prison amoureuse* (ll. 2199-2203), in Kristen Figg, *The Short Lyric Poems of Jean Froissart: Fixed Forms and the Expression of the Courtly Ideal*. Garland Studies in Medieval Literature (New York and London: Garland Publishing, Inc., 1994), 33. Her translation of this passage is: "To make a lay, it is a great undertaking, / For, whoever orders it and rules it and sculpts it / According to what the form requires / It is necessary, so say the masters, / To spend half a year or so."

[2] Ibid., 33.

rhétorique, for example, the author provides the following description of the

development of poetic forms in the fourteenth century:

> Aprèz vint Philippe de Vitry, qui trouva la maniere des motès, et des balades, et des lais, et des simplex rondeaux, et en la musique trouva les .iiij. prolacions, et les notes rouges, et la noveleté des proporcions.
> Après vint maistre Guillaume de Machault, le grant retthorique de nouvelle fourme, qui commencha toutes tailles nouvelles, et les parfais lays d'amours.[3]

While it might be possible to equivocate about the exact translation of

"*maniere*" in this instance, what this author appears to be saying is that Vitry was

known for finding the basic form for a number of the fixed-form poems, as well as

motets and contributions to advancing mensural practices. On the other hand, Machaut

is described as the master of the new forms, and a maker of "perfect" lays.

A more detailed description of the lay survives in Baudet Herenc's *Le*

Doctrinal de la seconde rhétorique:

> Premierement, forme de lay, qui doibt estre de douze couplès, dont le premier et derrenier couplet sont d'une façon et d'une consonance, et les .x. aultres couplès sont chacun par soy de fasson; mais il fault que chacun ait quatre quartiers; et les peult l'on faire de si long ou si court mettre que l'on veult, mais que la plus longue ligne ne passe point .ix. sillabes, qui est feminine, et le masculine de .viij. sillabes, et les aultres en dessoubz. La feminine toudis a une sillabe plus longue que la masculine. Et pour entendre que sont quartiers, le premier couple cy après mis le moustre, ou il y a trois lignes d'un son et l'aultre ligne quatrime d'un aultre son. Et l'on peult les aultres couplès faire en tel mettre que dessus est dit; de .x., de .xij. ou de plus de lignes, qui veult; et une aultre ligne d'a[u[ltre son; et puis recommencier du premier son du nombre que l'on ara fait devant jusques a quatre fois, et par ainsy l'on ara ses quatre

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[3] Ernest Langlois, ed., *Recueil d'arts de seconde rhétorique* (Paris: Imprimerie nationale, 1902), p. 12.
> "Afterwards came Philippe de Vitry, who discovered the form of motets, and of balades, and of lais, and of simple rondeaux, and in music discovered the four prolations, and the red notation, and the novelty of proportions.
> Afterwards came master Guillaume de Machaut, the great rhetorician of the new form, who began all new forms, and the perfect lays of love." (My translation)

quartiers furnis. Et peult on faire son premier couplet de tels quartiers que l'on veult, comme cy s'ensuit. Et pour entendre que sont couplès de .iiij. quartiers, on les verra par les couplès qui s'ensuivent en diverses manieres.[4]

The rules formulated by Froissart, Deschamps, Herenc, and the anonymous author all serve to lay out the technical specifications for the lay, and this focus on the formal aspects of these pieces has ruled commentary through modern times. The demand for invention inherent in the form of the lay, and the resulting plethora of stanzaic forms and rhymes, led to flights of poetic prowess: twenty-five lays have been attributed to Machaut, resulting in approximately three hundred different stanzas, thousands of lines of lyric poetry, and for nineteen of those works, musical settings which vary from the most syllabic monophonic pieces to complicated multi-voiced polyphony.

The lay, as a form, inhabits an uneasy ground between being a unified poetic and musical entity, and serving as a collection of disparate parts loosely bound by

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[4] Ibid., p. 166.
"To begin with, the form of the lay must have twelve stanzas, of which the first and last stanza are of one form and one rhyme, and the ten other stanzas are each of their own form; but each must have four quarters; and these can be made of as long or as short a meter as one might wish, but that the longest line should have no more than nine syllables, if it is feminine, and the masculine should have eight syllables, and the others should have less. The feminine line always has one syllable more than the masculine. And so that one might hear that they are quarters, the first couplet to follow afterwards will demonstrate, where there are three lines of one sound and the other line, the fourth one, of a different sound. And one can make the other stanzas in any meter which has been stated; of ten, of twelve, or of more lines, however one wishes; and another line of another sound; and then beginning again from the first sound of the number that one has made before up to four times, an thus one will have created their four quarters. And one can make his first stanza from any quarters that one wants, like those that follow. And to hear that these are stanzas of four quarters, one can see these in the stanzas that follow in different forms." (My translation)
It should be noted that the three examples that are given here are Machaut's lais 6, 7, and the *Lai de Plour*, a grouping which is discussed in more detail in Chapter 2.

theme and large-scale musical design. This aesthetic goal of continued variation within a literary or performative space makes analysis difficult and scholars have approached these works from a number of critical angles.

The texts of the lays were made available to modern readers in an edited form by Vladimir Chichmaref in 1909,[5] but it would take more than thirty years for a critical edition of the music to appear in Friedrich Ludwig's monumental effort to publish all of Machaut's works in transcription.[6] Ludwig's work, along with a performing edition by Leo Schrade which followed in the 1950s,[7] made Machaut's lays available to performers and scholars and sparked an intense period of critical study of these pieces. Gilbert Reaney[8] and Leo Schrade[9] produced articles that helped to position Machaut's lays as worthy of literary and musicological study, to define the lay formally, and to present these lays as part of a continuum of poetic activity that included the *Roman de Fauvel* and culminated with Machaut. Jean Maillard's seminal study on the development of the lay into the fourteenth century provided a deeper context for the

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[5] Vladimir Chichmaref, *Guillaume de Machaut: Poésies lyriques, edition complète en deux parties, avec introduction, glossaire et fac-similés publiée sous les auspices de la Faculté d'Histoire et de Philologie de Saint-Pétersbourg* (Paris: Champion, 1909).

[6] Friedrich Ludwig, *Guillaume de Machaut: Musikalische Werke*, Vol. 4, *Messe und Lais*, ed. Heinrich Besseler (Leipzig: Breitkopf & Härtel, 1943, reprinted 1954).

[7] Leo Schrade, *The Works of Guillaume de Machaut*, Vol. 1, *Les lays, Complainte, Chanson royale*, in Polyphonic Music of the fourteenth Century 2 (Les Remparts, Monaco: L'Oiseau-Lyre, 1956).

[8] Gilbert Reaney, "The Lais of Guillaume de Machaut and Their Background," *Proceedings of the Royal Musical Association* 82 (1955-56), 15-32.

[9] Leo Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," in *Miscelánea en homenaje a Monseñor Higinio Anglés* Vol. 2 (Barcelona: Consejo superior de investigaciones cientificas, 1958-61), 843-50.

form and its background.[10]

 This period of scholarly activity surrounding definition and context of the lay also led to more precise analysis of Machaut's works, leading to the discoveries of hidden polyphony in two lays: first Richard Hoppin's article and edition of the combinatorially polyphonic Lay 23 (*Pour ce que plus*),[11] and Margaret Hasselman and Thomas Walker's slightly later discovery of a similar polyphonic process in Lay 24 (*En demantant*).[12]

 While there remain some anomalous aspects in the notation of Machaut's lays, this period of activity helped to define the works and clarify their structure which would, in turn, lead to another period of critical inquiry centered on the lays which has been ongoing since the mid-1980s when important studies by Jean Maillard,[13] Hans Tischler,[14] and Sylvia Huot[15] began to approach the lays from a variety of critical

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[10] Jean Maillard, *Evolution et esthétique du lai lyrique: Des origines à la fin du XIVe siècle* (Paris: Centre de documentation universitaire, 1952-61).

[11] Richard Hoppin, "An Unrecognized Polyphonic Lai of Machaut," *Musica disciplina* 12 (1958), 93-104.

[12] Margaret Hasselman and Thomas Walker, "More Hidden Polyphony in a Machaut Manuscript," *Musica disciplina* 24 (1970), 7-16.

[13] Jean Maillard, "Un Diptyque marial chez Guillaume de Machaut: Les lais XV et XVI," in *Mélanges de langue et de littérature médiévales offerts à Alice Planche*, ed. Maurice Accarie and Ambroise Queffelec, Vol. 2, Annales de la Faclté des Lettres et Sciences Humaines de Nice 48, Centre d'Etudes Médiévales (Paris: Les Belles Lettres, 1984), 327-37.

[14] Hans Tischler, "The Lyric Lai before Machaut," in *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeek*, ed. Carmelo P. Comberiati and Matthew C. Steel (New York: Gordon and Breach, 1988), 56-63.

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

angles that opened the field to questions of intertextuality and meta-narrative. This new critical awareness of the lays coincided with the work that James Wimsatt had been producing since the late 1960s which examined the influence of French poetry on Geoffrey Chaucer. A series of important articles, books, and editions was instrumental in developing an understanding of the process of quotation and allusion which characterized Chaucer's relationship to the established continental poets, and especially to Machaut, whose narrative and lyric poetry was integrated into Chaucer's work in very thorough and creative ways.[16]

There has been a steady growth of studies of Machaut's lays over the last twenty years, and critical works by Virginia Newes, Barbara Altmann, Etty Mulder, Isabelle Bétemps, and others have slowly brought the lay to wider attention. These scholars have approached the complicated form of the lay from a number of musicological and literary perspectives which have begun to reveal the richness of this form for continued in-depth study.

Machaut's Lays

Guillaume de Machaut's poetry and music survives in a number of sumptuous complete-works manuscripts produced, possibly under the author's own supervision, for some of the most important political figures in fourteenth-century France over the course of nearly thirty years from mid-century until the late 1370s. Figure 0.1 provides

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[16] James Wimsatt's publications dealing with Machaut are numerous, and several include discussion of the lays. Of these, the most concise summation of Wimsatt's critical approach to the relationship of Machaut's lays to Chaucer's work is "Machaut's *Lay de Confort* and Chaucer's *Book of the Duchess*," in *Chaucer at Albany*, ed. Rossell Hope Robbins, Middle English Texts & Contexts 2 (New York: Franklin, 1975), 11-26.

a list of these manuscripts, their commonly-used sigla and approximate dates of production, and a list of the lays that appear in each of them. When seen in tabular format like this, the steady growth of Machaut's output is apparent. For this reason, we have a unique window on a growing collection of fourteenth-century works, an insight which has provided the basis for the dating of Machaut's works for the last century.[17]

For the lays, most of the manuscripts transmit the first seven together and in order, from MS C to the latest collections. It is generally accepted that these represent Machaut's earliest forays into the lay form, and the forms of these works are less stable than his later efforts. Lay 1 (*Loyaute que point ne delay*), for instance, consists of a single stanza of music that is repeated for all of the poetic strophes despite changing masculine and feminine rhymes which conflict with the notated melody. Other lays from this early group do not have the expected twelve stanzas, or display awkward repetitions of poetic line-lengths or rhyme schemes in ways that suggest an author learning a complicated form. However, by Lay 4 he was working with his standard form: twelve stanzas, with identical poetic structures for the first and twelfth stanzas. When he set his lays to music, the final stanza repeats the opening melody but transposed up or down a fourth or a fifth.

Machaut's manuscripts are usually organized in such a way that there is a musical section containing works with musical sections, and a textual section devoted to narrative poems and lyrics with no musical setting. Within the musical section, the

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[17] Ernest Hoepffner, the first editor of Machaut's collected narrative works, noticed this and posited that the steady growth of the collection of works in the various manuscripts he studied could be used for the purposes of chronology. See Hoepffner, *Oeuvres de Guillaume de Machaut*, Vol. 1, Société des Anciens Textes Français 57 (Paris: Firmin-Didot, 1908), xlix.

works are arranged by form, with all of the lays (whether set to music or text-only) appearing in a group, all of the virelais together, all of the balades together, and so on. One lay only appears as an inserted lyric in the narrative *Remede de Fortune*, does not appear in the musical section of the manuscripts, and was thus not numbered by Chichmaref or Ludwig. Another lay, Lay 22 (*Qui bien aimme*), occasionally is transmitted as an appendix to the *Jugement dou Roy de Navarre*, and thus was not included in the generally chronological numbering. Of the twenty-five lays attributed to Machaut, two are *unica* in MS. E and there is ongoing debate concerning their authenticity.

Two of the lays, Lays 15 and 16, are polyphonic, using canonic techniques to produce multivoiced works from apparently monophonic notation. Lays 23 and 24 though notated successively, use combined sections to also produce polyphony. Fifteen more of the lays have monophonic settings, and the remaining six lays are not transmitted with musical settings. In some cases, like Lay 8 (*On parle de richesses*), this is likely because of considerations of textual design (each successive strophe in this lay gets shorter as the poetic lines lose a syllable in each new stanza). However, others appear simply never to have been provided with a setting for no apparent reason and there is nothing distinct about their poetic structure that sets them apart from works that did receive a musical setting.

Despite the apparent aesthetic of continual novelty and variation in the lay form, several poetic and musical structures are used repeatedly over the course of Machaut's career. These tend to be more complicated, assymetrical forms where

rhyme scheme and poetic line-length are not necessarily coordinated, and Machaut uses them often enough to develop a regular form for the musical settings that appear with these verses.[18] Formal structure, however, is not the only element of widespread repetition in the lays. Machaut re-uses a large amount of vocabulary in rhyme positions in his works, and some images and phrases stand out in works that span his whole career.

Citation, Allusion, Quotation

We can only begin to approach the lay as genre by understanding the various roles in which it functions. Machaut created lays which serve as Marian hymns, debate poems, laments, complaints, comforts and didactic poems directed at patrons. The only way to understand those roles is to observe the marked moments in individual lays (quotation, citation, allusion, and formal irregularity) and analyze the conflict between form and function that can be found: that is, through the rupture of expectation we can start to define the underlying whole, the aesthetic norm that is represented by the lay as form. In doing so, we can move between song and poem, between lay and dit, between lay and virelai, and into the realm of allusion which Machaut uses so frequently throughout his career.

Current research in fourteenth-century poetry and music,[19] has pointed out the

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[18] These forms are explored in detail in my MA thesis, "Recurring Musical and Poetic Structures in Guillaume de Machaut's Lais," MA Thesis, University of British Columbia (1998)

[19] See the numerous articles by Yolanda Plumley and Ardis Butterfield listed in the bibliography, for example.

importance of an understanding of allusion and intertextuality for various repertoires. In essence, the thrust of these studies is towards an understanding of the cultural function of poetry and music during the period – attendant upon that is an understanding of performative context, formulations of audience and thence reception-study. To integrate allusion and intertextuality into an understanding of fourteenth-century poetry and song, and to begin examining the cultural function of poetry and music during the period, it is first necessary to break down the rigid distinctions between song and poem, between narrative and lyric, between rondeau and ballade – that is, to question the foundation of our understanding of poetry in the period. That understanding, based in large part on form, obscures what the intertextualists and allusionists are already telling us – the concept of understanding is broad for the audiences of fourteenth-century courtly poetry. That genre functions across form should be no surprise, nor should the fact that citation and allusion reinforce both the porousness of formal boundaries and the expectation that a fourteenth-century audience would follow those connections.

I will be examining citation from the point of view of Machaut's lays. Machaut's early lays draw upon well-known works from his contemporaries, or from the generations that preceded him, as the source for citational material. Chapter 1 explores the ways that the *Roman de Fauvel* served as an early influence, and one to which he returned throughout his career. Chapter 2 explores a new phase in Machaut's career: the self-conscious reference within his lays to his own narrative works as a source of allusion. This turning-inward of allusive references suggests a poet

attempting to establish himself as an authority, as a practiced poet who no longer needs

to rely solely on outside references to entertain his audience. This shift in citational

style culminates in Chapter 3 with Machaut's various references among the lays to his

first truly great narrative work, the *Remede de Fortune*. This elaborate poem,

containing many layers of self-referentiality along with its musical and lyrical

insertions into the narrative fabric of the poem, is the *summa* of Machaut's career as it

stood in the late 1340s. As such, it mines his earlier lays for images, poetic structures,

and rhymes while also providing a source of references for poems created during the

final thirty years of his life. In addition to literary allusions and citations, Machaut

frequently uses proverbial or common phrases within the body of his texts. These

serve as an easy moment of recognition for his audiences – even a listener or reader

who does not know his entire body of works still understands that a reference is being

made to something "outside" a specific poem. Chapter 4 investigates several cases of

this type of citation among the lays, and the way these citations of the ostensibly

"ordinary" grow in complexity when they are re-used in multiple poems. Finally, just

as Machaut had modeled aspects of his lays on the *Roman de Fauvel*, he in turn

became a source for the next generation of poets to cite and respond to. Chapter 5

examines the remarkable popularity that a single lay had in the 1360s amongst poets

working in England, and the very different ways Froissart and Chaucer used it as a

source of allusion.

Order of appearance of Machaut's lays in the major collected-works manuscripts with music.

No.	Lay	MS. C	MS. Vg	MS. B	MS. A	MS. F-G	MS. E
1.	Loyaute que point ne delay	1	1	Lost	1	1	1
2.	J'aim la flour de valour	2	2	2	2	2	5
3	Pour ce qu'on puist	3	3	3	3	3	8
4.	Aus amans pour exemplaire	4	4	4	4	4	2
5.	Nuls ne doit avoir merveille	5	5	5	5	5	6
6.	Par trois raisons	6	6	6	6	6	15
7.	Amours doucement	7	7	7	7	7	7
8.	On parle de richesses	14	8	8	8	8	17
9.	Le Paradis d'Amours	15	9	9	9	9	3
10.	Le lay des dames	8	10	10	10	10	9
11.	Se quanque Diex	12	11	11	11	11	4
12.	Le lay mortel	9	12	12	12	12	10
13.	Maintes fois oy recorder	13	13	13	13	13	18
14.	Le lay de l'ymage	11	14	14	14	14	11
15.	Le lay de Nostre Dame		15	15	15	15	12
16.	Le lay de la fonteinne		16	16	16	16	14
17.	Le lay de confort		17	17	17	17	13
18.	Le lay de bonne esperance		18	18	18	18	
19.	Le lay de plour				19	19	22*
20.	Le lay de la soucie				20	20	
21.	Le lay de la rose				21	21	
22.	Le lay de plour (Qui bien)	10	19*	19*	22		21*
23.	Un lay de consolation						16
24.	En demantant						19
25.	Qui n'aroit (Remede de Fortune)	16*	20*	20*	23*	22*	20*

Numbers followed by a "*" are lays that appear in a manuscript outside of the lai section of that manuscript.

MS. C (Paris, Bibliothèque nationale, fonds français 1586): 1350s
MS. Vg (Cambridge, Corpus Christi College, Parker Library, Ferrell 1): ca. 1370
MS. B (Paris, Bibliothèque nationale, fonds français 1585), 1370-72
MS. A (Paris, Bibliothèque nationale, fonds français 1584), 1370s
MS. F-G (Paris, Bibliothèque nationale, fonds français 22545-22546), 1390s
MS. E (Paris, Bibliothèque nationale, fonds français 9221), 1390s[20]

Figure 0.1: Order of appearance of Machaut's lays in the collected-works manuscripts, and the approximate dates of those manuscripts

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[20] A summary of the dating for these manuscripts can be found in Earp, *Guillaume de Machaut*, 77-95. The lai content of MSS. Vg and B, however, suggest a collection dating from the mid-1360s.

Chapter 1: Machaut Rewriting Others – Revisiting Fauvel

Due to the nature of the preservation of his oeuvre, the major Machaut manuscripts appear to transmit his works in a neat, authoritative package, with no obvious references to the poetic and musical world from which these works sprung. Machaut's manuscripts provide an authoritative way to read his works, one which, as has been frequently pointed out,[21] takes on aspects of meta-narrative: from organization by (and within) poetic and musical forms, to the impression of chronological growth and development through successive compilations over a period of twenty-five years. Authorial design may explain the way Machaut wished to have his works presented and received, but we must also remember the context in which Machaut was creating his "authorial presence": his works were a subset of fourteenth-century lyric production and should be considered within the network of poetic and musical practices that shaped them.

The *Roman de Fauvel*, an allegory devoted to the rise of a dun-colored horse through the social and political hierarchy, satirized events involving the French rulers of the early fourteenth-century.[22] It has been preserved in two versions: one which transmits the tale in octosyllabic couplets (of which thirteen copies survive); and one, presumably later, which has been expanded to include lyric and musical interpolations.

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[21] A number of authors have discussed organizational design in Machaut, see for instance: Syvlia Huot, *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca and London: Cornell University Press, 1987); Anne Walters Robertson, *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge: Cambridge University Press, 2002).

[22] The material in this paragraph is a summary of the introduction to Margaret Bent and Andrew Wathey, eds., *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS français 146* (Oxford: Clarendon Press, 1998), 1-2.

The latter version exists in only one copy, Paris, Bibliothèque Nationale de France,

fonds français 146 (BNF 146). This unique document preserves a great deal of music

(169 separate pieces) which represents both late thirteenth-century styles of

composition as well as works that embody the emerging *Ars Nova* notational style and

preferred forms. As such, this version of the *Roman de Fauvel* serves as a rare

repository of the types of pieces a composer like Machaut, working for a court which

was frequently resident in Paris, would have been exposed to in the 1320s.

Schrade's "Guillaume de Machaut and the *Roman de Fauvel*"[23]

By the time his first surviving complete-works manuscript was produced in the

1350s,[24] Machaut had written approximately 16 lays (including the lay from the

Remede de Fortune). The ordering of this initial corpus of works has been understood

to be roughly chronological, with the earliest works likely from the 1330s and possibly

the 1320s. While it is impossible to state without a doubt which were his earliest lays,

we might look toward the poets who were active during this period for the works which

the emerging poet would have used as models. Unfortunately, the network of poetry

that Machaut was exposed to is largely unknown, or now lost. It is telling that Leo

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[23] Leo Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," in *Miscelánea en homenaje a Monsênor Higinio Anglés* II (Barcelona: Consejo Superior de Investigaciones Cientificas, 1958-61), 843-850.

[24] François Avril, "Un Chef-d'oeuvre de l'enluminure sous la 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).

Schrade's 1961 article on Machaut and the *Roman de Fauvel*[25] is the most recent discussion of Machaut's poetic influences in this particular form.

The fact that this issue has not been seriously reconsidered in over forty years might lead to the conclusion that Schrade exhausted the problem. Here, Schrade discussed the relationship of Machaut's lays to the *Roman de Fauvel*, and to the broader poetico-musical context of Machaut's predecessors, including Philippe de Vitry. He also argued against the then-prevalent assertion that Machaut was "strangely isolated from… [his] immediate environment, even from some essential and general characteristics of the fourteenth century as a whole."[26] He opened a valuable dialogue regarding Machaut's learning process and his use of models from earlier poets and composers, bringing to light several connections between Machaut's lays and their models in the *Roman de Fauvel*.

Schrade began his essay by providing a typology of Machaut's lays, organized according to mensuration: those based on a *longa-brevis* mensuration, which he posits as older (or at least archaic), and those based on *brevis-semibrevis* mensuration, seen as embodying the new rhythmic possibilities of the fourteenth century, though occasionally allowing mixture with the old style within a single work. Schrade noted that "it is only among the lays of the first group that connections between Machaut and the *Roman de Fauvel* can be discovered,"[27] a point on which he based his further

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[25] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*."

[26] Ibid., 844.

[27] Ibid., 846.

analysis.

Schrade discussed four of Machaut's *longa-brevis* lays, which he claimed show a "strong link" to lays appearing in *Roman de Fauvel*. The first comparison he draws is between the lay "*En ce dous temps d'esté*" and Machaut's *Lay de Nostre Dame*. One of Schrade's claims for this pairing is that Machaut, rather than following his model closely, intended a parodic rewriting "of both meaning and purpose."[28] He posited that Machaut started with a textual similarity ("*En ce dous temps d'esté*" and "*Contre ce dous mois de may*" are the opening lines of the two lays, respectively), and then created a response to his model reflected through a sacred lens: his *Lay de Nostre Dame* is essentially a courtly poem in honor of a lady, except in this case the lady is Mary rather than a courtly noblewoman.[29] Regarding this transformation from a secular model to a sacred response, Schrade stated that the lay is: "from a textual point of view, but the religious counterpart of the amorous lay of the *Roman de Fauvel*."[30] His argument relied less upon textual similarities, though, and not upon poetic or musical form specifically, but upon melodic similarities. In fact, Schrade claimed that verses 1 and 7 (and by default, 12) of the Machaut lay are nearly identical to the melody of verse 11 of "*En ce dous temps d'esté*."

Schrade's other examples introduced a more functional type of borrowing in

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[28] Ibid.

[29] The concept of parody applied to Machaut's compositional technique has also been explored recently. Cf. David Maw, "Machaut's 'Parody' Technique," *Context* 21 (2001): 5-20, and in chapter 5 I discuss a parodic relationship between Lay 17 and one of Froissart's lays.

[30] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 846.

Machaut's works, something Schrade termed "poetical parody." The first example he

provided is Machaut's *Nuls ne doit avoir merveille*, Lay 5, which proves to be closely

related to "*Talant que j'ai obeir*" from the *Roman de Fauvel*. In this relationship, he

showed that Machaut had borrowed a rhyme scheme and what Schrade described as

"rhythmic structure." He believed that the melodies of the two works also showed

signs of direct modeling, and that Machaut borrowed the "pattern" of the melody of the

earlier lay for his own work.

Schrade's final two examples dealt with lays which he suggested are related

works: Machaut's *Lay mortel*, Lay 12, and the *Lay de plour (Malgre fortune),* Lay 19.

He claimed that both of these works are related to the lay "*Pour recouvrer alegiance*."

His argument can be summarized as follows: both lays are "*complaintes d'amours*";

several strophes have the same poetic structure as their model in the *Roman de Fauvel*;

both have vocabulary which could make the *Fauvel* lay another "*lay mortel*"; Machaut

uses the same vocabulary as appears in several strophes of his model; there is an

illustration in the *Roman de Fauvel* manuscript BNF 146 that includes a scroll with the

phrase "*venez au cors*," quoted directly from the text of the lay, and Machaut uses this

same phrase, and a paraphrase of the surrounding lines, in his own lay, along with a

corresponding musical cadence. Schrade's notice of these strong similarities builds a

case for Machaut's modeling process, and he extends this into Machaut's composition

of the *Lay de plour (Malgre Fortune)*, Lay 19. This "later" poem also serves as a

complainte, linking it conceptually to the other two lays.

Schrade's article appears to be an introduction to comparisons that were not

subsequently fleshed out. However, he leaves us with some fascinating connections,

provides further lines of inquiry for Machaut scholars, and confirms that Machaut was

borrowing directly from poets and musicians active in Paris during the first quarter of

the fourteenth century. His most important conclusions for this study are his

descriptions of how Machaut's borrowing process functioned as a rewriting of earlier

works, a significant observation because this process recurs in the next generation

when both Chaucer and Froissart borrowed from Machaut in a similar way.[31] Further,

he claims that Machaut was part of a continuum of poets and composers, not a

deliberately "romanticizing" or archaizing author. As for the type of borrowing he

observed in Machaut's lays, Schrade's conclusion bears repeating: "his lays are neither

contrafacta in the true sense of the word, nor are they really musical parodies. They are

artistic transformations, rhetorical paraphrases, but not so free as to obliterate the link

to the original."[32]

It will be useful to return to Schrade's examples from the *Roman de Fauvel*,

and see where an extended analysis of these works might lead. Schrade describes

relationships between the following pairs of poems:

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[31] I would like to thank Dr. Nicolette Zeeman for the suggestion, communicated privately, that we might consider this type of borrowing as an extension of a common compositional process that relied upon rhyming manuals to guide poetic composition. Rather than looking to a particular manual, poets in this period could also borrow useful rhymes from established authors whose works served as structural inspiration even if not as a thematic model. It may be that through this type of borrowing we can glimpse, over two generations of writers, one of the ways by which poets learned their craft.

[32] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 850.

- *Lay de Nostre Dame* (Machaut Lay 15) / *En ce dous temps d'esté*
- *Nuls ne doit avoir merveille* (Machaut Lay 5) / *Talant que i'ai obeir*
- *Le lay mortel* (Machaut Lay 12) / *Pour recouvrer alegiance*
- *Le lay de plour* (Machaut Lay 19) / *Pour recouvrer alegiance* (*Fauvel*)

Lay de Nostre Dame / En ce dous temps d'esté

The *Lay de Nostre Dame,* Lay 15, is unique among Machaut's lays in several respects, so it is interesting to find this piece being observed to be closely linked to the *Roman de Fauvel*. It does not appear in the original corpus of MS C, a manuscript which likely dates from the 1350s and so, if Schrade's claims are correct, Machaut must have returned to an early work for inspiration.

Schrade observed melodic identity between the two works at certain points, and an obvious similarity at more points throughout the works. The passages where Schrade claims near-identity are verses 1 and 7 of the Machaut, compared with verse 11 of the *Fauvel* lay. The three passages are shown in Figures 1.1, 1.2, and 1.3.

There are few direct relationships between these three verses. "*En ce dous temps d'esté*" is directed toward a final melodic goal of *f*, shared by Machaut's verse 1. However, the ambitus of these verses are distinctly different, as are their melodic contours. Rhythmically, the two stanzas also differ significantly. Machaut's verse 7 is again stylistically distant from the *Fauvel* lay. The two lays share poetic aspects, but a claim of strong musical ties cannot be supported.

Nuls ne doit avoir merveille / Talant que j'ai obeir

Schrade's offers stronger evidence linking Machaut's Lay 5, *Nuls ne doit avoir merveille* with *"Talant que j'ai obeir"* from the *Roman de Fauvel*. Rather than the loose melodic relationship described in his first example, he claims that Machaut's poem approaches a poetic parody of the lay from the *Roman de Fauvel* through close textual relations:

> "Whereas in addition to the religious transformation the *Lay de Nostre Dame* is coupled with "En ce dous temps" on purely melodic grounds, other lais of Machaut prove the earlier compositions of the *Roman* to have been the model for both text and music. It is true, the textual structure of Machaut's lais is altogether more fixed than any of the lais in the *Roman* where the form appears more flexible, particularly as regards the number of strophes or parallel strophes. But it is surely remarkable that in individual strophes Machaut worked with a technique which we know under the name of poetical parody. His lai "Nuls ne doit avoir merveille" offers a striking example. Machaut's composition is related to the lai "Talant que j'ai obeir" which occupies a place of distinction in the *Roman*, for it is with this lai that Fauvel declares his love for Fortuna and describes her beauty.
>
> Machaut adopted the rhyme scheme as well as the rhythmic structure of verses to several of his strophes. It is as though he had faithfully reconstructed the poetical strophe of his predecessor. With no surprise do we find, therefore, that the closeness of Machaut's strophe to the lai of the *Roman* is underlined by a musical relationship."[33]

However, in Schrade's account, no specifics are given. In this case, it is helpful to actually compare the poetic structures of the two poems (see Figure 1.4). Unexpectedly, Machaut's overall poetic structure does not include the repetition of structure and rhyme-scheme in the final verse. As the chart in Figure 1.4 indicates, Machaut chose a variant rhyme pairing for the final stanza while retaining the basic

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[33] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 847.

metrical structure of the opening. This is highly unusual in Machaut's compositional practice in the lays, where identity of poetic form and rhyme in the opening and closing stanzas finds variation only in musical transposition. While there are some structural parallels between these two works, they are minimal.

The most obvious correlation is between verse 2 of *"Talant que j'ai obeir"* and Machaut's verse 4, which is the only identical verse structure between the two works. With some alteration, *"Talant que j'ai obeir"* verse 5 and Machaut's verse 6 could be seen to be related and, with more significant alteration, *"Talant que j'ai obeir"* verse 4 and Machaut's verses 1 and 12. Beyond these related stanzas, it would be difficult to say these poems are structurally related. Given that virtually any verse structure was available to a composer of lays, even loose similarities like the ones Schrade has pointed out are worth investigating. The most promising starting point is a comparison of the two verses that share an identical structure (Figure 1.5).

Perhaps it should be stated here that, aside from a repeated rhyme pattern of *aaab*, little else ties these two stanzas together. There is a similarity between the surface activities of these two verses: the contrast of the long third line, the juxtaposition of feminine rhymes culminating in the rhyme sounds "–*ai*" and "-*ui*". These similarities might point to a structural modeling, but the poetic content appears to be unrelated.

When considered in their musical settings, the two stanzas again display some superficial similarities (Figures 1.6 and 1.7). Schrade argues that "the detail of the melodic phrase served as pattern for Machaut who shaped the style of melody with a

certain faithfulness to his model."[34] A side-by-side comparison of these melodies provides some sense of the relationship he suggests between the two works.

From the outset, there are notable similarities in setting style. Each quarter verse is set in a string of notes with no true rests until the end of the musical phrase, which coincides exactly with the poetic phrase. The two settings are exactly the same musical duration. Given the wide variety of melodic approaches available to the composer, the fact that the settings are the same length is remarkable. However, the melodic color of the settings diverges. In "*Talant que j'ai obeir*" the overall shape is a large-scale inverted arch moving from *f* to *F* and returning up to *d* in the open-ending and *B*-flat in the closed ending. The Machaut melody, on the other hand, has an overall descent from *c* to *F*, and a climax on *f* in the third line of the verse. The outlines of the melodies, then, differ significantly, though the range is similar. While not closely related in terms of actual melodic shape, the structural similarities of these settings do confirm Schrade's observation of a musical relationship.

The next pairing of verses that share aspects of poetic structure, *"Talant que j'ai obeir"* verse 5 and Machaut's verse 6 can be compared in Figure 1.8. Once again, there is a recognizable similarity of line-length and stanza structure. However, this time the rhyme-schemes differ significantly: two rhyme sounds in Machaut's piece, one in the *Fauvel* poem; all masculine rhymes in the Machaut lay, a repeated feminine rhyme in the *Fauvel* lay. Also, again, there appears to be no relationship in poetic content: the only similarities between the verses seem to be at the most abstract of

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[34] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 848.

structural levels.

Musically, we might expect to find a similar situation to the previous verse pairing: that is, a general strategy to phrasing and text-setting based on verse structure, but no "color" relatedness – no similarities in melody and rhythm (Figures 1.9 and 1.10).

The most striking feature of the setting of this verse of "*Talant que j'ai obeir*" is that it makes use of two nearly identical parallel phrases, and lacks an open and closed set of endings. Given the high rate of symmetry in the poetic structure, this approach could be explained compositionally by the fact that it highlights rhyme-scheme repetition, the parallel eight-syllable/five-syllable pairings, and plays nicely with a limited ambitus focused on the higher end of the register for this lay.

Machaut eschews the simplicity and repetition of the earlier model, and expands his melody in such a way that the nearly-identical parallel phrases are immediately abandoned – now the repetition moves from paired lines to the level of the half-verse: that is, whereas each half-verse in the *"Talant que j'ai obeir"* contained a two-fold repetition of the basic melodic phrase-unit, Machaut expands the idea so that repetition occurs at the half-verse level but not at the phrase level. While the basic descending motion of the earlier lay is preserved at the beginning of Machaut's verse, he works with an expanded melodic palette (*f* to *G*, nearly an octave, as opposed to the fifth of *g* to *c* in the earlier example) and quickly moves beyond his model in terms of melodic contour.

Machaut's second phrase, however, bears none of the sense of repetition that

was striking in the *Fauvel* example: much of this second phrase is a melodic elaboration of the final, *c*, above and below as if to highlight the "trembling" aspect of the speaking voice of the poem in the first half-verse at this point ("*dont li las tramble*," l. 3). In fact, the possibility of "word-painting" in this phrase, at least in relation to the lyrics of the opening verse, are quite interesting: first the "tremble" of a turn around the final in the first five notes, all in conjunct motion, followed by a sudden leap up of a fifth and rapid descent back to the final on "*tressaut*" ("shudder"). Given that this phrase is repeated by Machaut in several other lays,[35] this conjunction of musical design and poetic content stands out as a non-generic setting, one which seems purposely designed to reflect text in music – something we do not see at all in the *Fauvel* example.

If Machaut were working from the *Roman de Fauvel* as a model, this departure from the structure of the model could prove significant as an expansion of the set of tools at the composer's disposal: if the melody is being made to conform to the poetic text in a highly specific way, the decision to expand the phrase structure in the way that Machaut has chosen makes more sense and does not necessarily undercut the idea that the composer is still referring to a model in some ways. However, to describe the relationship as Schrade does ("As he adopted the detail of the strophe from the poetical point of view, so did he accept the detail of the melodic form from a musical point of view"[36]) is to stretch the case beyond a reasonable argument.

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[35] See Chapter 4.

[36] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 848.

Schrade ends his discussion with two final examples, Machaut's *Lay mortel* and

Lay de plour, both of which he claims are related to each other and to the lay "*Pour*

recouvrer alegiance" from the *Roman de Fauvel*. As he observes:

> Two more lais of Machaut may be named to furnish evidence of the link
> to the *Roman*, and strangely enough, both compositions are related to one and
> the same lai in the *Roman*. But this appears less strange if we take into account
> that the two lais of Machaut are related to each other. The two works are: *Le
> Lay mortel* and *Le Lay de plour*. As is well known, there are two lais of
> Machaut that have the title *Lai de plour*. The first, "Malgre Fortune," actually
> associated with the *Jugement du Roy de Navarre*, is logically treated as an
> entity by itself in the Machaut manuscripts and, therefore, omitted from the lais
> fascicles of some of the manuscripts. We know the year 1349, or shortly after,
> to be the date of this *Lai de plour*. The second, "Qui bienne aimme," is
> undoubtedly younger, at least on on rhythmic grounds. But since Machaut
> obviously used material of his own *Lay mortel* when composing the lai for
> Charles de Navarre, the melodic style of "Malgre Fortune" must not necessarily
> represent Machaut's melodic style of 1349.[37]

Schrade, in his attempt to clarify which of the two works entitled *Lay de plour*

he will discuss, in fact confuses them.[38] *The Lay de Plour (Malgre Fortune)*, Lay 19,

does not appear in the manuscript compilations until the later manuscripts Machaut A

and G, and is absent in the earlier Machaut manuscripts Vg, B, and C. Therefore, it

likely dates from the mid-1360s or the 1370s, not 1349 as Schrade claims. The lay

associated with the *Jugement dou Roy de Navarre* is the *Lay de Plour (Qui bien aimme

a tart oublie)*, Lay 22.[39] This lay appears as Lay 10 in MS C, following the *Lay mortel*,

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[37] Ibid.

[38] Earp, *Guillaume de Machaut*, 341.

[39] This relatively late number for the lay reflects the manuscript situation in which it is normally
copied outside of the lay section, except in MSS C and A. In MS C, it is placed at 10, and in MS A it
appears at 22. It is this last number that provided Chichmarev and, later, Ludwig with the number,
despite the fact that it clearly predates a large number of intervening works.

Lay 9, and separated from it by an intervening ballade.[40] This confusion obscures

Schrade's argument by casting into doubt which of the two *Lays de Plour* he intends to

indicate. His argument never progresses to a point where it is possible to determine

this detail. The only time he refers again to the *Lay de Plour* in this part of the essay,

he notes:

> When in 1349 or shortly afterwards he composed the *Lay de plour* "Malgre Fortune" he was probably prompted by the nature of a complainte to derive inspiration as well as melodic material from his earlier *Lay mortel*. The mutual similarities of his two lais, being of a specific rather than general character, link the two compositions definitely together; at all events, they go far beyond the range of a personal idiom which uniformly affects all the works of a composer.[41]

Unfortunately, he does not provide examples of any of these specific mutual

similarities here or in subsequent publications.

The relationships among these three lays, therefore, require a little bit of

untangling. The links between the *Lay mortel* and the work from the *Roman de Fauvel*

which Schrade uncovers are very intriguing and will provide a first step for analysis.

Schrade claims that Machaut has borrowed strophe structures, vocabulary, and theme

from the model lay. A structural comparison of the two lays suggests that this is not

actually the case (see Figure 1.11).

Judging from this comparison, it is difficult to see how one could claim that

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[40] Huot has commented upon the contextual and thematic pairing of the *Lay de plour (Qui bien aimme)* and the *Lay mortel* (Huot, *From Song to Book*, 266). On the apparent division in the musical section of MS C, see Earp, *Guillaume de Machaut*, 78.

[41] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 849.

"several strophes are exactly built like those of the model."[42] There are, in fact, no

strophes that are built exactly like those of the model if we take into account rhyme-

scheme and number of syllables in a given poetic line. Some very general

correspondences arise from rhyme patterns, but even these are of the simplest type and

do not share specific rhymes.

The two poems do share some general formal similarities: the first and last

strophes in each lay are structurally self-identical (though they bear no relationship

whatsoever to each other); and there are a few similar rhyme sounds between the two

lays. However, the claim that "his composition is, indeed, the closest textual parody of

the lay in the *Roman*"[43] bears further exploration, as Schrade has identified a very

interesting and clear moment of actual citation between these two works.

Schrade draws attention to an illustration in the most elaborate manuscript of

the *Roman de Fauvel* (Paris, Bibliothèque Nationale, fr. 146) in which, announcing his

impending demise, Fauvel holds a scroll with the motto "*venes au cors*" upon it.[44] He

notes that this picture is directly related to strophe 9 of the lay with which it is

associated, particularly the closing lines: "*ainsi de riens ne me depors / a mort

m'acors / venez au cors.*"[45] In verse 2b of the *Lay mortel*, Machaut uses a very similar

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[42] Ibid., 848.

[43] Ibid.

[44] This image can be found on f. 28 ter, recto, of Paris, Bibliothèque nationale, fr. 146. Reproductions are available in several publications, including Samuel Rosenberg and Hans Tischler (eds.), *The Monophonic Songs in the Roman de Fauvel* (Lincoln, NB and London: University of Nebraska Press, 1991), 115.

[45] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 849.

phrasing: "*Dont je sui perdus et mors, / Et vous pri: Venes au corps, / Mis bon et loyal ami.*"[46]

This textual connection, Machaut's singling out of a phrase which has been clearly marked in a specific manuscript version of the *Roman de Fauvel*, carries with it some very intriguing implications. Among these are: the possibility that Machaut saw the manuscript which contains this illustration, or a manuscript with a similar program of illustrations; that he was writing in direct response to this passage in his own *Lay Mortel*; and that his audience would have recognized this citation and the intertextual connections with the *Roman de Fauvel*.

Musically, the connection is quite tentative. Schrade notes that "*venez au cors*" is not a common refrain which might have been passed around with a recognizable melody but is set, in the *Roman de Fauvel*, as a simple cadential phrase to close a verse.[47] He states that Machaut's setting of this poetic phrase operates similarly: "And this exactly is the case in Machaut's *Lay Mortel* whereby the melodic phrase to 'Venés au corps' also functions as a cadence, although – and this is particularly interesting – his melody must be continued for an additional verse."[48] In fact, as can be seen in Figure 1.12, Machaut's cadence lacks the sense of finality felt in the *Roman de Fauvel*

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[46] Emma Dillon has recently revisited this observation, confirming the association and suggesting possible routes by which Machaut could have been exposed to this particular lay and agreeing with Schrade that it was most likely through MS. fr. 146 itself. See: Emma Dillon, *Medieval Music-Making and the Roman de Fauvel* (Cambridge: Cambridge University Press, 2002), 278-281.

[47] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 849.

[48] Ibid.

setting (which is appropriate for the sentiment expressed) as it is the ending of an internal phrase. While the two poetic phrases occur in similar *general* positions within their respective stanzas, they do not function in the same way structurally.

Further, it can be seen that there is no melodic relationship between these two cadential figures. The *Fauvel* example is a descent to the final through a fifth, while the Machaut passage is a prolongation of a non-final tone requiring continuation and completion.

Schrade claims further relationships between the musical aspects of the two lays: "The correspondences between the melodic lines of the two lais are numerous. Apart from the same basic rhythms, the melodic contours coincide, and short passages are even close to identity."[49] This assertation holds up if we accept the most general definition of "coincide": between the two poems several stanzas share finals, and some general rhythms are similar, although the same could be said for any number of Machaut's lays. Further, the actual melodic contours of the two poems are not similar in a recognizable way, and I cannot identify the short passages that are close to identical unless we parse the passages down to two- to three-note fragments.

Schrade's suggestion that the *Fauvel* lay bears some correspondence with the *Lay de plour (Malgre Fortune)* also leads to some intriguing results. He questions whether this lay has links to the *Roman de Fauvel* by being based on the *Lay mortel*, but comparison of these poems proves that the *Lay de plour* hearkens back to the *Roman de Fauvel* independently. As discussed previously, this lay does not appear in

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[49] Ibid.

the manuscript tradition until the very latest layer of production in MSS A and G, so quite likely in the late 1360s or early 1370s. In this case, a relationship with the *Roman de Fauvel* posits either a very good memory, or some sort of textual link with the *Fauvel* lays. As an introduction to this relationship, the opening strophes of the two poems can be compared in Figure 1.14.

This example demonstrates a small amount of shared vocabulary, perhaps most notable in the opening strophe with the discussion of the creation of a "*piteus lay.*" This is the only time this phrase appears in Machaut's lays, and may suggest a conscious evocation of the the earlier work. Of course, nothing in this pairing of stanzas conclusively points toward an obvious pattern of modeling, other than the fact that the contexts of the two lays both deal with the cruelty of Fortune. In *Fauvel*, the dun-coloured horse fades away towards death from the cruel rejection of his marriage suit to Fortune. For Machaut, Fortune once again provides the reason for the piteous lay. This circumstantial relationship requires a further clarification of the links between the two poems.

The structural relationships are ephemeral at best (see Figure 1.15): a few shared rhyme sounds, and the basic structure where the poetic patterns of the opening strophe are repeated in the final one. However, if the first and last verses suggested a possible link between the poems, perhaps other shared rhymes and vocabulary might clarify whether or not the relationship was strictly coincidental. Given the importance of verse 9 for the character of Fauvel, with his announcement of imminent death, and the fact that these two ninth strophes share a similar rhyme sound, we might expect

Machaut to have adhered closely to his model (Figure 1.16).

There are an extraordinarily high number of similar rhymes in the passages above. Additionally, many ideas from *"Pour recouvrer"* are paraphrased or repeated in Machaut's lay. In terms of overall number of lines, the two verses are identical and they share a similar rhyme sound, but Machaut's verse has a slightly more complicated rhyme scheme. One might expect similar musical settings given the structural similarities of the two strophes.

The two settings (Figures 1.17 and 1.18) share a mid-point cadence on *e*, an opening long sustained note, and high note of *a*, but in general they are quite different melodically. The setting of *"Pour recouvrer"* features several sections of rhythmic displacement (measures. 2, 7, 11, 13), and we find the poetic lines less distinct even though they are marked frequently by sustained notes at the end of musical phrases. In contrast, Machaut's setting features clearly-delineated poetic lines which coincide with musical phrases (measures 3, 5, 7, 9, 13). Also, the highly-irregular motivic descending passages in the first four phrases of the Machaut lay stand out as quite different from anything seen in this stanza from *"Pour recouvrer,"* the shapes of the two melodies are quite distinct.

A few more strophes share rhyme sounds, and a final examination of three examples will round out the study of the relationship between these two works. The first example focuses on the repeated *"-our"* rhyme in verse 6 of *"Pour recouvrer,"* and verses 1 and 12 of Machaut's Lay 19 (*Malgre Fortune*) (Figure 1.19).

The vocabulary that appears in both poems tends toward the generic, though

there is still a fairly high frequency of repetition. The distinction between standard poetic vocabulary and actual modeling becomes difficult to discern, but it might be noted that the specific vocabulary that provides each stanza with its most characteristic imagery (the opening lines, with their references to verdancy and springtime in *"Pour recouvrer,"* for instance[50]) finds no analogue between poems. Musically, aside from a final on *f*, the two strophes share nothing at all. In fact, if anything, the opening descending sequences in *"Pour recouvrer"* are more similar to verse 9 of Machaut's work (Figures 1.20 and 1.21). This example shows that not all of the instances of structural similarity that occur between stanzas of Machaut's lays and potential models actually function as intertexts. This suggests several ways of understanding the process of allusion in the lays: direct quotation of another work; borrowing of vocabulary, especially of rhyme words, in new poetic contexts; and structural similarities that appear to be divorced from semantic content.

The next comparison is between verse 8 of the *Fauvel* lay and verses 2 and 3 of Machaut's poem (see Figure 1.22). It is immediately striking that every single one of the rhyme words from the *Fauvel* lay appear in the two Machaut strophes. Even more noteworthy is that in verse 3, Machaut has used all of the *Fauvel* rhymes in the same order in which they appear in the earlier poem: *riant oueil / accueil / vueil / orgueil.* While it might be possible to choose by coincidence a string of four similar words when constructing a stanza using the "-*ueil*" rhyme, the compositional choice to duplicate order of appearance is evidence of a deliberate reference to the earlier poem.

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[50] *"Roses et flour / Bois et verdour / Et temps paschour,"* ll. 3-5.

It is likely that in a poem that contains other allusive elements to an earlier work that this grouping of four specific words (including the double "*riant oueil*") reflects intentional authorial design used to strengthen the intertextual ties between the two works. The "*–art"* rhymes are less convincing, but the connection between Machaut's work and his possible model, while circumstantial, does appear stronger in this example. By expanding Schrade's description of modeling, more possibilities arise. Perhaps it is more correct to avoid his choice of the term "parody" in these examples. Once again, however, the only similarities between Machaut's musical setting and that of the strophe from "*Pour recouvrer*" are a shared final of *f*, so it would appear that in this case Machaut's inspiration is primarily textual.

Of Schrade's examples, then, this last one is very promising and even it seems a glancing allusion at best except for the striking quotation in verse 9. How, then, might we imagine this form of allusion and citation to function for Machaut's audience? The choice of a poem written nearly a half-century earlier to serve as a very loose model suggests either that Machaut and/or his intended audience was familiar with the form of the *Roman de Fauvel* transmitted in BNF 146, and that work still held cultural currency despite being quite divorced from the political and social events from which it arose. Barring that, the other possibilities are that the apparent links are either coincidental or not truly intended to be realized by an audience.

Because Schrade's assumed dating for this lay cannot be sustained, as seen in the apparent confusion between the two *Lays de plour*, the authorial enterprise of citing from the *Roman de Fauvel* becomes much more complicated. No entire lay by

Machaut seems to be strictly modeled on a *Fauvel* lay in a structural, thematic or parodic way. Conceiving of a Machaut lay as a single entity does not incorporate the range of possibilities available to him as a composer and author of lays. Rather, it is his skill at drawing upon multiple sources, and his ability to include diverse references and allusions, that offers the most fruitful way of understanding both the lay structure and Machaut's system of citation within them.

A Matrix of Citation and the *Roman de Fauvel*

Rather than taking a specific lay as a model and re-writing it, Machaut borrowed fragments of other works, reconstructing them into a mosaic-like structure alongside newly-composed material. Some allusions are obviously preferred, and are re-used throughout Machaut's oeuvre. His lays reflect a range of fourteenth-century French poetry, both narrative and lyric. By adapting the stanzas and couplets of other poets, his process of citation became a corruscating set of references rather than an exact mirror image of any one work.

To obtain a full sense of this process, we should look at poetry written throughout Machaut's entire career for the places where earlier models are incorporated. By comparing the relationship of the *Roman de Fauvel* lay "*Talant que j'ai d'obeir*" with individual strophes of several of Machaut's lays, the mosaic-like approach to construction and citation can be observed and provide more solid links between Machaut and the writer or writers of the *Roman de Fauvel* lyrics.

"*Talant que j'ai d'obeir*" permeates Machaut's lays to a large degree. It is

difficult to ascertain if Machaut continued to look back to this one work, or simply

absorbed some of these structures and language into his own poetic style. I will

examine the importance of *"Talant que j'ai d'obeir"* in three different ways:

correspondences between isolated stanzas from Machaut's works and the *Fauvel* lay;

the apparent importance of a single stanza in the *Fauvel* lay as a source for later

citations by Machaut; and finally, the relationship of the lay from the *Remede de*

Fortune to the *Roman de Fauvel*.

      Machaut's Lay 9, *Le Paradis d'Amours*, a lay without a musical setting,

contains textual correspondences with "*Talant que j'ai obeir"* that are worth noting.

To begin with, the poems share a few structural similarities as can be seen in Figure

1.23. Immediately apparent is the fact that verse 2 of the *Fauvel* lay and verse 4 of

Machaut's lay share a rhyme scheme (while Machaut's verse 4 is most similar to verse

4 of the *Fauvel* lay in terms of syllable count). As this means that the rhyming

disposition of the two verses will be identical, this is where one might look for a first

comparison. Since Lay 9 is a text-only lay, the importance of textual allusions can not

be supported by similarities in the musical setting.

      The two poems share nearly half of their rhyme words, as can be seen in Figure

1.24. This provides a significant overlap, especially in the context of the structural

relationships discussed above. Of most interest is the repetition of the phrase "*de*

bonne heure nee." This appears only once among all of Machaut's lays and appears to

provide a direct link between the two poems.[51] Further, the focus on lines beginning

with "*et*" or "*que*" could be seen as part of a modeling process.

Because Machaut has mimicked rhyme sounds, or assonance, along with a

similar structure (aside from the difference in line-lengths), it is likely that he is using

the earlier lay as a partial template for the writing of a new lay. Such similarities could

be simply coincidental, but the density of shared rhyme words, including several longer

phrases,[52] suggests a more conscious relationship between the two poems.

The next comparison can be found between the third verse of "*Talant que j'ai

d'obeir*" and the second verse of Machaut's *Lay de Comfort* (Lay 17). Here, the focus

is on the shared rhyme-sound "*–ueil*", and the common vocabulary that arises through

this rhyme (Figure 1.25). Neither the poetic structure, nor the general disposition of

the verses suggests a close relationship. In fact, the shared vocabulary of the two

poems is of the most generic nature. No lengthy phrases link the two stanzas together,

and musically the poems are unrelated. Indeed, this particular pairing of strophes

provides cautionary example: despite recurring vocabulary, there are not enough

similarities to suggest that modeling occurred in Machaut's lay. These poems merely

offer a certain conventionality in poetic language, showing once again that shared

vocabulary based on rhyming words is not enough to develop an allusive or intertextual

relationship between two works.

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[51] It also appears in two related virelais: Virelai 10 (*De bonté, de valour*) and Virelai 37 (*Moult sui de bonne heure nee*).

[52] *"debon'heure nee / de bonne heure nee," "De cuer vrai / De fin cuer vray," "Tant m'agree / tous agree," "la journee / la journee*."

Figure 1.26, compares Machaut's *Se quanque Diex* (Lay 11) verse 2, with two verses from the *Fauvel* lay, "*Talant que j'ai d'obeir*." Machaut's lay is another of his text-only works. In this comparison, it appears that Machaut is conflating two separate stanzas from a single *Fauvel* lay: eleven of his sixteen rhymes are drawn from one or the other of these two stanzas. As Figure 1.26 shows, Machaut primarily draws on the "*-our*" rhymes from verse 8 of "*Talant que j'ai d'obeir*," even using "*en irour*" in the first line of a quarter-verse. However, he also draws some vocabulary from verse 3 of "*Talant que j'ai d'obeir*," including rhyme words and material drawn from the interior of the poetic lines of the *Fauvel* lay.[53]

Throughout these examples of relationships between isolated stanzas of Machaut lays and a single lay from the *Roman de Fauvel*, Machaut borrows, conflates, and transforms – but always in a textual, rather than a strictly musical, way. The text of "*Talant que j'ai obeir*" must have held a remarkable appeal to Machaut and his audience, whether it was circulating as an insertion in one or more of the manuscripts of the *Roman de Fauvel*, or as an independent work.

The next set of relationships all focus on strophe 10 of the "*Talant que j'ai d'obeir*," and ways in which Machaut may have alluded to this strophe in several of his own works. These run the chronological spectrum of his career, from the second lay (in his ordering in the manuscripts of the complete works) to some of his latest lays. The cross-examination of possible relationships demonstrates that there is something more than a coincidental use of language among these works.

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[53] "*L'odour douce / douce odour*," "*de joie / de joie*."

Lay 2 (*J'aim la flour de valour*) and "*Talant que j'ai obeir*" share an unexpectedly high number of similar phrases (Figure 1.27). Machaut has chosen to start the second strophe of Verse 1 with exactly the same words that open the *Fauvel* piece: "*Quant j'esgart*." He has also incorporated the phrase "*Que Diex gart*," which in itself is not a particularly unique construct, but then also uses "*tempre et tart*" ("early and late") which has an analogue in the phrase "*Main ou tart*" ("early or late"). Finally, the phrases "*le cuer qu'art*" and "*mon cuer art*," while not identical in meaning or grammatical use, appear as entire short lines within the lyric structure and thus share a structural function. While the phrases themselves are quite generic, the importance of a shared opening line to establish a correspondence between works cannot be overlooked. Slightly more specialized than the widely criculating refrains of the period, an identical opening line within Machaut's poems invites the reader to recognize a correspondence. The re-use of multiple generic phrases in structurally significant positions in the ensuing stanza reinforces the correspondence, though by itself cannot be used as an indicator of an intertextual relationship.

An examination of how these two excerpts are set to music illustrates more of their relationship (see Figures 1.28 and 1.29). Aside from the poetic similarity, the settings appear to be quite different at the melodic level. The *Fauvel* melody has a high point of *g* while Machaut is moving toward an *f*. Consequently, the *Fauvel* lay stays mainly in the upper part of the octave from *f*-sharp to *g* while Machaut's melody remains in a lower range.

Both pieces are organized rhythmically at the level of the value of the *longa*,

which would be expected if Lay 2 is an early composition. Machaut's strophe clarifies the distinction between long and short values in the opening phrase by the use of stems, a notational feature absent in the notation of BNF 146, but otherwise the openings are roughly identical rhythmically.

The rhythmic relationship extends even further. It can be noted that the four melodic phrases of the *Fauvel* lay are isorhythmic, with some minor variations occurring in the middle of phrases. Machaut's piece also has some isorhythmic aspects: phrases 1 and 3 are rhythmically identical, while phrases 2 and 4 are identical except that the final two beats of the third perfection are ornamented with semi-breves instead of a held *longa*, thus identical to the ending of the first and third phrases. The rhythm shifts in the fifth phrase's opening, but then echoes the ending of the previous phrases. The final phrase begins like the fifth phrase, but then adopts the rhythmic strategy of the second phrase to conclude. This modular isorhythm provides a more complex rhythmic background than the repetition of the *Fauvel* lay, but is more an elaboration of the same strategy than a radical departure. In some ways, it can be seen to mirror the textual borrowing strategy: identifiable elements are re-shuffled in a new context.

Verse 10 from "*Talant que j'ai obeir*" also has connections to Machaut's Lay 6, *Par trois raisons*, verse 11 (Figure 1.30). The relationship of the "*–art*" rhymes in these strophes is worth noting, as is the relationship between this Machaut strophe Lay 2, verse 1. If this is indeed a conscious modeling effort, the way these verbal patterns have been assimilated into Machaut's poetic language is extraordinarily thorough. It is

unclear whether this type of allusion would continue to be seen as a reference to the *Roman de Fauvel*, or if the allusive quality of this kind of procedure starts to refer to earlier Machaut works rather than to an outside work. A comparison of the music between this strophe and the *Fauvel* setting might help explain this.

The two strophes operate at a different rhythmic level (Figures 1.31 and 1.32), and there are textual aspects that draw attention to the unusual nature of the Machaut strophe.[54] Melodically, these two strophes are in a similar range, though Machaut's strophe moves toward a high pointof *d* while the *Fauvel* setting is a fourth higher at *g*. Also, Machaut's range is restricted to a minor seventh, from *c* to *b*-flat,while the *Fauvel* setting stretches to a tenth from *f*-sharp to *a*. Other than some general melodic outlines, however, the two strophes do not share much musical likeness even in the sections where there are direct textual quotes. If the textual echoes can be seen as allusion, the process does not extend to the musical setting.

However, a comparison of the two Machaut strophes, Lay 2, verse 1b and Lay 6, verse 11, (Figure 1.33) shows that the vocabulary from "*Talant que j'ai d'obeir*" appears to have been incorporated into Machaut's poetic language, even if the musical setting has not remained consistent. Again, a number of specific phrases appear in both strophes. Because of the disposition of the "*–art*" rhymes in Lay 6, the phrases are separated temporally in performance. However, Machaut uses them in cadential passages concluding musical phrases in every case, so they are structurally highlighted. Nonetheless, Lay 6 seems to bear about equal relationship to Lay 2 as to the *Fauvel*

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[54] This rhythmic situation is discussed in detail in Chapter 2.

lay. Machaut's use of self-reference here might begin to blur the line between citation

of an external source and his own writing, and marks a gradual move towards

establishing himself as an authority for allusion. This practice will be seen again in

Chapter 3 with an examination of the role of Machaut's *Remede de Fortune* in his own

lays.

The next appearance of a relationship with *"Talant que j'ai d'obeir,"* verse 10,

occurs in Lay 4, *Aus amans pour exemplaire*, verse 5 (Figure 1.34). This text-only lay

has a particularly strange structure, with repeating rhyme schemes or syllable counts

between verses with different rhyme sounds obscuring the typical twelve-verse

structure, and bears a striking relationship to the lay from the *Remede de Fortune*.[55]

Figure 1.34 shows that the first three *"–art"* rhymes in the first half-verse are in exactly

the same order as three rhymes from the third quarter-strophe of the *Fauvel* lay.

Machaut appears to be expanding a recognizable rhyming pattern buried within a

stanza of the lay from the *Roman de Fauvel*. This is a very subtle form of citation, and

one which brings into question to what degree Machaut may have expected his

audience to recognize such a borrowing. To further strengthen the relationship

between these two stanzas, every "*–art*" rhyme in the Machaut strophe can be found in

the *Fauvel* lay. This is a remarkable frequency of coincidence, and one that seems

unlikely to have arisen randomly.

The next comparison with strophe 10 of "*Talant que j'ai d'obeir*" is with

Machaut's first *Lay de Plour (Qui bien aimme)*, Lay 22. This work likely dates from

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[55] Discussed in more detail in Chapter 3.

the 1340s and often appears in the complete-works manuscripts attached to *Le Jugement dou Roy de Navarre,* creating the possibility that it is the lay written as partial penance by the convicted poet.[56]

Figure 1.35 demonstrates a fairly large amount of shared language in rhyming positions between the two poems. The word "*quart*," for example, occurs just four times in Machaut's lays, and only appears in verses that are related by other vocabulary as well. "*Espart*," also, is used four times, and always in strophes that contain "*quart*." It should also be noted that Machaut echoes the image of a burning flame that appears in the first quarter-strophe of the *Fauvel* lay. Such a confluence of repeated vocabulary suggests a method of borrowing that could be as much compositional process as direct citation. The musical settings of these verses provide further context for this type of borrowing (Figures 1.36, 1.37).

One might expect more similarity between the two settings here, given the shared final of *g* (admittedly, an octave apart). However, the Machaut setting bears no relationship to the *Fauvel* setting whatsoever. Its melody occupies the sixth from *f* to *d*, while the *Fauvel* melody covers a full tenth and occupies the upper end of that range for most of its activity. Only one of the cadential figures is similar (end of phrase 1 in the *Roman de Fauvel*, phrase 3 in Machaut's lay). If it were not for the similar vocabulary, structurally highlighted by appearing at phrase cadences, one would not find a further similarity between the musical settings of these two strophes.

After the *Lay de Plour* (Lay 22), the next chronological appearance of the

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[56] See Chapter 2 for a full discussion of this lay and its connection to the judgment dits.

textual patterns seen in the *Fauvel* lay occurs in Lay 17 (*S'onques doleureusement*), strophe 2 (Figure 1.38). While the amount of shared language is less dense in this example, nonetheless there are some points of similarity: the focus on the "look" and on "seeing" (*regart*), and particularly on the partial glance (*le quart / d'un regart* and *son demi-regart*), provides a fairly specific point of correspondence. Machaut's stanza-form here is one of two that he uses regularly in most of the later lays, and is one of the most complicated examples of his strophic form, containing as it does three rhyme sounds and a highly asymmetrical form.[57]

Further, this example is drawn from one of Machaut's two canonically polyphonic lays and thus has a highly regular musical phrase structure to enable the polyphony, and a structure which works against the poetic structure frequently (Figures 1.39, 1.40). Machaut's canon is designed so that the melody of each strophe can be divided into regular melodic sections that, when combined as a round, produce polyphony within each verse.[58] Because of this design consideration, the normal setting approach for this verse form, which is closely linked to poetic declamation, is abandoned in favor of musical considerations. As such, we would expect very little in the way of similarity between the Machaut and *Fauvel* settings.

Each of the canonic segments in Lay 17, verse 2, is strictly regular in length (six measures), yet highly irregular in terms of internal rhythmic organization. There

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[57] a7b3b4c4c7a4a3a4b4b7c4c3c4a4.

[58] Virginia Newes gives a thorough analysis of the canonic structure of this lay in "Turning Fortune's Wheel: Musical and Textual Design in Machaut's Canonic Lais," *Musica Disciplina* 45 (1991), 95-121.

are small rhythmic motives that recur, though not really any more than three measures in length and thus completely different from the isorhythmic approach of the *Fauvel* lay. Further, there are no real melodic correspondences between the two settings at all. Despite the textual similarities, then, there is no musical identification between the two strophes.

The *Lay de Confort* marks a point of renewed interest in Machaut's output for this set of vocabulary and rhymes. There is a distinct group of borrowings that dates from Machaut's first layer of production, those works included in MS C, and then a break of possibly a decade before he returned to this vocabulary and imagery again in the 1360s. This return coincides with the writing, and possibly actual events, depicted in the *Voir Dit*, Machaut's last major dit to contain multiple lyric and musical insertions. Prhaps during the composition of the *Voir Dit*, Machaut chose to return to one of his models for that type of dit, the *Roman de Fauvel*, and thence to the lyrics it contained.

Lay 18 follows Lay 17 in most of the complete-works manuscripts. Composed in 1363 or slightly before,[59] it belongs directly to the compositional activity of the *Voir Dit,* appearing as one of the inserted lyrics in that work. Lay 18 also makes use of a set of rhymes and vocabulary in its second strophe that is related to "*Talant que j'ai d'obeir*" verse 10.

Machaut has chosen a slightly more complicated rhyme scheme, two rhymes

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[59] Daniel Leech-Wilkinson and R. Barton Palmer, *Guillaume de Machaut: Le Livre dou Voir Dit (The Book of the True Poem)*, Garland Library of Medieval Literature 106A, Garland Reference Library of the Humanities 1732 (New York and London: Garland Publishing, Inc., 1998), 752.

which reverse dominance at the quarter strophe, but it can be seen in Figure 1.41 that

every "*–art*" rhyme from Machaut's lay can be accounted for in the *Fauvel* lay.

Indeed, the "*riant regart*" of Machaut's strophe recalls the "*riant ueil*" of strophe 3 of

the *"Talant que j'ai d'obeir."* The juxtaposition of the "*espart / quart"* vocabulary

also suggests a relationship either to the *Fauvel* work or to Machaut's own earlier

compositions. Machaut has chosen a seven-syllable line for most of each quarter-

strophe, concluding with a five-syllable line. Because of the alternation of rhymes,

these line-lengths move from masculine to feminine, requiring a setting that takes into

account the weak final syllable in the feminine sections (Figures 1.42, 1.43).

Once again, despite a similar final (*g*'s an octave apart), there is very little

between these two settings that suggests a correspondence. For this set of borrowings,

the poetic aspects are divorced from musical considerations. Machaut has chosen this

set of rhyme sounds and some shared vocabulary for the second strophe three lays in a

row (Lays 17, 18, and 19). All three musical settings, however, bear little resemblance

to the presumed model strophe from the *Roman de Fauvel*. The final lay of these three

is Lay 19 (*Malgre Fortune*), strophe 2 (Figure 1.44).

Much of the rhyming vocabulary noted in the previous examples appears in this

strophe again, especially the image of a partial glance.[60] Machaut also re-uses the word

"*espart*" which, as noted previously, only appears in stanzas with this set of rhymes.

The phrase "*que Dieus gart*" appears in both verses, as well, along with a host of other

"*-art*" rhymes. Most of the rhymes from this stanza of "*Talant que j'ai d'obeir*," in

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[60] "*Ou le quart / D'un regart*" and "*Quant nes dou quart / De son resgart*".

fact, appear in Machaut's verse. Over the course of Lays 17, 18, and 19, Machaut explored the possibilities for lyric variation available within a restricted choice of rhyme words.

About the only thing these two melodies (Figures 1.45 and 1.46) have in common is the use of isorhythm that is most apparent in the *Fauvel* lay, but echoed in Machaut's lay in phrases 2 through 4, (following upon a rhythmic figure introduced in phrase 1), and then the similarly rhythmic two concluding phrases. There are not enough correspondences between these settings to claim a musical modeling process, despite the shared poetic elements.

While Machaut made use of some of the poetic language from the *Roman de Fauvel*, and appropriated it into his own lay vocabulary, the clear relationship between two complete lays proving a modeling process on Machaut's part is more distant than Schrade's provocative study suggested. Machaut's compositional process in the lays appears often to involve basing his individual poetic stanzas on pre-existing models, drawn from multiple sources, rather than producing a parody or contrafactum of an entire work. We have also seen that Machaut has used settings organized at both the *longa* and *brevis* levels in the pieces that look back to the *Roman de Fauvel*, forcing a reexamination of Schrade's claim that only pieces organized around the *longa* could operate in this allusive way. While Schrade's mensural hierarchy proved quite useful for identifying potential links with works from the *Roman de Fauvel*, Machaut appears to have revisited this work throughout his career. We find allusion to an earlier work in the poetry of even the latest lays produced by Machaut and, only rarely, a correlation

of musical settings. Allusion to the *Roman de Fauvel*, for Machaut, is primarily a textual process and thus reliance on one musical setting style risks excluding a large group of potentially related works.

One final strategy for examining Machaut in light of the *Roman de Fauvel* might be considered. The *Remede de Fortune* contains a lay which acts as a *summa* of Machaut's lay output prior to the 1340s. If any clear citational relationship to a *Roman de Fauvel* lay might be found, it should be in the lay that appears in Machaut's mid-career masterpiece. As the first of Machaut's dits to contain lyrics with musical settings inserted into the narrative fabric, the composer likely would have consciously been working with earlier models of this genre, with the *Roman de Fauvel* likely the clearest model to follow.

Figure 1.47 shows that the two lays share a large number of rhyme schemes. In fact, slightly more than half of the rhymes are common between the two poems (Figure 1.48). While Machaut's framing strophe structure is of the complicated three-rhyme form discussed above, it shares a level of complexity with the framing strophe in the *"Talant que j'ai d'obeir,"* and these two strophes share a rhyme sound on "*–ir"*.

Verse 2 of the *Fauvel* lay, and verse 3 of Machaut's lay share a rhyme on "-ee" and a small amount of vocabulary. The similarity in rhyme scheme, though, in conjunction with the shared rhymes of the third quarter-strophe, along with the spelling of "*amee*" in both lays (a spelling which only appears in other lays associated with this particular verse of the *Fauvel* lay) suggests a closer correspondence than we have seen in the previous strophes. An examination of the musical settings of these two quarter-

strophes will help to illuminate the relationship in more detail:

Despite the shared vocabulary, the Figures 1.51 and 1.52 show that there is no similarity between the musical settings of these strophes aside from the level of rhythmic organization at the *longa*. Not even range or final are similar.

The next set of shared rhymes is between verse 3 of the *Fauvel* lay and verse 5 of the Machaut lay on the rhyme sound "*–ueil*". The vocabulary that is shared between these two strophes is a little more complex in this example, focusing as it does on multiple words or short phrases. Especially of note are the phrases "*riant oueil*," "*sans orgueil*," "*bel acueil*," and the two phrases ending with "*dueil*." While the rhyme scheme is not as similar as in the previous example, the two strophes share a predominance of seven-syllable poetic lines.

The musical settings of these two strophes are each constructed from four musical phrases coinciding with the poetic lines of the quarter-strophes. Of particular interest, we can see in the Figures 1.54 and 1.55 that the goal tones of each phrase are identical: 1. *g*, 2. *a*, 3. *f*, 4. *g* (*a*). While the melodies are quite different in outline, these structural goals suggest a musical awareness on Machaut's part of the earlier work.

The second quarter-strophe of "*Qui n'aroit autre deport*" has a high density of rhyme words shared with the *Fauvel* lay (Figure 1.56). This concentration of similar vocabulary is rather unusual, as though it were a distillation of the earlier lay – quite different from the expansion of material from the *Fauvel* lay described above. A comparison of the musical settings adds to the sense that there is a process of modeling

underway in Machaut's verse (Figures 1.57 and 1.58).

The melodic content of the two settings is, once again, quite different. However, the actual setting styles show similarities. The defining characteristic of the *Fauvel* setting is the placement of the beginning of poetic lines on upbeats, lending the strophe a rhythmic forward motion. Machaut's strophe also adopts this strategy, with poetic lines nearly always starting on an upbeat.

In a comparison of verse 13 of "*Talant que j'ai d'obeir*" and verse 6 of "*Qui n'aroit autre deport*" (Figure 1.59), it can be seen that nearly all of the rhymes from the *Fauvel* lay are picked up in the Machaut lay, including death imagery ("*que murtri ne mete en biere*" / "*Que mieus ameroie estre en biere*" and "*Amours murtriere*"), the repetition of "*chiere*" and "*fiere*," and the sole appearance of the word "*biere*" in a Machaut lay. Before an examination of the musical settings of the strophes in this example, it can also be noted that the *Fauvel* lay features an internal rhyme on "*–ri*" that occurs on the third syllable of the poetic lines throughout the strophe. Verse 9 of the Machaut piece focuses on a "*–ri*" rhyme, and it is worth comparing these strophes at this point as well (Figure 1.60).

This time, every single interior rhyme is picked up in the Machaut piece, a process of borrowing internal rhymes that is extraordinary and which I have not found in other citational instances in Machaut. Interestingly, the two strophes share an emphasis on prayer to the lady, and it may be this narrative aspect that suggested the verse from "*Talant que j'ai d'obeir*" to Machaut as a possible model in his own prayer to a lady. The rhyme sounds are emphasised in the musical setting of "*Talant que j'ai*

d'obeir" by matching them with the high note of regular phrases most of the time: that is, they would have been readily apparent to a listening audience because the musical setting reinforces the poetic structure in this instance. That Machaut picked up this pattern and used this vocabulary as the basis for one of his own strophes suggests, once again, the strong possibility that he had access to a written version of the *Roman de Fauvel* or, at least, to this lay in particular.

As can be seen in the Figures 1.61, 1.62, and 1.63, Machaut's musical settings bear little or no relationship to the *Fauvel* lay. They share neither final nor melodic outline. The *Fauvel* lay, with its regular rhythmic phrasing differs significantly from Machaut's more fluid settings. The fact that there is such a high level of poetic similarity, and virtually no musical correspondences between these two lays, reinforces the claim that Machaut, when alluding to the *Fauvel*, most frequently refers to the textual aspects (vocabulary, rhyme-sound, or poetic structure) of his models rather than the musical aspects that would be significant in performance.

Leo Schrade concluded his essay by describing the implications of his recognition of a relationship between Machaut's lays and those appearing in the *Fauvel*:

> The relation between Machaut and the *Roman de Fauvel* adds to our knowledge in more than one way. It shows that he carried on the heritage of a generation immediately his elder, not of generations back in the thirteenth century. It proves that Machaut's monophonic music did not come about as a product completely detached from his environment. It finally furnishes, at least partial, evidence that Machaut's work cannot be regarded as a "romantic" restoration of thirteenth-century ideals.[61]

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[61] Schrade, "Guillaume de Machaut and the *Roman de Fauvel*," 850.

This thesis is supported by evidence that stretches beyond what Schrade provided, and is not limited in the ways he imagined by rhythmic organization or chronological proximity to the composition of the *Roman de Fauvel* itself. Rather, Machaut looked back to the lays from the *Roman de Fauvel* frequently for poetic inspiration, or to create intertextual relations between his lays and the earlier works. Why he may have done so, and what resonance the text and subtext of his model may have carried in the circles for which he was writing, is a question that must remain unanswered. The way in which Machaut cited his model, though, is of particular interest: rather than modeling an entire lay on an existing work, he alluded to individual strophes from existing works by re-using structures, rhymes, vocabulary, and sometimes entire phrases or patterns of imagery. As we will see, this is a significant aspect of how Machaut approached lay composition: these works were poetic mosaics unified by a common theme rather than wholly unique works in the way that a shorter lyric might have been. Borrowing, modeling, citation and allusion were essential to Machaut's lay in the same way that a fairly rigid form was for the structure of the lay in the fourteenth century.

Figure 1.1: *En ce dous mois*, **Verse 11**

Figure 1.2: Lay 15 (*Le lay de Nostre Dame*), Verse 1

Bien scay que sa grief ____ pas - si - on Vous mist en de - so - la - ti - on.
En - cor vous fist sa ____ na - ti - on, Tres vierge et sans co - rup - ti - on,
Et d'He - ro - de l'e - va - si - on, De vo chier fil l'in - ven - ti - on,
Son ad - mi - rable as - cen - ti - on, D'Es - pe - rit Saint la mis - si - on,

Or a - viez con - so - la - ti - on Pris, quant vous fist tur - ba - ti - on
Joie et la vi - si - ta - ti - on Des pas - tours de la re - gi - on,
Quant par sa dis - pu - ta - ti - on Mist ju - is a con - fu - si - on;
Vo glo - ri - euse as - sump-ti - on Et vos - tre co - ro - na - ti - on

De "Ave" la sa - lu - ta - ti - on, Car ce fust l'in - car - na - ti - on
Des trois Roys l'a - do - ra - ti - on, Vos - tre pu - ri - fi - ca - ti - on
D'eau en vin la mu - ta - ti - on Fist a vo sup - pli - ca - ti - on;
Dont j'es - poir ma re - demp-ti - on Mon strent en ma con - clu - si - on

De Dieu et sa con - cep - ti - on Sin - gu - liere a droit ____ dit - te.
Et aus - si la de - struc - ti - on Des y - do -
Sa di - gne re - sur - rec - ti - on N'est pas joi - e pe - ti - te.
Qu'es-tes, par droite af - fec - ti - on, De Dieu le ____

les d'E - gy - pte.
pere es - li - te.

Figure 1. 3: Lay 15 (*Le lay de Nostre Dame*), Verse 7

Verse	Machaut			Fauvel	
1.	a7'a7'a7'b7a7'a7'a7'b7 x2	eille / ueil		a7a7a7b4b7a4a7b4 b7a4 x2	ir / e
2.	a7'a3'b7a7'a3'b7 x2	einne / our		a3'a3'a7'b3 x4	ee / ai
3.	a7b7'c5a7b7'c5c7b7'b7'c7b7'c7 x2	in / ine / oy		a7a7b7'b7' x4	ueil / oie
4.	a3'a3'a7'b3a3'a3'a7'b3 x2	eingne / uy		a7'a7'a7'b5' x4	ture / ie
5.	a7'a5'a5'a5'a5'a7'a7'a5'a5'a5'a5'a7' x2	ire (yre)		a7'b5 a7'b5 x4	te
6.	a7b5a7b5a7b5a7b5 x2	aut / uis		a4a4a4a8 x4	ment
7.	a3a3b1'b5'c5a3a3b1'b5'c5 x2	ueil / aire /ort		a5'a5'b5a5' x4	oie / er
8.	a7'a7'a7'a7'a7'b5b7 x2	aie / ir		a5a5a7a5 x4	our
9.	a7a7a7a7a7 x2	il		a4a4a4b6' x4	ai / esce
10.	a4a3a4a3a4a3a7 x2	ais		a3a3a3a7 x4	art
11.	a10'a10'a10'b4'a10'b4' x2	eindre / ame		a7'a5' x8	aingne
12.	a7'a7'a7'b7a7'a7'a7'b7 x2	endre / oir		a7'a3' x8	aire
13.				a3b4' x8	iere
14.				a7a7a7b4b7a4a7b4 b7a4 x2	ir / e

Figure 1.4: Comparison of the poetic structures of Lay 5 (*Nuls ne doit avoir merveille*) and *Talant que j'ai d'obeir*

Lay 5, verse 4	"*Talant*," verse 2
Or ne deingne	Tant m'agree
Que j'ateigne	la journee
A nulle riens qui esteingne	Que la debon'heure nee
Mon anuy,	Regardai,
Eins l'eingreingne,	Que donnee
S'en meheingne	et octroiee
Mon cuer; mais bien l'en conveingne,	Li fu des lors ma pensee
Car siens sui.	De cuer vrai.
Or ne creingne	Honnouree
Que je freingne	et bien amee
Ne qu'autre amour entreprengne	Sera de moi et loee
Vers neluy,	En mon lay,
Einsois teingne,	Redoutee
Que qu'aveingne,	et foy portee,
Que je l'aim, quel part que veingne,	Et sa bonne renommee
Plus qu'autrui.	Garderai.

Figure 1.5: Poetic comparison - Lay 5 (*Nuls ne doit avoir merveille*), Verse 4 / *Talant que j'ai d'obeir*, Verse 2

Figure 1.6: *Talant que j'ai d'obeir (Roman de Fauvel)*, **Verse 2**

Figure 1.7: Lay 5 (*Nuls ne doit avoir merveille*), Verse 4

Lay 5, verse 6   *"Talant,"* verse 5

Car Desirs me fait maint saut,   Ie requier Dieu qu'il me preste
Qui est à ce duis;   Sens par sa bonte,
Dont li las tramble et tressaut: Que je de pensee nete,
Tant li fait d'anuis.   Sanz raim de vilte,

Et ma dame, qui tant vaut   Puisse servir la doucete
Que fonteinne et puis   Qui tant a biaute.
Est d'onneur, en fait bersaut,   Nulle plus savoureusete
Ce bien dire puis,   Ne mains de fierte

Où tant trait lance et assaut   N'est, ne qui mieus s'entremete
Que j'en sui destruis,   De toute honneste;
Ne de son mortel assaut   N'ai mestier que trop aigrete
Garison ne truis,   Me soit. Volente

Qu'en riens qui soit ne li chaut   Li prengne tele que mete
De mon mal; et puis   Souz pie cruaute,
Qu'il li plaist, se Diex me saut,   Ou de fierce en eschec traite
Tous joians en suis.   Me tieng pour mate.

Figure 1. 8: Poetic comparison – *Talant que j'ai d'obeir*, Verse 5 / Lay 5 (*Nuls ne doit avoir merveille*), Verse 6

Figure 1. 9: *Talant que j'ai d'obeir*, **Verse 5**

Figure 1.10: Lay 5 (*Nuls ne doit avoir merveille*), Verse 6

Verse	Fauvel	Rhyme	Machaut	Rhyme
I.	a7'b5a7'b5b7a7'b3 x 2	ance/ai	a8a8a8b8' x 4	ier/ère
II.	a8a8b6' x 4	oit/ee	a7a7b7 x 4	ors/i
III.	a8a8 x 2	ver	a7a5a7a5b7' x 4	ent/ame
IV.	a8a8 x 2	pert	a5a5b7' x 4	is/ière
V.	a8a4a8a4 x 2	es	a4a5a3a3a5 x 4	as
VI.	a8a4a4a4b6' x 4	our/oie	a7a3b7a7a3b7b3a7a7b7 x 2	eint/our
VII.	a8a8a8b4b8a4a8b4b8a4 x 2	on/ez	a8a4a8b6' x 4	ort/euse
VIII.	a8b8a8b8 x 2	ueil/art	a3a3a3a3b6 x 8	ir/er
IX.	a8a4a4a8a4a4 x 4	ors	a5'b5a5'b5b7c4c7 x 2	age/ay/art
X.	a6a6a6b6' x 2	is/ire	a5'a5'a5'a7'a5'a5'a5'a5'a7' x 2	ence
XI.	a6'a6'a6'b6 x 2	ire/is	a4a4a4a4a4a4a8b6' x 4	é/ie
XII.	a8'a8'b4 x 4	ure/i	a8a8a8b8' x 4	ier/ère
XIII.	a7'b5a7'b5b7a7'b4 x 2	ance/ai		

Figure 1.11: Comparison of Poetic Structures of Lay 12 (*Le lay mortel*) and *Pour recouvrer*

Figure 1.12: *Pour recouvrer*, **Verse 9d**

Figure 1.13: Lay 12 (*Le lay mortel*), Verse 2d

Pour recouvrer

I.
Pour recouvrer alegiance
Des maus que je trai
En tant que fais elloingnance
De celle en qui j'ai
Mis mon desir de cuer vrai
Ferai en sa remembrance
Piteus lay

Amours m'a fait des m'enfance
Son amant tres *gay*
Et par sa douce plesance
Plus que moi l'amai
Toute autre amour en lessai
Las de moi fait decevrance
J'en mourai

XIII.
Frans cuer en vostre ordenance
Du tout me metrai
Et selonc vostre veillance
Bien ou mal arai
S'il vous plait je languiray
Mes s'amours m'i fet aidance
N'ai *esmai*

Pour c'amour sanz decevance
Proi au mieus que sai
Que de nous deus l'acordance
Face et lors *serai*
Jolis plus qu'oisiaus en mai
Et vous en bonne esperance
Servirai

Lay 12 (*Le lay mortel*)

I.
Malgre Fortune et son tour
Mon amoureuse clamour
Publieray
Et par tout me pleinderay
De fine Amour
Qui sueffre en moy tel tristour
Et tel *esmay*
Que jamais joie *n'aray*,
S'einsi demour.

Car faire vueil sans demour
De mon amoureus labour
Un *piteus lay*
Que je nomme et nommeray
Le lay de plour;
De mes larmes en destour
L'arrouseray,
N'autre confort ne querray
De ma dolour.

XII.
Or en face son millour,
Car, sans penser deshonnour,
La *serviray*
Et le gracieus corps *gay*
Qu'aim et aour
De cuer, de corps, de vigour,
Tant com vivray;
Ne mon cuer n'en partiray
De son sejour.

Et se doucement savour
Des biens d'amours la savour,
Garis *seray*,
Si qu'en chantant loeray
La grant doucour
De ma dame et son honnour,
Exausseray,
N'autre ja mais n'ameray,
Heure ne jour.

Figure 1.14: Poetic comparison - *Pour recouvrer***, verses 1 and 13 / Lay 19 (***Malgre Fortune***), verses 1 and 12**

Verse	Fauvel	Rhyme	Machaut	Rhyme
I.	a7'b5a7'b5b7a7'b3 x 2	ance/ai	a7a7b4b7a4a7b4b7a4 x 2	our/ay
II.	a8a8b6' x 4	oit/ee	a8'a8'a8'a8'b4b4b8a8' x 4	ie/art
III.	a8a8 x 2	ver	a7a7a7b4b7a4 x 4	ueil/is
IV.	a8a8 x 2	pert	a8'a8'b4b3b3 x 4	stre/ir
V.	a8a4a8a4 x 2	es	a7'a7'a3'a3'a7'b7 x 4	ure/ies
VI.	a8a4a4a4b6' x 4	our/oie	a4a5a5a7b7 x 4	i/oir
VII.	a8a8a8b4b8a4a8b4b8a4 x 2	on/ez	a5'a5'a5'a5'a5'a7' x 4	aire
VIII.	a8b8a8b8 x 2	ueil/art	a3'a3'a7'b7 x 4	eindre/aint
IX.	a8a4a4a8a4a4 x 4	ors	a5a5a5a5a7b7 x 4	ort/ant
X.	a6a6a6b6' x 2	is/ire	a7b3b4c4c7a4a3a4b4b7c4c3c4a4 x 2	ent/er/oy
XI.	a6'a6'a6'b6 x 2	ire/is	a7'a7'a7'a7'a7'b7 x 4	esse/ais
XII.	a8'a8'b4 x 4	ure/i	a7a7b4b7a4a7b4b7a4 x 2	our/ay
XIII.	a7'b5a7'b5b7a7'b4 x 2	ance/ai		

Figure 1. 15: Structural comparison of *Pour recouvrer* and Lay 19 (*Malgre Fortune*)

Pour recouvrer	Lay 19 (*Malgre Fortune*)
Mar vi son vis plain de *depors*	Fi de *desconfort*
Et ses crins *sors*	Et fi d'omme *fort*
Crespes retors	Qui ne prent au *fort*
Luisans et clers com est fin ors	Vigueur et *confort*.
Quant ses *confors*	Li cisnes contre sa *mort*
M'est *desconfors*	Se reconforte en chantant.
Las li plait il que soie *mors*	Pour ce me *confort*,
En tels *descors*	Et si me *deport*
N'est droiz mes tors	Es maus que je *port*,
Arivez sui duel est me *pors*	Ne mauvais rapport
En soupirs *fors*	Ja de moy ne de mon *port*
Ne sui a *mors*	N'orra celle que j'aim tant,
Quar a nullui ne me *confors*	Se ce n'est a tort;
Espoirs est hors	Qu'ennemis ne *dort*
De moi des lors	Et maint cuer entort
Que je ve faillir noz *acors*	Prennent grant *deport*
Amours trop *dors*	En mesdire et grever *fort*
Je m'en detors	Maint tres fin loial amant
Douz pensers si s'est le col tors	Et font leur effort
Et desir *mors*	Par mauvais enort
Livra au *pors*	De mettre *descort*
Ainsi de riens ne me *depors*	Entre bon *acort*.
A mort m'*acors*	Or me gart Diex de leur *sort*
Venez au cors	Faus, mauvais et decevant.

Figure 1. 16: Poetic comparison - *Pour recouvrer*, Verse 9 and Lay 19 (*Malgre Fortune*), Verse 9

Figure 1.17: *Pour recouvrer*, **Verse 9**

Figure 1.18: Lay 19 (*Malgre Fortune*), Verse 9

6.
Je souloie amer pour s'*amour*
Roses et flour
Bois et verdour
Et temps paschour
Tout deduit toute joie

Et compaingnie nuit et *jour*
De gens d'*onour*
En grant baudour
Et ciau *destour*
Ou je la souhaidoie

Ore en tristesse et en langour
Soupir et *plour*
Et me devour
En grief *doulour*
Riens ne me plait que voie

Mar vi son gent cors de biau *tour*
Son bel atour
Plan de *doucour*
Et sa valour
Quant ainsi me guerroie

1.
Malgre Fortune et son *tour*
Mon amoureuse clamour
Publieray
Et par tout me pleinderay
De fine *Amour*
Qui sueffre en moy tel tristour
Et tel esmay
Que jamais joie n'aray,
S'einsi demour.

Car faire vueil sans demour
De mon amoureus labour
Un piteus lay
Que je nomme et nommeray
Le lay de *plour*;
De mes larmes en *destour*
L'arrouseray,
N'autre confort ne querray
De ma *dolour*.

12.
Or en face son millour,
Car, sans penser deshonnour,
La serviray
Et le gracieus corps gay
Qu'aim et aour
De cuer, de corps, de vigour,
Tant com vivray;
Ne mon cuer n'en partiray
De son sejour.

Et se doucement savour
Des biens d'amours la savour,
Garis seray,
Si qu'en chantant loeray
La grant *doucour*
De ma dame et son *honnour*,
Exausseray,
N'autre ja mais n'ameray,
Heure ne *jour*.

Figure 1. 19: Poetic comparison – *Pour recouvrer*, Verse 6 / Lay 19 (*Malgre Fortune*), Verses 1 and 12

Figure 1. 20: *Pour recouvrer*, **Verse 6**

Figure 1. 21: Lay 19 (*Malgre Fortune*), Verse 9

Las tray m'ont si *riant ueil*
Qui par leur gracieus *regart*

Me furent de si bel *acueil*
Que tantoust d'un amoureus *dart*

Amours me navra a mon *vueil*
Or se sunt tourne d'autre *part*

Pour autre amer ou par *orgueil*
Dont mes cuers d'ardeur par mi
part

Car Fortune m'est anemie,
Amours me het, Pitez m'oublie,
Esperence s'est endormie
Et ma dame ne me vuet mie,
Quant nes dou quart
De son *resgart*,
Nompas de la centisme *part*,
Ne vuet souffrir qu'enrichis soie.

N'est biens qui soit de ma partie:
Jois s'est de moy departie,
Tristece me fait compaingnie,
Doleur me gouverne et maistrie,
Qui ne se *part*
Ne main ne tart
De mon cuer, eins le font et art
Et puis en mes larmes le noie.

Je croy que li ciels me guerrie
Et que Fortune a grant envie
De moy tollir honneur et vie
Pour plaire a ma dame jolie;
Mais se l'espart
Seur moy s'espart
De ses dous yex, je n'ay *resgart*
De mort pour mal qu'Amours
m'envoie;

Et s'il li plaist que je devie
De l'amoureuse maladie,
Je ne puis, a meins que je die
Qu'onques ne fu si dure amie
Et que le *dart*
Qui mon cuer art
Vient de sa biaute, que Diex gart,
Quant riens fors moy ne li anoie.

C'est ce pour quoy je me dueil.
Avec ce son *riant oueil*
Et son gracieus *accueil*
M'ont ad ce mis
Que je sui ses vrais amis
Et estre *vueil*;
Mais la bele sans *orgueil*,
Qui met en moy tout ce dueil,
Ne vuet que passe le sueil
De son pourpris
Ne que voie son cler vis,
Si com je sueil.

C'est la cause de mon dueil
Dont je pers tout mon escueil;
C'est ce pour quoy mon vis mueil,
Com vrais sougis
Qui n'ai meffait ne mespris
Contre son vueil;
Et pour ce en l'amoureus brueil,
Ce m'est vis, la verge cueil
Pour moy batre et me despueil,
Comme aprentis
Qui n'a d'avoir joie apris
Lettre ne fueil.

Figure 1.22: Poetic comparison – *Pour recouvrer***, Verse 8 / Lay 19 (***Malgre Fortune***), Verses 2 and 3**

Verse	Talant	Rhyme	Machaut	Rhyme
I.	a7a7a7b4b7a4a7b4b7a4 x2	ir / e	a7'a3'a7'b7 x 4	oie/ient
II.	a3'a3'a7'b3 x4	ee / ai	a7b5a7b5b7a5b7a5 x 2	oy/is
III.	a7a7b7'b7' x4	ueil / oie	a7a7b4b7a4a7b4a7b4 x 2	ent/ir
IV.	a7'a7'a7'b5' x4	ture / ie	a7'a7'a7'b5 x 4	ee/ay
V.	a7'b5 x8	te	a7'a3'a3'a7'b5 x 4	ie/our
VI.	a4a4a4a8 x4	ment	a5'a5'a7'b5 x 4	einne/i
VII.	a5'a5'b5a5' x4	oie / er	a7'a7'b3 x 4	ire/eur
VIII.	a5a5a7a5 x4	our	a10b10'a10b10' x 2	er/ance
IX.	a4a4a4b6' x4	ai / esce	a7a7a7b5' x 4	oit/age
X.	a3a3a3a7 x4	art	a7'a7'b3b4c4 x 4	ise/oir/ueil
XI.	a7'a5' x8	aingne	a7'a7'a7'a7'b7 x 4	ure/ours
XII.	a7'a3' x8	aire	a7'a3'a7'b7 x 4	oie/ient
XIII.	a3b4' x8	iere		
XIV.	a7a7a7b4b7a4a7b4b7a4 x2	ir / e		

Figure 1. 23: Structural comparison of *Talant que j'ai d'obeir* and Lay 9, *Le Paradis d'Amours*

2.

Tant m'agree
la journee
Que la *debon'heure nee*
Regardai,

Que donnee
et octroiee
Li fu des lors ma *pensee*
De cuer vrai.

Honnouree
et bien *amee*
Sera de moi et loee
En mon lay,

Redoutee
et foy portee,
Et sa bonne *renommee*
Garderai.

4.

Si sui *de bonne heure nee*
Quant si bien sui assenee
Que j'aim et si sui *amee*
De fin cuer et vray

Et d'amour pure et secree
Et d'ami qui *renommee*
A tele qu'a *tous agree*
Son faitis corps gay

Quant j'y pense a recelee
Ma joie est renouvelee
Et cent mille fois doublee
L'amour qu'en li ay

Et si sui enamouree
Que j'aim moy et la *pensee*
Le lieu l'eure et *la journee*
Que je l'enamay

Figure 1.24: Poetic comparison – *Talant que j'ai d'obeir*, Verse 2 / Lay 9 (*Le Paradis d'Amours*), Verse 4

3.
Plaisant et de bel acueil,
De simple atour sanz *orgueil*
Est la bele, simple et coie;
Tout mon cuer a li s'otroie.

Luisant com or en solueil
A le chief et riant l'*ueil*,
Le vis cler et plain de joie;
Si l'aim, de riens ne foloie.

N'a pas couleur de fanueil;
Quant la voi, point ne me *dueil*;
Meilleur amer ne pourroie.
Dieus! pour quoi le celeroie?

Mieus flaire que fleur em brueil
Sa douce bouche, *mon vueil*;
L'odour douce en sentiroie
Souvent, se son gre avoie.

2.
Et si ne m'a que d'un *oueil*
Resgarde,
Mais tant greve,
Se Diex me gart,
M'a de son demi-regart
Que trop m'en *dueil*
Qu'a *son vueil*
Me met en *dueil*
Sa cruaute
Et me tient contre mon gre,
Par son faus art,
Main et tart,
Plus c'un poupart
En un bersueil.

Tout desvuet quanque je *vueil*
Sa durte
Qui m'a mine;
Se n'ay regart
Que tel joie me regart
Comme avoir sueil,
Eins recueil
Par son *orgueil*
Toute griete,
Quant je voy en haut degre
Maint grant paillart,
Maint coquart
Et main couart
Par son escueil.

Figure 1.25: Poetic comparison – *Talant que j'ai d'obeir*, **Verse 3 / Lay 17 (***S'onques doleureusement***), Verse 2**

3.
Plaisant et de bel acueil,
De simple atour sanz orgueil
Est la bele, simple et coie;
Tout *mon cuer* a li s'otroie.

Luisant com or en solueil
A le chief et riant l'ueil,
Le vis cler et plain *de joie;*
Si l'aim, de riens ne foloie.

N'a pas couleur de fanueil;
Quant la voi, point ne me dueil;
Meilleur amer ne pourroie.
Dieus! pour quoi le celeroie?

Mieus flaire que *fleur* em brueil
Sa douce bouche, mon vueil;
L'odour douce en sentiroie
Souvent, se son gre avoie.

8.
Et puis qu'**en irour**
Et en grant **tristour**
Vivroie, je ne demour
Plus en tel errour.

Ce seroit folour.
Mes se par **doucour**
Et par vrai semblant d'**amour**
Humble, sanz coulour,

Paree d'ardour
Dont tout me devour,
Puis a celie que j 'aour
Moustrer ma doulour,

Pitie ou tenrour
Li prendra un **jour**
De moi qui moult souvent **plour**
Pensant a s'**onnour**.

2.
C'est la *flour*
C'est l'**onnour**
De ce monde et la valour
C'est uns drois flueves *de joie*

Qu'en bandour
Sans **tristour**
Est toudis c'est le bon **jour**
C'est dou miex qu'Amours envoie
Sa **doucour**
Et s'**amour**
Sont par si tres grant savour
En *mon cuer* que se j'estoie

En yrour
Ou en **plour**
Sans plus de leur *douce odour*
Tantost garie seroie

Figure 1. 26: Poetic comparison – *Talant que j'ai d'obeir*, Verses 3 and 8 / Lay 11 (*Se quanque Diex*), Verse 2

10.
Quant j'esgart
Celle *part*
Dont le *dart*
Me vint ferir, de duel m'*art*

Et m'essart
Et m'espart
Le cuer qu'art,
N'engins ne truis. Moult m'est *tart*

Que m'ampart
Ou le quart
D'un *regart*
M'envoit celie **que Dieus gart**.

Main ou tart
Ne *regart*
De l'espart
Qui de son cler vis se *part*.

1.
Quant j'esgart
Son *regart*,
Que Diex gart,
Par son *art*
Mon cuer art
Tempre et tart,
Et d'un *dart*
Qui n'en *part*
Me repart.
Lors a *part*
Me depart,
Mais *regart*
N'ai que j'aie en joie *part;*
Dont li cuers me fent et *part.*

Figure 1.27: Poetic comparison - *Talant que j'ai obeir***, Verse 10 / Lay 2 (***J'aim la flour de valour***),**
Verse 1

Figure 1.28: *Talant que j'ai obeir*, Verse 10

Figure 1.29: Lay 2 (*J'aim la flour de valour*), Verse 1b

10.
Quant j'esgart
Celle part
Dont le *dart*
Me vint ferir, de duel m'*art*

Et m'essart
Et m'espart
Le *cuer qu'art*,
N'engins ne truis. Moult m'est *tart*

Que m'ampart
Ou le quart
D'un *regart*
M'envoit celie que Dieus gart.

Main ou *tart*
Ne *regart*
De l'espart
Qui de son cler vis se *part*.

11.
Or soit a son ordenance,
Car fiance
Nulle part
N'ay, ressort ne esperance
D'aligence,
Par nul *art*,

Fors en sa douce sanlance
Qui sans lance
M'a d'un *dart*
Navre, dont sans apparance
Par plaisance
Mon *cuer art*.
Mais trop me fait de grevance
Sa presence,
Quant j'esgart
Qu'a tous est d'umble acointance
D'eloquence,
De *regart*.

Si m'est si grief la souffrance,
Que sueffre en ce,
Que trop *tart*
Muir, car j'en pers contenance
Et puissance,
Quant n'i *part*.

Figure 1.30: Poetic comparison – *Talant que j'ai obeir***, Verse 10 / Lay 6 (***Par trois raisons***), Verse 11**

Figure 1.31: *Talant que j'ai d'obeir*, **Verse 10**

Figure 1.32: Lay 6 (*Par trois raisons*), Verse 11

1b

Quant j'esgart
Son regart,
Que Diex gart,
Par son art
Mon cuer art
Tempre et *tart*,
Et **d'un dart**
Qui n'en *part*
Me repart.
Lors a part
Me depart,
Mais *regart*
N'ai que j'aie en joie *part*;
Dont li cuers me fent et *part*.

11

Or soit a son ordenance,
Car fiance
Nulle *part*
N'ay, ressort ne esperance
D'aligence,
Par nul art,

Fors en sa douce sanlance
Qui sans lance
M'a ***d'un dart***
Navre, dont sans apparance
Par plaisance
Mon cuer art.

Mais trop me fait de grevance
Sa presence,
Quant j'esgart
Qu'a tous est d'umble acointance
D'eloquence,
De *regart*.

Si m'est si grief la souffrance,
Que sueffre en ce,
Que trop *tart*
Muir, car j'en pers contenance
Et puissance,
Quant n'i *part*.

Figure 1. 33: Poetic comparison – Lay 2 (*J'aim la flour de valour*), Verse 1b / Lay 6 (*Par trois raisons*), Verse 11

10.

5.

Quant j'esgart
Celle part
Dont le *dart*
Me vint ferir, de duel *m'art*

Et m'essart
Et m'*espart*
Le cuer qu'*art*,
N'engins ne truis. Moult m'est *tart*

Que m'ampart
Ou le *quart*
D'un regart
M'envoit celie ***que Dieus gart***.

Main ou *tart*
Ne regart
De *l'espart*
Qui de son cler vis se part.

Se j'avoie
Meins dou *quart*
De la joie
Dou regart
De la quoie
Que Diex gart
Tous seroie
Garis de l'ardeur qui *m'art*

Or li proie
Que *l'espart*
M'en envoie
Ou a *tart*
riroie
GaCar nul *art*
Ne voudroie
Pour moi garir de son *dart*

Figure 1. 34: Poetic comparison – *Talant que j'ai d'obeir***, Verse 10 / Lay 4 (***Aus amans pour exemplaire***), Verse 5**

10.

Quant j'*esgart*
Celle *part*
Dont le *dart*
Me vint ferir, de duel m'*art*

Et m'essart
Et m'*espart*
Le cuer qu'art,
N'engins ne truis. Moult m'est *tart*

Que m'ampart
Ou le *quart*
D'un *regart*
M'envoit celie que *Dieus gart*.

Main ou *tart*
Ne *regart*
De l'*espart*
Qui de son cler vis se *part*.

1.

Qui bien aimme a tart oublie,
Et cuers qui oublie a *tart*
Ressamble le feu qui *art*,
Qui de legier n'esteint mie;

Aussi qui ha maladie,
Qui plaist, envis se depart.
En ce point, se *Dieus me gart*,
Me tient Amours et maistrie.
Quar Plaisence si me lie
Que ja mais l'amoureus *dart*
N'iert hors trait, a tiers n'a *quart*,
De mon cuer, quoy que nuls die;

Car tant m'a fait compaignie
Que c'est niant dou depart
Ne que ja mais par nul *art*
Soit sa pointure garie

12.
Amis, je fusse moult lie,
S'eüsses cuer plus couart:
Mieus vausist a mon *esgart*
Que volente si hardie.

Mais honneur, chevalrie
Et tes renons qui s'*espart*
Par le monde en mainte *part*
Ont fait de nous departie.

Ta mort tant me contralie
Et tant de maus me repart,
Amis, que li cuers me *part*.
Mais einsois que je devie,

Humblement mes cuers supplie
Au vray Dieu qui nous *regart*
De si amoureuse *regart*
Qu'en livre soiens de vie.

Figure 1.35: Poetic comparison – *Talant que j'ai d'obeir*, Verse 10 / *Qui n'aroit autre deport*, Verses 1 and 12

Figure 1. 36: *Talant que j'aid' obeir*, **Verse 10**

Figure 1.37: Lay 22 (*Qui bien aimme*), Verse 1

Quant j'esgart
Celle part
Dont le dart
Me vint ferir, de duel m'*art*

Et m'essart
Et m'espart
Le cuer qu'*art*,
N'engins ne truis. Moult m'est *tart*
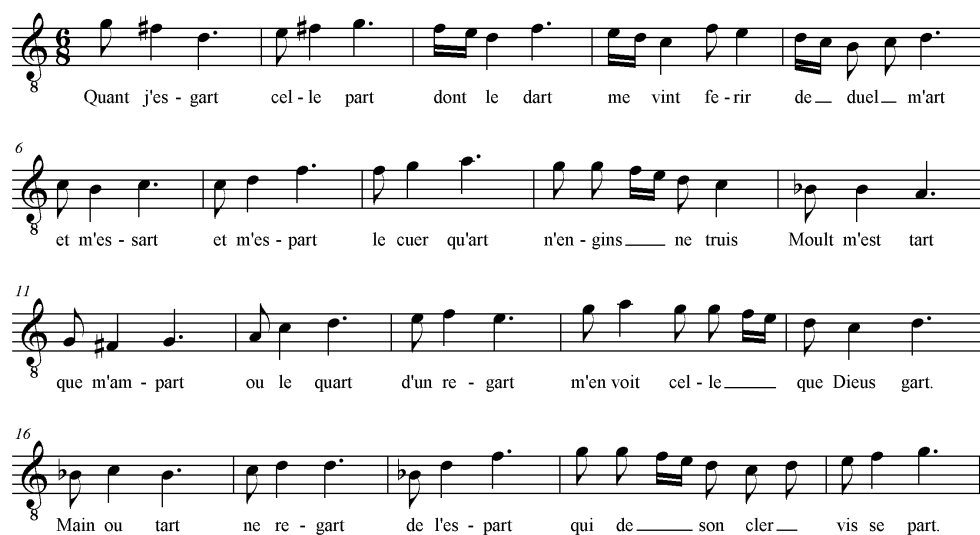
Que m'ampart
Ou le quart
D'un *regart*
M'envoit celie que *Dieus gart*.

Main ou tart
Ne *regart*
De l'espart
Qui de son cler vis se part.

Et si ne m'a que d'un oueil
Resgarde,
Mais tant greve,
Se *Diex me gart*,
M'a de son demi-*regart*
Que trop m'en dueil
Qu'a son vueil
Me met en dueil
Sa cruaute
Et me tient contre mon gre,
Par son faus *art*,
Main et tart,
Plus c'un poupart
En un bersueil.

Tout desvuet quanque je vueil
Sa durte
Qui m'a mine;
Se n'ay *regart*
Que tel joie me *regart*
Comme avoir sueil,
Eins recueil
Par son orgueil
Toute griete,
Quant je voy en haut degre
Maint grant paillart,
Maint coquart
Et main couart
Par son escueil.

Figure 1. 38: Poetic comparison – *Talant que j'ai obeir*, Verse 10 / Lay 17 (*S'onques doleureusement*), Verse 2

Figure 1.39: *Talant que j'ai obeir*, **Verse 10**

Figure 1.40: Lay 17 (*S'onques doleureusement*), Verse 2

Quant j'esgart
Celle *part*
Dont le *dart*
Me vint ferir, de duel m'*art*

Et m'essart
Et m'*espart*
Le cuer qu'*art*,
N'engins ne truis. Moult m'est tart

Que m'ampart
Ou le *quart*
D'un *regart*
M'envoit celie *que Dieus gart*.

Main ou tart
Ne *regart*
De l'*espart*
Qui de son cler vis se *part*.

Car ma dame, *que Diex gart*,
Par un dous riant *regart*,
D'ardant desir fist un *dart*
Et un d'esperence.

Mais mort m'eüst, sans doubtance,
Desirs, et sans deffiance,
S'espoirs où j'ay ma fiance
Ne fust de ma *part*.

Quar quant je senti l'*espart*
Dou *regart* qui mon cuer *art*,
Ne perdi, a tiers n'a *quart*,
Sens et contenence,

Mais tout: maniere et puissance.
Lors me fist penre plaisence
En ma jolie souffrence
Espoirs par son *art*.

Figure 1. 41: Poetic comparison - ***Talant que j'ai obeir*, Verse 10 / Lay 18 (*Longuement me sui tenus*), Verse 2**

Figure 1.42: *Talant que j'ai d'obeir*, **Verse 10**

Figure 1.43: Lay 18 (*Longuement me sui tenus*), Verse 2

10.
Quant j'esgart
Celle *part*
Dont *le dart*
Me vint ferir, de duel m'*art*

Et m'essart
Et *m'espart*
Le *cuer* qu'*art*,
N'engins ne truis. Moult m'est *tart*

Que m'ampart
Ou le *quart*
D'un regart
M'envoit celie *que Dieus gart.*

Main ou tart
Ne *regart*
De *l'espart*
Qui de son cler vis *se part*.

2.
Car Fortune m'est anemie,
Amours me het, Pitez m'oublie,
Esperence s'est endormie
Et ma dame ne me vuet mie,
Quant nes dou *quart*
De son resgart,
Nompas de la centisme *part*,
Ne vuet souffrir qu'enrichis soie.

N'est biens qui soit de ma partie:
Jois s'est de moy departie,
Tristece me fait compaingnie,
Doleur me gouverne et maistrie,
Qui ne *se part*
Ne main ne tart
De mon *cuer*, eins le font et *art*
Et puis en mes larmes le noie.

Je croy que li ciels me guerrie
Et que Fortune a grant envie
De moy tollir honneur et vie
Pour plaire a ma dame jolie;
Mais se *l'espart*
Seur moy *s'espart*
De ses dous yex, je n'ay *resgart*
De mort pour mal qu'Amours m'envoie;

Et s'il li plaist que je devie
De l'amoureuse maladie,
Je ne puis, a meins que je die
Qu'onques ne fu si dure amie
Et que *le dart*
Qui mon *cuer art*
Vient de sa biaute, *que Diex gart,*
Quant riens fors moy ne li anoie.

Figure 1.44: Poetic comparison - ***Talant que j'ai obeir*****, Verse 10 / Lay 19 (***Malgre Fortune***), Verse 2**

Figure 1.45: *Talant que j'ai d'obeir*, **Verse 10**

Figure 1.46: Lay 19 (*Malgre Fortune*), Verse 2

Verse	Talant	Rhyme	Machaut	Rhyme
I.	a7a7a7b4b7a4a7b4b7a4 x2	ir / e	a7b3b4c4c7a4a3a4b4b7c4c3c4a4 x 2	ort/er/ir
II.	a3'a3'a7'b3 x4	ee / ai	a8a4a4a8b8' x 4	ier/ance
III.	a7a7b7'b7' x4	ueil / oie	a5'a5'a7'b5 x 4	ee/ient
IV.	a7'a7'a7'b5' x4	ture / ie	a4a5a3a3b5 x 4	oy/ai
V.	a7'b5 x8	te	a7a7a7b4 x 4	ueil/ist
VI.	a4a4a4a8 x4	ment	a8'a4'a8'a4'a8'a4'b8 x 4	iere/ien
VII.	a5'a5'b5a5' x4	oie / er	a3'a3'a7'b3b4 x 4	oie/our
VIII.	a5a5a7a5 x4	our	a5'a5'b5a5' x 4	elle/oir
IX.	a4a4a4b6' x4	ai / esce	a5a5a5a7b5' x 4	ri/ire
X.	a3a3a3a7 x4	art	a4a4a4a4a8b6' x 4	ment/ie
XI.	a7'a5' x8	aingne	a8'a8'b8a8'a8'a8'b8 x 2	aille/art
XII.	a7'a3' x8	aire	a7b3b4c4c7a4a3a4b4b7c4c3c4a4 x 2	ort/er/ir
XIII.	a3b4' x8	iere		
XIV.	a7a7a7b4b7a4a7b4b7a4 x2	ir / e		

Figure 1. 47: Poetic structure of *Talant que j'ai obeir* and *Qui n'aroit autre deport*

Rhyme Sound	Fauvel Strophe	Machaut Strophe
-ir	I / XIV	I / XII
-ai	II, IX	IV
-ee	II	III
-ueil	III	V
-oie	III, VII	VII
-ie	IV	X
-ment	VI	X
-our	VIII	VII
-art	X	XI
-iere	XIII	VI

Figure 1. 48: Rhymes in *Talant que j'ai obeir* and *Qui n'aroit autre deport*

Figure 1.49: Poetic comparison of the framing strophes of *Talant que j'ai d'obeir* **and** *Qui n'aroit autre deport*

1.
Talant que j'ai d'*obeir*
Et de fere le *plaisir*
A celle en qui mi *desir*
Sont tuit toume
Mon cuer et cors a tourne
De lui servir,
Et je de cuer sanz faillir
La servire
Volentiers et de bon gre
Sanz *repentir.*

Ne me devroie alentir
De son vouloir acomplir,
Quar [d']elle puet bien venir
Plus que je n'ai
Poair, ne je ja n'aure,
De deservir;
Et se je n'en vueil mentir,
Je chantere
Pour s'amour et l'amere
Sanz departir.

14.
Esmeraude pour joir,
Qui avez du vrai saffir
Toutes vertuz pour *gairir*
Et pour sante
Prester a ceus qui use
Sont de sentir
Mesplaisans gries qui ravir
Sevent ains ne,
Qu'en poez donner plente
Sanz *amenrir*,

Ne vous voillez assentir
Qu'ainsi me lessiez perir!
Rubi que l'en doit *chierir,*
Fin couloure,
Plaise vous qu'en charite
Dagnes *oir*
Ce lai! Ci le voeil fenir
A vostre gre.
Plaist moi, qu'a vous sui donne
Sanz retolir.

1.
Qui n'aroit autre deport
En amer
Fors dous Penser
Et Souvenir
Avec l'Espoir de joir,
S'aroit il tort,
Se le port
D'autre confort
Voloit rouver;
Car pour un cuer saouler
Et soustenir
Plus querir
Ne doit merir
Qui aimme fort.

Encor y a maint ressort:
Ramembrer,
Ymaginer
En dous *plaisir*
Sa dame veoir, *oir*,
Son gentil port,
Le recort
Dou bien qui sort
De son parler
Et de son dous regarder,
Dont l'entrouvrir
Puet *garir*
Et garentir
Amant de mort

12.
Et pour ce, sans nul descort,
Endurer
Vueil et celer
L'ardant *desir*
Qui vuet ma joie *amenrir*
Par soutil sort;
Si le port
Sans desconfort
Et vueil porter;
Car s'il fait mon cuer trambler,
Taindre et palir,
Et fremir,
A bien souffrir
Dou tout m'acort.

Il me fait par son enort
Honnourer,
Servir, doubter,
Et *oubeir*
Ma dame et li tant *chierir*
Qu'en son effort
Me deport,
Quant il me mort
Et vuet grever,
Mais qu'a li vueille penser
Qu'aim et *desir*
Sans partir,
Ne *repentir*;
La me confort.

2.   3.

Tant m'*agree*   Et pour c'engendree
la journee   S'est Douce *Pensee*
Que la debon'heure *nee*   En mon cuer et enfermee
Regardai,   Qu'ades me souvient

Que donnee   De la desiree,
et octroiee   Dont ma joie est *nee*
Li fu des lors ma *pensee*   Et l'esperance doublee
De cuer vrai.   Que de li me vient.

Honnouree   S'en yert *honnouree*
et bien *amee*   Servie *loee*
Sera de moi et *loee*   Crainte obeie et *amee*
En mon lay,   Faire le couvient

Redoutee   Car s'il li *agree*
et foy portee,   J'aray destinee
Et sa bonne renommee   Bonne ou mort desesperee
Garderai.   Dou tout a li tient

Figure 1.49: Poetic comparison – *Talant que j'ai d'obeir*, Verse 2 / *Qui n'aroit autre deport*, Verse 3

Figure 1. 50: *Talant que j'ai d'obeir*, **Verse 2**

Figure 1. 51: *Qui n'aroit autre deport*, **Verse 3**

3.

Plaisant et de *bel acueil,*
De simple atour *sanz orgueil*
Est la bele, simple et coie;
Tout mon cuer a li s'otroie.

Luisant com or en solueil
A le chief et *riant l'ueil,*
Le vis cler et plain de joie;
Si l'aim, de riens ne foloie.

N'a pas couleur de fanueil;
Quant la voi, *point ne me dueil;*
Meilleur amer ne pourroie.
Dieus! pour quoi le celeroie?

Mieus flaire que fleur em brueil
Sa douce bouche, *mon vueil;*
L'odour douce en sentiroie
Souvent, se son gre avoie.

5.

Et se par Desir recueil
Aucun grief, *pas ne m'en dueil,*
Car son tres dous *riant oueil*
Tout adoucis

Le grief qui de Desir ist;
Si me plaist et abelist
Tant qu'au porter me delist,
Plus que ne sueil.

Pour sa biaute *sans orgueil*
Qui toutes passe a *mon weil*
Et pour son tres *bel acueil*
Qui toudis rist

Si qu'en plaisance norrist
Mon cuer et tant m'enrichist
Qu'ainsi vivre me souffist
Ne plus ne *weil*

Figure 1. 52: Poetic comparison – *Talant que j'ai obeir*, Verse 3 / *Qui n'aroit autre deport*, Verse 5

Figure 1.53: *Talant que j'ai d'obeir*, **Verse 3**

Figure 1.54: *Qui n'aroit autre deport*, **Verse 5**

6.

He, Dieus! comment
Aurai briement
Alegement
De cele que j 'aim *loiaument*,

Qu 'acointement
N'i ai? Tourment
En ai; griement
Me destraint, et si asprement

Qu'a pensement
N'ai, seulement
Tant c'*umblement*
Li die que siens ligement

Sui *vraiement*;
De ce *ne ment*.
Decevement
Ne pens, se Damedieu m'ament.

10.

Car ensement
Vueil liement,
Joliement
Et gaiement,
En ma dame amer *loyaument*
User toute ma vie

Si franchement,
Que *vraiement*,
Se j'ay tourment,
Aligement
N'en vueil, fors souffrir *humblement*
Ma douce maladie.

Celeement
Et sagement
Patienment
Et nettement
Iert et tres amoureusement
Dedens mon cuer norrie

Car bonnement
Et doucement
Procheinnement
S'espoirs *ne ment*
M'iert ma peinne tres hautement
A cent doubles merie

Figure 1. 55: Poetic comparison - *Talant que j'ai obeir***, Verse 6 /** *Qui n'aroit autre deport***, Verse 10**

Figure 1. 56: *Talant que j'aid' obeir*, **Verse 6**

Figure 1. 57: *Qui n'aroit autre deport*, **Verse 10**

13.

Chantant pri vous, *dame chiere*,
A haut cri qu'em ma *proiere*
N'ait estri, poour que "*fiere!"*
Ne vous cri; ne n'avez *chiere*
Que d'otri soiez *legiere*.
Tant me fri, douce guerriere,
Que detri si ne me *fiere*,
Que *murtri* ne mete *en biere*.

6.

Fors tant, qu'en aucune maniere
Ma *dame chiere*,
Qui de mon cuer la tresoriere
Est et portiere,
Sceüst qu'elle est m'amour premiere
Et darreniere.
Et plus l'aim qu'autrui ne mon bien,

Nom pas d'amour veinne et *legiere*,
Mais si entiere,
Que mieus ameroie estre *en biere*
Qu'a parsonniere
Fust, n'en moy pensee doubliere.
Tels tousdis iere,
Comment qu'elle n'en sache rien.
Car ne sui tels qu'a moy affiere
Que s'amour quiere
Ne que de son weil tant enquiere
Que li requiere
Car moult porroit comparer chiere
Telle *priere*
Mes cuers qui gist en son lien

Pour ce n'en fais samblant ne *chiere*
Que je n'aquiere
Refus qui me deboute ou *fiere*
De li arriere
Car se sa douceur m'estoit *fiere*
Amours *murtri*ere
Seroit de moy ce say je bien

Figure 1. 58: Poetic comparison - *Talant que j'ai obeir*, **Verse 13 /** *Qui n'aroit autre deport*, **Verse 6**

13.
Chantant *pri* vous, dame chiere,
A haut *cri* qu'em ma proiere
N'ait *estri*, poour que "fiere!"
Ne vous *cri*; ne n'avez chiere
Que d'*otri* soiez legiere.
Tant me *fri*, douce guerriere,
Que *detri* si ne me fiere,
Que *murtri* ne mete en biere.

9.
Amours que j'en *pri*,
Qui volt et souffri
Qu'a li, sans *detri*,
Quant premiers la vi, m'offri,
Li porra bien dire

Que pour s'amour *fri*
Sans plainte et sans *cri*,
Et qu'a li m'*ottri*,
Comme au plus tres noble tri
Que peüsse eslire,

Et qu'autre ne tri
Einsois a l'*ottri*
Qu'onc ne descouvri
Dont maint souspir a *murtri*
Qui puis n'orent mire

Mais s'en mon depri
M'est Amours *estri*
Je n'en brai ne *cri*
N'autrement ne m'en defri
Ne pense a defrire

Figure 1. 59: Poetic comparison - ***Talant que j'ai d'obeir*****, Verse 13 /** ***Qui n'aroit autre deport*****, Verse 9**

Figure 1. 60: *Talant que j'ai d' obeir*, **Verse 13**

Figure 1. 61: *Qui n'aroit autre deport*, **Verse 6**

Figure 1. 62: *Qui n'aroit autre deport*, **Verse 9**

Chapter 2: The Lay and the Courts of Love

Two of Guillaume de Machaut's dits, *le Jugement dou Roy de Behaingne* and *le Jugement dou Roy de Navarre,* mark important developments in the love-debate genre. The approaches Machaut took with these two lengthy debate poems altered the genre in ways that resonated in the rok of later poets, from Christine de Pisan to Alain Chartier and the other fifteenth-century debaters. However, Machaut's formidable contribution to the mock-judgments of the Courts of Love, and to the poetry of debate in general, extends into his lyric lais in which he explored formal, linguistic, and musical means to allude to the popular trope of courtly debate.

While it is true that the lay generally was the most complicated lyric form available to the fourteenth-century writer, it was also a formal construct into which a poet could adapt many different types of thematic material: Machaut created lais that were poems of consolation, lais that were extended complaints, several lais that deal exclusively with Marian imagery, and so on. It is in this sense that he adapted the form of the lay to express aspects of the love-debate genre, which he more famously explored in the narrative judgment dits.

To discuss those dits briefly: the narrative debates center on the argument over who is the more pathetic lover, the man whose love was unfaithful, or the lady whose love has died. They situate patrons as the judges in two rather different kinds of debates. In the first, the *Jugement dou Roy de Behaingne*, Machaut draws on a rather standard scenario in which the poet overhears and records the debate between man and

woman, and the final rendering of judgment (in favor of the man). In the second, the *Jugement dou Roy de Navarre*, the author unexpectedly inserts himself into the narrative as the defendant, and the proceedings take on a significant legal aspect as the poet/defendant is accused and put on trial to defend his earlier position in favor of the man, and is forced to acknowledge the superiority of the lady's position.[62]

Related to the two narrative poems is a small constellation of lyric activity which reflects or refracts their ideas and language. These lyrics have varying degrees of independence from the larger works, the smaller poems exploring the issues of debate and judgment in ways suited to their specific forms.[63] Three lais are part of this collection of lyrics in the orbit of the two judgment poems: Lays 6, 7, and 22.

The *Lay de Plour* (*Qui bien aimme*), Lay 22, is the one most commonly associated with the Judgment dits as its relationship to the spirited literary debate developed by Machaut is fairly straightforward and has been studied in some detail. This lay frequently follows the *Jugement dou Roy de Navarre* in the order of poems in the complete-works manuscripts and, where it does not, there are usually scribal or codicological reasons why it does not, as Larry Earp has pointed out.[64] This lay

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[62] I am grateful to Deborah McGrady for reading an earlier version of this material, and for pointing out that Machaut's Judgment poems, while using the language of debate, focus in detail on the rendering of judgment by a patron. Her comments were invaluable for helping me to clarify the argument for this chapter.

[63] Ernest Hoepffner presents this idea in a footnote to his edition of *La Fonteinne Amoureuse*, and it is a useful way of considering Machaut's output as a reworking of themes and poetic ideas surrounding such a large-scale compositional effort as the writing of a *dit* must have been. See Hoepffner, *Oeuvres de Guillaume de Machaut*, Vol. 3, Société des Anciens Textes Français 57 (Paris: Champion, 1921), 255.

[64] Earp, *Guillaume de Machaut*, 365.

appears to be part of the fulfillment of the poet's punishment at the end of the narrative dit, where the sentence for his transgressions turns out to be the writing of three new lyrics, one of them a lay. It provides lyric voice to the lady's argument about who is the sadder lover, and thus begins to fulfill Machaut's obligation to reverse the wrong against women perpetrated by the verdict in the *Jugement dou Roy de Behaingne*.

The *Lay de Plour* clearly was intended to be read within the cycle of narrative debate poems. In a sense it extends the courtly fantasy in an unexpected direction, and blurs the line between reality and fiction that Machaut plays with throughout his career. However, textually it is not part of the debate genre. No debate is embodied in the text, which simply serves as a lyrical and musical expression of the lady's complaint from the two judgment poems, and extends the *Jugement dou Roy de Navarre* in conceptual space, suggesting the continued action after the decision is rendered. Additionally, it appears appended to the *Jugement dou Roy de Navarre* within the manuscripts. In fact, as Barton Palmer has stated, the unique relationship between the judgment dits and the *Lay de Plour* requires that a reading of any one of those works must be mediated by the others.[65] When the judgment poems and this lay are transmitted together, each impinges upon and informs an understanding of the others. Further, Palmer illustrates that each poem draws us into a deeper intertextual reading that must take into account nearly two centuries' worth of love-debate poetry that predates Machaut's own contributions. The addition of a lay to the two dits in this complex of poems expands Machaut's love-debate to a high level of referentiality. Moving outside of a single

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[65] Palmer, *Jugement dou Roy de Navarre,* xl.

work, outside of a single genre, to multiple works and genres creates a collection within the larger body of Machaut's poetry that suggests fluid boundaries of form and genre.

Debate poetry, a generic convention established in the twelfth century with a series of works arguing the relative merits of clerks and knights as lovers, influenced Machaut's two judgment poems.[66] Machaut adheres to convention in terms of setting: a fictional semi-legal court, presided over by a wise patron, within which a specific disputation on matters of love could be decided. In both of his judgment dits, he contributes some rather striking innovations to the typical love-debate poetry through the insertion of himself as a character, and by interpolating his own writings into the arguments and his defense.

It can be shown that the three works referred to so far are not the only works from this period which make use of the love-debate conventions. In fact, it is necessary to expand the realm of the Courts of Love in Machaut's works to include at least two more lays which share, in addition to a rough chronological similarity, a number of factors which admit them to the complex of love-debate works defined above. These works, Lays 6 and 7 (*Par trois raisons* and *Amours doucement*) form, along with the *Lay de Plour*, a triptych of interrelated works that reinforce the larger body of love-debate works of the late 1340s for Machaut, and suggest a willing

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[66] For a rigorous overview of the development of medieval debate poetry, see Emma Cayley, *Debate and Dialogue: Alain Chartier in his Cultural Context*, Oxford Modern Languages and Literature Monographs (Oxford: Oxford University Press, 2006), 12-51. The position of Machaut's judgment poems in this cultural context was examined in detail in Terence Peter Scully, "The Love Debate in Mediaeval French Literature with Special Reference to Guillaume de Machaut," Ph.D. dissertation, University of Toronto, 1966.

audience for this particular type of literary material that might be linked to the figure of Bonne of Luxembourg.[67]

Rhythm and Judgment

With Lay 6, *Par trois raisons,* we have an example in lyric form of Machaut's virtuosic grasp of the language of formal debate, a technically specific language which Machaut used extensively in the judgment dits, especially in the *Jugement dou Roy de Navarre*, and a language to which he would have been exposed in his career as secretary for John of Luxembourg, who presided over a number of political and legal debates.[68] This incorporation of a recognizably specialized language brings with it a set of expectations associated with the "judgment" genre: "a presentation of conflicting arguments by various protagonists,"[69] an evocation of the realism of debate through language, and either a closed or an open resolution (what has been described as either "definitive resolution" or "irresolution").[70]

In Lay 6, the opening line of the first stanza suggests legalistic rhetoric (Figure

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[67] "By [1346] Machaut had probably, already for some time, been in the service of the duchess of Normandy, Bonne of Luxembourg (1315-1349), daughter of the king of Bohemia, who had married John, duke of Normandy (the future King John II 'the Good,' b. 1319, r. 1350-1364) at Melun (dépt. Seine-et-Marne) on 28 July 1332." Earp, *Guillaume de Machaut*, 24.

[68] See Scully, "The Love Debate in Mediaeval French Literature." Matthew Balensuela's work on law and music is also particularly useful here. See, for instance, his introduction to *Ars cantus mensurabilis per modos iuris*, Greek and Music Theory 10 (Lincoln and London: University of Nebraska Press, 1994).

[69] Emma J. Cayley, "Drawing Conclusions: the Poetics of Closure in Alain Chartier's Verse," *Fifteenth-Century Studies* 28 (2002), 52.

[70] Cayley, 52. For more on the expectations associated with the debate genre, see Terence Peter Scully, "The Love Debate in Mediaeval French Literature with Special Reference to Guillaume de Machaut" (PhD diss., University of Toronto, 1966); Thomas L. Reed, Jr., *Middle English Debate Poetry and the Aesthetics of Irresolution* (Columbia and London: University of Missouri Press, 1990).

2.1) – "By three arguments I want to defend myself" – but this lay lacks some of the elements that would mark it as a judgment poem in the conventional sense. Specifically, the dialectic of debate – the contrast of opposing voices – disappears behind allusion to an ongoing debate in which the poet holds the defensive position. After the opening of a statement of purpose, the poet begins by laying out elements of the argument to follow, and with the use of the term "deffendre" assumes the role of the accused in the proceedings that appear to be taking place "outside" the realm of the lay itself. In fact, this lay most closely resembles a defense from one of the judgment poems, though as if we could only hear one side of the argument.

Interestingly, in this lay an allegorical figure, Love, is the judge and perhaps the prosecutor in the proceedings, taking the role reserved for Machaut's patrons in the longer judgment poems. In Figure 2.1, some terms are highlighted that are found not only in scholastic or legal debate, but that also appear, in that context, in the two judgment poems. In reading or hearing this opening stanza, an audience familiar with the language and form of debate would be immediately alerted to the game Machaut is playing. The concentration of technical terms in important structural positions, especially in the first half-verse, is remarkably dense and sets the tone for the rest of the lay. The frequency of these terms diminishes throughout the lay, but with the idea of debate introduced so firmly at the outset, occasional allusion to debate language or form is all that is required to remind the audience of what is going on.

In addition to the language of the poem, the use of large-scale rhythmic changes in the music that create three distinct sections within the work creates a sense of

opposing forces – a musical dialectic – that substitutes for the missing second voice of the debate. The large-scale rhythmic organization of the piece divides the work into three separate sections:

Verses 1-7: duple
Verses 8-10: triple
Verses 11-12: duple

These sections highlight significant structural moments in the judgment suggested by the poem itself. In the first stanzas, the poet sets up the situation (Love is presiding over, and possibly prosecuting, a legal case in which the poet himself is the defendant). He begins to lay out the three arguments of his defense, stating that the first is that Amours does not want to hear that the poet's lady could be loving towards him; rather, it is Love's thesis that the poet should be miserable instead (Figure 2.1).

The situation is described for seven stanzas, and then, with the first shift in musical rhythm, a new aspect of the poetic voice is expressed. As the rhythmic organization moves from duple to triple, the poetic voice asserts itself in the proceedings, choosing to love despite the obstacles Love puts in the way (Figure 2.2).

Again, in this stanza, we see use of technical debate terms at the end – with the reference to Love's "decision." However, Love does not appreciate this move on the defendant's part, and therefore, the poet states, Love does not consider him worthy, convicts him, and neither Hope nor incriminating Joy can support his defense. The poet/defendant states that if he is found guilty and imprisoned, he has no defense whatsoever. From a momentary claiming of volitional power, accompanied by a rhythmic shift, the poetic voice slowly accepts that Love rules over him, no matter

what kind of argument is presented, to the point where, in the opening line of stanza 11

he concedes all power to Love's ruling (Figure 2.3). This is accompanied by a shift

back to duple *tempus*.

Within the structure of this poem, we start with an opening duple *tempus* and a

poetic situation where the lover is on trial, attempting to defend himself against Love's

treatment. At the moment where he decides to take control and love, obey, and serve

without regretting, the rhythm shifts to triple *tempus*. As he concedes power to Love's

(or the Lady's) judgment, the *tempus* shifts back to duple.

A number of oppositions are borne out in the poem itself: oppositions between

male and female; between accusation and defense; between master and servant;

between Love and lover; between joy and sorrow; and between reward and death. This

sense of duality casts the use of a switch in mensuration for a portion of the poem in

the light of an extension of the basic dialectic premise of the poem. While we do not

find an opposing voice explicit in the text, that voice appears in the summaries the

narrator provides of the opinions of the unseen judge, Love. While this lay only

provides one narrative voice, nonetheless the voice of the judge is heard within it, if

only at second hand. The poet, while the defendant in this trial, nonetheless maintains

control as the only conduit through which we can hear the actual proceedings.

Machaut takes a similar large-scale organizational approach to Lay 7:

Verses 1-4: duple
Verses 5-8: triple
Verses 9-12: duple

While the specific language of formal debate, which cropped up throughout Lay 6, is much sparser in Lay 7, the poem acts in some way like a response to the implicit trial presented in the previous lay. Once again, Love is the figure who is acting in the role of either prosecutor or judge. In this case, the judge is again calling on the poetic voice to repent and to serve both Love and the Lady. This he agrees to do, and once again, the underlying rhythmic organization is duple. He admits to being imprisoned, quite happily, by Love and the Lady – perhaps as a result of his conviction in the preceding lay.

At verse 5, there is a shift in the attitude of the poetic voice: aspects of the language of debate creep in over the next few stanzas, including references to argument, culminating in verse 8 with its string of sibillants rushing out in a dumping of all of his negative qualities.[71] This is followed by verse 9, which provides a reaffirmation, accompanied by another rhythmic shift back to duple *tempus*, of the narrator's willingness to serve loyally "unto death" as the ultimate line of the poem claims.

In both poems, this musical technique conveys aspects of the context that the language of the text fails to properly express. While the narrator describes the situation, and we understand that a trial and judgment is proceeding, nonetheless the action of that trial is largely absent. The defendant's argument is presented, and his reaction to and repetition of aspects of Love's unheard prosecution provides the

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[71] "C'est ma paour / c'est m'ardour / c'est mon plour / c'est ma dolour…" Verse 8, ll. 1-4. See Figure 2.4 for the extent of repeated sibillance.

reader/listener with a description of the situation. However, the music quite dramatically reflects the interior struggle of the defendant, and the changes in attitude that he experiences through the ordeal. In the judgment dits, especially in the *Jugement dou Roy de Behaingne*, the interior responses of the characters are largely absent.[72] By choosing a musical setting that plays with a variety of extra-musical associations, Machaut has allowed that interior dialogue to become apparent.

Read in the light of a group of existing judgment poems, and given the strategic use of the language of formal debate, coupled with a very unusual musical technique for the lais, it is possible to see these two works as an allusion to the narrative *dits* which exploits the formal aspects of the lay. The lack of narrative within the lay as a form means that the exposition of the defense fragments: the promised three arguments of Lay 6 never materialize as the poet argues first with an exterior audience, and then with himself, the various aspects of the case – which is the case of serving Amours with the support of Hope in place of an actual reward. To lend a dramatic element to this interior debate, large-scale rhythmic organization is used to highlight shifts in attitude and implicit power relationships in this argument that spreads across two lais, with contrasting rhythms highlighting shifts in the voice of the poem, creating a conceptual dialogue from what could easily be read as a monologue.

Signs of Rhythm and Meaning

Within these lais, Machaut creates a form of musical expression that reflects or

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[72] Deborah McGrady points out that in the judgement scene in the *Judgement of the King of Bohemia* the lady, upon hearing the verdict, "simply cries and says not another word in the text." (Personal correspondence, Sept. 4, 2008).

highlights aspects of the text. In a sense, the musical setting is used to enhance the poetry in surprising ways – ways that break convention, or force the listener into a hearing of the poem that might not have been apparent without the musical setting. Machaut, by using the musical setting as an exegetical tool, imbues his songs with a possibility of musical meaning that operates in a very specific way: transforming the poem into a song. In the lais, his method of constructing musical meaning relies heavily on binary oppositions: melodies in a low register versus those in high register; monophony alternating with polyphony; phrase rhythm at the archaic level of the *longa* contrasted with phrase rhythm at the level of the *brevis*; mensural modulations that include shifts from imperfect to perfect *tempus* and back, or similar shifts at other levels of metric organization.

When we consider the musical relationships Machaut uses within the lais to create meaning, we can discuss them in context as poles of culturally relevant spectra. In the case of monophony and polyphony within a given lay, the monophonic texture is the expected texture of the lay, firmly established throughout the thirteenth and fourteenth centuries. Of Machaut's lays, only four include polyphony: two appear in all of the later Machaut manuscripts, and two appear as unica in MS. E.[73] This small group of works suggests an understanding of the lay as primarily monophonic, containing an inherent possibility for the creation of meaning by the subversion of the expectation of monophony with unexpected polyphony. This causes a semantic relationship to be formed between the moment of musical deviance and the

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[73] See Appendix 1 for manuscript dating and sigla.

simultaneous action of the poetic text.

In an attempt to define a system of musical signification in the fourteenth century, and in the lay repertoire in particular, one must examine questions of semiosis as they might have been understood, explicitly or implicitly, in the late Middle Ages. This rhetorical approach has been developed for later repertoires, and it provides a possible methodology for the current study. Specifically, an attempt at recovering a medieval perspective is desired. Leonard Ratner's formulation of the "topic" provides a useful starting point, bearing in mind that it is designed for eighteenth-century musical rhetoric: "The term 'topic' here signifies a subject to be incorporated in a discourse. A topic can be a style, a type, a figure, a process or a plan of action. Topics can be intra-musical – elements of the language of music – or extra-musical – taken from other media of expression."[74] It is possible to apply some elements of his definition to the music of the fourteenth century. First, we can agree that music plays a part in a "discourse," allowing the possibility of understanding the role of musical aspects in medieval song from a communicative, significative, or exegetical perspective. Second, the range of possible source material for a "topic" is broad enough that with some adaptation, the concept, if not the term, can prove useful for dealing with music of the medieval period. Finally, the specification that musical signification originates through an alternate assignment or additional assignment of meaning to a pre-existing aspect of musical language is significant, a concept

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[74] Leonard Ratner, "Topical Content in Mozart's Keyboard Sonatas," *Early Music* 19 (1991), 615.

investigated below.

The fourteenth-century lay is an ideal starting point for a discussion of text/music interactions. As a monophonic genre, there is a one-to-one relationship between melody and text and the function of the musical setting to declaim the text could not be clearer.

This is one of the most complicated of the lyric forms from the fourteenth century, and an intelligent reading (or hearing) of the poem requires recognition of the difficulty of the creation of a musical setting, and the underlying themes of the poet. In virtually all of the manuscript illuminations depicting the performance of a lay, a reciprocal relationship between audience and performer/author is suggested: usually the poet is depicted reading or singing from a scroll containing the text while the audience (often an individual figure) listens intently. This recurring depiction tempts us to recall Umberto Eco's formulation of a "model reader" for a medieval text: one who can adequately receive, as an insider, all of the various details of the text: citation, inter- or intra-textual allusions, poetic virtuosity, and so on.[75]

To discuss musical meaning, particularly from the point of view of text/music relationships, it is necessary to try to adopt some aspects of currently recognized medieval sign theory. It will be useful to bear in mind a feature that occupied a prominent position in the medieval debate about meaning: the distinction between denotation and connotation. This is particularly useful in discussions of non-verbal

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[75] Umberto Eco, "The Role of the Reader," *Twentieth-Century Literary Theory: An Introductory Anthology*, edited by Vassilis Lambropoulos and David Neal Miller (Albany, NY: State University of New York Press, 1987), 423-433.

signifiers as this distinction allows a sign, like a musical gesture, to operate on a purely

functional level as well as a broader semiotic one. As Eco has pointed out, the

relationship between the two terms comes down to a shifting belief in the direct

relationship of a sign to a thing, and an indirect one.[76] To apply that further to musical

signs, it is possible to suggest that a musical sign (or event, in the spirit of the "topic")

has a direct relationship with a specific musical function. At the same time, though, it

can have an indirect relationship with an extra-musical meaning. That is, it can

connote or signify in a non-musical sense while continuing to perform a standard

musical function.

To return to the lais, it should be remembered that they were being produced by

Machaut during a period of compositional upheaval in Northern France. In Parisian

compositional circles in the early decades of the fourteenth-century, a new way of

writing music was in ascendancy, as we can see in the treatises that comprise Philippe

de Vitry's theories of notating mensural music, or can observe in the music preserved

in some manuscripts of the *Roman de Fauvel*. Furthermore, the titles of some treatises

of this period indicate that theorists and composers alike were aware of the novelty of

their innovations, and consciously contrasting it with older styles, as Vitry's title *Ars

Nova* articulates.

A highlight of the notational advance was the increased ease of notating music

in a duple meter. Far from simply being a new possibility for overall rhythmic

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[76] Umberto Eco, "Denotation," *On the Medieval Theory of Signs*, edited by Umberto Eco and
Costantino Marmo, Foundations of Semiotics 21 (Amsterdam and Philadelphia: John Benjamins
Publishing Company, 1989), 43-77.

organization in a composition, the ability to pivot between duple and triple

mensurations became a focus for both new notational devices as well as significant and

meaningful events within a composition. That is, mensural modulations could be

denotative as well as connotative.

To try to get a better glimpse of the importance of these innovations for a

composer of the time, however, we need to go beyond the new ability to write down

music in duple meters and try to understand what it meant to employ the new

notational system. Virginia Newes has discussed the possibility that the use of a

switching device, like red notation, can serve more than just a surface metrical role, but

can also be used in the service of a higher organizational concept, like a palindromic or

symmetrical structure.[77] Her discussion of the use of red notation as an element of a

visual palindrome in the tenor de Vitry's motet *Garit gallus / In nova fert* illustrates

this point. In this instance, to realize the tenor's rhythm correctly requires going

against the mensural rules described in de Vitry's own treatise. Newes suggests that

extra-musical considerations of visual symmetry override notational practice at this

point.[78] This claim supports a broader view of the use of such signs in fourteenth-

century music in which connotative function equals and occasionally surpasses

denotative function.

In addition to the notational novelty of this period, it is possible that the shift

between duple and triple rhythms in a single piece serves a semiotic function as well as

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[77] Virginia Newes, "Writing, Reading and Memorizing: The Transmission and Resolution of Retrograde Canons from the 14th and Early 15th Centuries," *Early Music* 18 (1990), 218-234.

[78] Ibid., 219-220.

a purely musical one. The choice of mensuration or shifting subdivisions of duple and triple can serve to reinforce the text being set – not in a madrigalistic sense, but by making use of a shared understanding between audience and composer of the meaning of rhythm.

Two lays from the earliest chronological layer of Machaut's works incorporate internal shifts from triple to duple meter. Machaut uses signs to signal a mensural modulation within the piece which provide some fairly specific information about this shift and, at the same time, mark an event in each lay that displays a self-conscious exploitation of the semiotic possibilities of mensural modulation in this repertoire. The lays were likely composed during the 1330s or 1340s at a time when the Ars Nova rhythmic innovations were penetrating compositional practice, and the ability to shift between duple and triple mensurations had particular meaning.

The notational sign ":||||:" is used throughout the Machaut complete-works manuscripts, as well as other manuscripts from this period, to specify repetition: in the Mass, it serves to denote repetitions in the Kyrie and other sections; in the motets, it serves as a signal for number of tenor repetitions (:||: for two repetitions, :||||: for three repetitions, and so on). For a study of the lays, however, this repetition sign stands out because it apparently takes on the new function of signaling a mensural shift. With its expected meaning altered, this rupture draws particular attention to its use. In Lay 6, it acts as a mensural toggle between duple and triple *tempus* instead of indicating repetition.

Lay 6, *Par trois raisons,* includes the first appearance in MS C (and by

extension in the Machaut corpus) of the signs :‖‖: and :‖: being used in this way

(Figures 2.5, 2.6, and 2.7). This particular sign is retained for this lay in later Machaut

manuscripts, even though other methods of marking changes in mensuration had

become more common in the second half of the fourteenth century. This sign is used at

the end of both the open and closed endings of each verse from verses 8 through 10 of

Lay 6. At the end of verse 10, the sign announces a return to duple *tempus* (Figure

2.6), while the interior caesura employs the the signal for triple *tempus*, again

structurally echoing the layout of the previous two verses (Figure 2.7). It is unclear

why the scribe or author chose this redundancy of signs, but this practice suggests that

a mensural shift of this nature was unfamiliar to composer or performer and in need of

a special signal to help as a guide through this musical event. Such signs are quite rare

in the pre-1350 repertoire as a whole, so their use here can be considered somewhat

exceptional. Further, while these are functional signs, the same music could have been

written without recourse to them: they function as signals to the performer that the

prevailing rhythmic organization is changing, rather than intrinsically mapping what is

happening in the music.

Within the fabric of the lay itself, this is a significant large-scale event: there is

a shift out of the prevailing duple organization for one quarter of the piece, and then a

shift back to duple to end. That Machaut or the scribe responsible for notating this

piece needed to come up with a sign to mark the shift, and a sign that was different

from the other graphic symbols that were in use, speaks to the experimental nature of

the technique when it was produced. A shift to red ink would have been wasteful,

given the length of a lay, and a new sign was found to be necessary to mark this change

in mensuration. This appears to be a "meaningful" shift in rhythm – it enhances the

text it sets in a significant way – so it is necessary to look at where this happens within

the piece, and how the shift relates to the poetry that is being declaimed.

The poem itself conveys a fairly typical conceit of courtly love: the lover

begins by explaining the topic of his poem, which is that Love wants him to be weak,

sad, and full of lamentation. Because of this premise, the speaking voice is in a

somewhat submissive position from the start: Love has power over the poet and sees

to it that his sadness and suffering wax and wane according to how much attention he

is receiving from his beloved, the Lady. The poet portrays himself as the quarry in a

hunt, pursued by Love, with the ultimate outcome not likely to be happy. He then

praises the Lady he adores; describing her in loving detail, along with the fact that he

becomes overwhelmed by thinking about her, to the point where he suffers greatly.[79]

Seven verses develop this scenario, in which the poet is passively controlled by Love

and by the beloved. In the eighth verse, he finally inserts himself into the narrative by

taking control of his willingness to serve Love, and therefore chooses to suffer, and

declares his intention to act (although it is unclear what action is being taken other than

voluntarily and actively pursuing his own lack of control and power).

It is also precisely at this point that the composer decides to make the switch

from duple to triple *tempus* – reflecting the transformation in the power relationship

expressed by the poetic voice: just as the poet takes control of his situation, so the

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[79] "par penser sui si ravis / que je ne scay se sui vis." Lay 6, verse 6, ll. 17-18.

music modulates from duple to triple *tempus*. As seen in Figure 2.8, this transition

from duple to triple mensuration at the *tempus* level coincides with a shift in musical

organization from the level of the *longa* to the level of the *brevis*: effectively

producing a two-fold increase in phrase rhythm at this point.

Over the course of verses 8 through 10 of this lay, the poet voluntarily decides

to embrace unhappiness, apparently the natural state of love, and actively put himself at

the service of his Lady, willing to suffer, and even die, for her. In verse 11, however,

the poet states very simply: "Now I am at her command, no power do I have."[80] With

this resigned statement, he allows the Lady again to assume control and the music

switches back to duple *tempus*. She can cause her lover pain with her presence or her

absence, and the poet resigns himself to await death, and enjoy the wait.[81]

As can be seen in the transcription provided in Figure 2.9, there is an immediate

and recognizable shift to imperfect *tempus* between verses 10 and 11. In fact, this

mensural modulation is arguably more noticeable than the shift that occurs while

moving from verse 7 to verse 8 as there is no attendant shift in organization at the level

of the *brevis*. Here, a shift from triple time to duple time is clearly felt.

The use of shifting *tempus* to delineate active and passive situations for the poet

is significant because we can see rhythmic organization being used to underscore the

narrative structure of the poem itself. Before further exploring this relationship

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[80] "Or soit a son ordonnance / car fiance / nulle part / n'ay ressort ne esperance / d'alijance / par nul art / fors en sa doulce sanlance / qui sans lance / m'a d'un dart / navre dont sans apparance / par plaisance / mon cuer art." Text as transmitted in MS Vg (f. 231v).

[81] "pour s'amour qui en moy engendre / voloir d'endurer et d'attendre / la mort en lieu de guerredon." MS Vg (f. 232r)

between mensuration and thextual meaning, though, let us examine what happens in Lay 7, which immediately follows Lay 6 in all of the Machaut manuscripts except MS. E. Similarly, Lay 7 has a similar large-scale mensural shift, one that divides the lay into three sections.

Lay 7 exploits a similar rhythmic effect, but with a slightly different notational sign. The "repeat symbol" is no longer in use as an indicator of mensuration (Figure 2.10), and the more usual three vertical lines appear at the beginning of the verse in which the shift from duple to triple *tempus* takes place.

Here the change in mensuration is marked in a similar way, as once again the phrase structure moves from the level of the *longa* to the level of the *brevis* – shown in the transcription in Figure 2.11, marked by a change from 3/2 (perfect *modus* with imperfect *tempus*) to 3/4 (perfect *tempus*, with the *semibrevis* as the beat instead of the *brevis*).

This has the effect of speeding up the phrase-rhythm if one assumes a steady *tactus* through these changes, an assumption which David Maw has suggested is not necessarily always the case.[82] In this case, however, assuming a steady *tactus* seems appropriate when taken together with the apparent desire to signal a significant formal aspect within the lay itself. In any event, it is the shift from duple to triple *tempus* at this point that is structurally important.

The shift here occurs in a similar role as in Lay 6. In the first four verses of this lay, the lover discusses the power of Love over his fate, describes how he has pledged

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[82] David Maw, "'Trespasser mesure': Meter in Machaut's Polyphonic Songs," *The Journal of Musicology*, 21 (2004), 49.

himself to serve Love and, as a result, has been given by Love to a mortal woman completely, to serve faithfully. She has, in turn, imprisoned him and he will suffer and languish if she does not treat him well.

Throughout these four verses, the poet casts himself in a role of submission – always at the mercy of the Lady, and of Love. In verses 5 through 8, however, he takes on a more empowered role: he chastises himself for complaining too much, vows to serve and love well, and to dress well and appear at his best.[83] Once again, it is precisely at this point, when the author asserts his control over his actions, that the mensural modulation occurs, thus rhythmically setting apart this section of the text as "different" from what came before it.

Immediately after this, he again announces that he is becoming submissive, and literally "surrenders" to his Lady. This is a very passive act when contrasted to the active service sworn to earlier. He then describes all of the bad things that can happen should he disappoint, slowly sinking back into self-torment and utter dependence on the Lady for happiness and salvation. This shift is marked by a change to duple *tempus* (though still at the faster rhythmic organizational level of the *brevis*), before a gradual move back toward the opening triple *modus* and duple *tempus*.

For a second time, the meaning of the rhythmic shift is linked with the power relationship of the narrator: with duple *tempus* signifying the submissive position and

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[83] "que me dame nette et pure / soit seure / que loyaument sans laidure / l'aim et serf sans decevoir." Lay 7, verse 5, ll. 13-16.

triple *tempus* a momentary shift from passive to active on the part of the speaker. That Machaut chose to signal this through mensural modulation at the *tempus* level in two consecutive works suggests a temporary desgination of meaning for these mensural symbols and resulting rhythms.[84]

Several events appear to be happening within these two lais. Machaut employs a self-conscious compositional strategy in which the prevailing mensuration in each lay is altered, in the same way each time, to signal a shift of attitude within the poem. In other words, without speculating on a "meaning" for this musical event, it seems to be used for an exegetical purpose. The communicative aspect of these texts centers on an expression of power relationships between the speaking subject and the Lady, with both music and poetry elucidating that point, providing layers of meaning to the relationship between poem, musical setting, and communicative event.

Conclusion

When we discuss the genre of the judgment poem in the fourteenth century, especially in Machaut's works, it is useful to look beyond the narrative dits. Indeed, following Hoepffner's thesis, by looking also at the way the genre was picked up in unexpected places, like the lyric lais, we can get a sense of the compositional issues that Machaut was working with in the creation of his larger works, and the types of things his audience at the time might have responded to. While these lais do not directly cite the Judgment dits, surely Machaut's immediate audience would have been

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[84] Machaut returned to this device in the early 1360s with Lay 17, a poem written in the female voice and in which the marked-off declamatory section deals with the power of Hope over the influence of Desire. See Chapter 5.

familiar with the terminology and verbal constructions of debate, and have been sensitive to the moments when Machaut alludes to these within the virtuosic rhymes of the lay.

Whether or not they were intimately familiar with the technical aspects of rhythmic notation that Machaut employed to mark out changing sections within the poems, they would have been able to hear the shifts in rhythm and speed as these sections changed, and likely would have been drawn to appreciate the effect of the technique – the presentation of three sections highlighted by rhythmic shifts. If they were musically literate, they would have seen from the mensural signs in the text itself where these shifts took place.

Par trois **raisons** me weil **deffendre**	arguments/rational proofs; to defend
con ne me doit mie **reprendre**	to refute
se selon la **condicion**	nature/condition
de m'amour qui ja mais n'iert mendre	
weil ma **pleinte** et mon lay comprendre	plea/complaint
en triste ymaginacion	
l'une est qu'amours ne wet **entendre**	
a ce que ma dame soit tendre	
vers moy eins est s'**entencion**	proposition/thesis
que mon dolent cuer face fendre	
joie ne deingne en moy descendre	
et lay c'est lamentacion	

The poet will unfold three "raisons" in his own defense, in the form of a lay. The first: that Love's "entencion" is that the poet's sad heart should weaken and he should be consumed by sorrow (without the hope of his lady's tenderness).

Figure 2. 1: Verse 1, Lay 6 (from MS. Vg)

Eins l'ameray
et obeiray
doubteray
serviray
et sans repentir
de fin cuer vray
tant com je vivray
le feray
et seray
siens sans retollir

n'a son corps gay
plus ne gehiray
les maus qu'ay
ne l'esmay
qu'il m'estuet sentir
fors en ce lay
et miex que porray
soufferray
s'en leray
amours convenir

The poet swears to love, obey, and serve without regret and will suffer, as best he can, leaving the decision to Love.

Figure 2. 2: Verse 8, Lay 6

Or soit a son <u>ordonnance</u>	command, decree (also logical analysis)
car fiance	
nulle part	
n'ay ressort ne esperance	
d'alijance	
par nul art	
fors en sa doulce sanlance	
qui sans lance	
m'a d'un dart	
navre dont sans apparance	
par plaisance	
mon cuer art	
mais trop me fait de grevance	
sa presence	
quant j'esgart	
qu'a tous est d'umble acointance	
d'eloquence	
de regart	
si m'est si grief la souffrance	
que sueffre en ce	
que trop tart	
muir car j'en pers contenance	
et puissance	
quant n'i part	

The poet, wounded by love's dart, is powerless and sworn to the "ordonnance" of the Lady (or of Love?)

Figure 2. 3: Verse 11, Lay 6

C'est ma paour
c'est m'ardour
c'est mon plour
c'est ma dolour
ma tristour
ma langour
c'est ce qui pis me fait et mal atourne
et sa valour
sa coulour
sa doucour
son gent atour
sans baudour
ne folour
font que mes cuers en li meint et sejourne

et fine amour
qui demour
et sejour
fait nuit et jour
en moy pour
mon millour
vuet que dou tout a li amer m'atourne
dont je l'aour
criem honnour
par honnour
sans deshonnour
et demour
en ce tour
que riens qui soit n'y voy qui me destourne

The poet contrasts a number of negative qualities (fear, sorrow, sadness) which make his life worse, with the Lady's good qualities which allow his heart to "rest" with her. Fine Amour works for his own good, essentially, keeping him on the proper path.

Figure 2. 4: Verse 8, Lay 7

Figure 2. 5: Mensuration sign, MS. Vg (Ferrell 1), f. 231r – Verse 8 of Lay 6
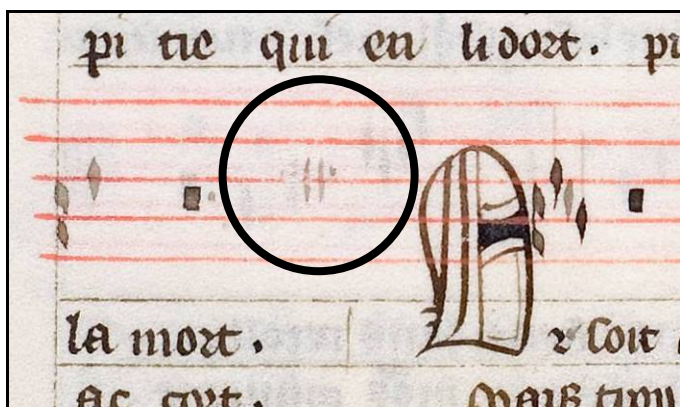
Figure 2. 6: Mensuration sign, MS. Vg (Ferrell 1), f. 231v – Verses 9/10 of Lay 6

Verse 8a   :||||:
Verse 8b   :||||:
Verse 9a   :||||:
Verse 9b   :||||:
Verse 10*i*   :||||:
Verse 10*ii*   :|||:

Figure 2. 7: Positioning of mensuration signs, Verses 8-10 of Lay 6[85]

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[85] Note that a and b signal exact melodic repetition except for the differences of open and closed endings, *i* & *ii* represent a differing musical structure that shares an ending repetition.

Figure 2. 8: Transition between Verses 7 and 8, Lay 6

Figure 2. 9: Transition between Verses 10 and 11 of Lay 6
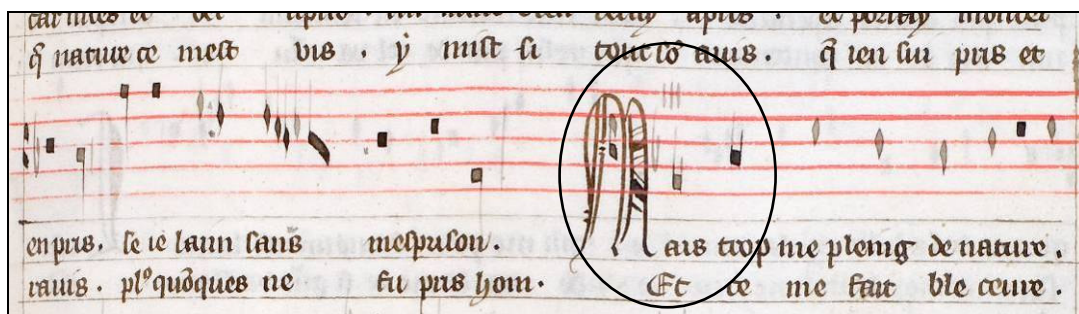
Figure 2. 10: Mensuration sign, MS. Vg (Ferrell 1), f. 233r – Verse 5 of Lay 7

Figure 2. 11: Lay 7, Verses 4 and 5

Figure 2. 12: Lay 7, Verses 8 and 9

Chapter 3: The *Remede de Fortune* and the Lays

The composition of the *Remede de Fortune* established Machaut as one of the most accomplished writers of his period. In an encyclopedic fashion, the inventive structure of narrative with musical insertions integrated into the fabric of the poem allowed Machaut to summarize all of his accomplishments to that point as a narrative poet, lyric poet, and composer.

Compositional and authorial practices that involve citation and allusion can serve not only to link a group of poems with a common theme, as discussed in Chapter 2, but also can be used among many diverse works to refer to a single important generative source text, as seen in Chapter 1. Throughout his career, Machaut frequently referred to well-known earlier literary works such as the *Roman de la Rose* and the *Ovide Moralisé*.[86] However, to emphasize his own role as a poetic authority, he also inserted himself into his poetry as an active character. In the *Dit de la Fonteinne amoureuse*, for instance, he creates a narrator figure who is a well-known poet – clearly intended to represent Machaut himself – interacting with a noble patron.[87] Machaut's textual and musical self- borrowing in the lays supports this tendency to position himself and his work in the context of his own authorial body of

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[86] See, for instance, Hoepffner's discussion of these works on the *Dit de la Vergier* and the *Dit de la Fonteinne Amoureuse* in *Oeuvres de Guillaume de Machaut*, I, lvi-lix, and III, xxxii-xxxviii.

[87] While many scholars have discussed the relationship of poet to author in the *Fonteinne amoureuse*, this problematic issue has been dealt with in remarkable detail recently in Deborah McGrady, "'Tout son païs m'abandonna': Reinventing Patronage in Machaut's *Fonteinne amoureuse*," in *Meaning and Its Objects*, Margaret Burland, David LaGuardia and Andrea Tarnowski, eds., *Yale French Studies* 110 (2006), 19-31.

work.

The sheer size, diversity, and chronological span of Machaut's output makes any discussion of patterns of self-citation problematic: issues of unconscious poetic style run up against self-conscious allusion. For the fourteenth-century audience, one must question what kinds of borrowing might have been noticeable or even considered as an essential part of the poetic and musical aesthetic of the period. Machaut's monumental dit, the *Remede de Fortune*, and the musical lay (*Qui n'aroit autre deport* [*Lay de Bon Espoir*])[88] contained within its narrative structure, serves as an example of several of the self-borrowing techniques that permeate Machaut's lyric output. Machaut presents this lay as an example of formal lyric writing within the *Remede de Fortune* itself. However, in it he borrows heavily from other lays that were apparently written earlier.[89] This lay also served as a model for later works right up to the end of his career, so it appears to be a focal point in his lyric output.

The *Remede de Fortune,* a stunning display of musical and poetic virtuosity, offers a catalogue of all of the lyric forms in the poet's repertoire from the most

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[88] This lay was not numbered by Chichmaref or Ludwig. Leo Schrade, in his numbering system, has this as no. 19. Larry Earp designates it RF1. Since I have adopted the Chichmaref/Ludwig system throughout, I will follow Earp and refer to this piece as Lay RF1 or by its title in this chapter.

[89] The dating of individual pieces within the complete-works manuscripts is taken to be generally chronological, though not reliably or specifically so. Earp's overview of the state of research for the chronology of Machaut's music illuminates many of the problems faced when dealing with specific dating of the works already present in MS. C (Lawrence Earp, *Guillaume de Machaut: A Guide to Research*, Garland Composer Resource Manuals 36, Garland Reference Library of the Humanities 996 (New York and London: Garland Publishing, Inc., 1995), 273-277).

difficult, the lay, to the lowest form, the virelai.[90] As William Calin has pointed out,

Qui n'aroit autre deport drives the text of the *Remede de Fortune* on several levels: as

the most difficult of the fourteenth-century forms and representing the highest level of

the poet's art, it provides a paradigm to which all poets aspire. It also provides the

raison d'être of the narrative poem itself, and is an extended example of a musical

insertion in a narrative poem. In dealing with Lay RF1 and the *Remede de Fortune*,

Calin has this to say:

> Of the seven lyrical inserts, the most important is the first one, the *lay* (431-680). This text assumes the role of what, in modern literature, we call the *texte générateur*. The *lay* not only plays a crucial role in the narrative; it launches the narrative; without it there would be no narrative and no plot. Only because the Lover has composed a *lay* and because the Lady makes him read it to her is there need for a "remede de Fortune" and for *Remede de Fortune* answering the need. Thus the *lay* proves to be essential to the process whereby the Lover and Lady communicate…
>
> …More than other lyrical inserts, the *lay* corresponds to our contemporary notion of *mise en abyme*, a literary or artistic structure contained within a larger narrative whole which reflects, repeats, glosses, and/or anticipates the thematic concerns or esthetic processes of the whole. First of all, as a state of amorous doctrine and depiction of a relationship, the lyric *lay* mirrors perfectly the situation in which the narrative Lover finds himself (that is, where Machaut has placed him) at that stage in the *dit*.[91]

In Calin's scenario, the lay describes the action of the narrative and is

simultaneously part of the action of the narrative. By extension, this lay also forces the

reader to engage with Machaut's other lays: the carefully-planned insertion refers

textually and musically to existing lays by Machaut that may have been familiar to his

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[90] William Calin discusses the hierarchy of lyrics in the *Remede de Fortune* in "Medieval Intertextuality: Lyrical Inserts and Narrative in Guillaume de Machaut," *The French Review* 62 (1988), 7.

[91] Ibid., 2-3.

audience.

The *Remede de Fortune* and the *Lay de bon espoir*

A brief discussion and analysis of Lay RF1 (*Qui n'aroit autre deport)*[92] will be helpful in understanding its citational relationships with other works in Machaut's output. Questions of priority and dating plague the *Remede de Fortune*, and bear directly on its citational relationship with other works in Machaut's oeuvre. The unresolved debate about dating focuses on two possibilities posed by scholars arguing from various types of evidence: one set of scholars proposes an earlier date (prior to 1342) while another suggests a later date (prior to 1357). Both viewpoints can be supported by the placement of the *Remede de Fortune* in the collected-works manuscripts, the relationship of this poem to other works, and questions of patronage.

For the earlier date, the main argument posits that because the *Remede de Fortune* normally occupies a position in the manuscripts before the *Dit du Lyon*, which contains a reference to the year 1342, the *Remede de Fortune* must precede the *Lyon* chronologically. This presumes that Machaut's ordering of works within his manuscripts reflects a faithful chronological progression, a supposition which is complicated by the placement of the *Jugement dou Roy de Navarre*. This poem bears a description of the plague, firmly placing it in the very late 1340s, but appears in the manuscripts directly after the *Jugement dou Roy de Behaingne*, which likely dates from

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[92] The lay itself normally does not bear a title within the *Remede de Fortune*, and is frequently described by its incipit: "*Qui n'aroit autre deport.*" The lay bears the title *Lay de Bon Espoir* in MSS. K and J and, as Earp has pointed out, may be referred to by this title in Machaut's dit *Le Confort d'ami* as well (Earp, *Guillaume de Machaut*, 212, n. 54).

the early 1340s while the King of Bohemia of the title, John of Luxembourg, was still alive.

The problematic feature of this earlier proposed date is that it relies heavily on the presumed chronology of the narrative dits before the organization of MS C and does not take into account the type of deliberate, achronological ordering evident in the judgment dits and the motets.[93] But there is also a lack of solid evidence put forward in the argument for the later date. The presumption of a later date relies primarily on several elements: Machaut's dit *Le Confort d'Ami*, which dates to 1357, refers back to the *Remede de Fortune*, and some of the musical interpolations present a later stylistic aspect. Daniel Poirion suggests that the *Remede de Fortune* might date from around 1350, proposing that the poem was dedicated to Bonne of Luxembourg, who died in 1349.[94]

The arguments for the earlier and later dates have been fully developed and are both well supported, even if they sometimes overlap in their evidence, such as divergent readings of the meaning of manuscript placement. Barring discovery of further evidence, this argument will not be fully settled. I propose to reconcile the chronology while taking into account the order of works that Machaut presented in the

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[93] See, for instance, discussions of orderings of the motets that work against a strictly chronological interpretation in Anne Walters Robertson, *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge: Cambridge University Press, 2002), and in Thomas Brown, "Another Mirror of Lovers? Order, structure, and allusion in Machaut's motets," *Plainsong and Medieval Music* 10 (2001), 121-133.

[94] For a full summary of the issues of dating the *dits*, see Earp, *Guillaume de Machaut*, 189-194.

later copies of his manuscripts, as codified in the index to MS A.[95] This ordering, with

some variation, is as follows:

> *Le Dit dou Vergier*
> *Le Jugement dou Roy de Behaingne*
> *Le Jugement dou Roy de Navarre*
> *Remede de Fortune*
> *Le Dit dou Lyon*
> *Le Dit de l'Alerion*
> *Confort d'Amy*
> *La Fonteinne amoureuse*
> *Le Dit de la Harpe*
> …
> (Following which, the index continues to list the later dits, the lyric poems
> without music, and the works included in the musical sections).

Rather than considering this to be a straightforward chronological ordering, it is

just as likely that the grouping reflects other considerations that produce an

approximate chronological progression but undermine attempts to use manuscript

position to fix date of composition entirely. If the assumption, made by Hoepffner and

accepted by later scholars, stands that the *Dit dou Vergier* dates from the 1330s under

John of Luxembourg's patronage, then the ordering might be one of grouping works by

patron, but with superficial organizational schemes within each group. Thus, the *Dit*

dou Vergier and *Jugement dou Roy de Behaingne* were produced for John of

Luxembourg. The *Jugement dou Roy de Navarre* (with the associated Lay 22 (*Qui*

bien aimme)), seems to be associated with John of Luxembourg's daughter Bonne, but

is typically paired with *Jugement dou Roy de Behaigne* because they act as a binary

pair, the later poem reversing the judgment passed in the early one. The *Remede de*

Fortune, *Dit dou Lyon*, and *Dit de l'Alerion* have all been associated with Bonne at

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[95] Paris, Bibliothèque nationale, fonds français 1584, f. Av.

some point.[96] Thus, we have four dits grouped together that seem to have had Bonne as a focus, but we know that the *Jugement dou Roy de Navarre* must be dated later than the *Dit dou Lyon*. Further, the *Dit de l'Alerion* may refer to attempts to teach Bonne's son, the dauphin Charles (b. 1338), to hunt with birds, placing it probably in the late 1340s as well.[97] The *Confort d'amy* dates to 1357 for the King of Navarre, and the *Dit de la Fonteinne amoureuse* to the early 1360s for John, Duke of Berry.[98]

Larry Earp and Daniel Poirion argue that the *Jugement dou Roy de Navarre*, despite its title, was likely written under the aegis of Bonne as well but rededicated after her death.[99] Attempts have been made since the nineteenth century to associate the figure of Good Fortune in this dit to a real person. Poirion suggested Bonne as the most likely patron in the period leading up to the Black Death which is described in the prologue of the work and Earp concurs, noting that Machaut was in her service from at least 1346 (when John of Luxembourg died) to 1349 when Bonne herself died. This ordering calls into question the function of patronage for Machaut's output: individual tastes for each of his patrons may have suggested topics for the narrative dits. It would appear that the poet was functioning within a court structure under both John of Luxembourg (as secretary) and his daughter Bonne, but that after Bonne's death patronage really consists of dedications of individual narrative poems (perhaps with associated lyrics). The *Confort d'amy* can be linked firmly with Charles of Navarre in

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[96] Earp, *Guillaume de Machaut*, 25, 209-218.

[97] Ibid., 217

[98] Ibid., 218-222.

[99] Ibid., 25.

the late 1350s, the *Dit de la Fonteinne amoureuse* with John, the Duke of Berry, in the early 1360s, and *La Prise d'Alixandre* with Charles V or another high-ranking French noble in the early 1370s.[100] For the most part, each of the later dits seems to have been composed for a different patron.

As Roger Bowers has suggested, after a period of being attached to specific courts throughout the 1330s and 1340s, and into the turbulent 1350s, Machaut becomes less a fixture of a given court and more an independent author producing individual works for specific patrons, while based in Reims where he had held a prebend since the 1330s.[101] Deborah McGrady has remarked on Machaut's description of a new type of poet/patron relationship in the *Fonteinne amoureuse*,[102] a concept he may have developed in the years after Bonne's death. McGrady's thesis suggests that Machaut was involved in a shift in patronage away from the gift given in exchange for art, in which the patron assigns the market value for the work, towards a type of patronage that secured rank and status for the poet instead. Such a position would explain a poet of Machaut's status being relatively free to write for multiple patrons rather than being firmly attached to an individual after the 1350s while also maintaining his position as the foremost of French poets.

If the ordering of the index in MS A is by groupings of narrative works by

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[100] Earp provides a summary of the scholarship concerning the patronage associated with these dits in *Guillaume de Machaut*, 218-222, 233, 234.

[101] Roger Bowers, "Guillaume de Machaut and his Canonry of Reims, 1338-1377," *Early Music History* 23 (2004), 1-48.

[102] McGrady, "Reinventing Patronage."

patron, though not necessarily chronologically organized within those groupings, then

the date of the *Remede de Fortune* likely falls between the *Dit dou Lyon* and the

Jugement dou Roy de Navarre. If the *Dit dou Lyon* was written for Bonne, in 1342,

would have been in her mid-to-late 20s, with a fully functional court of her own

(having married the future John II of France in 1332 and resident with her separate

household at Vincennes[103]). As will be argued below, citational aspects suggest a later

date for the *Remede de Fortune*. An important narrative aspect also suggests a later

date but prior to Bonne's death: the introduction to the *Remede de Fortune* itself,

which appears to be retrospective. In fact, one stanza early in the poem controverts the

idea that this is a very early work:

> Pour ce l'ay dit que, quant j'estoie
> De l'estat qu'innocence avoie,
> Que Jonnesce me gouvernoit
> Et en oyseuse me tenoit,
> Mes oeuvres estoient volages;
> Varians estoit mes courages:
> Tout m'estoit un quanque veoie,
> Fors tant que tousdis enclinoie
> Mon cuer et toute ma pensee
> Vers ma dame, qui est clamee
> De tous sur toutes belle et bonne.
> Chascun par droit ce non li donne.
> Et de tous les biens que Nature
> Puet ottroier a creature
> Ha tant, qu'elle est fleur souveraine
> Seur toute creature humaine.[104]

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[103] Françoise Lehoux, *Jean de France, Duc de Berri: Sa Vie. Son Action Politique (1340-1416)*, Vol. 1, *De la naissance de Jean de France à la mort de Charles V* (Paris: Éditions A. et J. Picard & Cie., 1966), 6-9.

[104] ll. 45-60. "For this reason I have said that when I was in the state of innocence, when Youth governed me and kept me in idleness, my works were fleeting; my heart was changeable: whatever I saw was the same to me, except that my heart and all my thoughts were ever on my lady, who is proclaimed by all to be the most beautiful and best above all. Everyone rightly gives her this name. And she has so

This passage clarifies that the poet had long been in the service of this particular woman (who is "rightly" ("*par droit*") given the name "*belle et bonne*" the poet claims), long enough to be reflecting back on what seems to be a much earlier time. Given the complex set of dating issues outlined above, it nonetheless seems fairly safe to say the *Remede de Fortune* comes as a culmination of years of poetic work under two patrons (John and Bonne of Luxembourg) and, as argued elsewhere, appears as something of a *summa* of Machaut's poetic art.[105] Each inserted lyric within this narrative structure, then, serves as a model of the form it represents. The lay, as it appears in this work, stands as an ideal of the form of Machaut's mature poetic output of the mid-1340s.

In form, this lay consists of twelve stanzas with poetic structures as detailed in Figure 3.1. The layout of the music in the manuscripts consistently falls within the two-column arrangement of the text. That is to say, this particular lay was always formatted to fit in the narrative and textual space of the *Remede de Fortune*, rather than in a full-page layout like every other lay in Machaut's collection, including Lay 22 (*Qui bien aimme*) which occasionally appears in the manuscripts outside of the musical

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many of the gifts that Nature can grant her creatures that she is the sovereign flower above all human creatures." Quote and translation from James I. Wimsatt and William W. Kibler, *Guillaume de Machaut: Le Jugement du roy de Behaigne and Remede de Fortune* (Athens, GA and London: The University of Georgia Press, 1988), 170-171.

[105] Among the many scholars discussing the *Remede* in this way, Kevin Brownlee's "Guillaume de Machaut's *Remede de Fortune*: The Lyric Anthology as Narrative Progression," in *The Ladder of High Designs: Structure and Interpretation of the French Lryic Sequence*, Doranne Fenoaltea and David Lee Rubin, eds., 1-25 (Charlottesville and London: University Press of Virginia, 1991) is particularly useful.

section. The mensural organization of the work as a whole is at the level of the *longa*, with the primary melodic activity taking place with breves and semi-breves. No minims appear in this piece.[106] The melodic content of the twelve stanzas is summarized in Figure 3.2.

The musical phrase structure of the individual stanzas closely reflects the syllable counts of the poetic lines which they set. Most stanzas have musical phrases that correspond exactly to each poetic line, with a few notable examples (stanzas 1 and 12, for instance). This allows an extraordinarily close relationship between music and text, and allows the repetition of rhyme and syllable count to be quite apparent aurally. Rarely is the underlying poetic structure obscured by the musical setting, and even in the instances where parts of the poem are subsumed by musical considerations much of the poetic structure remains recognizable due to musical divisions consisting of rests or prolonged notes.

In terms of the overall melodic structure of the piece, much can be gleaned from the list of melodic ranges and finals in Figure 3.2. In terms of ambitus, the lay splits neatly down the middle. The first six stanzas occupy the lower end of the melodic range, with finals on *G*, *C*, and *G* again in paired verses. Within that grouping, verses 3 and 4 move lower in the range, focused as they are on the low *C* final, producing an overall inverted-arch shape to the melody across the first half of the lay.

The final verse of the lay is identical in structure to the first, but is transposed at a higher pitch level – in this case upward by a fifth. In order to reach that

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[106] MS. Vg contains one, but this appears to be a scribal error.

transpositional goal, this lay sees a rather abrupt shift in finals after the sixth verse. Indeed, the final six stanzas all have a *d* final, which is rather striking given the large-scale melodic movement in the first half of the lay. Stanza 7 leaps upward, and expands the melodic range toward the higher end: with an opening *e* moving toward a final *d*. However, as we can see from the ambitus for this stanza, much of the melody falls below the final so that the perception of a higher goal is supported by a melody that does not move much out of the range of the first half of the lay. In fact, it is only with verse 9 that the limits of the upper range are really exploited. This area continues to be explored in verses 10 to 12. The second half of the lay, then, can be seen as a move toward the higher end of the range (to allow the final repetition at a higher transpositional level) accomplished through a preliminary shift of finals within a lower melodic range (verses 7 and 8) to an abrupt confirmation of the higher range in verse 9 which then continues through the end of the piece.

Qui n'aroit autre deport, therefore, provides an ideal model for the type of lay Machaut normally wrote: twelve stanzas, first and last stanzas of identical structure but transposed, and high amounts of variation of poetic and musical structures between stanzas. His compositional approach to the musical setting appears to be largely modular based on melodic range and final: (1 & 2) + (3 & 4) + (5 & 6) ‖ (7 & 8) + (9, 10, 11, 12). This approach allows the large-scale form (with a melodic focus that moves *G-C-G-d* over the course of the work) to provide some overall shape to the piece, and one that reflects the content of the poem as well.

As shown in Chapter 2, Machaut's choice of large-scale setting elements can be

linked to poetic content. This again appears to be the case here though, in this instance, in a melodic rather than rhythmic fashion. Here, the changes in final and register seem to correspond generally to shifts within the narrative of the poem as can be seen in Figure 3.3.

The first two verses provide a sort of didactic introduction to the lay, and set out its overall argument in a non-personal way. The melody focuses on the final of *G*, ranging no more than a sixth on either side of that goal pitch. As the poem shifts to a personal account of experience with this kind of "hopeful" love, the melodic focus shifts to a final of *C* and the nature of the melody shifts so that the bulk of the activity takes place in the octave and a half above the final, which provides a significant shift in the melodic character.

The melodic center shifts back to a final of *G* with the next two verses which suggest a certain amount of narrative tension: the lover does not complain when Desire causes him pain or sorrow, but then he notes that his lady does not know at all of his love. Presumably, to live by the love described in the opening stanzas, the knowledge of the lady would not be necessary. With this conundrum, the first half of the lay concludes and leads logically to the conflict in the second half of the lay: wanting the lady to know of his love, yet not wanting to tell her.

Verse 7 introduces the new final of *d*, but much of the melodic material falls beneath this final for both verses 7 and 8. Therefore, despite the change in melodic focus, the pitch material does not change dramatically as we enter the second half of the lay. These two verses explore the impossibility of revealing such a love to the lady,

and conclude with an acceptance of the condition that such passion must be concealed.

Verse 9 discusses a prayer to Love, and Love's rather cruel response to the lover that he can love the noblest woman, but must conceal that love and never complain. This revelation is accompanied by the final shift into the highest register, while maintaining the final *d*. Verses 10 through 12 continue to operate in this upper register as the poet lays out his desire to endure this love, and to find comfort in thoughts of his love with no expectation of fulfillment of desire.

These registral shifts accomplish two goals: to satisfy the compositional need to move to a higher register by the final stanza, as dictated by the form; and to delineate, rather strikingly, the major structural shifts in the poetic content. Machaut does not introduce text-painting with his melodic accompaniment, but rather finds ways to make his compositional choices structurally support the underlying text.

Following Calin's argument that the lay provides the generative text for the *Remede de Fortune*, one must imagine the lay to have been designed within the compositional framework of the larger narrative whole. That is, the author has placed this poem in its narrative position for several reasons: to provide the circumstance around which the narrative will revolve; to showcase the poet's art by offering the most difficult form at the beginning of the group of lyrics "written" within the narrative; and to reflect the overall arch of the narrative within a single lyric. As such, one would assume a carefully constructed "original" work designed to be a microcosm of the macrocosmic narrative *Remede de Fortune*. Nonetheless, this work takes part in an intertextual play that ties a remarkable work, which does not appear within the musical

sections of the manuscripts, to the collection of lays which form a small body within

the musical sections of the collected-works manuscripts.[107] For a reader of a collected-

works manuscript, this poem resonates with presumably "real," as opposed to

fictionalized, lyrics in Machaut's output, adding another layer to the inter/intratextual

play that Calin describes.

Calin's description of Machaut's intertextuality already points toward an

understanding of the role of the *Remede de Fortune* as a citational touchstone for the

lays. We see the idea of connection to the broader Machaut oeuvre already stated in

Calin's explanation of the relationship between the *Remede* lyrics and their presumed

rightful place amongst all of the lyrics:

> Using the terminology of intertextual theory, in Machaut's case the "texte
> empruntant" or "text support" and the "textes empruntés" are by the same
> author. The "textes empruntés" (the lyrics) were, it would appear, composed
> specially for *Remede de Fortune*. Nonetheless, implicitly they do belong to a
> "corpus origine," the corpus of Machaut's lyrical and musical production, *La
> Louange des Dames*. Of course, the lyrics are cited literally; they are not mere
> allusions or reminiscences. Therefore, intertextuality in *Remede* is explicit not
> implicit, direct not indirect, and restricted not general. It is a perfect example of
> "autotextuality."[108]

The *Louange des Dames*, however, does not serve as the repository for

Machaut's "lyrical and musical production," not even as a conceptual collection. In

fact, only with MS G does the title appear as Calin has cited it here. Within most of the

Machaut manuscripts, a section devoted to lyrics without music does exist in the

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[107] Machaut's complete-works manuscripts tend to be designed so that most of the poetic works
are compiled together, and most of the musical works form their own section. The lay within the
Remede appears to be the only lay that was consistently understood by scribes to belong to the "poetic"
section by design, as will be discussed further below.

[108] Calin, "Medieval Intertextuality," 2.

"poetic" structural sections described above; however, it more frequently carries a heading suggesting that it is poetry for which there is no musical setting.[109] More importantly, describing Machaut's self-citation requires understanding the physical context of the works within a given manuscript produced under the control of the author. The musical and non-musical lyrics in the *Remede de Fortune* refer to multiple loci within any particular Machaut "book." Evidence of a medieval reader recognizing both the relatedness and separateness of these two sections can be found in marginal notes in MS Vg. One of these examples mentions that a missing (through scribal error) stanza of one of the lyrics may be found in the musical section, forcing a cross-section reading of a lyric (Figure 3.4).

Further, the lays, both with and without music, are gathered together in a lay "section" in the manuscripts and never appear with the non-musical lyrics in the poetic sections. Calin's basic point stands, but he oversimplifies the intertextual situation.[110] I would alter this description of telescoping texts as follows: *Qui n'aroit autre deport* expands to the *Remede de Fortune* which then must expand to whatever corpus of Machaut works exists within an actual or implied complete-works manuscript. That is, it is not simple reference to the lyric works of the non-musical *Loange des Dames* and those in the musical sections, but draws these sections – which occupy separate physical spaces within the codices – into a conceptual web. This web forces the reader into constant awareness of the echo of Machaut the author/composer while reading the

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[109] MSS A,Vg, and M, for example, carry some form of the rubric: "*les balades ou il n'a point de chant*."

Remede de Fortune, and reminds the reader of the other lyric works of the *Remede*. The support for this view is explicit: Machaut makes use within the lay of a concrete reference to another lyric lay from the musical section of the "book."

The Relationship between *Qui n'aroit autre deport* and Lay 4 (*Aus amans pour exemplaire*)

The first example of "reaching out" from within the *Remede de Fortune* takes into account the relationship between *Qui n'aroit autre deport* and Lay 4 (*Aus amans pour exemplaire*). This relationship is complicated by the fact that the second lay in this pairing of texts is not a musical lay, whereas the *Remede* lay appears as a distinct musical insertion within a narrative text. The second lay, *Aus amans pour exemplaire*, is the second of the text-only lays to appear in most of the complete-works manuscripts. Because of its positioning within the codices, it is assumed to be an earlier work. We can state with certainty that both Lay RF1 and Lay 4 belong to the first gathering of Machaut's complete works, and thus belong to the earliest version of the inter/intratextual relationship described above.

Let us compare, to begin with, the most obvious textual links between these two poems (Figure 3.5). While the two stanzas clearly have differing metrical schemes (5'5'55'5'5'55' on the one hand, 7'7'7'7'7'57'7 on the other), the predominance of the rhyme sound –*elle* in both offers a purely aural linkage that, while not unusual across the lays, provides a first step in identifying an association between the two poems. The fact that each stanza is the same overall length (in terms of actual number of lines) adds another point of identity which, when combined with the other similarities, points

toward a modeling process, or even a conscious evocation across lays.

Turning our attention to the similarities in images and vocabulary between the two stanzas, we notice that the relationship between these two stanzas must be more than simple coincidence based on rhyme sounds. The words printed in italics in Figure 3.5 are words or phrases that appear in both stanzas in the rhyme position. As can be noted, seven of the total sixteen lines of poetry share either a word or phrase in common in the rhyme position, which is a very high coincidence of vocabulary. In looking at these identical pairings of words and phrases, a brief examination of their function within these two stanzas will be illustrative.

The first instance, "*la bonne est belle / tres bonne et tres belle*," could be taken simply as a stock phrase describing an idealized lady who is both "good and beautiful." The phrase, in itself, is not terribly uncommon. However, in the context of the *Remede de Fortune*, the use of this phrase may take on a more significant meaning. To begin with, in the *Remede*, the phrase "la bonne et belle" is being used to refer to a specific woman: the beloved who is the foil and inspiration for the poet-narrator. She is not a beloved "in the abstract," but, in the context of the *Remede*, is a specific person.[111] This fictional but distinct persona has been associated with Bonne of Luxembourg, possibly Machaut's patron at the time of writing.[112] Thus, the phrase "*bonne et belle*" could be a not-so-veiled reference to the patron, invoking Bonne's name in a punning

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[111] See the introduction to Wimsatt and Kibler, *Le Jugement du roy de Behaigne and Remede de Fortune*, 32-40.

[112] Earp, *Guillaume de Machaut*, 213.

way. Within the body of the *Remede de Fortune* itself, this reference is expanded even

further (lines 54-56):

> … qui est clamee
> De tous sur toutes belle et bonne.
> Chascun par droit ce non li donne.[113]

Its use in these instances, however, draws us out of the context of the *Remede de*

Fortune into the context of Machaut-as-artist, expanding the poet/lady relationship of

the narrative poem to the poet/patron relationship of Machaut's complete-works

manuscript.[114] A variation on this phrase also occurs in Balade 222 (verse 2, ll. 5-6):

> Car chascuns ce m'est avis
> Tres bonne et belle l'apelle

The focus on naming, or calling, someone "belle et bonne" or "bonne et belle" is not

necessarily restricted to a specific person, but the recurrence of this trope in instances

where it could refer specifically to Bonne of Luxembourg causes the reader to ask if an

evocation of the woman should be understood. MS Vg bears some interesting

marginalia for this balade and another which shares a similar refrain (Figure 3.6). The

circled additions in the figure are unique marginalia to these two poems in this

manuscript and seem to represent either a BA or an RA. It is easy to speculate that

these letters could stand for "*Bonne Amours*" or "*Remede d'Amour*" (a title given to the

Remede de Fortune in at least one of the individual manuscript copies of this poem[115]).

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[113] "Everyone rightly gives her this name." See Wimsatt and Kibler, p. 170. For a further
exploration of this naming convention, other examples in the *Remede*, and a persuasive argument that
Chaucer recognized it and used it as a model in the *Book of the Duchess*, see Wimsatt and Kibler, *Le
Jugement du roy de Behaigne and Remede de Fortune,* 34.

[115] Cambridge, Magdalene College, Pepysian Library, 1594.

In both the *Qui n'aroit autre deport* and Lay 4 (*Aus amans pour exemplaire*), this phrase has been used to invoke a woman who either is, or has been, the apparent recipient or subject of the lay. As can be seen, in the lay from the *Remede de Fortune* the author invokes "the good and sweet [or beautiful] one" to introduce his own physical and emotional reaction. He asks the question: how will the woman know I feel this love and that I have a violent physical reaction to this love that I must hide? However, this "hidden" love and reaction is being broadcast through the writing (and presumably, performance of) the lay itself. This sense is amplified in Lay 4 where the emphasis on the physical reaction is expanded, and the role of the lady as patron (or at least recipient of the lay) is invoked in the *envoi*-like ending of this poem.[116]

This shift is accomplished by the lines of poetry surrounding the shared "*bonne et belle*" phrase. In the *Remede* lay, the lady is part of the question: "how will **she** know" that her presence has aroused such a love in the poet's breast? This distance between poet and lady (soon to be rectified in the *Remede de Fortune* as the lady forces the poet to read his lay aloud to her) is altered dramatically in Lay 4 where the lady is addressed directly: "*Dame… receves mon lay*." The surrounding lines are used to elaborate upon her goodness through a chain of compliments. Nonetheless, Machaut has created resonances between the two poems by re-using two rhyme words (*nouvelle* and *renouvelle*) in different contexts. As Calin says about the *Qui n'aroit autre deport*,

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[116] It should be noted that the poetic structure of Lay 4 is problematic: a number of consecutive strophes have the same metric structure, but different rhyme sounds. It is unclear whether these are intended to be separate stanzas, or simply stanzas with an internal shift in rhyme. If the latter, then this final strophe is stanza VIII; if the former, then this is stanza XII of another of Machaut's "immature" works before he adopted his final stable lai form.

it is as if the author knowingly has presented a naïve voice within the lay (and within

the *Remede de Fortune* at this point in the narrative), which is then educated over the

course of the narrative.

> The "ideas" of the *lay* as pre-text and of the narrative intertext are so alike that
> one critic has quite properly observed that the author of the *lay* already knows
> how to win the Lady and how to resist Dame Fortune but presumably does not
> understand the meaning of his *lay*, hence the necessity for Esperence and her
> speech (see Kelly 132). We could also say that the Lover knows in the abstract;
> Esperence then teaches him to apply what he knows to his own case and that
> his own case has to end happily.[117]

Between the two poems, we see the presentation of the naïve voice in the

Remede, and of the knowing poet in Lay 4. In a sense, regardless of which order the

poems were written in, these two poems support Calin's (and Kelly's) thesis and

suggest further an awareness on the part of the poet (as opposed to the poet's character

in the *Remede*) of the purposeful naivete of the *Remede* lay: that is, both the naïve and

knowing author are represented in these two lays.

The first hemistich of each stanza, while related through vocabulary, makes use

of that vocabulary to set up differing situations: in the Lay RF1, the poet asks the

question of how the lady will hear of his love; in Lay 4 he answers that question by

directly addressing the lay to the lady. The second hemistich in both stanzas, however,

drives home the relatedness of these two disparate poems through imagery, and direct

quotation of phrases in similar contexts. The primary image in this second hemistich is

that of the poet's heart trembling within his breast. The term for breast used here is

"*mamelle*," and this word appears only twice amongst all of Machaut's lays (the two

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[117] Calin, "Medieval Intertextuality," 3-4.

examples here).[118] Further, Machaut has used closely related phrases rather than simply echoing the term itself here: "*sous la mamelle*" and "*dessous la mamelle*." The images are slightly different: in the *Remede* lay, the poet questions which "spark" makes his heart "blaze" within his breast. This feeling causes him to "tremble and shake" and forces him to try to hide this feeling from everyone around him. In Lay 4, the violent physical reaction is amplified: in this case, it is the poet's heart that is trembling and shaking (along with a chain of related activities). The poet promises to carry and conceal this feeling, but then directly addresses the lady again, telling her specifically that she is the cause. In both cases, this "hidden" knowledge is broadcast through the production of the lay, though in Lay 4 it is an even more explicit revelation of the covert love.

The relationship between these two hemistichs, aside from the general imagery being used, relies on four specific phrases that are used in rhyme positions, and even with the same basic meaning and context. The first of these, discussed above, introduces the conceit of the poet's heart within his breast. The second uses the rather unusual "*et sautelle*" meaning, in this instance, "to skip" but with the connotation of a rather energetic dance or physical activity. In the instance of *Qui n'aroit autre deport*, it describes the physical reaction of the poet caused by his burning heart, in Lay 4, it describes the activity of that heart. In both instances, the spasmodic reaction (whether bodily or within the heart) is cause for concealment from others.

This awareness of an audience, and the need for concealment which is truly a

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[118] The phrase also appears in line 4 of the *Judgment of the King of Bohemia* – see discussion of this image in Chapter 2.

form of playful revealing through oral or literate performance, resonates well with

Sylvia Huot's reading of Lay 4 (*Aus amans pour exemplaire).* She posits that the poem

is representative of oral performance, which she describes as one of "the three phases

of the poetic act" which also include "private meditation" and "written

composition."[119] As she states: "The audience and the presentation of the lay to an

audience comprise the opening theme of the lay."[120] Huot reads a close relationship

between Lay 4 and Lay 3 based on formal aspects (rhyme sounds and related rhyme

schemes in key structural positions) as well as thematic ones (the making and

presentation of a lay to an audience). The fact that Machaut has clearly linked Lay 4

with the lay from the *Remede de Fortune* extends this poetic interrelatedness outside of

the specific arrangement of poems within a given codex, within the set of complete-

works manuscripts in general, even outside of the collection of lays as a poetic corpus,

and across the lyric/narrative divide.   Machaut has also extended this relationship

across the chasm between "song" and "poem" – a problematic divide when dealing

with this body of lyrics for modern critics, as we perhaps lend too much weight to a

difference that might have been less striking for an audience of the period. Due to the

modern separation in humanistic studies of "musicology" and "literature," we may be

failing to see an aesthetic and conceptual relatedness between works simply because of

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[119] Sylvia Huot, *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca and London: Cornell University Press, 1987), 263.

[120] Ibid., 263.

an artificial separation resulting from our critical approach.[121]

The third phrase, "*joieuse nouvelle*," is used in significantly opposite ways in these two poems. In the Lay RF1, the new love generated by the sight of the Lady is a renewing love, and brings the poet "happy news." It also appears at the end of the first hemistich, which is devoted to the description of the new love which the poet wants somehow to communicate to the Lady. In Lay 4, that "happy news" is absent; in fact, the poet claims that there is "**no** happy news." The excitement in the heart of the poet, caused by a positive new love in the *Remede de Fortune*, is here a result of the pain of love. This transformation points out another reversal between the two poems: they function as mirrors of each other, reflecting in negative the ideas and images shared between the two poems.

The fourth phrase "*le port et celle*" wraps up the contradictions in these two poems by showing the ultimate response to love for the poet: concealment of the feeling and a loyalty to carrying it whether positive or negative. In both instances, the poet slyly swears to carry and conceal the feelings that the Lady engenders in him. However, in both cases, the poet does this by actually revealing those feelings. So with a wink from Machaut, the idea of concealment serves as a trope for revelation, a joining of the game wherein the concept of Lover/Lady is substituted for the concept of Poet/Patron.

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[121] This divide is highlighted by the dual sets of numbers accepted by scholarship for identification of the lays: one is a numbering of all lays ascribed to Machaut deriving from the nineteenth-century editions, and the other is a numbering of only the musical lays deriving from Leo Schrade's edition of the musical lays which ignores completely the lays which do not transmit a musical setting.

The sheer number of words used in similar or identical positions within the stanzas, and the extension from single words to entire phrases that are reused between the two poems, suggests a necessary recognition on the part of the reader that these two poems are in an intertextual relationship. Not only do the images and words evoke recognition when read from one poem to another, but the fact that these two poems are in completely separate parts of the codex, and participate in different literary genres,[122] means they would not typically be read together except by someone who knew the entire corpus of Machaut's works (ie. had access to one of the complete-works manuscripts). That Machaut had readers of this sort is beyond a doubt.

The question of which lay came first, Lay 4 (*Aus amans pour exemplaire*) or the Lay RF1 (*Qui n'aroit autre deport*) from the *Remede de Fortune*, is very difficult to answer. Although it may not be answered positively, it is worthwhile to note a few characteristics of the two lays. First of all, Lay 4 sets out to be an example for lovers, and then proceeds to present a variant take on the basic form of the lay that Machaut adheres to in most of his lays. The major variation, the problematic moment in the lay, happens to be the same verse that gets rewritten in the lay from the *Remede de Fortune*. Is Machaut correcting an earlier problem here? Or is he simply elaborating on the fiction that his initial ordering is chronological – displaying as it does an apparent gradual mastery of the lay form that culminates in the exemplary lay from the *Remede*. If the former, we have a unique situation where an earlier "defective" poem has been

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[122] The lai from the *Remede* is part of the narrative poem both as generative element and as extra-narrative literary moment, while Lay 4 is the first of the text-only lays in the ordering of Machaut's lays in all of the major collections.

reworked later by the same author, corrected in a sense, and integrated into the author's oeuvre outside of the section in which it should normally appear (after all, the lays from the *Voir Dit* appear in the lay section and, as Earp has pointed out, there is a great deal of confusion about the physical placement of the *Lay de Plour,* Lay 22 (*Qui bien aimme*),[123] whereas the lay from the *Remede de Fortune* apparently was never intended to appear anywhere other than within the narrative poem itself).

If, on the other hand, we are dealing with a situation where the poet is self-consciously presenting a "problematic" lay that *appears* to have been rewritten later, the question must arise whether the first ordering of works in MS. C can be considered anything other than a fictional chronology presented by a self-conscious poet/author following an agenda that required him to present all the works he had written to date right around 1350, or slightly later, in some kind of categorical order. In other words, do we see a "rewriting" in the *Remede de Fortune* to bring imperfect works under the control of a poet now become master of his craft, or do we have a master poet creating the illusion of a fully documented artistic development?

Et me faisoit taindre et palir…

Citational relationships within, and arising from, the *Remede de Fortune* are not simply binary, serving to link two endpoints in an intertextual relationship. Several images and phrases permeate Machaut's output and appear in multiple contexts and situations, creating a matrix of reflective meanings. Before Lay RF1 appears in the

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[123] Earp, *Guillaume de Machaut*, 365.

narrative, the lover describes how he bore his love secretly in his heart (as described

above, this concept occupies most of the second half of the *Remede* lay). However,

even though he bears this secret, the lady's glance undoes him and, as the narrator

describes in the poem: "it caused me to grow pale and flush, to shake, tremble, and

shudder."[124]

> Et me faisoit taindre et palir,
> Fremir, trembler, et tressaillir.[125]

This particular couplet recurs in four other lays, in addition to the text of the

Remede de Fortune itself. It stands out for its string of physical reactions, and bears

some resemblance to the trope described above concerning the violent reactions of the

lover's heart. Interestingly, the image is picked up in the final stanza of *Qui n'aroit*

autre deport, but also appears in Lays 1, 5 and 10. The poetic and musical context of

these four repetitions sheds light on the way Machaut uses repetition of small citations

to reinforce a concept and explore from various angles.

In Lay RF1, this image appears in the first half of the closing stanza:

> Quar s'il fait mon cuer trembler,
> Taindre et palir,
> Et fremir,
> A bien sousfrir
> Du tout m'acort.[126]

Lyrically, this assertion echoes the sentiments from the earlier narrative part of the

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[124] Wimsatt and Kibler, *Le Jugement du roy de Behaigne and Remede de Fortune*, 188.

[125] ll. 375-6. Ibid., 189.

[126] "For though it makes my heart quake, grow wan and pale, and tremble, I am fully prepared to endure it." Ibid., 204-205.

Remede de Fortune, lending to the conceit that this was a poem that grew out of the love situation described in the opening of the dit. The lyric summarizes not only the narrative buildup to the lyric itself, but in many ways encapsulates the general love lesson of the *Remede de Fortune* itself as Calin suggests. The musical context of this phrase appears in Figure 3.7.

The sinuous melodic path serves as a rather general musical description of the textual content. The stepwise ascent into the high end of the musical range to describes the trembling heart. This is followed by a downward leap of a fifth on "*taindre*," with a slight pause before the final "*et fremir*". In general, the setting lends an air of agitation to the music that suits the words very well.

Lay 1 (*Loyaute que point ne delay*), on the other hand, provides a single melody as setting for all twelve of its poetic strophes. Presumably, this setting style represents a young Machaut just learning the art of writing lays providing little in the way of metric variation for the poetry, a situation reflected by the continuous repetitions of the musical setting. The text of this passage is as follows:

> Einsi loyal Amour m'ateint
> Et si me teint
> De divers teint
> Ne point n'esteint
> Ce qui me fait palir et teindre.[127]

This particular occurrence only displays the loss of color ("palir et teindre") without the trembling and quaking that we saw in Lay RF1. This could support the later date for the *Remede de Fortune* discussed above, as the list of adverse physical

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[127] Lay 1, V. 4a, ll. 1-5. "And thus loyal love takes hold of me, and so I change color, of diverse tint, even to the point of dying, thus does she make me grow pale and wan."

reactions grows from Lay 1 to the *Remede*. Musically, it would have been much more difficult for Machaut to reflect the text in the setting, as this same setting must serve for all of the verses of the lay. Nonetheless, it appears in Figure 3.8 for comparison. There does not appear to be any relationship between the two settings, but this comes as no surprise given the differing compositional problems being dealt with in these two settings, as outlined above.

Lay 5 (*Nuls ne doit*), verse 11 repeats many of the rhyme words and images found in Lay 1 (*Loyaute que point ne delay*) as can be seen in the comparison in Figure 3.9. Nearly every rhyme word on "–*eindre*" in Lay 5, verse 11, appears in Lay 1, verse 4a, suggesting strongly a process of modeling between these two sections. Nonetheless, musically they are not closely related at all (Figure 3.10). Indeed, the musical interest in this portion of a verse lies in the fact that Machaut has set the first two lines of this stanza to isorhythmic phrases. The emphasis is on drawing attention to the structural similarity of the two poetic lines, rather than on hearkening back to the obvious textual precursor, Lay 1. Both the rhythmic and melodic elements diverge fairly wildly between the two settings.

Lay 10, Verse 11b, adds a level of complexity to this grouping of strophes. In this strophe, the pairing of "*palir*" and "*teindre*" appears again, but is added to by a long list of physical ailments which nonetheless does not entirely overlap with the list from the *Remede*:

> Ce te fait teindre et palir,
> Dementer, plourer, gemir

> Et en tressaut
> Faire meint tour et meint saut
> Et meint soupir.
> Bien m'en scay a quoy tenir,
> Car tel assaut
> Tous les jours souffrir me faut
> Et soustenir.

Not only does the phrase "*teindre et palir*" return here, along with the strategy of

listing physical and mental anguish, but the final two lines encapsulate once again the

"lesson" from the *Remede de Fortune*: "for all time I must suffer, and endure it." The

musical setting for this section operates at a reduced mensural level, organized by

breve rather than *longa* as the rest of the examples were, but nonetheless there are some

similarities to the *Remede* lay (Figure 3.11).

Not only does this passage share a final with the lay in the *Remede*, it also

exploits the same melodic range. Essentially, the excerpt from Lay 10 has an initial

center of *d* (the opening *b* is rhythmically weak, leading to the melodically weak *c*-

sharp before an arrival on *d*), while the passage from *Qui n'aroit autre deport* clearly

centers around a beginning on *d*. Lay 10's melody then rises to *g*, before moving up

into the higher end of the range; the *Remede* lay also rises into the upper end of the

range at the beginning of this passage. The downward leap of a fifth from *a* to *d* is

repeated (see m. 8 in Figure 3.11), and the subsequent phrase ("*Et en tressaut*") is

identical melodically and rhythmically (though at the reduced proportions mentioned

above) to the parallel phrase in Lay RF1 (Figure 3.12).

The next phrase (Figure 3.13) is even more similar to the opening phrase of this

passage from Lay RF1 than the first phrase described above. Despite the differing

mensural levels, the basic rhythmic figure remains the same - long-short-short-long,

etc. - as does the melodic outline: The lower-neighbor figure from *d* to *c* and back,

followed by an ascent to *a* is repeated in both examples, as well.

Machaut is modeling textual ideas as well as musical settings between these

two works. In fact, with the melodic and rhythmic borrowing that occurs in this last

example, we have an insight into Machaut's compositional process. The modularity of

these musical passages and his choice to manipulate related (or identical) material

between lays, and in textually similar structural positions, speaks to a conscious

modeling effort even between pieces notated at different mensural levels.

Thus, if the general chronology of the lays is correct, we see an idea introduced

in Lay 1 (*Loyaute que point ne delay*), cited in Lay 5 (*Nuls ne doit*) with a more

elaborate musical setting, expanded in Lay 10 (*Amis t'amour*), and then borrowed and

altered (though maintaining significant citational links) in the lay from the *Remede de

Fortune* in a way that both summarizes and clarifies the way the idea was used in Lay

10 and earlier. If the lay from the *Remede de Fortune* is a conscious rewriting of ideas

already present in Machaut's "real" lays, as it would appear from the examples

presented so far, then that rewriting includes sophisticated restructuring (from the

incomplete form of Lay 4, for example), poetic elaboration (retaining the concept of

enduring the pain of desire but extending the list of physical reactions caused by it),

and melodic reordering (keeping entire phrases, but chopping them and returning them

into the fabric of a musical work). This lends further credence to the idea that the

Remede de Fortune provides a *summa* of Machaut's poetical and musical art in the late

1340s. I will turn next to the ways in which that model functions for the later works.

The *Remede de Fortune* and the *Lay de la Rose*

The layout of MS C can not provide a complete answer to the question of chronology. However, Lay 4 is not the only lay to have close ties with the lay from the *Remede de Fortune*. Lay 21 (*Le Lay de la Rose*) also carries some striking similarities that appear to be direct references to *Qui n'aroit autre deport*. Given that Lay 21 only appears in MSS A and G (appearing as Lay 21 in both of these manuscripts), it must date from the last period of Machaut's output. MS Vg may have been produced in the early 1370s, but it transmits a repertoire in the lay section that dates from no later than the mid-1360s. The last lay in MS Vg is the *Lay de Bonne Esperance* (Lay 18), which has been fairly securely dated to the period around 1363 during the writing of the *Voir Dit*.[128] The only lays appearing in Machaut's complete-works manuscripts that can be dated later than the *Lay de la Rose* are the two combinatorially polyphonic lays of MS E. As these do not have a secure attribution to our author, the *Lay de la Rose* is the latest extant lay that definitely came from Machaut's pen. Given that the *Lay de la Rose* is the latest of the three poems added to the lay collection between Vg and A, it must date sometime between the mid-1360s and early 1370s.

As can be seen in Figure 3.14, there is a strong citational relationship between verse 6 of Lay RF1, and verse 8 of Lay 21 (*Le Lay de la Rose)*. The simple density of shared rhyme (and occasional non-rhyme) words, often within a corresponding versicle

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[128] See the introduction to Daniel Leech-Wilkinson and R. Barton Palmer, *Guillaume de Machaut: Le Livre dou Voir Dit (The Book of the True Poem)*, Garland Library of Medieval Literature 106A, Garland Reference Library of the Humanities 1732 (New York and London: Garland Publishing, Inc., 1998).

or even in the same textual position, points toward a modelling process in the composition of this verse. Frequently there is a process of negation being used – similar words or phrases are presented, but in the negative: "*iere/ n'iere*," "*affiere/n'affiere*," "*fiere/ne fiere*," and "*parsonniere/sans parsonniere*." This habit seems to be common in Machaut's self-citation and, as shown in Chapter 5, used by Froissart as well.

Formally, the similarities and differences between these two verses serve as the basis for an initial analysis. As can be seen, both share the rhyme sound "*-iere*" in a prominent position for the majority of the lines. In the case of Lay RF1, the verse form is a8'a4'a8'a4'a8'a4'b8 – a series of alternating long and short lines, crowned with feminine rhymes, concluding with a long line on a different, masculine, rhyme sound. On the other hand, Lay 21 (*Lay de la Rose)* verse 8 takes the following form: a7'a7'a7'a7'b7 – again, a string of identical feminine rhymes (this time with a static line length), ending again with a different, masculine rhyme. The differences are in overall length of verse and line, while the rhyme scheme is quite similar, as is the placement of masculine and feminine rhyme sounds. Both verses are of the quartered variety, where each half-verse divides again in identical halves, for a fourfold repetition of a form.

This poetic modeling process, which may have been triggered by the choice of rhyme sound and verse form (but seems more deliberate in this case), takes on an added dimension in this pairing. Whereas the relationship between Lay 4, verse 12, and Lay RF1, verse 8 was of a purely formal and textual nature, this pairing must take

into account the melody and form of the musical settings for each verse, as well.

As can be seen in Figure 3.15, both settings share a final of *g*, and a general setting structure where each poetic line is separated from the other by a short rest, thereby preserving the poetic structure through the musical phrasing. Significantly, there is no overt melodic borrowing between the two aside from a phrase where *g* descends to *d* (*Qui n'aroit autre deport*, mm. 7-10 and Lay 21, mm. 13-15). Nonetheless, the fact that both settings make use of large-scale repeated rhythmic patterns points to an underlying similarity in approaches to setting that parallel the structure of the texts they accompany. In this example, we see an instance of citation that seems limited to the poetic aspects, with some similarities in musical structure, but not extending to melodic borrowing.

The modeling process between these lays is not limited to this pair of verses. Verse 4 of the *Lay de la Rose* also shows evidence of deliberate reference to the first verse of the *Remede de Fortune* lay (Figure 3.16). While the number of repeated words in structural positions is much less dense in this pairing, the recollection of thematic material can be seen as significant here. The twin focus on the hope of "*joir*" and "*souvenir*" (presumably of the beloved), re-used in Machaut's last lay, seems to be a deliberate reference back to the *Remede de Fortune*. The fact that Machaut chooses to use this pairing of ideas as the central aspect of each of these verses strengthens the connection. That these are the only two times in Machaut's entire collection of lays that the phrase "*espoir de joir*" appears suggests that the reference is deliberate.

This time, however, the structural links between the poetic verses are much weaker.

The verse in Lay RF1 makes use of one of Machaut's signature verse forms (the form a7b3b4c4c7a4a3a4b4b7c4c3c4a4), a highly asymmetric form in terms of rhyme scheme and rhythmic structure. The verse from the Lay 21 (*Lay de la Rose*), on the other hand, displays the same quartered, repetitive structure discussed above (a7a5a3a3b5). Nonetheless, both share an alternation of long, medium, and short line lengths, though the verse from the *Remede de Fortune* is obviously much more complicated.

In terms of musical settings (Figures 3.17 and 3.18), once again, both have a *g* final. Given that both lays have a variety of finals among the different verse settings, this compositional choice could be seen as important. The setting for the verse from Lay RF1 smoothes out some of the asymmetric formal elements by eliding the poetic lines into eleven-syllable musical phrases after the first line, which retains its distinctness in its setting. In the *Lay de la Rose* verse, however, there is no regular elision of poetic lines, as can be seen above. Once again, there is the lack of direct melodic borrowing. It would appear, therefore, that in the case of the relationship of the *Lay de la Rose* and the lay from the *Remede de Fortune*, the correspondences are primarily verbal and structural, rather than making use of direct melodic or rhythmic musical borrowings.

"The Treasurer and Door-Keeper of My Heart"

As we saw in the relationship between Lays 1, 5, 10, and the *Remede de Fortune*, Machaut occasionally reused a striking poetic image across multiple works,

elaborating and embellishing it to fit the narrative or lyric context. Lay 21 shares one of these remarkable images with Lay RF1 and with Lay 14: the pairing of the terms "*tresoriere*" (treasurer) and "*portiere*" (door-keeper).[129] The act of associating the lover's heart with a fortified treasury, with the beloved serving the functional courtly roles that suggest practical control over that treasure, provides a concrete image for the fourteenth-century reader of the roles of power in Machaut's lover's universe.

Within the context of *Qui n'aroit autre deport*, this phrase appears in the sixth strophe which ends the first half of the lay and sets up the problem explored in the second half of the lay: how to make the lady know she has power over him, without actually telling her? Part of the striking aspect of this image lies in the situation in which it arises: the lady *unknowingly* occupies two roles which, in courtly society, required levels of trust and reliance in the hierarchy of administrative functionaries which set them apart. The dissonance of this situation — one imagines clerks would strive quite knowingly to attain such positions of trust and power in real life — highlights the literariness of this particular turn of phrase and supports the world of inverse power-relationships that characterize "courtly love" interactions in a particularly pleasing way.

The text makes this unrecognized power relationship quite explicit. The lady knows nothing of her role in the poet's life:

> Fors tant, qu'en aucune maniere
> Ma dame chiere,
> **Qui de mon cuer la tresoriere**

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[129] Wimsatt and Kibler provide this translation of the terms "tresoriere" and "portiere." (Wimsatt and Kibler, *Le Jugement du roy de Behaigne and Remede de Fortune*, 196).

> **Est et portiere**,
> Sceüst qu'elle est m'amour premiere
> Et derreniere.
> Et plus l'aim que moy ne mon bien,
> Non pas d'amours vaine et legiere,
> Mais si entiere,
> Que mieulz ameroie estre en biere
> Qu'a parchonniere
> Fust, n'en moy pensee doubliere.
> Telz tousdis iere,
> Comment qu'elle n'en sache rien...[130]

Machaut's choice of musical setting for this section, as discussed above, concludes a return to the melodic area of the opening of the lay and provides a structural division between the first and second halves of the piece. In the context of this strophe, the phrase in question stands out as its setting begins with a sudden upward leap of an octave (Figure 3.19), marking it out within the generally step-wise lower-range melodic movement of the first two phrases which both have as goals the *g* which also serves as a final for the strophe. The leap up causes this particular phrase to begin on the highest note of the strophe, thus marking it out by disjunct movement in the leap as well as structurally by beginning the phrase on a melodically significant pitch. Further, this phrase stands apart from the rest of the strophe by its focus on a temporary final of *d*, presaging the imminent large-scale shift to that final in the second half of the lay.

The relationship between this strophe and the seventh strophe in Lay 14 (*Lay de l'ymage*) displays a density of shared vocabulary and imagery that suggests some sort

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[130] "Except that, in no way does my dear lady, who is the treasurer and door-keeper of my heart, know that she is my first love and my last. And I love her more than myself or anything I have, not with a vain and frivolous love, but so wholly that I'd rather be in my coffin than be unfaithful to her or have any deceitful thought in me. Thus shall I always be, though she knows nothing of this." (Ibid., 196-199).

of modeling or citational process (Figure 3.21). Even though the two verses use the

tresoriere/portiere imagery in different situations, nonetheless there appears to be a

strong parallel between the two strophes. To begin with, both strophes begin with the

image of the treasurer and the door-keeper as a guiding trope for what is to follow. In

the case Lay RF1, that is an explanation of the lady's role in the poet's life. In Lay 14,

the image is somewhat more elaborate, including the term "*claseniere*" (key-holder),

and the roles of service are not for protecting the lover's heart but the image of the lady

which, as we see elsewhere in the manuscripts, can be locked away in a store-chest. [131]

    While this particular image is slightly more elaborate in Lay 14, the strophe

structure in the *Remede de Fortune* is a great deal more complex, though both strophes

share some formal similarities:

> Lay 14:   a7' a3' a3' a7' b7 x 4 (*iere / or*)
> *Remede*:   a8' a4' a8' a4' a8' a4' b8 x 4 (*iere / ien*)

In both cases, the strophe contains quadruple repetition, with each segment consisting

of a series of a-rhymes with feminine endings (on "-*iere*"), concluding with a

contrasting b-rhyme with a masculine ending that is the same syllable count as the

longest line of the feminine endings. They also make use of alternating long and short

lines, though in a different configuration between the two strophes.

    Lay RF1 expands greatly on the poetic structure and number of rhyming words

that we see in Lay 14. In fact, the *Remede* lay takes in almost all of Lay 14's rhymes,

and due to its length adds to that collection. When we considered the progression of

the "*taindre et palir*" phrase, where there seems to be a gradual elaboration of the

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[131] See MS. 1584, f. 291r

image in terms of both poetic and musical aspects, a potential understanding of chronological order arose. The situation with these two strophes is somewhat complicated. Both works appear in the earliest complete-works manuscript (MS C), but as mentioned above the dating for the *Remede de Fortune* itself has been debated. Lay 14 belongs to a group of musical materials that appear to have been added after the initial ordering of MS C, in the group termed CII by Earp. This grouping appears to be a separate collection of material, possibly recently written at the time of the manuscript compilation, which was inserted into MS C between an existing, ordered set of chansons and an ordered set of motets.[132] Lay 14 is the second lay within CII, suggesting a later compositional date, and one that might have placed its creation close to that of the *Remede*. With these two strophes, therefore, it becomes difficult to say whether we are looking at directional modeling or near-simultaneous composition.

While the two lays are notated at different mensural levels (Lay 14 at the level of the breve as opposed to Lay RF1's *longa*), some similarities are immediately apparent. Both have a final of *g* and, in both lays, each strophe marks the end of a formal section focusing on *g* finals before a move, for the rest of each lay, to a final of *d*. In other words, both strophes delineate the end of large-scale sections outlining the opening tonal area of each lay before the move to the closing tonal area (in both cases, from *g* to *d*).

Further, the opening segment of each strophe moves through *a* as the goal sonority of the internal cadences of the first phrases, before closing on *g* (Figure 3.22).

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[132] See Earp, *Guillaume de Machaut*, p. 78, Huot, *From Song to Book*, 265.

As can be seen in the figure, both opening sections expand the tonal area above the final for the majority of the time, before moving to the space below the final heading into the cadence of the section. Lay 14 explores this higher tonal material in more detail than *Qui n'aroit autre deport*.

Additionally, both phrases leap upward by an octave in the second section, the structurally significant setting of the "*tresoriere/portiere*" pairing discussed above. Here, the phrase follows the "*tresoriere/portiere*" phrase in Lay 14, but the similarities are striking (Figure 3.23). This significant upward leap of an octave, standing out from the rest of the melodic material, appears in both lays in structurally similar locations (an opening phrase or phrases closing on the final). While no claim can be made that the same type of melodic borrowing occurs here as we saw in the "*taindre et palir*" example above, nonetheless the similarities suggest at least a compositional relatedness between the two lays. After all, the similarities are significant but it is the reworking, the refusal to directly borrow but to rather allude, that strikes a reader, as though the compositional aesthetic is one of musical variation rather than direct citation.

However, there is one more instance of this textual pairing to explore, occurring in strophe 8 of the Lay 21 (*Lay de la Rose)* (Figure 3.25). A quick glance at the italicized words in this example shows the close poetic correspondence these two stanzas share. In the strophe from the *Lay de la Rose*, of sixteen rhyme words on the "*–iere"* rhyme, only two do not also appear in the lay from the *Remede de Fortune*. In fact, even more than in the relationship with Lay 14, Lay 21 borrows entire phrases but, as also discussed in previous examples, seems to occasionally present the

borrowed material in the negative of the way it appears in the *Qui n'aroit autre deport*.

The following pairs illustrate this pattern: "*qu'a moy affiere / qu'a moy n'affiere*";

"*iere / n'iere*"; "*requiere / ne requiere*"; "*fiere / ne fiere*." This mirror-image

borrowing suggests that not only are the shared words between the strophes not

coincidental, but that they are being used to create a rather sophisticated allusive

situation, one in which the author is quite self-consciously commenting on his earlier

work at a remove of, perhaps, some twenty years.

Like the previous two examples, this strophe moves towards a *g* final with a

similar tonal range (Figure 3.24). Lay 21, verse 8 uses a duple mensuration, governed

at the level of the *longa*, so all three examples exhibit different mensuration.

Nonetheless, more similarities are immediately apparent. Once again, there is an

upward leap of an octave from *G* to *g* marking off a structurally important part of the

strophe. In this case, this leap serves to bridge two sections with differing isorhythmic

phrases. As can be seen in the figure, the setting begins with two phrases that are

rhythmically identical (the section in which the "*tresoriere / portiere*" pairing occurs),

followed by two rhythmically similar phrases (the symmetry marred by the need for a

final closing phrase, marked here by the first and second endings).

The use of a formal rhythmic element, like the isorhythmic pattern seen here,

models the *Remede* exemplar nearly exactly: verse 6 from that lay also begins with

two isorhythmic passages (Figure 3.26). However, Lay 21 has expanded that rhythmic

organization to nearly permeate the strophe.

Lay 21, verse 8 also seems to look back to Lay 14 verse 7, structurally, by

placing the "*tresoriere / portiere*" pairing in the opening phrases as opposed to the structurally marked internal section where it appears in Lay RF1. Both start on a *c*-sharp leading immediately to *d*, and both then elaborate the tonal space around *d* to begin with, before moving back down the register and eventually toward *g*. Further, following verse 8, the remainder of Lay 21 moves to strophes with a final on *d*, continuing the large-scale structural function of the final on *g* that we have see in all three examples. The setting style for Lay 21, verse 8, combines two already-related earlier works and then expands those settings to fit a new poetic context. In the *Remede de Fortune* lay it is the lover's heart that is being watched over, in Lay 14 an "*ymagette*" of the lady, and in this final lay it is the poet's five senses guarded by the "*portiere*" while his heart, in an echo of *Qui n'aroit autre deport*, is watched over by the "*tresoriere*."

The *Remede de Fortune* and the *Lay de la Fonteinne*

The first two comparisons link the lay from the *Remede de Fortune* with very early and very late compositions. The next comparison links Lay RF1 to the Lay 17 (*Lay de la Fonteinne)*, a work that was likely composed during the 1350s or early 1360s, based on its position in the complete-works manuscripts, as it first appears in manuscripts Vg and B as the sixteenth work in the lay section. That is, it is one of the works presumably completed in the second chronological layer of Machaut's output between the compilation of MS C (early 1350s) and that of the contents of MS Vg

(mid-1360s).[133] Lay 16 (*Lay de la Fonteinne)* is an unusual work for several reasons:

it is one of the two canonically polyphonic lays in Machaut's output; and it is on a

sacred rather than a secular topic (Marian devotion).

Nonetheless, this lay refers back to the *Remede de Fortune* in a similar way as

Lay 21 (*Lay de la Rose)*. There are patterns of poetic structure and vocabulary in Lay

17 that evoke *Qui n'aroit autre deport*. This is most apparent in verse 9 of both lays.

As can be seen in Figure 3.27, both verses share the same basic structure: a rhyme

scheme of aaaab repeated four times. The a-rhyme is identical in both cases, building

on the –"*i*" sound, with a preponderance of "*–ri"* (exclusively so in the *Remede* lay).

The b-rhymes differ: one uses the feminine "*–ire"* while the other makes use of "*–

chies*." In terms of line-length, there is some variation between the two poems:

a5a5a5a7b5' as opposed to a4a5a3a3b5. That Machaut has chosen to use such a

closely related reference in the same verse position, verse 9, in both poems contributes

to the sense of a deliberate compositional choice in this example.

As is also apparent upon examination of the two poems, there are a large

number of shared rhyme words and, in some instances, those rhyme words appear in

the same structurally-significant positions within the poems (the "*pri/tri"* appearances

in the first line of each half-stanza, for instance). In this case, the opening prayer has

been transformed from a plea to the god of Love to a prayer to the mother of God.

Interestingly, Lay 17 contains an exhortation to the virgin to hear the narrator's prayer

that operates in a similar way to the *envoi*-like structure noted in Lay 4: in this case,

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[133] Earp, *Guillaume de Machaut*, 84.

however, the patroness of the poem is no longer a courtly lady but has been transformed into Mary, blurring the lines of secular and sacred.

This functional association of Mary with a secular lady, their roles being identical for the poems, though operating in the distinct worlds of secular and sacred, calls into question Machaut's views of patronage in general, and female patronage in particular, during this period of his career. Bonne of Luxembourg would have been dead for around a decade when this poem was written, and Lay 17 appears to pre-date the relationship described by Machaut in the *Voir Dit* by several years as well. Whether or not one subscribes to the belief that Tout Belle of the *Voir Dit* represents a real woman, Machaut has adapted the style of courtly address to a noble lady (calling on her to hear his poem, sending the poem and praise to her) for sacred purposes at a time when he appears to be without female patronage, and possibly settling into a life with more sacred associations upon a move away from court life and toward a "retirement" in his canonry at Reims.[134]

When we examine the musical settings of these two verses, some correspondences can be observed (Figure 3.27 and 3.28). Both verses share a *d*-final. As with the previous example, the variety of final choices within the lay removes some of the possibility of coincidence in the choice of the musical settings. Beyond the final, Figures 3.27 and 3.28 show that in both verses, the melody stays above the final in a higher register. In the lay from the *Remede de Fortune*, this verse stands as part of the transition from a lower register with *g*-final to the last verse of the poem with a final

[134] Bowers, "Guillaume de Machaut and his Canonry of Reims, 1338-1377," *Early Music History* 23(2004), 1-48.

firmly on *d*. As such, it is the first verse in the lay to have a consistently high melodic register, which could make it stand out structurally, as well as textually. The secular prayer to Love is highlighted through the musical setting.

As mentioned above, the *Lay de la Fonteinne* is one of two canonic lays in Machaut's output. The canonic structure in this lay consists of alternating monophonic and polyphonic verses, with the first verse being monophonic, and all even-numbered verses thereafter being canonic. This verse, with its more intimate, exhortative prayer, falls within one of the monophonic settings, as befits a single poetic voice communing with the Virgin. Therefore, using a model from a previous monophonic lay of a prayer-like situation for this verse makes structural sense.

In the figure above, it can be noted that the phrase-structures of the melodic settings are distinct from one another. While the integrity of the poetic line is largely maintained in the lay from the *Remede de Fortune*, in Lay 17 there is a blurring that takes place with the shorter middle lines and the shift to the final b-rhyme. Again, there are general musical similarities between the settings, but no specific borrowing of melodic or rhythmic materials that might correspond to the relationship between the poetic texts.

The *Remede de Fortune* and the *Lay de Plour (Qui bien aimme)*

Among Machaut's narrative poems, the scribes or later readers have quite frequently added little notes – pointing hands, or even the word "*nota*" – to mark out bits of text that should be recognized by the reader. Quite frequently these turn out to

be quotations from authoritative, biblical, or otherwise well-known texts or, in the case

of this example, often-used parables and refrains. The proverb "*Qui bien aime a tart*

oublie" is one of these, and appears in the *Remede de Fortune*,[135] the *Voir Dit*, and as

the guiding concept behind yet another lay that bears strong ties to the *Remede de*

Fortune.[136]

The *Lay de Plour,* Lay 22 *(Qui bien aime),* is another somewhat unusual lay in

that it would appear that Machaut, or the compiler(s) of many of his manuscripts,

intended for this lay to appear outside of the section devoted to lays in most

manuscripts. As discussed in Chapter 2, this lay represents a portion of the penance

Machaut was set for losing the debate represented in the *Jugement dou Roy de*

Navarre. In many of the complete-works manuscripts, the two judgment poems (of the

Kings of Bohemia and Navarre) are paired together, and are followed by a fully-

notated setting of Lay 22, the *Lay de Plour*. Also, in many of the manuscripts, this

triptych of debate poems is followed immediately by the *Remede de Fortune*.

The physical proximity of the two works, and the fact that the opening lines of

the lay are repeated in the next narrative work (and are often pointed out through visual

means by the scribe or a later reader inserting a manicule), reinforces a noticeable

relationship between the two works. Once again, however, there are some more

specific ties that link the lay from the *Remede* with the *Lay de Plour*, as can be seen in

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[135] In the *Remede*, there is a "nota" for the couplet "Sans partir en namort na vie / Car qui bien aime a tart oublie," lines 4257/4258.

[136] See Earp, *Guillaume de Machaut*, 365-66 for discussion of the various appearances of this phrase.

Figure 3.29.

In this instance, the relationship between verses relies less on structural

elements (a8'a8'b8a8'a8'a8'b8 and a7'b7b7a7', respectively), and more on specific

phrases in structural positions. These three phrases – "*l'amoureus dart*," "*que Dieus*

gart / se Dieus me gart," and "*par tel art / par nul art*" – on their own might not raise a

sense of recognition in a reader or listener, but the appearance of all three in a verse in

two different lays does. With clear correspondences in poems that are so closely

placed in many of the manuscripts, it would appear that the reader is meant to make the

association between poems. As we have seen in previous examples, these

correspondences often seem to focus on the negative of other presentations

("*l'amoureus dart*" and "*jamais l'amoureus dart*", for instance, or "*par tel art*" and

"*par nul art*"). In the intertextual relationships between these poems, this negation

causes a mirroring effect that strengthens the pairing in that the author is not simply

repeating elements, but reworking them to provide a new perspective or variation on

familiar material.

The musical settings of these verses show less correspondence than we have

seen in the other examples (Figures 3.30 and 3.31). Not only do these settings not

share a final, but they operate in different registers and have no recognizable

similarities in terms of melody, rhythm, or structure. Indeed, even when the

recognizable textual phrases are repeated, there is no correspondence between the

musical settings.

Conclusions

In each of the examples presented in this chapter, where textual relationships based either on density of shared vocabulary or use of recognizable phrases create intertextual relationships between various lays and the lay from the *Remede de Fortune*, it has been the textual aspect of the poetry rather than the melody or rhythm of the musical setting that has been the primary functional aspect of citation. While the lay from the *Remede de Fortune* can be seen to function as a simple textual model when poetic form or choice of rhyme sound creates a link between poems, or as a conceptual model (in the case of the positional "prayer" that occurs in the *Lay de la Fonteinne*), it is always a verbal model – relying on a recognizable combinations of words or phrases to forge the relationship between poems.

This raises serious questions about authorial and audience expectations. We must wonder to what degree a listening audience might have made the associations that lead to allusion-rich intertextuality. A familiar phrase here and there, a succession of rhyme words that might have been heard before: are these enough to trigger recognition and further reflection on meaning in light of the relationships between poems? The answer to that question would depend on performative situations, audience attention, and degree to which this type of citation would be the aesthetic focus of both author and audience.

That readers of the Machaut codices, where these works are arranged specifically to enhance the kind of textual interplay that can be found in this chapter, would have been able to pick up these relationships – in fact, seem to have been

expected to do so, given the scribal cues for recognition in at least some instances –
might tell us something about the differences between private reading and public
performance. It seems unlikely that more than one lay would have been heard in a
given session of courtly entertainment, due to the sheer length of the form. Therefore,
relationships between lays would have required intimate knowledge of the works if one
were to rely upon aural presentation of the works alone. However, *readers* could
easily make the connections because of the simple ability to flip back and forth
between pages afforded by the book format. This aspect of Machaut's citational
practice, then, seems aimed not just at a literate audience, but at a book-literate
audience – one that had his collections at hand and were able to revisit poems, read
across formal sections, and recognize that the relationship between lay and narrative in
the *Remede de Fortune* was simply a microcosmic version of the relationship between
"Machaut's lays" and "Machaut's complete works."

For such an audience, the aural dimension of the musical setting would not
likely have enhanced the citational game being played with the *Remede de Fortune* and
therefore we would not expect the musical setting to operate on the highly-specific
surface level of citation that can be seen in the verbal aspects of the poetry.
Nonetheless, where musical structure is linked to poetic structure, there are similarities
that arise, most likely due to considerations of poetic structure rather than a deliberate
modelling attempt for the musical elements.

I.   a7b3b4c4c7a4a3a4b4b7c4c3c4a4 x 2
II. a8a4a4a8b8' x 4
III. a5'a5'a7'b5' x 4
IV. a4a5a3a3b5 x 4
V. a7a7a7b4 x 4
VI. a8'a4'a8'a4'a8'a4'b8 x 4
VII.   a3'a3'a7'b3b4 x 4
VIII.   a5'a5'b5a5' x 4
IX. a5a5a5a7b5' x 4
X. a4a4a4a4a8b6' x 4
XI. a8'a8'b8a8'a8'a8'b8 x 2
XII.   a7b3b4c4c7a4a3a4b4b7c4c3c4a4 x 2

Figure 3.1: Lyric Structure of Lay RF1 (*Qui n'aroit autre deport*)[137]

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[137] Letters refer to rhymes within a given stanza only, the rhyme sounds actually differ from stanza to stanza.

I. 6 musical phrases (7 || 3+4+4 || 7+4 || 3+4+4 || 7+4 || 3+4+4)

II. 4 musical phrases, though less rhythmically distinguished (8 || 4+4 | 8 | 8')

III. 4 musical phrases, 3 and four less rhythmically distinct (5' || 5' || 7' | 5)

IV. 3 musical phrases (4 | 5 || 3+3+5)

V. 4 musical phrases (7 || 7 || 7 | 4)

VI. 7 musical phrases (8' || 4' || 8' || 4' || 8' || 4' || 8)

VII. 5 musical phrases (3' || 3' || 7' || 3 | 4)

VIII. 4 musical phrases (5' || 5' || 5 || 5')

IX. 5 musical phrases (5 || 5 || 5 || 7 || 5')

X. 4 musical phrases (4+4 || 4 || 4 || 7+6')

XI. 7 musical phrases (though 3 & 4 are identical to 1 & 2) (8' || 8' || 8 || 8' || 8' || 8' || 8)

XII. Phrase structure identical to I

Figure 3.2: Melodic content by stanza of Lay RF1 (*Qui n'aroit autre deport*)

Verses 1 & 2	Final: g	He who loves deeply must not seek further reward.
Verses 3 & 4	Final: c (with shift to lower range)	Personal experience with the pleasure of this kind of love
Verse 5 & 6	Final: g	He loves her, and her beauty alleviates the sorrows of desire; except she doesn't know any of this, and that's okay
Verse 7 & 8	Final: d	How can he tell her? He'll keep it hidden
Verse 9	Final: d (with exploitation of higher range	Love could tell her, but doesn't. Prayer to love.
Verse 10 – 12	Final: d (continued focus on the higher range)	He wants to bear this, happily, with the help of Hope. Even when desire attacks, the lady's Sweet Glance heals. He wants to endure his desire.

Figure 3. 3: Correspondence between poetic and melodic elements in Lay RF1 (*Qui n'aroit autre deport*)
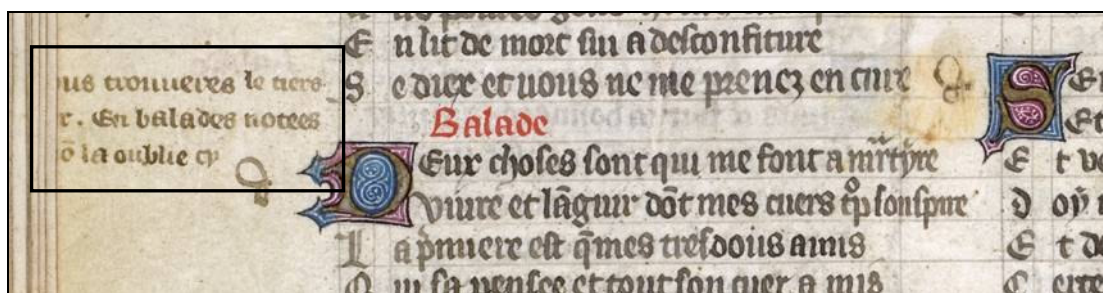
Figure 3.4: f. 17v, MS. Vg

Qui n'aroit (RF1), 8	Aus amans pour exemplaire (Lay 4), 12
Dont *la bonne et belle*,	Dame que chacuns appelle
Comment sara elle	Par droit *tres bonne et tres belle*
Que de li veoir	Douce humble com turterelle
En mon cuer s'ostelle	En qui grace se revelle
Une amour *nouvelle*,	Com rose fresche et *nouvelle*
Qui me *renouvelle*	Receves mon lay
Et me fait avoir	Ou ma dolour *renouvelle*
Joieuse nouvelle,	Car pour vous moustrer fait l'ay
De quoy l'estincelle	Comment *dessous la mamelle*
Fait *sous la mamelle*	Mes cuers teint tramble et chancelle
Mon fin cuer ardoir?	Faint fremist mue *et sautelle*
S'en frit *et sautelle*,	N'il n'a *joieuse nouvelle*
Que hons ne damoyselle,	Las! et je *le port et selle*
Dame ne pucelle,	N'onques n'en parlay
Ne le puet savoir,	Sachies que vous estes celle
Si *le port et celle*.	Pour qui je muir sans delay
Now how will the good	Lady who everyone calls
and sweet one know	rightfully very good and very beautiful
that seeing her	sweet, humble like the turtle-dove
has caused a new love	in whom grace reveals itself
to lodge in my heart,	like a new and fresh rose
which renews me	accept my lay
and brings me	in which to show you my renewed sadness
happy news,	I have made it.
and whose spark	How within my breast
makes my true heart	My heart grows pale, trembles, and hesitates
burn within my breast?	Falters, quivers, blanches, and skips
So I tremble and shake,	Nor does it have any joyous news
that man or woman,	Alas! and I carry it and conceal it
lady or maiden,	Never will I speak of it
cannot know it,	Know that you are that one
so I carry it concealed.[138]	For whom I die without further ado[139]

Figure 3.5: Poetic comparison – Lay RF1 (*Qui n'aroit autre deport*) verse 8 / Lay 4 (*Aus amans pour exemplaire*), verse 12

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[138] Wimsatt and Kibler, *Le Jugement du roy de Behaigne and Remede de Fortune*, 200-201.

[139] Guillaume de Machaut, *Poésies Lyriques*, vol. 2, ed. by V. Chichmaref (Paris: H. Champion, 1909), 313. Translation B. Albritton.

E t don pape la visitation·
O z faut paier po̶ vin· ans les trͣtisines
E t sãs delay pour le roy· iij· disismes
E t li dyables porroit de ce finer
O n porroit bn̄ vne inne miner
a ͣiex me vauitoit ailleurs estre· i· porchͥ
m oy deon ensi vnf escorchier
E t vraiemēt leglise est si destruite
m ie ne pͥis sa franchise vne truite
a alades siu er say po de monnoie
E t mes freres dot plus asseʒ manoie
A pres ie doubt que ne soie en oubli
D e mon droit dien trͥen quͦe noubli
E ms le regret souuent en soupirant
a ais ce qui plus va mon mal empͣnͣt
C est ce que bn̄ a mͦ boͣgne oueil persoy
O na court de roy chͣlͣis ͣy est pour soy
C ar il nest homs qui tant a moy acoute
m de mes maus face samblant ne cōte
m ais iam la fleur de toute creature
E t gn̄t doubte aͣy quelle nͣit de moyͣcure
f ortune mest dure amere et diuerse
Q ͣi ma chͣrrͤe ensi trͤbuche et verse
p o ͦce mͤ vois demourer en lempͥre
A ouer dolent qui tendrement souspͥrͤ
Q ne ce pais trop me gaste et essil
L as ce feraͣy en lempͥre en essil
C ar ie voy bn̄ questre conuiet cōe vn
p estres et lays· et en iuͣm de cōmu̶n
E t se dit on que li roys denglͤterre
V iͤt le seurplus de ma substͣce querre
a ais iam trop nuͤx franchise et po dͣuoͥr
Q ͣ gn̄t richesse et seruitute auoir
O z pense amis et ie asseʒ de meschies
f oy que tu dois amours ͣq est mes chies
p lerue auec moͣy et complaͥ ma dolo̶
C ueure de plours ta face ꝫ tͣ coulour
E t di atous queͥsi sãs nul mesfair
V ois en essil· car ie nͣriens meffair
E t que iͣmais ne feraͣy chant ne laͣy

a dieu te di quͣr toute ioie laͣy

Balade

O nques dame ne fu si bele
n e plenne de si grͣnt douçour
o nques en may rose nouuelle
n e fu dodour· ne de coulour
S i plaisant· cōe est le dous vis
D e celle qui seur toutes hͣ le prͥs
D e sa mer ou dela mer
T ele lͣ doit on amer·

M ais ce mͣ ioie renouuelle
Q uelle a tant biaute et valour
Q ue chͣscuns a bon droit lapelle
D e tous biens lonneur ꝫ la flour
E t dit que ses coͣps fais
E st de tous biens parͤs· et asseūs
S i quon ni puet amender
T ele lͣ doit ou amer·

M ais de lamoureuse estincelle
n or onͣs ses cuers lͣ chalour
m sois weil bien quon sache quelle
n e sot onques que cest damour
D ont se ie laͥm serf et pͥis
S eur toute rieus· ne doy estre repͥis
C ar par mͣnie elle nͣ per
T ele lͣ doit on amer

Balade

O a dame a tout ce qui faut
a dame de prͥs
C ar en li riens ne deffaut
E t ses corps gentis
D e tous biens est asseūs
S i quen monde nͣ si belle
T ele doit ou amer tele

E t sest vraie qui miex vaut
D on ie lͣim er pͥis
p our ce dautre ne me chaut
T ant quen soie espͥis
C ar chͣscuns ce mest auis
T reshonne et belle lapelle

E t se dit on que li rois dengletͤe
viet le sorplus de ma substͣce qͤr·

Figure 3.6: f. 33r, MS. Vg

Figure 3.7: Lay RF1 (*Qui n'aroit autre deport*), **verse 12**

Figure 3.8: Lay 1 (*Loyaute que point ne delay*), verse 4

Lay 1, verse 4a

Einsi loyal Amour m'ateint
Et si me teint
De divers teint
Ne point n'esteint
Ce qui me fait *palir et teindre*.
Et mas las dolens cuers se pleint
A moult haut plaint
Et se complaint.
Mais il se puet assez *compleindre*;
Car sa dure dolour remeindre
Ne puet n'estaindre,
Qu'Amours, sans *feindre*,
Fait en li *meindre*
Il desespoir qui le sourveint,
Et, pour li plus forment contreindre,
Le fait *destreindre*,
Sans joie *atteindre*,
D'un dangier, dame, qu'en vous maint.

Lay 5, verse 11

Si ne me scay des gries maus où *compleindre*,
Qui font mon vis souvent *palir et teindre*,
Ne riens qui soit *ne le porroit esteindre*
Fors que ma dame
Que j'aim et serf loyaument, sans refreindre,
De cuer et d'ame.

Or ne se vuet de moy travillier *feindre*,
Einsois me fait tourmenter et *destreindre*;
Nul seul espoir ne laist en mon cuer *meindre*
Qu'Amours entame,
Quant je ne puis a mon desir *ateindre*
Qui est sans blame.

Figure 3.9: Comparison of Lay 1 (*Loyaute que point ne delay*), verse 4a with Lay 5 (*Nuls ne doit*), verse 11

Figure 3.10: Lay 5 (*Nuls ne doit*), verse 11

Figure 3.11: Lay 10 (*Amis t'amour*), verse 11b

Figure 3. 12: Comparison of phrases from Lay 10 (*Amis t'amour*), verse 11 (mm. 8-10) with Verse 12 of Lay RF1 (*Qui n'aroit autre deport*) (mm. 25-27)

Figure 3. 13: Comparison of Lay 10 (*Amis t'amour*), verse 11 and Lay RF1 (*Qui n'aroit autre deport*), verse 12

Lay RF1	Lay 21
Fors tant qu'en aucune <u>maniere</u>	Or laissons ceste matiere
<u>Madame chiere</u>	Et venons a la <u>premiere</u>
Qui de <u>mon cuer la tresoriere</u>	De <u>ma douce dame chiere</u>
Est et <u>portiere</u>	Ou raison maint et <u>maniere</u>
Sceust qu'elle est m'amour <u>premiere</u>	Doucour et valour
Et darreniere	
Et plus l'aim qu'autrui ne mon bien	
Nom pas d'amour veinne et legiere	Qu'est de mes cinc sens <u>portiere</u>
Mais si <u>entiere</u>	Et de <u>mon cuer tresoriere</u>
Que mieus ameroie estre en biere	Et de mes yeulx la lumiere
Qu'a <u>parsonniere</u>	C'est celle ou <u>gist</u> toute <u>entiere</u>
Fust n'en moy pensee doubliere	M'amour et m'onnour
Tels toudis <u>iere</u>	
Comment qu'elle n'en sache rien	
Car ne sui tels <u>qu'a moy affiere</u>	Ja soit ce <u>qu'a moy n'affiere</u>
Que s'amour <u>quiere</u>	Mais sa douce et simple <u>chiere</u>
Ne que de son weil tant enquiere	Qui n'est estrange <u>ne fiere</u>
Que li <u>requiere</u>	Wet que mes cuers preingne et <u>quiere</u>
Car moult porroit comparer <u>chiere</u>	Sejour et demour
Telle priere	
Mes cuers qui <u>gist</u> en son lien	
Pour ce n'en fais samblant ne <u>chiere</u>	En dous espoir dont mais <u>n'iere</u>
<u>Que je n'aquiere</u>	Que tous siens sans <u>parsonniere</u>
Refus qui me deboute ou <u>fiere</u>	Or doint Dieus que me <u>requiere</u>
De li arriere	Chose a li de <u>quoy j'aquiere</u>
Car se sa douceur m'estoit <u>fiere</u>	Dolour ou tristour
Amours murtriere	
Seroit de moy ce say je bien	

Figure 3. 14: Comparison of Lay RF1 *(Qui n'aroit autre deport)***, v. 6 and Lay 21 (***Lay de la Rose***), v. 8**

Lay RF1

Lay 21

Figure 3.15: Comparison of musical settings – Lay RF1 (*Qui n'aroit autre deport*), verse 6 / Lay 21 (*Lay de la Rose*), verse 8

Qui n'aroit autre deport	Et s'ay <u>l'espoir de joïr</u>
En amer	Et dous <u>souvenir</u>
Fors dous Penser	Sens partir,
Et <u>Souvenir</u>	Car guerpir
Avec <u>l'Espoir de joïr,</u>	Ne me puellent pres ne loing,
S'aroit il tort,	Eins gouvernent mon desir,
Se le port	Si qu'a riens ne tir
D'autre confort	Qu'a servir
Voloit rouver;	Et cherir
Car pour un cuer saouler	Ma dame a qui tous me doing
Et soustenir	
Plus querir	
Ne doit merir	
Qui aimme fort.	
Encor y a maint ressort:	Dont cil glorieus martir
Ramembrer,	Qu'amours fait palir
Ymaginer	Et languir
En dous plaisir	Et morir
Sa dame vëoir, oïr,	Devroient avoir grant soing
Son gentil port,	De les avoir et tenir
Le recort	Pour leurs maus garir
Dou bien qui sort	Et tarir
De son parler	Car venir
Et de son dous regarder,	Les voy toudis au besoing
Dont l'entrouvrir	
Puet garir	
Et garentir	
Amant de mort.	

Figure 3. 16: Comparison of Lay RF1 *(Qui n'aroit autre deport)***, verse 1 and Lay 21 (***Lay de la Rose)***, Verse 4**

Figure 3. 17: Lay RF1 (*Qui n'aroit autre deport*), verse 1

Figure 3. 18: Lay 21 (*Lay de la Rose*), verse 4

Figure 3. 19: Musical setting of verse 6a of Lay RF1 (*Qui n'aroit autre deport*)

Figure 3. 20: Musical setting of Lay 14 (*Lay de l'ymage*), verse 7

Lay RF1

Fors tant, qu'en aucune *maniere*
Ma dame *chiere*,
Qui de mon cuer la *tresoriere*
Est et *portiere*,
Sceüst qu'elle est m'amour premiere
Et derreniere.
Et plus l'aim que moy ne mon bien,
Non pas d'amours vaine et *legiere*,
Mais si entiere,
Que mieulz ameroie estre en biere
Qu'a parchonniere
Fust, n'en moy pensee *doubliere*.
Telz tousdis iere,
Comment qu'elle n'en sache rien;

Car ne sui tels qu'a moy *affiere*
Que s'amour *quiere*
Ne que de son weil tant enquiere
Que li requiere
Car moult porroit comparer *chiere*
Telle *priere*
Mes cuers qui gist en son lien
Pour ce n'en fais samblant ne *chiere*
Que je n'*aquiere*
Refus qui me deboute ou fiere
De li arriere
Car se sa douceur m'estoit fiere
Amours murtriere
Seroit de moy ce say je bien

Lay 14

Mais vous estes *tresoriere*,
Claseniere
Et *portiere*
De ceste ymagette *chiere*
Et de ce righe tresor
Que port a painne *legiere*.
N'est *priere*
Qui li *quiere*
Fors tant que sa grace *acquiere*,
Car je ne l'ay pas encor.

Nature en fu bonne ouvriere:
Trop l'ay *chiere*,
Quant sa *chiere*
Et sa doucete *maniere*
Resplent plus qu'en soleil or.
De tous biens est coustumiere;
N'est *doubliere*,
Mais entiere;
N'i faut riens qu'a dame *affiere*,
Et s'a chief blont, crespe et sor.

Figure 3. 21: comparison of Lay RF1 (*Qui n'aroit autre deport*), verse 6, with Lay 14 (*Lay de l'ymage*), verse 7

Figure 3. 22: Opening phrases from Lay RF1 (*Qui n'aroit autre deport*), verse 7and Lay 14 (*Lay de l'ymage*), verse 6

Figure 3. 23: 2nd Phrase of Lay RF1 (*Qui n'aroit autre deport*), verse 7 and Lay 14 (*Lay de l'ymage*), verse 6

Figure 3. 24: Musical Setting of Lay 21 (*La de la Rose*), verse 8a

Lay RF1

Fors tant, qu'en aucune *maniere*
Ma *dame chiere*,
Qui de mon cuer la *tresoriere*
Est et *portiere*,
Sceüst qu'elle est m'amour *premiere*
Et derreniere.
Et plus l'aim que moy ne mon bien,
Non pas d'amours vaine et legiere,
Mais si *entiere*,
Que mieulz ameroie estre en biere
Qu'a *parchonniere*
Fust, n'en moy pensee doubliere.
Telz tousdis *iere*,
Comment qu'elle n'en sache rien;

Car ne sui tels *qu'a moy affiere*
Que s'amour *quiere*
Ne que de son weil tant enquiere
Que li *requiere*
Car moult porroit comparer *chiere*
Telle *priere*
Mes cuers qui gist en son lien
Pour ce n'en fais samblant ne *chiere*
Que je n'aquiere
Refus qui me deboute ou *fiere*
De li arriere
Car se sa douceur m'estoit fiere
Amours murtriere
Seroit de moy ce say je bien

Lay 21

Or laissons ceste matiere
Et venons a la *premiere*
De ma douce *dame chiere*,
Où raison maint et *maniere*,
Doucour et valour,
Qu'est de mes v sans *portiere*
Et *de mon cuer tresoriere*
Et de mes yeulx la lumiere;
C'est celle où gist toute *entiere*
M'amour et m'onnour.

Ja soit ce *qu'a moy n'affiere*,
Mais sa douce et simple *chiere*,
Qui n'est estrange ne *fiere*,
Vuet que mes cuers preingne et *quiere*
Sejour et demour
En dous espoir dont mais n'*iere*
Que tous siens, sans *parsonniere*.
Or doint Diex que ne *requiere*
Chose a li, de *quoy j'aquiere*
Dolour ou tristour.

Figure 3. 25: Poetic comparison – Lay RF1 *(Qui n'aroit autre deport),* **verse 6 and Lay 21 (***Lay de la Rose),* **verse 8**

Figure 3. 26: Lay RF1 (*Qui n'aroit autre deport*), verse 6

Lay RF1 (verse 9)	Lay 16 (verse 9)
Amours que j'en <u>pri</u>,	Pour ce te <u>pri</u>
Qui volt et souffri	Vierge oy mon <u>depri</u>
Qu'a li, *sans detri*,	Car po <u>cri</u>
Quant premiers la vi, m'offri,	Po descri
Li porra bien dire	Po pleur les pechies
Que pour s'amour fri	Qui sont en mi
Sans plainte et sans <u>cri,</u>	Vieil et endormi
Et qu'a li m'ottri,	S'en fremi
Comme au plus trés noble *tri*	Car en mi
Que peüsse eslire,	Mon cuer sont fichies
Et qu'autre ne <u>tri</u>	M'ame t'o <u>tri</u>
Einsois a l'ottri	Et doing *sans detri*
Qu'onc ne descouvri	Et te *tri*
Dont maint souspir ay murtri	Seur tout *tri*
Qui puis n'orent mire	Or soyes mes chies
Mais s'en mon <u>depri</u>	Et aveuc mi
M'est Amours estri	Contre l'anemi
Je n'en brai ne <u>cri</u>	Car ami
N'autrement ne m'en defri	Ne demi
Ne pense a defrire	N'ay en mes meschies

**Figure 3. 27: Poetic comparison - verse 9 from Lay RF1 (*Qui n'aroit autre deport*) and Lay 16 (*Lay de la Fonteinne)*

Figure 3. 28: Lay RF1 *(Qui n'aroit autre deport),* **verse 9**

Figure 3. 29: Lay 16 (*Lay de la Fonteinne***), verse 9**

Lay RF1	Lay 22
Car comment que Desirs m'assaille	Qui bien aimme a tart oublie
Et me fache mainte bataille	Et cuers qui oublie a tart
Et poingne de l'amoureus dart,	Ressamble le feu qui art
Qui souvent d'estoc et de taille	Qui de legier n'estaint mie
Celeement mon cuer detaille,	Aussi qui ha maladie
Certes bien en vain se travaille,	Qui plaist envis se depart
Car tout garist son Dous Regart	En ce point se Dieus me gart
	Me tient Amours et maistrie
Qui paist d'amoureuse vitaille	Quar Plaisence si me lie
Mon cuer, et dedens li entaille	Que jamais l'amoureus dart
Sa beauté fine par tel art	N'iert hors trait a tiers n'a quart
Qu'autre n'est de quoy il me chaille,	De mon cuer quoy que nuls die
Et des biens amoureus me baille,	Car tant m'a fait compaignie
Tant qu'il n'est joye qui me faille	Que c'est niant dou depart
Que n'aie de li, que Dieus gart.	Ne que jamais par nul art
	Soit sa pointure garie

Figure 3.30: Poetic comparison – Lay RF1 (*Qui n'aroit autre deport*), verse 11 / Lay 22 (*Qui bien aimme*), verse 1

Figure 3.31: Lay RF1 *(Qui n'aroit autre deport)***, verse 11**

Figure 3.32: Lay 22 (*Qui bien aimme***), Verse 1**

Chapter 4: Citation of Common Phrases

The cases examined in the first three chapters of this dissertation all dealt with specific literary and musical allusions to pre-existing or contemporaneous works, and the way those intertextual relationships functioned. The focus of Machaut's citational approach served two functions in the cases studied so far: as a connection to the past allowing Machaut to place himself in an established musical and poetic tradition; and as a method of reinforcing his own importance as an author, suggesting through allusion to other works that an audience would need to know his collected works in order to be knowledgeable consumers of his lays.

However, Machaut was also fond of using stock phrases, proverbs, or common-place sayings within his works. This was not an uncommon practice during Machaut's period, of course, and it is attested in countless manuscripts by astute readers marking such phrases with a "nota." This special type of citation though, the allusion to the ordinary, works differently in Machaut's texts than the specific literary allusions discussed so far. Quotation of commonly-known phrases activates a similar type of recognition in an audience as a literary allusion: it provides a moment of engagement with the audience that plays on shared knowledge. A great deal of the aesthetic pleasure of citation rests on the ability of an audience to recognize the citation and then allow the external associations sparked by that recognition to enhance the textual experience. A citation of a common phrase plays on a similar pleasure, but in this case the external text that is activated is the popular culture of the audience, the shared

knowledge of the participants, rather than a specific "other" text.

Such common phrases operate, in some ways, like the body of refrains that

circulated throughout the thirteenth and fourteenth centuries. That is, they reflect the

expectations of the audience within which they circulated: by definition, a refrain

makes little sense unless there is an audience that recognizes the refrain as a unit that

must be recycled in different literary and musical situations. These little semantic units

cut across boundaries of form and genre. As Ardis Butterfield has stated:

> They [refrains] do not anwer easily to any of the criteria that might normally
> define a poetic form, a song, or even a genre. They have such irregular patterns
> of metre and rhyme that in many contexts even their overall length remains an
> open question; they may or may not occur with music or in musical genres; and
> they are so short, and variable in function that, as we have seen, scholars have
> been reluctant to accord them more than a fragmentary status, let alone regard
> them as a genre in their own right.[140]

The same thing can be said about common, non-refrain material that

nonetheless circulated among medieval audiences: with refrains they share irregular

patterns, interchangeability of places where they might appear, and an inability to be

categorized or constrained in their potential function. They also share, presumably, a

near-universal recognizability in a given audience to such a degree that they can serve a

communicative function. A wonderful example of such a communicative re-use of a

recognizable phrase appears in a marginal note to MS Vg. The unknown hand appears

on the same opening as a correction to a text which, in many of the complete-works

manuscripts, is corrupt. The missing line is added at the bottom of the verso of the

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[140] Ardis Butterfield, *Poetry and Music in Medieval France: From Jean Renart to Guillaume de Machaut*, Cambridge Studies in Medieval Literature (Cambridge: Cambridge University Press, 2002), 75-76.

opening, and this apparent response appears at the top of the recto (Figure 4.1):

> aucune vaut [illegible][141] qui escout et rien nautant
> comme ce li qui chace et riens ne prant

This couplet, relating the relative lack of worth for those who hear and do not understand with those who hunt and catch nothing, would have signalled to a literate medieval French audience a playful didactic allusion. The couplet itself, or variations upon it, circulated widely throughout the fourteenth century. It appears in the Belleville Breviary, the *Livre de Chevalier de la Tour Landry*, the *Roman de Renart*, and in a ballade by Deschamps. A broad spectrum of French readers, though, would have encountered it as a distych in the Epistula attached to Cato's *Distichs*, where it appears as the final rhyming couplet in Latin, and also in French translations of Cato. The Cato text was absorbed into schoolbooks, and would have been a part of the education of most of the people who could read or respond to Machaut's poetry. That it was used here, in a joking response to an omitted line (perhaps by the same person who corrected the omission, or a contemporary reader) suggests a communication based on that shared body of knowledge, and the associations any schoolboy would have with that particular text.[142]

This chapter will examine three separate cases of the use of a parable or common phrase among Machaut's lays, and ways that those borrowings help to

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[141] MS Vg, f. 5r. The word here resembles a contraction for "Guillaume" that is used later in the manuscript (Guills'), but could also be the more commonly used "cellui" or something else entirely.

[142] See Tony Hunt (ed.), *Le Livre de Catun*, Anglo-Norman Text Society, Plain Texts Series 11 (London: Anglo-Norman Text Society, 1994), and Lucy Freeman Sandler, "Jean Pucelle and the Lost Miniatures of the Belleville Breviary," *The Art Bulletin* 66 (1984), 94.

reinforce the relationships among the lays themselves, and among the lays and other works within Machaut's oeuvre. In some instances, these phrases also link Machaut to his contemporaries through the sharing of what must have been "popular culture" references.

Charbon sous cendre

Four times, over the course of his works, Machaut uses the image of coal burning beneath a coating of cinders.[143] This evocative image, of potent flame smoldering away beneath the pale jacket of ash which conceals it, seems to have held a certain potency for the poet. Two of the four instances of this image appear among the lays, while one shows up in the *Remede de Fortune*. In the lays, the trope appears in Lay 6, and again in Lay 13. The fourth example appears in Complainte 2. As discussed previously, the dating for the early layer of Machaut's works, those appearing in MS. C, remains incomplete. Three of the four works belong to this early layer, and thus questions of priority between the appearances are difficult to assess. One might imagine that Lay 6 precedes Lay 13, if the ordering is truly chronological.[144] The image receives its fullest treatment in the narrative *Remede de Fortune*, and it will be useful to begin first with this appearance to understand both the image and the way it is being used.

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[143] James Woodrow Hassell, Jr., *Middle French Proverbs, Sentences, and Proverbial Phrases*, Subsidia Mediaevalia 12 (Toronto: Pontifical Institute of Mediaeval Studies, 1982), 64. Hassell gives the proverb as his C62: "*Comme charbon sous la cendre*."

[144] Lay 6 belongs to the first grouping within the musical section of MS C, while Lay 13 belongs to the second, and presumably later, group.

While describing the arms on the shield of Love to the Lover, Hope gives perhaps the most complete description of this image that we can find from the period:

> The flaming tip of the arrow that constantly burns and dries up the heart, know well that it burns and sears so subtly that no spot, burn, trace, wound, or injury shows; and it smolders and glows *like charcoal beneath the ashes*. Yet though the heart can feel this fire, it is invisible, as is the one who lights it. This is Desire, who laps and sucks up from the heart the blood and matter that is purified in this fire. Nonetheless, it is a fact that a noble heart feels no hurt or pain in this fire; instead, it draws a sweet nourishment and enjoys itself like a fish in water.[145]

This metaphor makes a complex comparison between the fire of Desire and the hidden flame of charcoal burning in a banked fire. The author notes that this flame can have both positive and negative aspects, depending on the arms of Love carried by the Lover, and the distinction depends on the nobility of the Lover's heart: the flame can either feed or deplete. Its appearance in the *Remede de Fortune* is purely instructional, the Lover is learning about the hidden flame and, as a result, so are we the readers.

However, it appears "in practice" in the lyrics themselves; not as part of a didactic passage, but written by one experiencing that subtle fire. The Lay 6 (*Par trois raisons*) has been discussed previously in Chapter 2. Its use of mensuration to highlight the aspects of debate with which it plays makes it remarkable, and possibly signals its importance to the author as a model to which he would return. Of course, the phrase must have had a fairly wide circulation outside of Machaut's works: it appears much earlier in Chretien de Troye's *Cligès*, (l. 605), for instance. In fact, Chretien's use of this image is a direct precursor to Machaut's figure, and describes a

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[145] Wimsatt and Kibler, *Le Jugement du roy de Behaigne and Remede de Fortune,* 272-275.

similar situation, including the ability of this kind of love to feed as well as consume. Machaut also could be looking back to Gace Brulé or Ruteboeuf for this phrase.[146] In any case, he is taking an image well-known in French literature and encorporating it in his ongoing argument for the role of Hope in the mediation of Desire.

Its appearance in the final stanza of Lay 6 (Figure 4.2), then, is a reference to a well-known phrase, one that Machaut's audience might have recognized from Chretien de Troye or other sources. This allows a strong allusion to trigger associations with a history of instances of this figure being used, reinforcing the idea of love burning, but showing no sign of its flame, within the Lover's heart.

To conclude a poem about the struggle between Desire and Hope, Machaut chooses a fairly simple reference to this image by stating that his heart burns stronger for his Love, like charcoal beneath the cinders. A statement like this invokes the previous literary tradition of the phrase, but offers none of the explanation that accompanies it in the later *Remede de Fortune*. Indeed, this final stanza serves as an allusion to the beginning of the lay, due to the formal structure of this type of poem with its emphasis on repetition of music, rhyme and form. By including an established trope, the author can signal a fitting conclusion to the poem but also situate it within an ongoing dialogue, an intertextual matrix, of poems touching on this topic of a love burning intensely but hidden. This instance, then, is an invocation of previous works, and a general understanding of the phrase, which Machaut's audience would have been expected to associate with the current work in question – allowing the author to lend

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[146] Samuel Singer, *Thesaurus Proverbiorum Medii Aevi: Lexikon der Sprichwörter des Romanisch-germanischen Mittelalters* (Berlin: Walter de Gruyter, 1995), 260-261.

both authoritative weight to his poem, by drawing on an established trope as an exemplum, and a fitting conclusion to the poem. In fact, it adds a wonderful twist to the understanding of Lay 6 as a one-sided judgement poem: the author, though apparently unsuccessful in his case, and under the power of both Love and the Lady, nonetheless carries the flame of Desire within his heart. This mirrors the somewhat unrepentant nature of Machaut's self-defense in the *Jugement dou Roy de Navarre*.

Musically, this phrase appears in the middle of the second iteration of the music of a strophe which is set with four repetitions with open and closed endings. The melody is the same as that of the opening strophe, transposed upward by a fifth, and the first quarter strophe would have allowed an audience to recognize that melody as the repetition that signalled the impending conclusion of the work. The strophe contains three musical phrases which function in the following way: phrase 1 is a prolongation over four perfections of the tonal goal of the stanza, *d*; phrase 2 comprises a single ornamented descent from *g* (with upper-neighbor *a*) through the octave to *a* below; phrase 3, then, is a return to the goal of *d*, with ornamentation above and below. The phrase setting Machaut's borrowed poetic phrase, then, is set apart by both overall motion (descent as opposed to elaboration of a single goal tone) and its move away from the tonal center of *d*. In the context of the musical setting, this poetic phrase is marked apart from the surrounding lines even though this particular musical phrase is repeated for each quarter-strophe. For a local hearing of this poetic line, its setting marks it as different from the surrounding text.

The next lyric instance of this trope occurs in Lay 13 (*Maintes fois oy*

recorder), a text-only lay in all of the sources. As can be seen in Figure 4.3, it shares more than a passing resemblance with the opening and closing strophes of Lay 6 (*Par trois raisons*), suggesting an awareness on Machaut's part that he is re-using this material. In fact, every "*–endre"* rhyme in Lay 13 has a counterpart in Lay 6, making this an extraordinarily complete use of prior poetic material. The phrase in question, in bold in the figure below, is even positioned in a similar way in both poems: as the penultimate line of a quarter-strophe.

Lay 13 takes a conversational tone from the beginning, and one in which the reader expects colloquialisms, borrowings, or proverbs to appear.[147] The opening three lines of the first stanza make it clear that Machaut is playing with this convention:

> Maintes fois oy recorder
> Que pluseurs ont sans fausser
> Ame longuement

The first line, "many times I have heard it repeated," is itself frequently re-used in the fourteenth-century repertoire. Indeed, the lay seems to be constructed around the use of common phrases. That Machaut would turn to a proverb he used in an earlier lay as the basis for an entire strophe is perhaps unsurprising. That he would so thoroughly re-use his poetic material reinforces, once again, the idea that his compositional approach to citation includes extensive reference to his own works as a way of promoting his own authority as a poet.

The final appearance of this trope comes in Complainte 2 (*Deus choses sont*), which must date from the late 1350s or early 1360s as it appears first in MS Vg. Like

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[147] Earp, *Guillaume de Machaut*, 341, mentions that Hassell indexes five proverbs. Along with the familiar opening line, this would suggest an aesthetic choice on the composer's part.

Lay 13 (*Maintes fois oy recorder*), it is also transmitted as a text-only work, but it bears similarities to both Lay 6 and Lay 13 in its poetic content. To begin with, there is the opening numbered list, "***Deus choses sont** qui me font a martire*," which recalls Lay 6's "***Par trois raisons** me vueil deffendre*."

The complainte proceeds, in rhyming couplets and in a feminine voice, to elaborate this list of "two things." The relevant passage for this example comes in the second half of the poem:

> Et ja soit ce qu'en mon cuer grief mal porte
> Pour li amer miex vorroie estre morte
> Que de bouche par resgart ou par chiere
> Li deisse que sui s'amie chiere
> Ne qu'en mon cuer porte celeement
> L'amour de li trop plus couvertement
> **Que li charbons n'art par dessous la cendre**
> **Et ne m'en puis ne scay ne veil deffendre**
> Si ne voy goute en moy n'en son affaire
> Car il nous faut et l'un et l'autre taire
> Et tout ades plus fort nous amerons
> Que ja samblant ne chiere n'en ferons

Like the appearance of this figure in Lay 6, there is the speaking voice's insistence that they would prefer death, and that they carry their love hidden in their heart. The rhyme word in the line preceding our phrase recalls Lay 13's line in the same position: "*Plus couvertement li doit tendre*." However, the couplet itself most closely echoes Lay 6 in two ways:

> **Complainte 2:** Que li charbons n'art par dessous la cendre
> **Lay 6, Verse 12:** qui plus art que charbon soulz cendre

and again,

Complainte 2: Et ne m'en puis ne scay ne veil deffendre
Lay 6, Verse 1: Par trois raisons me weil deffendre

In the first comparison, we see Machaut's use of a similar poetic trope but with a negative inflection introduced: "*n'art*" vs. "*plus art*." Something similar happens in the second comparison: where the narrator of the lay presents his defense firmly, in the complainte the narrator states that they do not want to defend themselves at all. This practice of negating a model appears so consistently in Machaut's works examined so far that we might extrapolate that it was an essential aspect of his citational practice. In this case, an early lay in a male voice using the positive version of the trope is contrasted with a later complainte in a female voice using the negative version. This reversal of positions, associated with gender, certainly reminds a reader of the judgment poems but on a smaller scale. It also suggests that Machaut feels no compulsion to limit his citational references to a single form: here we have a relationship between two lays and then between a complainte and, apparently, both earlier lays, along with a narrative work. If this type of allusion was recognizable by Machaut's readers – and there is absolutely no reason to believe that it was not – then it has a double function: not only does it allow a surface reference to a common phrase that would have been instantly recognizable to a contemporary audience, but it begins to take on a self-referential aspect as well by drawing together multiple works by the poet himself and forcing an awareness of the relationships between them.

Tant que vivray

Another intriguing phrase is the common exclamation "*tant com vivray*" or,

alternatively, "*tant com je vivray*" (as long as I (will) live). One might consider that

this phrase could be too common to appear in a study of deliberate borrowing, and yet

such a mundane figure of speech has its place in a discussion of citation and allusion if,

for no other reason, to point out that even common, everyday sayings might serve an

intertextual function. To begin with, this phrase occurs in seven of the lays. To point

out its common usage is not to detract from a certain amount of uniqueness this phrase

has within the lays: of all of the possible rhymes on "–*ay*," or all of the potential uses

of "*vivray*" across all of the stanzas of all of the lays, this verb only appears seven

times, always as part of the formula phrase under discussion. This would seem to be a

conscious choice, as there are many first-person future constructions used throughout

the texts but this common phrase seems to be marked out for special consideration.

As the graphic connection demonstrated in Figure 4.5 shows, Machaut has

always used the "*tant com vivray*" phrase in the first half of each of the strophes in

which it appears. Because of the way the lays are arranged in the complete-works

manuscripts – with the music underlaid by two lines of text regardless of whether the

poetic form is quadrapartite or demipartite – this means that the phrase will always

occur in the upper poetic line of the underlay and is thus readily visible when scanning

the lyrics within the lays.

An intriguing pattern emerges when looking at which poems are included in

this grouping: we can identify an early group (Lays No. 1, 6, 8, and 11 – all of which

appear in MS C and thus date prior to the mid-1350s, possibly reaching back to the

earliest of Machaut's compositions), and a later grouping (Lays No. 19, 20, and 21 –

none of which appear until the manuscripts produced in the 1370s and thus dating,

most likely, from the mid-to-late 1360s after the composition of the *Voir Dit*). The two

groups appear to be separated by at least a decade of compositional activity and, given

that Lay 11 is followed by four more lays in MS. C, quite likely more than a decade by

up to, perhaps, some five years. Given what we know of Machaut's life, this means

that within the lays the "*tant com vivray*" phrase coincides with an early period of

productivity which, with the exception of Lay 1, seems to be associated with Bonne of

Luxembourg's patronage. Then, with a break occurring sometime around or after

Bonne's death, the phrase is not used within the lays until after the writing of the *Voir*

Dit when it appears in a trio of lays which, based on their patterns of organization and

citation, look back across the author's collected works in an almost encyclopedic way.

Within the early group, Lay 1 (*Loyaute que point ne delay*) stands alone in a

citational sense. Presumably it would be the generating strophe for any later borrowing

and yet, as can be seen in Figure 4.5,[148] it appears to be only peripherally connected

with the other stanzas. It is presumably the earliest appearance of this phrase among

the lays. A smattering of other rhyme words crop up again amongst the lays, including

the word "*lay*" itself, but it is strangely isolated from these later lays in most of its

vocabulary.

Of related interest, perhaps, is the suggestion that "*tant com (je) vivray*" is an

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[148] In this figure, I have color-coded recurring phrases according to when they are introduced: red is associated with Lay 1, blue with Lay 6, green with Lay 8, purple with Lay 19.

allusion to a refrain used by Adam de la Halle.[149] Earp points out a possible

relationship between the de la Halle refrain and Machaut's ballades 11 and 24, virelai

38, and a rondeau from the *Voir Dit* ascribed to Tout Belle. In any case, we have a

collection of lays, a miscellany of other Machaut pieces, and a link to an earlier refrain

tradition that might have been familiar to Machaut's audience.

If Lay 1 (*Loyaute que point ne delay*) bears little resemblance to the presumably

later lays within the "early grouping" suggested above, Lay 6 (*Par trois raisons*)

appears to have the position of a generative text from which later allusions and

references are drawn. As Figure 4.5 shows, nearly every line in the first half-strophe

appears later in this collection, sometimes as very careful references. However, to

begin this discussion, it will be useful to see this phrase in its musical setting (Figure

4.4).

The importance of this verse, as a moment in the text where the author asserts

his control for the first time while the composer provides a setting in which the

prevailing mensuration changes from duple to triple, has already been discussed. The

use herein of a familiar phrase, within such a formally significant section of the lay,

marks it apart in ways that simply were not possible in Lay 1, with its static, repetitive

musical setting. It is also interesting to note that it appears underlaying the first

repetition of the melodic high point of the section, marking it out again as a significant

phrase.

Both Lay 8 (*On parle de richeces*) and Lay 11 (*Amours se plus demandoie*) are

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[149] See Earp, *Guillaume de Machaut*, 347 for a brief discussion with further references.

text-only lays, so there is no possibility of comparing their musical settings. However, it can be noted that they both pick up, fairly extensively, the vocabulary of Lay 6 in their respective first half-strophes. Of particular note is the idea of loving without repenting, both in the future tense.[150] Further, the second half-strophe of Lay 8 provides rhyming vocabulary that will be picked up in later poems but Lay 11 does not.

In this early layer, then, we have Lay 1 which introduces the phrase but then seems oddly isolated from other lays that use it. Following Lay 1 is Lay 6 which apparently provides the basis for later uses of this phrase, considered from the point of view of re-used vocabulary. Lays 8 and 11 are a pair of non-musical lays that look back to Lay 6 for vocabulary and structure, with Lay 8 also providing vocabulary that is re-used in later related lays. This fairly heterogenous selection shares textual and structural similarities, but by returning to this phrase in his three later lays, Machaut again starts to develop the type of self-referential mass discussed in the first case-study above.

Lay 19 (*Malgre Fortune*) is the second of two *Lays de Plour* that Machaut wrote, and has already been discussed in some detail. In the case of the use of the phrase "*tant com vivray*," the density of borrowed language from the earlier lays is somewhat sparse. It retains the functional position of the phrase toward the end of the first half of a stanza (in this case the final stanza of the poem), and shares some rhyming words with the earlier group of lays, but does not participate in the allusive activity to the same degree that the trio of Lays 6, 8 and 11 do.

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[150] "*Ains l'ameray*" (Lay 6), "*Einsois l'ameray*" (Lay 8), "*Com celle qui l'ameray*" (Lay 11).

In its musical setting, it shares some structural aspects with the earlier lays but, as in its poetic content, the links are tentative (Figure 4.6). Like in Lay 6, the poetic phrase is set apart by rests before and after. In the fabric of the musical setting for this strophe, though, we can observe a fairly complex phrase structure which begins asymmetrically before settling into near-isometric structure for the final three phrases. The poetic phrase in question serves as a conclusion for the second-to-last musical phrase, thereby receiving some stress in performance, due to its structural function, but arguably no more or less than the conclusions to the other interior phrases. The phrase would be audible, and is highlighted to a degree, but certainly not in the most prominent ways available to the composer.

Lay 20 (*Je ne me say conforter*) is the last of the text-only lays in Machaut's collection. However, it has stronger links to the earlier set of lays using the phrase "*tant com je vivray*." As can be observed in Figure 4.5, the first half-stanza contains a smattering of vocabulary that appeared first in Lays 6 or 8. However, it is in the second half-stanza that allusive elements become more prominent. Among these is the stressed set of three lines that recalls the first stanza of Lay 6:

Lay 20	Lay 6
La t'oubeiray	Et obeiray
La te serviray	Doubteray
La te doubteray	Serviray

Machaut employs a similar strategy two lines later, this time referring back to Lay 8:

Lay 20   Lay 8

Foi pais honneur garderay   Foy li porteray
                                          Pais li garderay
                                          Et souvereinnement
                                          Son honneur vorray

In this case, he borrows three nouns from the second half-stanza of Lay 8, in the order

they appear, and condenses them into a single line that serves as a reminder of the

earlier text-only lay. Machaut also picks up the idea of singing, for this text-only lay,

perhaps from the previous Lay 19 (*Malgre Fortune*) which also included the idea of

singing praise in nearly the same stanzaic position. Lay 20 also includes a reference to

Lay 10 in its use of the phrase "*ainsi t'amour me contraint*" in this half-strophe,

echoing Lay 10's opening line: "*amis, t'amour me contreint.*"

Lay 21 (*Pour vivre joliement*), as discussed in Chapter 3, serves as a final

summation of Machaut's career as a writer of lays. It is my belief that this is his final

lay, and he used it as a retrospective work. In strophe 9, he creatively borrows aspects

of most of the earlier lays that used "*tant com vivray*" in some way. The use of "*foy,*"

"*pais,*" and "*honour*" allude to both Lay 20 and Lay 8 now; he picks up word pairings

and images from Lay 6 and from Lay 19 as well.

Like Lays 6 and 19, Lay 21 sees "*tant com vivray*" musically set apart by being

surrounded by rests, allowing it to stand out in the performative moment (Figure 4.7).

In this instance, though, the phrase structure is significantly more elaborate than in the

earlier musical settings of this phrase. It winds up buried in the middle of eight

musical phrases and, while it is the opening of a phrase, it no longer has the same sort

of prominence observed in the other two settings examined.

"*Tant com vivray*," as a common phrase, enters into Machaut's lays early as a reference outside of the Machaut oeuvre. Over time, however, and with re-use of this phrase and material related to it, Machaut builds a set of associations that begin to function self-referentially: first, as a group of allusions developing from Lay 6, and then as an almost nostalgic look back to his earlier career in his final three lays.

"Above all other human creatures"

Ernest Hoepffner showed that there is a complex of rondeaux that take part in an intertextual system that includes Machaut's *Dit de la Fonteinne amoureuse*.[151] It appears that Machaut's compositional process included a number of lyric satellites in association with many of his large-scale dits. It is possible that these satellites represent either the compositional process and perfromance situation – that is, the courtly activities that lead up to the dit and which would have been familiar to the patron and audience of the dit – or simply represent the synchronic style and interests of the poet.

This is not an unknown feature in medieval poetry. In fact, Douglas Kelly has discussed broadly related poetic structures in a slightly earlier period:

> "To these two [simplex and multiplex plots] we may add the "open-ended" structure of cyclic poetry and thirteenth-century prose romance. Unlike their predecessors, these authors did not strive for a unified whole. Rather they sought to combine ever more tales and developments into a continually expanding but coherent narrative. The separate tales, might, as Professor

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[151] Ernest Hoepffner, *Oeuvres de Guillaume de Machaut*, Vol. 3, Société des Anciens Textes Français 57 (Paris: Champion, 1921), p. 255.

Vinaver has shown, possess internal unity; but they are linked to other tales, either in fact or by implication in a potentially expanding sequence."[152]

While Kelly is referring specifically to narrative processes, Machaut appears to be participating in a compositional process that parallels or extends this concept of "open-ended" plot. That is, given a compositional situation – the writing of a dit, a specific courtly audience, an historical event – Machaut explores similar themes in multiple dimensions: narrative, and different lyric forms, occasionally with more than one iteration.

In fact, Hoepffner pointed out, over a century ago now, a complex of shorter lyrics associated with the *Dit de la Fonteinne* which can be expanded to include Lay 17 (*S'onques doulereusement)* in this crowded orbit of satellite poems surrounding the dit and, more specifically, surrounding the historical event of the departure of the French princes for English shores and captivity. This follows directly from Hoepffner's claim, in the notes to *Fonteinne*, that:

> "On voit par là la relation étroite qui existe entre ses oeuvres narratives et ses poésies lyriques: ces dernières forment en quelque sorte l'accompagnement et le commentaire poétique des 'dits', et nous obtenons en outre le moyen de fixer une date approximative à certaines de ces pièces lyriques."[153]

Figure 4.8 lists the lyric associations noted by Hoepffner.

Lay 17 (*S'onques douleureusement*) must be added to this list for several reasons that will be explained further. There is also a specific correspondence with the

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[152] Douglas Kelly, "The Source and Meaning of *Conjointure* in Chrétien's *Erec* 14," *Viator* 1 (1970): 179-200.

[153] Hoepffner, *Oeuvres de Guillaume de Machaut*, Vol. 3, p. 255.

Complainte IV that will be analyzed below, but primarily this lay shares a rather significant quotation from the *Ovide Moralisé* that serves to link it to a subset of the lyrics listed above.

The myth of Narcissus and Echo, the youth transfixed by his own beauty and the nymph whose inability to do more than repeat another's words prevented her from expressing her love in anything other than second-hand sentences, resonated with late medieval audiences and provided the basis for numerous literary exempla. From medieval commentaries on Ovid, through the twelfth-century *Lay de Narcisus* and later the treatment of the myth in the *Roman de la Rose* and the *Ovide moralisé*, this particular tale recurs throughout the literary material that would have formed the shared culture of Machaut's contemporaries (including the majority of his audience). Knoespel argued that the Ovidian myth could serve a generative function for new narratives in the medieval period and, indeed, into the present.[154] His claim that "the *Roman* [*de la Rose*] uses the fable for the creation of an entirely new narrative"[155] provides a model for understanding Machaut's later use of allusion to the Ovidian Narcissus across a number of works related by theme though separated by form. Machaut alludes to a specific instance of the Ovidian myth, that transmitted in the text of the *Ovide moralisé*, through the use of the phrase "*seur toute creature humeinne*," or variants thereof, in key structural moments in a number of lyrics, and also in several of

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[154] Kenneth J. Knoespel, *Narcissus and the Invention of Personal History* (New York and London: Garland Publishing, Inc., 1985).

[155] Ibid., 65.

the narrative poems, listed in Figure 4.9.

Among the associated poems and songs that Hoepffner has assembled, it appears quite likely that the earliest is Motet 7 (*J'ai tant mon / Lasse! Je sui / Ego moriar pro te*).[156] Within this motet rests a phrase which links a group of lyrics all associated with the *Fonteinne Amoureuse*, and may provide hints of generic associations among the disparate forms being employed. This phrase – "*Pour ce qu'il avoit biaute pure / Seur toute humeinne creature*" – describes Narcissus within the motetus of Motet 7. Before we continue with this phrase, it is perhaps useful to examine what other scholars have said about this particular motet. To begin with, Robertson has noted that this motet, along with Motet 8, are chronologically and topically linked to the *Jugement dou Roy de Behaingne*.[157] Robertson posits the female voice in Motet 7 as the direct speaking voice which corresponds to the unfaithful lover in the *Jugement*, making this another instance of Machaut providing multiple facets to the same basic story through various poetic modes. To quote Robertson extensively on this point:

> "The woman in the motetus, employing an exemplum drawn from classical mythology, compares herself to the prideful Narcissus, who spurned Echo and caused her to die. She goes on to relate that the god of Love made Narcissus idolize his own reflection to the point that he, too, perished. Despite the strong presence of the female voice, Motet 7 carries a tenor that seems to point emphatically toward a masculine speaker, for Ego moriar pro te ("That I might die for thee"), is the famous line from King David's lament for his son

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[156] This motet appears in the first of Machaut's surviving complete-works manuscripts, MS C (dated to the mid-1350s). See Lawrence Earp, *Guillaume de Machaut: A Guide to Research*, pp. 275-277.

[157] Anne Walters Robertson, *Guillaume de Machaut and Reims: Context and meaning in his musical works* (Cambridge, UK: Cambridge University Press, 2002), 129-132.

Absalom (2 Samuel 18:33). This tenor, taken from the Ant. Rex autem David from the Historia of Kings, is sung in the summer weeks immediately following Pentecost.

On the one hand, the sentiment of the tenor is well suited to a piece based on the concept of love-longing, because it invoices the perennial regret and willingness to die that constantly plauge the male persona in the grand chant courtois. On the other hand, it seems out of place, especially in light of the pronouns in the upper voices, which continually remind us that a female is speaking about her (masculine) ex-Lover."[158]

That we find the material of this motet being taken up again in light of the captivity of the French princes in exchange for their father is particularly significant, given the source of the tenor. The idea of one partner in a relationship standing in for another is well suited to the topic of the exchange of King for princes brought about by the Treaty of Bretigny of 1360. That many of the elements of this motet are picked up again in the various associated lyrics – female voice, references to *exempla*, citation of a repeated phrase across several different forms – seem to point to it as a generational seed for the poetic activity Machaut engages in around the departure of the Duke of Berry for England.

Robertson also discusses the adoption of this tenor phrase, *Ego moriar pro te*, into the feminine voice in a popular medieval Passion. The links that she notes are as follows: the David/Absalom pairing from the Old Testament, where the father would change place with the son, is then echoed in the Middle Ages with a parallel of the Virgin Mary offering to die for her son in his stead, which son would have been understood as successfully dying for humanity. This multiplicity of readings of the "I would die for you" trope certainly suggests a topic that could prove timely, and

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[158] Robertson, *Guillaume de Machaut and Reims*, 130.

somewhat ironic, in the case of the French royals in the early 1360s. This repurposing

of an earlier trope by Machaut, then, speaks to the political situation in the French royal

family, and between France and England. That it is taken up in the female voice in

both the complaint and the lay could be further elaborated by the popular Passion Play

voicing by Mary – in this instance, however, it is the Duke of Berry's new bride Jeanne

d'Armagnac who would provide the stand-in for Mary. If, in fact, this is what

Machaut's rewriting of this motet indicates, the author and audience are playing with a

highly relevant biblical passage and tradition that suits absolutely perfectly the state of

affairs as Berry headed off to England: the father/son inversion suggested by the

David/Absalom Old Testament story; the mother/son [transformed to wife/husband]

sorrowful situation exemplified by Mary/Christ, Hecuba/her twins, Jeanne/Jean; and

finally the sense that the prince and his brothers are entering into captivity on behalf of

the realm of France which parallels the Passion.

Robertson further points out the exegetical tradition for the Song of Songs as a

source for the phrase *Ego moriar pro te*. She notes that those words are frequently

used by medieval commentators

> "to underscore the comparison between secular and sacred love. As we saw in Chapter 3, Baldwin of Ford cites this phrase in his discussion of lovesickness to exemplify the "natural love" (naturalis amor) of a father for his son…
> For Philip, as for countless medieval exegetes, David is the prototype for Christ, while Absalom represents the innate corruption of the human species. David's death wish hence emblematizes Christ's willingness to be sacrficed for mankind."[159]

To add further to Robertson's commentary, it could be noted that quite

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[159] Robertson, *Guillaume de Machaut and Reims*, 132.

frequently beginning in the fourteenth century the ten commandments were illustrated with visual commentaries drawn from the Old Testament. Of particular note here is the fact that the fourth commandment, "honor thy father and thy mother," was often illustrated by two images: Solomon honoring his mother Bathsheba, and a depiction of the death of Absalom.[160] Machaut's use of this tenor, then, could be of an exemplary nature: by linking a tenor associated with the Absalom story to this motet, and by extension to an intertextual reading of his poems for the Duke of Berry when he was sent into captivity in his father's stead, we see a cautionary tale about what might happen were a prince *not* to honor his father. The multivalent tale, then, provides many father/son lessons that could lend credibility to the thesis that the *Fonteinne amoureuse*, its associated poems, and even this early motet, have more than a passing element of the genre of "mirror of princes."

It might be overstatement here to consider one other reason Machaut may have looked back to this motet in his choice of a point of beginning for a matrix of poems surrounding Jean de Berry's voyage into captivity. At the time that Machaut would have been closely involved with the court of Bonne of Luxembourg and the Dauphin Jean, her husband, the motet and its associated judgment would have comprised fairly recent additions to the growing corpus of Machaut's works. Assuming the dit and the motets were written in the 1330s or 1340s, as seems apparent, they would have been fresh works in Machaut's mind when the future Duke of Berry was born in 1340. The young prince would have been present in Machaut's court life and, if later associations

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[160] Ilja M. Veldman, "The Old Testament as a Moral Code: Old Testament Stories as Exempla of the Ten Commandments," *Simiolus: Netherlands Quarterly for the History of Art* 23 (1995), 218.

have any bearing on their life as children, the way that Machaut presents himself in the

Fonteinne to the prince in that dit suggests that there was a certain closeness between

poet and young patrons-to-be. One wonders if the figure of a great poet, recognized in

his lifetime, would have registered upon the sensibilities of the young princes. Given

his penchant for all things fine, Jean de Berry might have had a close relationship with

this warm-blooded court treasure. In this case, Machaut may have been drawn to the

young prince as a figurative father. The sense, then, of a father wishing to go in the

place of his son may be seen as ironic inversion, or as a "real" sentiment being

expressed by a poet who would have known the young prince from birth to adulthood.

This quotation, cited above, is discussed by Robertson:

"He also drew on the *Ovide moralisé*, the influence of which is evident here in
two ways. A statement near the beginning of the motetus, "[Narcissus]
possessed perfect beauty beyond that of all other human creatures," corresponds
precisely to the following line from the story of Narcissus in the *Ovide
moralisé: Narcissus, si fu biaux assex / Sur toute humaine creature*."[161]

These lines, 1328-1329 in Book Three of de Boer's edition of the *Ovide Moralisé*,

arrive near the beginning of the Narcissus episode, describing Narcissus at the age of

twenty-one.[162] One wonders if, perhaps, this age association could apply to the patron

and hero of this group of poems, as John of Berry would have been twenty or twenty-

one when most of these works were written. He was sent overseas in the winter of

1360, but Machaut's compositional activity could easily have postdated that exact

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[161] Robertson, *Guillaume de Machaut and Reims*, 130.

[162] Cornelis De Boer, ed., *Ovide Moralisé: Poème du commencement du quatorzième siècle,
publié d'après tous les manuscrits connus*, Vol. 1, Verhandelingen der Koninklijke Akademie van
Wetenschappen te Amsterdam, Afdeeling Letterkunde n.s. 15 (Amsterdam: Johannes Müller, 1915),
327.

period, as it describes in detail the by-then already current situation of the duke's

captivity. It might easily be imagined that this somewhat cautionary tale could have

been produced around the duke's twenty-first birthday, in which case his association

with Narcissus is particularly remarkable.

Robertson's reading of this Ovidian citation in the motet at this point is plausible,

serving as it does as the link between courtly love and sacred love through the

mediation of a classical *exemplum*. However, its re-use in a large number of lyrics

associated with the *Fonteinne* is worth exploring further. To begin with, a listing of the

works in which it appears is as follows:

- Motet 7
- Ballade 30 (Refrain)
- Lay 18 – *Le lay de Bonne Esperance*
- Lay 19 – *Le lay de Plour*
- Lay 22 – *Le lay de Plour* (though numerically later, this lay is associated with the mid-century *Jugement dou Roy de Navarre*).

The fact that Machaut chooses to use this line as a refrain for the Ballade 30 points

out its importance in the work, being repeated as it is three times over the course of the

Ballade, each time in slightly different semantic circumstances. It has been reworked

in the Ballade as "*seur toute creature humeinne*," but is still recognizable as an

equivalent poetic line despite the change in word-order. In the case of the ballade, the

phrase is being used to reiterate the preeminence of the subject of the poem, who seems

to contain all of the noble attributes of wisdom, beauty, and honesty. However,

recognition of the role of the phrase, and its ultimate source, should serve the reader as

a caution. While the subject contains all of these wonderful characteristics, the

reminder of another figure who was "above all other human creatures" – that is, the

doomed Narcissus – is a pointed suggestion that this poem is not simply a song of

praise. Rather, one wonders if this is not in some way also a didactic moment: Jean de

Berry is being praised, but also warned. It should be pointed out that aside from a few

fragments of motifs, the motet and ballade are musically unrelated.

Again, as Robertson points out, while discussing Motets 16 and 17:

"This piece serves as an *exemplum*, or didactic lesson, a genre found in both the
secular and sacred spheres. In many of his narrative *dits*, especially the *Alerion,
Jugement Navarre, Confort d'ami, Fonteinne amoureuse*, and *Le Voir Dit*, Machaut
employs long excursus, typically using mythographic material drawn largely from
the *Ovide moralisé*. The purpose of the *exemplum* is to form an intertextual
commentary to a narrative-in-progress or to chide a patron with impunity. We have
already witnessed Machaut's use of this technique in the Narcissus tale that is
found in Motet 7."[163]

Looking now toward the lay texts, the reuse of this line in three separate lays is

remarkable. Presumably the earliest appearance is in Lay 22 (*Qui bien aimme), verse

4*:

La souspire
La s'ayre
Mes cuers qui tant a martyre
Et de mortel peinne
Et tant d'ire
Qu'avoir dire
Son mal ne porroit descrire
Creature humeinne

La s'empire
Tire a tire
La ne fait que fondre et frire
La son dueil demeinne
La sans rire
Se martire

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[163] Robertson, *Guillaume de Machaut and Reims*, 165.

La se mourdrist la desire
Qu'il ait mort procheinne.

Admittedly, this is the most tentative link amongst the poems, since the concept of "above all" human creatures does not exist. Nonetheless, it is worth pointing out a few things about this poem. The repeated opening word "*la*" builds a crescendo of poetic dynamics: "there… there… there" is an amplification that makes the reader aware of the poetic manipulation that is occurring. Further, when sung, the repeated "*la*'s" form an aural web that focuses on the repeated open "*la*" sound and serves to permeate this stanza with a fairly homogeneous musical characteristic. As discussed previously, this lay is focused on a lady whose lover has died, so again we see a female narrative voice being applied, the loss of her male lover, and many of the same images of pain that are repeated in Complainte IV, Lay 17, and also the motet which focuses on a female voicing the loss of her love (in that case through her own infidelity). This again could have provided, like the motet, a familiar reference point for Machaut to return to when setting out on the poetic project associated with the Duke of Berry's departure.

The next appearance amongst the lays takes place in Lay 18 (*Longuement me sui tenus*), the *Lay de Bonne Esperance*, which dates from the early 1360s and is included among the lyric insertions in the *Voir Dit*, which seems to center around the period prior to 1364, in which year the French king tragically died in England, in captivity in his son's place. The compositional setting would not have changed drastically between *Fonteinne* and this lay, and this could still be considered part of the network of poems composed while the French princes were in captivity or on parole. In fact, one of the

highlighted images in this lay is that of the narrative voice claiming that they would rather be "across the ocean and not return" than to neglect the beautiful object of the lay, possibly a clear reference to the intended audience of the poem: that is, Berry or one of the other French princes – or indeed his wife.

Interestingly, this poem also contains a stanza that utilizes the often-repeated "*la*'s" we observed in the previous lay, so it would appear that the modelling is not simply one of imagery, but of aural structure as well. However, this does not appear to extend to the musical setting for these stanzas. The setting from the *Lay de Bonne Esperance* seems more closely related, registrally and rhythmically, to the settings of this line in the motet and ballade, than to the earlier Lay 22 (*Qui bien aimme)*.

Verse 7, in which this version of the quote appears, is as follows:

Certes, j'ay si grant deport,	Surely I feel such great pleasure
Quant je voy son noble port	When I look upon her noble person
Et quant, sans vilein raport,	And when with no hint of scandal
J'oy que chascuns son effort	I hear that every man exerts
Fait de li prisier tres fort	Himself to esteem her highly
Dessus toute creature,	Above all other women
Que je n'ay pensée obscure,	And so I have no gloomy thoughts
Tristece, mal ne pointure	No sadness, ills, or pain
Ne chose qui me soit dure,	Nothing that troubles me
Eins ay une envoiseure	Instead mine's a pleasure
Si tres douce et si tres pure	So very sweet, so very pure
Qu'elle vaut mercy au fort.	That it merits the greatest thanks
Qu'en li veoir me deport,	That in seeing her I find joy
En li servir me confort,	That serving her I am comforted
En li amer pren confort	That from loving her I take consolation
Et l'espoir qui me fait fort	And Hope that aids me mightily
Contre desir qui me mort;	Against Desire, who stings me
Mais riens ne doubt sa morsure,	(Yet I value as nothing his bite)
Et s'on dist qu'elle m'est dure	And if it's said the lady's hard on me

Ou qu'elle n'a de moy cure,	Or cares nothing for me
Ne m'en chaut, qu'en sa figure	I'm not concerned because I take
Preng si douce norriture	Such sweet nourishment from her
Que ne doubt riens que j'endure	I don't fear anything I endure
Mal d'amour ne desconfort.	Neither lovesickness nor pain[164]

The final appearance among the lays of this line is in Lay 19 (*Malgre Fortune*), the second *Lay de Plour*, which also bears some correspondences with Complainte 4 (mostly in the sense of dealing with Fortune's wheel and her fickleness.). As can be seen, the concept of exceptional "purity" provides a distant echo of the original characterisation of Narcissus in Ovid. In this case, it is still being used to describe all of the attractive aspects of the subject, in this case a lady. Once again, also, there appears to be no direct musical quotation to accompany the textual allusion other than a general registral and rhythmic relationship to the ballade, motet, and previous lay:

Comment est sa douceur pure
Douce à tous et à moy sure
Et ne cure
De ma cure
Ne de la mortel pointure
Dont mes cuers est entechiés,
Et seur toute creature
L'aim d'amour ferme et seüre?
Or figure
Sa figure
En mon cuer la pourtraiture
De Mort. N'est ce grans meschiés?

Quant tres humblement l'endure,
Et si n'est chose si dure
Com m'ardure
Qui tant dure

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[164] Daniel Leech-Wilkinson and R. Barton Palmer, *Guillaume de Machaut: Le livre dou Voir Dit (The Book of the True Poem)*, Garland Library of Medieval Literature 106A, Garland Reference Library of the Humanities 1732 (New York and London: Garland Publishing, Inc., 1998), 296-297,

> Que je vif contre nature,
> Si qu'Amours qui est mes chiés
> Fait envers moy mespresure,
> Qui quiert ma desconfiture
> N'à mesure
> Ne mesure
> Ma triste pensée obscure.
> Par ma foy, c'est grans pechiés.

However, the citational reminder of Narcissus, in each instance, is something worth bearing in mind. The fact that Machaut chose to use this one phrase in so many different contextual settings suggests that perhaps the *Ovide moralisé* provided a cultural mooring for his audience which could support the allusive quality of this poetry surrounding the French princes' captivity. Perhaps Berry was already known for the vanity that expressed itself in the will to collect beautiful things, or perhaps it was simply a warning to the prince (and his wife) that excessive beauty could lead to tragic consequences. This seems to be the sense that is implied in Lay 18 when there is a suggestion of treating the lady properly and preferring to be in exile. If so, then Machaut could be using allusion to subtly make suggestions to his patrons at a time when the French royals were desperately in need of stability and laying of strong governing foundations (this follows the hardships imposed on the defeated side by the loss at Poitiers, the French king in bondage, Charles Martel's uprising, Charles of Navarre's conniving, and the various military and social issues presented by raiding English soldiers and by free companies terrorizing the countryside.

It has been stated that Machaut quite frequently has paired poems of complaint with those of comfort. This dialogic relationship can be found in the *Dit de la*

Fonteinne amoureuse, with the young nobleman's complaint answered later by a poem of consolation. Machaut's Lay 17 (*S'onques douloureusement)* functions as an extra-textual comment attached to the matter addressed in the *Fonteinne amoureuse*, and which by its very title (*Lay de confort*) must be seen in the light of the comfort tradition. The complaint/comfort cycle was not new with Machaut. One need look back no further than the *Roman de Perceforest* to see not just an abstraction of the complaint/comfort pairing, but two lays specifically titled "complaint" and "comfort."

There is also a quite specific sense in which this lay is a response to a "complaint" within Machaut's works. The Complainte 4 (*Quant Hecuba*) which appears in the *Loange des Dames* and dates from the late 1350s or early 1360s is a direct textual partner to the lay in question.[165] Not only were they apparently written for the same occasion – the voyage into captivity of the French princes and, specifically, of Jean the Duke of Berry – they share some rather striking poetic correspondences that mark them as specifically related works, and would have sparked a moment of recognition in a contemporary audience. Much of this centers around a specific formulation of an Old Testament exemplar of a disastrous period of change in the Egyptian kingdom – the period of the ten plagues.

The *Fonteinne amoureuse* provides a direct connection with Complainte 4 which was written from the point of view of a grieving female voice for the Duke of Berry as he entered captivity. The uses of classical exempla to situate this poem and link it to the narrative dit are rather extraordinary. To begin with, by evoking Hecuba

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[165] See Earp, *Guillaume de Machaut*, 270-271.

the poet plays with two possible readings of the Trojan story. Hecuba received a vision

which foresaw all of the destruction, and death of her children and husband, which

could place this reference in the temporal space of a telling of the future – in which

case Hecuba would have to live with the pain of knowing what was going to happen, as

the female voice might know of the fact that her lover was going to be sent, in the near

future, into exile overseas. Another reading would be the literal pain caused by Hecuba

experiencing all of the tragic events that had been foretold. This link also serves to

suggest the fall of a great city-state, which provides ample opportunity for an analogy

to the still-recent defeat of the French forces at Poitiers in 1356 which set in motion the

events leading to the voyage into captivity that this cycle of poems reflects upon. Of

particular use in this argument, however, is the fact that this same exemplum appears in

the *Fonteinne amoureuse* shortly before the Lady provides her lyric consolation.

Indeed, not only is the material the same, but much of the vocabulary and rhyme

choices are shared between the two works. The exemplary material is placed in the

mouth of Venus, another female persona, it goes without saying, during her speech in a

dream to the sleeping poet and the prince, in a lengthy aside during the description of

Peleus' marriage to Thetis.

This passage, too, focuses on the destruction of Troy and the castle of Ilion, just

as does the complaint above. The death of Priam and his kin is also a focus, as is the

apparent focus on the point of view of Hecuba, the survivor. There are, of course,

some compelling quotations of phrases between the two works, dit and complaint, that

strengthen the association beyond simply that of shared *matière*. "*Ecuba vit*" in the

complaint becomes, "*vit Ecuba*" in the dit. Along with the word-order inversion comes a restriction of what she saw: in the complaint, she bears witness to the utter destruction of Troy, as well as the death of her husband and her children; in the dit she witnesses the death of her children. This is not to comment on priority of composition between the two works, but is simply a note upon the different uses of the material between them even when vocabulary remains the same. This can be seen again when comparing the following couplets:

Complainte 4:   **Fonteinne amoureuse**:

Et mettre à mort la belle porteüre   Et que sa belle porteüre
Et roy, Priant, mis à desconfiture   Toute mettre a desconfiture

Not only do the two passages share rhyme words, but the association is extended in the first line of the couplet to include the *la belle / sa belle* parallelism, while in the second line the use of the verb *mettre* in both instances further links the passages. As compositional order is impossible to work out given the surviving sources, it is perhaps more useful to note the intertextual play that contemporary readers could not have failed to notice. That the complaint and the dit share basic material (the voyage into captivity of a prince, the sorrow of his lady and her expression of such in lyric poetry, a shared exemplum that is evocative of the French situation after the battle of Poitiers while also alluding to the foreign bondage of the survivors of this battle) forces the reader, medieval or modern, to reflect upon the correspondences between the two poems. The two poems must be read as complements or adjuncts in a poetic space that becomes multi-dimensional through the

retreatment of material in different formal modes. They are, in essence, two facets of the same story.

In all three case-studies above, Machaut uses either generic, proverbial, or common phrases to expand the possible associations his audience might have had with his work. In drawing upon a proverbial phrase, as in the example of "*charbon sous la cendre*," the poet could tap into a pre-existing fund of shared meanings: the phrase was not simply proverbial, but had also been used many times in literary situations over the previous two hundred years so Machaut could cite, but not have to cite a specific text. With a common phrase, like "*tant com vivray*," Machaut was able to build a set of references that spanned his career, and also helps to define identifiable periods within that career. Finally, with a glancing reference to the Narcissus myth, by way of the *Ovide moralisé*, Machaut was able to reflect on a shared body of knowledge of political events among his audience members, and to even subtly offer suggestions to some of the key players in those events. However, his use of this reference was just obscure enough that the re-use of this common phrase could seem like just that, or it could open up the commentary that would be associated with the biblical and mythological references which he had explored in works from decades earlier.
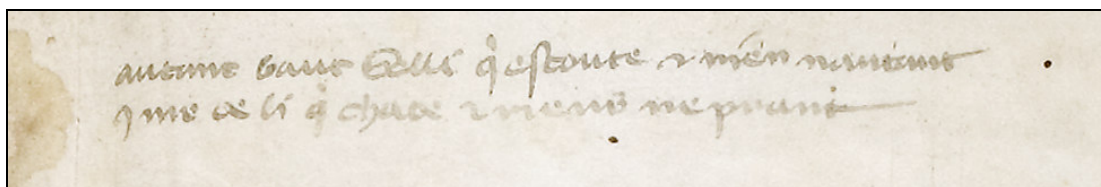
Figure 4. 1: MS Vg (Ferrell 1), f. 5r

Si ne scay le milleur tour prendre,
Car j'aim miex morir que mesprendre
Vers li que j'aim sans meffacon,
Ne qu'ailleurs mon dolent cuer tendre,
Qui plus art que charbon sous cendre
Pour sa belle clere facon;

Eins vueil toudis a s'onnour tendre
Et tout mon temps en li despendre,
Comment qu'aie de guerredon
Pour s'amour qui en moy engendre
Voloir d'endurer et d'atendre
La mort en lieu de guerredon.

Figure 4. 2: Lay 6 (*Par trois raisons*), verse 12

Figure 4.3: Lay 6 (*Par trois raisons*), verse 12b

Par trois raisons me weil *deffendre*
con ne me doit mie reprendre
se selon la condicion
de m'amour qui ja mais n'iert *mendre*
weil ma pleinte et mon lay *comprendre*
en triste ymaginacion

l'une est qu'amours ne wet *entendre*
a ce que ma dame soit *tendre*
vers moy eins est s'entencion
que mon dolent cuer face fendre
joie ne deingne en moy *descendre*
et lay c'est lamentacion

12.
Si ne scay le millour tour *prendre*
car j'aim miex morir que *mesprendre*
vers li que j'aim sans meffacon
ne qu'ailleurs mon dolent cuer *rendre*
qui plus art que *charbon soulz cendre*
pour sa belle clere facon

eins weil toudis a s'onneur *tendre*
et tout mon temps en li despendre
comment qu'ay je de guerredon
pour s'amour qui en moy *engendre*
voloir d'endurer et d'attendre
la mort en lieu de guerredon

Si ne puis nullement *comprendre*
Ne nuls ne me feroit *entendre*
Que quant Amours un amant *prendre*
Vuet que ce soit pour lui destruire

Car s'il aimme et sert sans *mesprendre*
Amours pite en dame *engendre*
Qui son cuer fait piteus et *tendre*
Si qu'a l'amant ne saroit nuire

N'elle ne se porroit *deffendre*
Que son cuer ne feist *descendre*
A ce que son mal vosist *mendre*
Pour ce que pas ne vuet qu'il muire

Mais s'aucun espoir li vuet *rendre*
Plus couvertement li doit *tendre*
Que li *charbons dessous la cendre*
N'est sans flamboier et sans luire

Figure 4.4: Poetic comparison - Lay 6 (*Par trois raisons*), verses 1 and 12 / Lay 13 (*Maintes fois oy recorder*), verse 3

Figure 4.5: Lay 6 (*Par trois raisons*), verse 8

Figure 4.6

1 – 1a	6 – 8a	8 – 10a	11 – 6a (Fauvel?)	19 – 12a	20 – 9a	21 – 9a

1 – 1a

Loyaute, que point ne delay,
Vuet sans delay
Que face un lay;
Et pour ce l'ay
Commencie seur ce qu'il me lie
En amours, dont si me navray
Que mon vivre ay,
Tant com vivray,
Mis, sans oster, en sa baillie.
Mais vos cuers point ne s'amollie,
Dame jolie,
Eins contralie
A chiere lie
Le mien, dont ja mais je n'avray
Joieuse vie;
Cars mors n'envie,
Dont je devie,
S'an vo gentil corps cuer n'avray.

6 – 8a

Ains l'ameray
Et obeiray,
Doubteray,
Serviray,
Et sans repentir,
De fin cuer vray,
Tant com je vivray,
Le feray,
Et seray
Siens sans retollir.

8b
N'a son corps gay
Plus je jehiray
Les maus qu'ay
Ne l'esmay
Qu'il m'estuet sentir,
Fors en ce lay;
Et miex que porray
Soufferrai.
S'en lairay
Amours convenir;

8 – 10a

Ne ja ne croiray
Qu mon ami gay
N'ait fin cuer et vray
Pour ce acompliray
Tant com je porray
Son vueil bonnement
Qu'a si bon le say
Que n'en partiray
Ne repentiray
Einsois l'ameray
De cuer loyaument

10b
Pour griete n'esmay
Ne l'oublieray
Ne deguerpiray
Foy li porteray
Pais li garderay
Et souvereinnement
Son honneur vorray
Joie li querray
Toute a li seray
Et quant je morray
Mon cuer li layray
C'iert mon testament

11 – 6a (Fauvel?)

La seray je sans partir
La vueil je vivre et morir
La me tenray
Com celle qui l'ameray
Sans repentir
De fin amoureus desir
Tant com vivray
Et plus chier a morir ay
Que li guerpir

6b
Car veoir ne puis n'oir
Ou miex peusse choisir
Qu'onques si gay
Ne si plaisant n'esgarday
C'est le saphir
Qui tous cuers fait esjoir
Et c'est le vray
Soleil qui fait de son ray
Tous biens florir

19 – 12a

Or en face son millour,
Car, sans penser deshonnour,
La serviray
Et le gracieus corps gay
Qu'aim et aour
De cuer, de corps, de vigour,
Tant com vivray;
Ne mon cuer n'en partiray
De son sejour.

12b
Et se doucement savour
Des biens d'amours la savour,
Garis seray,
Si qu'en chantant loeray
La grant doucour
De ma dame et son honnour,
Exausseray,
N'autre ja mais n'ameray,
Heure ne jour.

20 – 9a

Dous amis je t'ay
Ame de cuer vray
Et si t'ameray
Tant com je vivray
N'autre amour ja mais n'avray
Or te pri que tes cuers m'aint
Par ce gariray
Des maus que je tray
Et oublieray
Le dueil et l'esmay
Dont si durement m'esmay
Qu'ades mes cuers se complaint

9b
Et quant je verray
Ton faitis corps gay
Jolie seray
Lie chanteray
Cest amoureus lay
Ainsi t'amour me contraint
La t'oubeiray
La te serviray
La te doubteray
Qu'autre desir n'ay
Foi pais honneur garderay
La seront fini mi plaint

21 – 9a

Et par ma foy, tres bien garderay,
Qu'en li garder
Honnourer
Et loer
Cuer, corps, pooir,
scens, temps, vie et penser,
Tant com vivray,
Metteray,
Qu'empris l'ay,
Si que ja mais mon temps n'emploieray
Qu'en desirer
Et amer
Sans fausser.
Son bien, sa pais,
s'onneur et son vis cler
Aoureray,
Serviray
De cuer vray.

9b
Et se Diex plaist, je sui telz et seray
Que dementer,
Souspirer
Et plourer
Ne me faurra, pour ce que senz cesser
Obeyray
Son corps gay
Et feray
Que, se je puis, par son gre l'ameray.
Plus demander
Ne rouver
N'esperer
Ne vueil ne quier, pour ce qu', a droit parler,
Plus ne vorray
Ne querray,
Quant ce aray.

Figure 4. 6: Lay 19 (*Malgre Fortune*), verse 12a

Figure 4. 7: Lay 21 (*Pour vivre joliement*), verse 9a

Fonteinne Line	Lyric	Association	Music
185	Rondeau CCLXII	Refrain	No
203-204	Rondeau CXLVIII	Lines 1 and 6	Yes
276	Rondeau 5 (M)	"l'espart"	Yes
340	Rondeau 8 (M)	Image used	Yes
443	Ballade CXCV / Ballade (M) XXV	Beginning	Yes
963	Ballade CCIII / Ballade (M) XXX	Lines 2-3	Yes
1013	Virelai XXXVIII	Line 23, 37-39	Yes
1309	Motet VII	"istoire de Narcisus"	Yes
1487-88	Ballade CCIX	Refrain	No
1644	Complainte IV	Departure of Duke de Berry for England	No
2207	Ballade CCXII & Rondeau (M) 6	Appearance of Confort. Here Jeanne d'Armagnac (Berry's new wife) is indicated in anagram. Hoepffner claims that this ballade and Rondeau (M) 6 are a compositional pair.	No
2319	Ballade CXCIX	"L'idée exprimée dans cette strophe se retrouve dans la ballade CXCIX"	No
2335	Ballade CCXIX	"La pensée fondamentale de cette strophe est reprise dans la ballade CCXIX, en particulier dans les deux derniéres strophes"	No
2508-10	Ballade CCXVIII	"L'idée renfermée dans ces trois vers se retrouve, plus largement développée, dans la ballade CCXVIII	No

Figure 4. 8: Summary of Hoepffner's lyrics related to the *Fonteinne amoureuse*

Ballade 30	(refrain)
Lay 18	V. 7, l. 6
Lay 19	V. 5, l. 7
Lay 22 (*Qui bien aimme*)	V. 4, l. 8
Motet 7	Motetus, l. 7
Remede de Fortune	l. 60
Dit dou Vergier	l. 99

Figure 4. 9: List of works containing a reference to Narcissus

Chapter 5: Machaut, Froissart, and Chaucer: Modeling Consolation

Many studies of citation and allusion are, by necessity, reliant on textual transmissions and the attendant vagaries of manuscript survival across the centuries. I propose to use this chapter to examine a fairly restricted period and locale in order to illuminate the wide range of possibilities that fall within the heading "citation and allusion." The locale and time-frame in question are, respectively, the English court (primarily centered in London, though partially itinerant) in the period from 1356 to 1369. During this period, the English court hosted multiple foreign nobles, including the French king Jean II and many of his advisors and sons. In fact, Jean died in England during his second stay in 1363-64. The French cultural presence in the English court circles during this period can not be overestimated, especially considering the highly Francophone/Francophile nature of English court culture in the fourteenth century.

French Poetry in England from 1356-1360s, an assessment of some evidence:

Before exploring the specific readings of Machaut's lay at the English court, an examination of some surviving evidence of literary and musical activities among the nobility, the class that patronized Machaut, during the French captivity will be useful. Several documents, often overlooked by musicologists, provide clear evidence of the range of artistic endeavors undertaken by the hostages, and help to establish a sense of Machaut's audience in England. From 1356 when Jean le Bon and many French nobles were captured at the battle at Poitiers, until 1364 with the king's death, an active

society of relatively idle French nobles participated in and encouraged a strong French

artistic presence in English court circles. Associated with this period are several

notable French literary productions: Machaut's *Fonteinne Amoureuse*, which seems to

describe, in highly fictionalized terms, the preparation of Jean, Duc de Berry, to sail to

England as a hostage in exchange for the freedom of the French king; Gace de la

Buigne's *Roman des Deduis* was conceived, and possibly begun, while he was in the

French king's entourage in England; and there are more works that touch on this period

peripherally or in some detail. This activity of artistic production and reception left

traces in numerous records, of which I will deal with two: payment records from the

period and literary borrowings of French works (in this case, specifically of Machaut's

Lay 17 (*S'onques douleureusement)* by English-based authors.

The first sets of documents which offer some insight into the court culture that

formed the readership of Machaut's works in England comes from extant household

accounts of Isabella of France, dowager queen of England, and of Jean le Bon. Of

these the first is somewhat problematic, in that the surviving parts of the British

Library manuscript Cotton Galba E XIV, which contain her household accounts from

October 1357 until the autumn of 1358, were burned in an 18th-century fire and, though

largely legible, suffer from shrinkage, discoloration, and a general disordering of the

individual manuscript leaves.[166] Nonetheless, fascinating tidbits do survive which

provide a glimpse of court life in England during a period when London was the center

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[166] This document is described and contextualized in Michael Bennett, "Isabelle of France,
Anglo-French Diplomacy and Cultural Exchange," *The Age of Edward III*, ed. by J.S. Bothwell (York:
York Medieval Press, 2001), 215-225.

of international political, and hence artistic, activity due to the presence of the courts of

three kings (France, Scotland, and England).[167] To begin with, one might expect some

correspondence between Isabelle and Jean, given that they were cousins (albeit in a

period where it might be difficult to find royals who did not share a bloodline), and

indeed very early in this account we see connections with Jean le Bon appearing in the

record:

> There is no record of her meeting with King Jean of France, but she must have
> made contact with him around this time [October 26, 1357, when she
> entertained the English king and queen at her London residence], if indeed she
> had not done   so earlier. On 10 December, when she was back at Hertford
> castle, there is record of a payment made to a French man who came on an
> errand from King Jean in London. The errand was an interesting one. It was
> with regard to the loan of two books. They were French romances, namely the
> Holy Grail and Sir Lancelot.[168]

The fact that the English queen-mother was lending French romances to the

captured French king could lead to several possible conclusions. These include: the

possibility that the French king's books had been confiscated as part of the war booty,

as has occasionally been asserted, and he was thus forced to borrow for his reading

pleasure; or, that the French king, and his court, was an avid consumer of books and

sought out avenues of specifically French literary recreation, which would not have

been unusual given that the language of poetry at the English court would have been

either French (Anglo-Norman) or Latin (though this would change in the decades to

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[167] Ibid.

[168] Ibid.; the actual note can be found in the manuscript BL MS Cotton Galba E XIV, which is edited and translated in Edward A. Bond, "Notices of the Last Days of Isabelle, Queen of Edward the Second, Drawn from an Account of the Expenses of her Household," *Archaeologia* 35 (1853), 468: "John of Paris, coming from the King of France to the Queen at Hertford, and returning with two volumes, of Lancelot and the Sang Réal sent to the same King by Isabella, 10th December."

come).

Jean's own accounts further the possibility that the practice of lending and

borrowing was a fairly common one for the French captives during this period. What

becomes clear from these records is that the French king did own books containing

poetry, and possibly music, while in England, and also engaged in regular borrowing

and lending practices with the other nobles – interestingly enough, most frequently

with female members of the aristocracy including two women associated closely with

Isabelle of France, namely Jeanne, the countess of Warren, and Marie, the countess of

Pembroke. This circle of women – Isabelle, Jeanne, and Marie – each had French

blood from one or both parents, and seem particularly associated with Jean le Bon

during his first stay in England (Jean would return to England in 1364 after a period in

France as repayment of a debt of honor after his eldest son fled captivity and refused to

return, thus breaching the hostage treaty that allowed the king his freedom). Another

of Jean's cousins, Philippa of Hainault, queen of England, and her circle of ladies

played a larger role in the cultural life of the hostage princes in the 1360s. But in both

cases, we see women of continental heritage being closely associated with the captive

courts of the French royal line.

A series of court expenditures during the French king's captivity from

Christmas Day 1358 through July 1359 provides information about the musical and

literary experiences of the king's entourage.[169] Among the aspects of book collection

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[169] Henri d'Orléans, Duc d'Aumale, *Notes et documents relatifs à Jean, Roi de France, et à sa captivité en Angleterre*, Philobiblon Society Miscellanies 2 (London: Imprimerie de C. Whittingham, 1855-56).

and production that are particularly relevant for a study of Machaut reception in England are a number of entries having to do with book repair and adornment. For instance, on January 25th, 1359, payment was authorized for 32 d. for Marguerite the book-repairer to repair a book containing the bible, translated into French and belonging to the Countess of Warren, and to recover it and add four new clasps.[170] This, then, joins the growing list of borrowed books that the French king had from Isabelle's circle, and shows that the king was interested in sacred as well as secular works (which was already apparent from his own library prior to Poitiers, which also contained a Bible in French translation).

Of more interest, and perhaps significance for Machaut scholars, is a payment dated the 12th of March, 1359, in two parts: payment to Jaque, repairer of books, to repair one of the breviaries of the king's chapel, and to put new boards on it, and to recover it in red leather, and polish and decorate it; the second part is to the same Jaque to fashion four brass clasps, two large and two small, and to attach them to a "*roman de Guilon*."[171] This last phrase could signify any number of possible books: a romance by Guilon or Guillaume (possibly *The Romance of The Rose*), a poem or tale entitled *Le Roman de Guilon* (Guillaume), or even a book by a Guillaume. Given that MS C

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[170] "Marguerite la relieresse, pour relier un livre où la bible en françois estoit contenue, qui estoit de la dame de Garenne, et pour le couvrir tout de neuf et mettre IIII fermoers neux, le XXVe jour de janvier, du commandement du Roy: XXXIId." Ibid., 97.

[171] "Le Mardy XIIe jour. Jaque, le relieur de livres, pour relier un des bréviaires de la chapelle, mettre unes ais toutes neuves et couvrir d'une pel vermeille, le broder et blanchir, IIIs VId. Li, pour mettre IIII clés de laton, II grans et II petiz, et les petiz cleus a les estachier, et pour les diz cleus, en I roman de Guilon, XXd." *Notes et Documents*, 109.

was produced in the mid-1350s, possibly for Jean le Bon (being completed for him

after his wife Bonne of Luxembourg's death), it is quite possible that we see in this

brief receipt a record of an early adornment of a Machaut manuscript. However,

without further details it is impossible to take this line of speculation much further. It

should be noted, however, that this book was outfitted with clasps at the same time that

a chapel breviary was being sumptuously refitted. Given that MS C contains a large

musical section, one wonders if it might not be possible that this "*roman de Guilon*"

may have been in use by the same singers that made up Jean's chapel in England and

may have formed a part of his library that was accessed or overseen by chapel

choristers, and hence found its way to repair at the same time as one of the king's

books that clearly belonged to the chapel.[172] If this book was in the king's possession

during the late 1350s, it could easily have provided the basis for English familiarity

with a great deal of Machaut's works. That such familiarity existed has been argued by

numerous scholars – the knowledge of Machaut's works that Chaucer displays, for

instance, seems only possible if the English writer had access to an extensive collection

of Machaut's works.[173]

    While this speculation regarding MS C is ultimately unprovable, these payment

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[172] Aside from a mention of this payment item, Delisle does not provide any further insight on what the "roman de Guilon" might be in *Recherches sur la librairie de Charles V*, vol. 1 (Paris: Champion, 1907).

[173] In fact, James Willoughby has recently identified a lost Machaut manuscript once owned by Alice Chaucer, the poet's granddaughter, which started like MS. C with the *Jugement dou Roy de Behaigne*. The full description of this book, derived from a booklist from an Oxfordshire almshouse, will appear in the forthcoming volume of the *Corpus of British Medieval Library Catalogues* devoted to "Hospitals, Towns, and the Professions" (London: British Library, 2009).

records nonetheless show that the king of France, while in captivity, was actively engaged in borrowing, and repairing, both secular and sacred books, some of which clearly transmitted French repertoire. Such activity helps to set the scene for the type of audience that would receive Machaut's poetry in England in the 1360s when the royal princes would take the place of their father in English captivity.

Other miscellaneous payment records and inventories contribute to the sense of an active book culture, supporting the idea that the French princes inhabited a milieu that would have found delight in new works by Machaut. That music was consumed in court circles is no surprise, but records from this period depict an active and ongoing variety of musical situations that can also provide some background for the reception of a musical work like Machaut's Lay 17 (*S'onques douleureusement*). Returning again to Jean II's accounts from 1358-9, we find a number of payments to minstrels, chapel singers, and to "*Le Roy des Menestereux*" for fulfilling a number of duties and entertainments. Several instances stand out: payment was made to Maciet and Thomelin, minstrels from the King of Scotland;[174] several payments to chapel clerks for hauling the king's organ along on the occasional movements of the court;[175] or payment for the singing of a new mass before the king by Guillaume Racine.[176] From

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[174] *Notes et Documents*, 106: "Le Dimenche XXIIIIe jour [Fevrier, 1359]. Maciet et Thomelin, menestereulx du Roy d'Escoce, pour don fait a eulx par le Roy, XX nobles, valent VI l XIIIs IIIId."

[175] Ibid., 120, for example: "Climent, clerc de Chapelle, pour II varlet qui apportèrent les orgues du Roy de Londres à Erthford, IIIIs."

[176] Ibid., 129: "Mardy darrein jour. Le Roy, pour offerande faicte par li à la messe nouvelle que la Chapellain, maistre Guillaume Racine, chanta lors devant le Roy, X nobles, valent LXVIs VIIId." [which has an attached note "paié au Comte de Sancerre"].

this small selection, the variety of music the king might have heard (from sacred to secular), begins to emerge. When we couple these records, with more payments by Isabelle from approximately the same time period, it becomes clear that minstrels and musicians attached to individual nobles or courts were moving among the various noble establishments in England with some regularity. For instance, Isabelle's records provide the following:

> Frequent payments to minstrels playing in the Queen's presence occur – sufficient to show that Isabella greatly delighted in this entertainment; and these are generally minstrels of the King, the Prince, or of noblemen, such as the Earl of March, the Earl of Salisbury, and others. And we find a curious entry of a payment of thirteen shillings and fourpence to Walter Hert, one of the Queen's "vigiles" (viol-players), going to London, and staying there in order to learn minstrelsy, at Lent time; and again, of a further sum to the same on his return from London "de scola menstralcie."[177]

It is not difficult to imagine that, given the frequent social exchange at the various courts (the King and Queen of England at Isabelle's court, the King of France there as well, feasts and celebrations gathering all of the nobility together, the King of France's close association with the noble ladies the Countess of Pembroke and Lady Warren), these individual payments for minstrels' and musicians' services likely reached more than just the individual patron who paid for a specific service.

The records of Isabelle's library at the time of her death, and also those of the French princes after their period of captivity (including that of Charles V), show an extensive collection of French romances, poetry, and sacred works, some of which clearly passed among patrons in exchanges that would have helped to broaden the audiences' familiarity with the types of literary citations that can best be described as

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[177] Bond, "Notices of the Last Days of Isabelle," 468.

"intertextuality." As Kevin Brownlee has stated quite succinctly, "intertextuality" when applied to medieval texts, has moved beyond its initial definition in linguistics circles:

> The term "intertextuality" is now used very broadly, and it seems to me that the initial Kristevan and Barthesian use of the term in conjunction with the "death of the author" and "free play of signifiers" is no longer a determing (or limiting) factor…
>
> At the heart of the contemporary notion of intertextuality as I see it is the process of reading against a model, in a way which makes the reader's awareness both of the model text as such and of its transformations by the target text essential to the interpretation of the latter (to the "production of meaning"). In terms of literary critical history, the key distinction would thus be between the "source study" in which the presence of text 1 in text 2 is simply described; and the intertextual analysis in which the function of this presence is the primary concern. Needless to say, this concern with function, with dynamic interrelation, has also expanded our notions of how text 1 can be present in text 2.[178]

In other words, with the types of shared libraries and performative spaces described above, it can be expected that the audiences for French literary and musical productions in the English court in the 1360s would likely have been aware of, and actively engaged in as readers and listeners, the types of citation and allusion that have been described elsewhere in this dissertation, though within a proscribed time frame and geographic location that allows us some insight into the function of audience reception and re-writing of specific works during this period.

This brings us, then, to the 1360s. After the Treaty of Brétigny, the French king was released in exchange for several noble hostages to serve in his stead. These

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[178] Kevin Brownlee, "Literary Intertextualities in 14th-Century French Song," in *Music als Text: Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung Freiburg im Breisgau 1993*, edited by Hermann Danuser and Tobias Plebuch, Vol. 1 (Kassel, Basel, London, New York, Prague: Bärenreiter, 1998), 295.

included a young man who would feature prominently in Machaut's activities in the 1360s, Jean, Duc de Berry.

Machaut's *Livre de la fonteinne amoureuse*: A Comfort for a Prince

Machaut's major work focused on Jean, as patron, is the *Livre de la fonteinne amoureuse*, a dit which plays with questions of authorship, princely skills, the dream poem, lyric insertion, and the mirror of princes. Wimsatt has used literary references within the dit to suggest that this poem impinges on reality as the fictional poet and his patron, who is setting sail for distant lands, closely parallels the situation in 1360 when the young Duke of Berry traveled to England as part of the hostage exchange that allowed Jean II to return to France to raise his ransom. While it is possible that some of the broader details of the poem reflect historical events, entertainment for a nobleman of the royal blood in captivity is the main thrust of the poem, and it is rich with literary devices that could contribute to a reader's enjoyment. The portrait of the prince in the poem is, of course, conventionally exaggerated as one might expect. Nonetheless, there are some fascinating aspects to this narrative poem that might provide a glimpse of the patron behind the fiction. These primarily have to do with the "creative" skills of the patron himself. As the poem begins, we have a semi-comic depiction of the author in bed tossing and turning, and then being caught up in an eerie ghost story of the sort that might appeal to a young man in his early twenties. The author hears a chilling moaning, searches around for the source of the sound, takes to his bed in fear (leading into a side argument about the irrationality of brave clerks and cowardly knights that partakes of stock characterizations and some caricature). Finally

the author returns to his story, at which point he has finally listened long enough to understand that he is hearing someone in another room speaking in abject misery. This disembodied male voice is saying farewell to his Lady and, fortunately for the listening author (and for the reader), the voice warns that it is about to begin composing a complainte. The author decides to become scribe and copy down the complaint. The reciter and scribe break off at daybreak, and the poet goes in search of the mysterious voice, finding him to be a true nobleman with many generic qualities of fine breeding, and decides "*qu'il sambloit estre fils a roy* [that he seemed a king's son]."[179]

At this point, we have a young nobleman who has a prodigious talent for poetic composition (the scribe/author marvels that there are over one hundred rhymes in the spontaneous complaint). The authorial character becomes reacquainted with the nobleman, and they eventually find themselves together in a park containing a fountain with elaborate decoration.

Throughout the dit, the knight or nobleman is represented as actively participating in the poetic process and, as we shall see, the musical one as well. Several times throughout the dit the sad nobleman is referred to as taking part in the singing of songs, or directly influencing the creation thereof:

> Pour ce amis, je vous vueil prier
> Que tant vueilliez estudier
> Que de m'amour et de ma plainte
> Me faciés ou lay ou complainte.
>
> [And so, friend, I would ask

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[179] R. Barton Palmer, *Guillaume de Machaut: The Fountain of Love (La Fonteinne Amoureuse) and Two Other Love Vision Poems*, Garland Library of Medieval Literature, Series A, 54 (New York and London: Garland Publishing, Inc., 1993), 152-3.

That you please consider composing
A lay or complaint for me
About my love and sorrow.][180]

This passage introduces a moment when the author figure triumphantly presents

his painstakingly copied complainte, recorded during the sleepless previous night.

Thus, instead of composing a "lay or complaint," the author-figure hands over a

symbol of the generative event for the entire dit: the sad complaint of the nobleman.

Of course, Machaut-the-author has composed the original complainte, the setting for

the event, and the characters involved. In this hall-of-mirrors fictionalized setting,

Machaut-the-author heaps praise and honor on his patron by making the patron's

character the creative force while the author-character simply becomes a clerk who

copies down the amazing poetic and musical efforts of his hero. This reversal of roles -

poet as passive copyist, patron as active creator – continues once the dream-visions

conclude as we see in the following passage. The nobleman, having been comforted,

becomes extraordinarily productive of the types of entertainments we might expect

from the minstrels so richly alluded to in the payroll records of Jean II referred to

above:

Il disoit des dis det des chans
De lays, de dances, et de notes,
Faites a cornes et a rotes,
Tant que tous nous esbaudissoit

[He recited poetry and song,
Lays, dances, and melodies
Which are made by horns and violins,
Entertaining us all in the process.][181]

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[180] Ibid.

The sad nobleman has become a virtual one-man-band fully capable of rendering the full gamut of musical and poetic delights we see preserved in Machaut's output. In a sense, this nobleman becomes the ideal courtly figure – the perfect chivalric leader and the most active of artists - and one wonders why he might need a Machaut-figure accompanying him before his trip overseas. Throughout the *Fonteinne amoureuse*, the author representing the fictionalized Machaut operates as a reflection of the brilliance of the patron – whether through moments of self-parody of stock social characters (the cowardly clerk mentioned above, who nonetheless serves faithfully), through didactic moments which smack of the "mirror of princes" genre, or as copyist for the nobleman and his lady's poetic and musical production (both *complainte* and *confort* are duly copied by the author, whether explicitly or implicitly through the dit itself). The dit culminates in a musical outpouring from the nobleman as he begins to sail away:

> Quant montez ful, il m'est avis
> Qu'il tourna par deça son vis,
> Et d'une vois bele et jolie,
> Pleinne de tres grant melodie
> Et d'un amoureus sentement,
> Prist a chanter joliement
>
> [After embarking, it seemed to me
> That he turned his face this way,
> And with a voice beautiful and clear,
> Which was filled with much melody
> And the emotions of love,
> He began to sing pleasingly][182]

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[181] Ibid., 236-237.

[182] Ibid., 236-239.

This scene introduces the final of the three interpolated lyrics in this otherwise

narrative work. With the *complainte* and *confort* out of the way, the parting melody

the nobleman sings takes the form of a rondel expressing desire that he will return to

his Lady, announcing his constant heart, and voicing the hope that she will love him in

return.

The whole dit, then, centers around a poetic conceit: the soon-to-be-exiled

nobleman must leave and his greatest concern appears to be that the love of his Lady is

in jeopardy. This conceit allows Machaut to create a complex of characters that he

fully inhabits – from the fictionalized version of himself, to the creative force of

nobleman and Lady, to the goddess of love herself. The meta-narrator is always

present throughout the dit, and appears in ways that casts the labyrinthine reflective

structure of the poem as a clear work of fiction. For instance, while relating an

illustrative tale about the historical precedent for multiple persons dreaming the same

dream, Machaut breaks off with the following passage:

> Quier en *L'Istoires des Rommains*,
> La le verras, ne plus ne mains,
> Car l'exposition seroit
> Trop longue, qui la te diroit.
>
> [Look in the *History of the Romans*.
> You'll see it there, no more no less,
> But an account would take too long,
> Whoever would give it to you.][183]

This momentary aside has the effect of reminding the reader that, no matter

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[183] Ibid., 230-231.

what is happening in the tale, it is a literary construct – one that can have references to other works, one that relies, in fact, on the knowledge of a basic body of works, in order to operate effectively. Reminders such as this allow the author to play with expectations about the roles of the various characters, the fictionality of the situations presented, and the interaction between dreams (which can be both dreams and moralizing tales) and entertainment. If it was unclear throughout the poem that it was intended to operate on several different registral levels (macabre/horror, comic, moralistic, entertaining, comforting, etc.), the final sung lyric and short postscript drive home the fact that the poem was likely intended for a specific audience. This is not to say that we should get too wrapped up in authorial intention, for the poem can obviously be read without having to posit a specific performance context. Nonetheless, to the extent that we can reconstruct the original context of the poem, it might prove illuminating for several other works which seem to arise from the same context. In fact, the postscript to this poem demands engagement from the reader in a way that mimics a dramatic or oral performance:

> Quant il ot sa chanson finee,
> Bien escoutee et bien loee,
> Tout son païs m'abandonna
> Et de ses joiaus me donna
> Liberalment et largement,
> Plus qu'a moy n'affiert vraiement.
> Et je humblement l'en merciay,
> Cuer, corps, pooir offert li ay.
> Si s'en ala par mer nagent,
> Venus, lui, s'ymage et sa gent,
> Et son rubis, que point n'oubli,
> Armez s'en va de toutes armes
> Contre desir, souspirs, et larmes.

Einsi parti; je pris congié.
Dites moy, fu ce bien songié?

[After finishing his song,
Which was well attended, much praised,
He relinquished all his land to me,
Liberally and generously
Giving me his jewels,
Truly more than I should have had.
And I thanked him humbly,
Offering him my heart, body, and devotion.
And thus departed, sailing across the sea,
Venus, the man himself, the lady's image and his company,
As well as her ruby, which I can hardly forget,
For this should not be neglected.
He left armed with every weapon
Against desire, sighs, and tears.
With him thus departed, I took my leave.
Tell me, was this well dreamed?][184]

With the nobleman on his way across the sea, the switching of places has

finally taken place completely. The nobleman's lands and jewels have been ceded to

the author-character in exchange for the author's poetic and musical talents. Of course,

the humor of this moment must not be overlooked – it seems singularly hilarious to end

a poem of comfort for a nobleman by suggesting that he turn over all of his worldly

goods in exchange. In fact, the lightheartedness of this statement suggests a familiarity

between poet and reader – whether real or fictional – that makes the

Author/author/reader relationship quite intimate. The invitation for comment, with

which the dit concludes, suggests an ongoing dialogue that might take place outside of

the confines of the poem itself, and leads this discussion to the court of England in the

1360s.

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[184] Ibid., 238-239.

London fostered several great literary talents during this period: among them Geoffrey Chaucer and Jean Froissart. In fact, during the 1360s, both of these men developed their craft under the aegis of the Queen of England, Philippa of Hainault, wife of Edward III, and renowned patroness of learning and the arts. The two different responses to this lay by Chaucer and Froissart reveal patterns of reading and reception of French works at the English court which suggest a highly literary and analytic approach, and also hint at a highly personalized group of readers and influences.

Machaut's *Lay de Confort*: Another Comfort for an Exiled Prince

The *Lay de Confort*, Lay 17 (*S'onques douleureusement*), stands out among the lays for several reasons: it seems possible to identify the lay as an occasional piece for the Duke of Berry, interned in London in the early 1360s in his father's stead; it forms, along with Lays 5 and 6, a trio of works that employ mensural signs to denote a shift in large scale rhythmic organization; and finally, it is one of the two clearly ascribable polyphonic lays written by Machaut.

The complex network of borrowing and influence existing between three of the major poets of the fourteenth century, Machaut, Froissart, and Chaucer, has been documented and explored by a number of scholars. In fact, the major scholarly work on the lay as genre to date, Jean Maillard's monograph, has the following to say about the lays of two of the most important French poets to follow Machaut:

> L'examen des quatorze lays composés par Jean Froissart ou des trois de Christine de Pisan n'apporterait guère de nouveautés dans la forme, qui reste en principe celle de Guillaume de Machaut. Nous avions pu remarquer chez l'auteur du Veoir Dit une tendance à moraliser qui

s'accuse dans les lays d'Eustache Deschamps.[185]

This position is somewhat unfortunate, as the ways in which the post-Machaut generations responded to and incorporated the challenges of the lay form in their own work can teach us a great deal about how these works were received by contemporary audiences. This is particularly useful given the short shrift lays have received in contemporary criticism. In fact, as we shall see, Froissart's reading and response to Machaut's lay tradition transmits a great deal of information.

It is impossible to determine with any certainty how the *Lay de Confort,* as both a poetic and a musical text, might have arrived at the English court soon after its composition. As Wimsatt has suggested, it appears likely that this lay was intended for the Duke of Berry at the time of his captivity in England in the 1360s and therefore the poem may have been transmitted with the Duke himself, or through correspondence with the continent during the period of captivity. [186] It is thus also linked to the longer *Fonteinne amoureuse* through chronological proximity, intended initial audience, and theme. [187]

The dating for the *Lay de Confort* relies on its position within the surviving collected-works manuscripts, and upon its subject matter. This lay appears in

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[185] Jean Maillard, *Évolution et Esthétique du Lay Lyrique: Des origines à la fin du XIVe siècle* (Paris: Centre de documentation universitaire, 1952-61), 362.

[186] James Wimsatt, *Chaucer and His French Contemporaries: Natural Music in the Fourteent Century* (Toronto, Buffalo and London: University of Toronto Press, 1991), 129.

[187] In this case, the lay represents the voice of a woman whose lover is imprisoned whereas the *Fonteinne* describes a young nobleman entering captivity. Wimsatt has suggested this narrative voice might have represented Jeanne d'Armagnac, recently married to Jean de Berry at the time of his captivity, see Wimsatt *Chaucer and His French Contemporaries*, 129 (note).

manuscripts Vg, B (both *ca.*1370, with *caveats*) and later manuscripts, but does not appear in the earlier manuscript C (1350s).[188] The lay can thus be dated after the mid-1350s but before *c.*1365 which seems to be a possible terminal date for the musical content of manuscript Vg. Manuscripts Vg and B also contain, as the last lay of their respective collections, the *Lay de Bonne Esperance Lay, 18 (Longuement me sui tenus),* which appears in the *Voir Dit* and can likely be dated *c.*1363-1365.[189] This would place the *Lay de Confort* most likely in 1361 to 1363, the time of the Duke of Berry's initial exile to England and before the writing of Lay 18 (*Longuement me sui tenus*).

From a poetic point of view, the *Lay de Confort* conforms to Machaut's typical lay-form of twelve stanzas of differing rhyme and meter (excepting I and XII, of course, which have identical structures). The framing stanzas in this lay (I and XII) make use of one of Machaut's signature rhyme and metrical structures: $a_7a_7b_4b_7a_4a_7b_4b_7a_4$. This form occurs twenty times throughout Machaut's lays and appears, along with two other stanzaic structures, to have been important in his compositional approach to the lay. This poetic form usually takes a standard musical setting in the monophonic lays (that is, an individual 7-syllable line, followed by paired 7+4 syllable lines, often with an internal pause distinguishing the declamation of the

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[188] Earp, *Guillaume de Machaut*, 78.

[189] For notes on dating of the contents of the *Voir Dit*, see the Introduction in Daniel Leech-Wilkinson and R. Barton Palmer, *Guillaume de Machaut: Le Livre dou Voir Dit (The Book of the True Poem)*, Garland Library of Medieval Literature 106A, Garland Reference Library of the Humanities 1732 (New York and London: Garland Publishing, Inc., 1998), xxxiii-xxxv.

individual poetic lines) (Figure 5.2).[190] Despite manipulation to create a canonic

regularity in Lay 17, this underlying musical form remains distinguishable.   The

overall poetic structure of Lay 17 can be seen in the Figure 5.3.[191]   As can be seen, the

expansion of the stanza in a three-voice canonic performance leads to two additional

7+4 syllable phrases before the end of the stanza is perceived.

Other scholars have noted that this lay contains some striking aspects of poetic

form[192]   To begin with, there is the central reversal of syllable count in stanza 6 that

has general implications for a reading of the lay. Virginia Newes notes this and points

out that in addition to the syllable-count inversion, there is also a rhyme-scheme

inversion at this point: "Strophe 6 … is composed entirely of five-syllable lines; with a

single exception, the articulations of text line, melodic phrase, and canonic segment

coincide. At the midpoint of the half-strophe, the rhyme scheme of a a a b / a a a b

changes to b b b a / b b b a. Perhaps intentionally, the inversion of the rhyme order

marks a change of fortune inspired by Hope."[193] This suggests that Machaut makes use

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[190] Benjamin Albritton, "Recurring Musical and Poetic Structures in Guillaume de Machaut's Lais," MA Thesis, University of British Columbia (1998), 58-59.

[191] Kees Boeke provides a very useful chart of this structure, with an interpretation of events occurring in the lay's text. However, his analysis of some of the rhymes and syllable-counts is flawed and has been corrected here. The chart can be found in the liner notes to the recording *Guillaume de Machaut: Le Lay de Confort*, by the Little Consort and Frans Brüggen (Channel Classics CCS 0390, 1990). I have also chosen to represent each rhyme scheme with a's and b's rather than a full alphabet of rhyme sounds, so that the structure of each individual stanza is apparent in its simplest form. It goes without saying that the rhyme-sounds represented by these letters differ from stanza to stanza.

[192] Most notably, Kees Boeke in his notes to the Channel Classics recording, and Virginia Newes in "Turning Fortune's Wheel: Musical and Textual Design in Machaut's Canonic Lais," *Musica Disciplina* 45 (1991) 95-121.

[193] Newes, "Turning Fortune's Wheel," 117.

of structural devices to reflect or highlight events occurring in the content of the poem itself, a suggestion that demands a high level of planning on the part of the author. It should be noted, the other reversal of rhyme scheme (stanza 11) is not as elaborate, though it does coincide with another reversal in the content of the poem (the speaking voice vows not to despair any longer and to stop complaining).

Musically, this lay proves to be one of Machaut's most spectacular musico-poetic creations and truly should be regarded as the height of his output in this genre. As mentioned above, this work is one of two canonic lays that can be ascribed definitely to Machaut.[194] Newes demonstrates a possible reason for the choice of a canonic setting for this lay: the poem deals with the mutability of Fortune, and thus Machaut is making a metaphoric comparison between the turning of Fortune's Wheel and the "perpetuality" of the *chace* with his setting.

In addition to the striking canonic structure of the musical setting for this lay, Machaut also makes use of shifts in rhythm to further organize his work. Returning to a device he had used to great effect in the 1340s, [195] Machaut here employs signaled mensural shifts in stanzas V and IX. These shifts serve to mark off a central section of the text which focuses on Hope as the remedy for the vicissitudes of Fortune.[196]

If this lay was written for the Duke of Berry as a sort of lyrical companion

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[194] There remains a lack of agreement about whether the *unica* lais in MS. E are Machaut's.

[195] See Chapter 2.

[196] Hope also, as Machaut tells us, can allow one to live happily in one's prison. We might understand this prison to be a figurative one (the prison of love), and a more literal one if indeed Jean de Berry was the intended recipient of this text.

piece to the *Fonteinne amoureuse*, perhaps we can also look to the *Fonteinne* for clues as to the concepts guiding the setting of this lay. For an audience familiar with the recently-composed *Fonteinne*, the conceit of an author who acts as amanuensis to his patron, faithfully recording the lyrics that his social superior produced with such great ease, would have been quite fresh in the mind. The triangular arrangement of producing voice, inscribing voice, and reading audience, is more or less explicit in the dit. Machaut is playing, perhaps, with this conceit in the aural world with this canon, where one voice echoes, at a slight remove, the leading voice:

Dit: Nobleman   Poet/Scribe

Lay: Leading voice   Canonic voice(s)

This parallel concept between dit and lay allows Machaut to explore the humor and complexity of simultaneously-sounding overlapping texts, and once again assert his authorial mastery on top of the fiction of patron as artist / poet as scribe scenario.[197] In performance, it would be possible to allude to the *Fonteinne amoureuse* in this subtle way given that the audience for the dit was, in all likelihood, the same audience as for the lay: the Duke of Berry and his circle of acquaintances and courtly familiars. This virtuosic musico-poetic creation, by one of the major French authors of the period, and accompanying such a spectacular event as the arrival of the captive "flower of French nobility", surely would have resonated with aspiring poets in the English orbit. Not only would they have an audience already familiar with the work, but through

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[197] That Machaut was conscious of issues of patronage during this period was made apparent by Deborah McGrady in "'Tout son païs m'abandonna': Reinventing Patronage in Machaut's *Fonteinne amoureuse*," in Margaret Burland, David LaGuardia and Andrea Tarnowski (eds) *Meaning and Its Objects*, *Yale French Studies* 110 (2006) 19-31.

allusion to this work they could also prove their skill as poets by responding to one of the most elaborate lyric creations in Machaut's sizable *oeuvre*.

CHAUCER

For some time, scholars have acknowledged the debt of Chaucer to both Machaut and Froissart in many of his works, including *The Book of the Duchess*. Wimsatt's overview of the relationship between these two poems provides a foundation for later studies of the use of this particular work (among the several that Chaucer draws from in the *Duchess*).[198] Wimsatt identifies a borrowing of a specific image in the *Duchess* which comes clearly from Machaut's poem:

Book of the Duchess, ll. 693-96	*Lay de Confort*, I, ll. 10-14
For there nys planete in firmament,	Qu'en terre n'a element
Ne in ayr ne in erthe noon element,	Ne planette en firmament
That they ne yive me a yifte echone	Qui de pleur don
Of wepynge whan I am allone.	Ne me face et sans raison
	Mon cuer dolent[199]

Not only has Chaucer borrowed Machaut's imagery, but he has done so using the same rhyme sounds (and in some cases, the same vocabulary) to further drive home the allusion to his model. Wimsatt points out further borrowings of this nature, bordering on artful translation, at other points in the *Duchess*. Further, Wimsatt and other writers have pointed out a similar process in Chaucer's borrowings from Froissart – where the English poet has chosen French models and, essentially, translated them into English

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[198] James I. Wimsatt, "Machaut's *Lay de Confort* and Chaucer's *Book of the Duchess*," in Rosell Hope Robbins (ed) *Chaucer at Albany*, Middle English Texts & Contexts 2 (New York: Franklin, 1975), 11-26.

[199] Ibid., 12-13.

verbatim and incorporated them into his new work.[200] He took a similar approach when borrowing from Froissart's *Paradis d'amour*. In this case, the sense is translated, though the poetic structure is not preserved in the carefully exact way that the borrowing from Machaut was.

***Book of the Duchess*, ll. 1-8**	***Paradis d'amour*, ll. 1-8**
I have gret wonder, be this lyght,	Je sui de moi en grant mervelle
How that I lyve, for day ne nyght	Comment tant vifs car moult je velle
I may nat slepe wel nygh noght;	Et on ne poroit en vellant
I have so many an ydel thoght	Trouver de moi plus travellant
Purely for defaute of slep	Car bien sachies que par vellier
That, by my trouthe, I take no kep	Me viennent souvent travellier
Of nothing, how hyt cometh or gooth,	Pensees et merancolies
Ne me nys nothyng leef nor looth[201]	Qui me sont ens ou coer liies[202]

What becomes increasingly interesting, then, for the reader of this complex of authors, is that "the passages from both Chaucer and Froissart echo lines from Machaut's *Dit de la Fonteinne amoureuse* (699 ff.)"[203]:

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[200] Kristen M. Figg and R. Barton Palmer (eds), *Jean Froissart: An Anthology of Narrative and Lyric Poetry* (New York and London: Routledge, 2001), 32, 671.

[201] Larry D. Benson, ed., *The Riverside Chaucer* (Boston: Houghton Mifflin, 1987), 330.

[202] Figg and Palmer, *Jean Froissart*, 36-37. They provide the English translation of this passage:

> I marvel greatly at how I stay alive,
> For I lie awake so many nights
> And one could not find any man
> More tormented in his sleepless plight;
> For, you see, as I lie awake
> There often come to worry me
> Heavy thoughts and melancholies
> That are shackles on my heart.

Wimsatt, *Chaucer and his French Contemporaries*, describes the relationship between these two poems, and John Fyler elaborates upon the argument in "Froissart and Chaucer," in Donald Maddox and Sara Sturm-Maddox (eds) *Froissart Across the Genres* (Gainesville, FL: University Press of Florida, 1998), 196.

[203] Figg and Palmer, *Jean Froissart*, 671.

Fonteinne amoureuse, ll. 699-706

Or me couvient venir a mon propos	Now I must come to my purpose,
Et dire ce don't a parler propos.	Saying what I mean to say:
Il est certein qu'en mon lit ne repos,	It's certain that I don't rest, don't sleep
Ne n'i sommeil,	In my bed,
Et que je n'ay bien, joie, ne repos,	And that I have nothing good, no joy, no rest,
Dont durement me doubt se dire l'os,	And this terrifies me if I dare say it,
Que reputez ne soie comme sos	Since I will be thought a madman
Quant einsi veil	For not sleeping thus[204]

The *Book of the Duchess* (1369) borrows from Machaut in a narrative context rather than a lyric, but Chaucer respects the original genre (a poem of comfort) and his method of citation may point toward a recycling of tropes that would be recognizable to a specific audience: one that had been familiar with Machaut's poem earlier in the decade. While this is not the most direct of citational instances (the author has switched from lyric to narrative, from French to English), the context (a poem of comfort), and the presumed audience (the English court of the 1360s) remain intact. If the purpose of a literary allusion is to activate an external text to enrich the meaning and significance of the main text,[205] Chaucer's use of Machaut tells us a great deal about how Machaut was being read by his audience in English court circles. Chaucer's text demands that a reader, in English, recognize the relationship of his poem of consolation across the barrier of language and form to an earlier lyric of consolation, affirming what Chaucer scholars have long recognized: his audience was bilingual, and must have been well-versed in recent French poetry to the point that they would

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[204] Palmer, *The Fountain of Love*, 126-127.

[205] For a concise description of literary allusion in this light, see Ziva Ben-Porat, "The Poetics of Literary Allusion," *PTL: A Journal for Descriptive Poetics and Theory of Literature* I (1976), 105-128.

recognize citations of this sort. This situation makes even more sense if we posit that Chaucer was borrowing from well-known works, and that the *Lay de Confort,* Lay 17 (*S'onques douleureusement*) must have been circulating in English circles through the 1360s.

FROISSART

Two lays, among Froissart's output, look directly back to Machaut's *Lay de Confort*, further emphasizing the importance of this work in English circles in the years 1360-1369. These two lays, *S'onques Amoureusement* and the *Lay de la mort la Royne D'Engleterre*, recall Machaut in ways that parallel Chaucer's borrowings in the *Book of the Duchess*. However, Froissart works with a type of modeling that takes into account both the content and imagery of a text, as well as the fairly strict metric and rhyme-scheme formalisms which many modern critics have dismissed as shallow or surface elements but which are, in fact, essential to an understanding of the fourteenth-century aesthetic.

Figg has pointed out that Froissart's *Lay de la mort la Royne d'Engleterre* parallels Chaucer's *Duchess*: Froissart's poem of *c.*1369, elegizing Edward III's wife Philippa of Hainaut, a great patron of the arts, serves a similar function to Chaucer's poem on the death of Blanche of Lancaster as a consolation for the survivors of the deceased. Even though both poets are writing their poems on the deaths of high-ranking English women, Froissart has chosen to utilize the lyric lay as a form for his poem of comfort rather than a narrative poem. While it seems clear that both Froissart and Chaucer looked to Machaut as a model when choosing images and forms for their

respective comfort poems, Froissart has also made use of the form that Machaut used successfully for this genre.

However, a lay that likely pre-dates the one on the death of the English queen, and which contains more obvious citational links to the Machaut poem, is Froissart's lay *S'onques amoureusement*. Froissart was working in English court circles in the 1360s,[206] during the period when Machaut's lay would have been in circulation. Indeed, he provides a lyric response that comes very close to being a contrafactum of Machaut's original. The level of citation partakes of formal borrowing, and playful use of concepts and vocabulary that require an audience's familiarity with the original.

Figure 5.4 shows the structural relationship between the two poems. Readily apparent is the formal similarity of the framing stanza, with shared rhyme sounds and similar structures. It can also be observed that several of the other stanzas share rhyme sounds or structurally significant aspects, like reversal of rhyme-scheme or similar alternation of short and long poetic lines.

Not only does Froissart take Machaut's language as a template, but the metric form of Machaut's work also serves as a starting point for Froissart. Machaut's signature structure, $a_7a_7b_4b_7a_4a_7b_4b_7a_4$, forms the basis for Froissart's form $a_7a_7b_4b_7a_4a_7b_4b_7a_4a_7b_4b_7a_4$, which is simply an expansion of Machaut's pattern by four lines. This raises the question of how Lay 17 (*S'onques douleureusement*) was learned by Froissart: if through a textual transmission, Froissart may simply be expanding the model to put his stamp as a poet upon it; however, the fact that this extension coincides

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[206] Fyler, "Froissart and Chaucer," 195.

exactly with the lengthening of the perceived end of Machaut's verse in a canonic

performance (see again Figure 5.3) argues for the possibility of oral transmission. At

the least, it suggests that Froissart may have been aware of the distortion of Machaut's

stanza caused by musical performance.

A comparison of the opening stanza from Froissart's *S'onques amoureusement*

and Machaut's Lay 17 (*S'onques douleureusement*) demonstrates the modeling process

in action (Figure 5.5). The opening line, "*S'onques amoureusement*" is clearly

intended to be referential to Machaut's "*S'onques douleureusement*." Further,

Froissart's first seven lines draw heavily from the opening stanza of Machaut's poem,

essentially replacing negative vocabulary (Machaut's *dolereuseusement*, *tristement*,

dolereus son) with their positive counterparts (*amoureusement*, *liement*, *douch son*).

This is accomplished in a parodic rewriting that leaves little doubt of the reliance on an

earlier model. Froissart keeps the grammatical structure of Machaut's opening largely

intact, only beginning to extend Machaut's word-patterns from the fourth line.

Froissart has, in essence, provided the topical antidote to Machaut's lay: where

Machaut states his desire to create a lay of sadness, Froissart sets out to make a lay of

happiness.

After this opening, so clearly looking to the Machaut model, Froissart abandons

the close parallelisms and begins to diverge from Machaut to a large degree. In fact, no

similar side-by-side comparisons can be made within the poem until the final stanza

where Froissart echoes Machaut to a lesser degree:

Compared with the density of similarities in the opening stanza, the use of

shared vocabulary in this closing stanza functions in a very different way. The pattern of allusion set at the beginning of the poem must no longer be necessary: once that allusion was so strongly laid out, simple echoes are all that are required to maintain the relationship between the two poems.

As Figure 5.4 shows, several of Froissart's stanzas share rhyme sounds with the Machaut lay. Clear relationships occur between Machaut's stanza 6 and Froissart's stanza 2, Machaut's stanza 9 and Froissart's stanza 8, and to a lesser degree stanza 5 of both poems. This seems to suggest a modeling process that relies on literate transmission, as Froissart appears to be picking and choosing the aspects he wants to borrow from at random among Machaut's various stanzas, though it must be noted that two of the stanzas Machaut treats with alteration of mensuration (5 and 9) are included here. In performance, these two stanzas would stand out from the others, but the rhythmic shifts also reflect the underlying text (the focus on Hope) so it could be that which Froissart has picked up on rather than a performance-related highlighting of content

While not achieving the high level of obvious allusion seen in the first stanzas, nonetheless there are elements in Froissart's poem that reflect the Machaut model in this pair of stanzas (see Figure 5.7). There are enough shared rhyme words that simple coincidence seems unlikely, and the couplet "*Qui la flour / Est de valour*" in the Froissart directly echoes Machaut's "*Qui est droite flour / De toute valour*." Given their similar position within their respective stanzas, it would appear that Froissart has picked up on this phrase purposefully. One must wonder whether this is because the

phrase recalls Machaut's early Lay 2 (*J'aim la flour de valour*), providing Froissart a means of modeling not just one Machaut lay, but several. Indeed, if we compare Froissart's stanza with Machaut's opening stanza from Lay 2, we can see that it is quite possible that Froissart was conscious of multiple sources for his model (Figure 5.8).

Again, though the density of shared vocabulary is not as striking as in Froissart's first stanza, there are enough points of contact between the two stanzas to suggest a relationship. That Froissart has chosen to use two couplets which appear in the Machaut stanza as structurally significant concluding couplets for the two halves of his stanza suggest further a conscious allusion to the earlier Machaut work. It would appear that Froissart deliberately tried to demonstrate his knowledge of Machaut's lays in this modeling effort.

A comparison of stanza 5 in each poem brings out a handful of shared rhyme words. Of eight possible rhymes on *"–ort"* in the Machaut original, four are re-used in Froissart's stanza, and there is a further juxtaposition of positive and negative imagery between the two poets. Machaut has Hope provide the lover with a little bit of comfort, while Froissart has Hope provide a great comfort.[207]

The next pair of stanzas that show an amount of citation which appears to rule out random similarities is the pairing of Machaut's ninth stanza with Froissart's eighth (Figure 5.9). Machaut's ninth stanza, with its mensural shift, introduces the Lady's voice describing herself, so it provides a shift in poetic voice highlighted by the musical declamation, perhaps providing Froissart with a structural reason for referring

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[207] Machaut has "Mais en esperence au fort / Un tres petit me conforte" (5, ll. 11-12), while Froissart has *esperence* bringing a sweet memory to the lover and "Ce me donne grant confort" (5, l. 6).

to it in his response.

Once again, Froissart appears to allude to the Machaut stanza, particularly the first half, by re-using a large number of the rhyme words from his model. The re-use could be seen as coincidental but for the borrowing of slightly more elaborate structures than single rhyme words. In this case, Froissart borrows another pair of consecutive rhyming words from Machaut: "*S'est en moi et <u>nee</u> / La douce <u>pensee</u>*" reminds the reader of "*Se de telle heure suis <u>nee</u> / Que, sans villeinne <u>pensee</u>*." In keeping with Froissart's general inversion of Machaut's language, the contrast between "sweet thought" and "villainous thought" continues the ongoing replacement of negative imagery with positive.

This mirror-image approach to his model recurs in Froissart's ninth stanza, where he in turn looks back to Machaut's eighth stanza. Machaut described the torment caused and the "evil fires" ignited within many hearts by Desire. Froissart transforms this negative image into a positive one by describing a "loving flame." "*Maint cuer; maus feus l'arde*," writes Machaut,[208] while Froissart has "*L'amoureuse flame*."[209] The shared image of a burning flame has painful connotations for Machaut but, just like the shift from "*dolereusement*" to "*amoureusement*" in the first line of the poem, Froissart has again focused his adjective on the positive.

The possibility that Froissart's response to Machaut's poem was more complex than a simple modeling of one poem on another, suggested by a likely allusion to

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[208] Lay No. 17, verse 8, l. 10 (final line of first half-stanza).

[209] *S'onques amoureusement*, verse 9, l. 20 (final line of second half-stanza).

Machaut's Lay 2, becomes even more apparent with Froissart's eleventh stanza (Figure 5.10). In this stanza, the poet discusses a love which causes his heart to flutter within his chest, burning secretly with a loving spark. Nowhere in the *Lay de Confort* does Machaut use this image. However, this image forms an important concept that Machaut explores in earlier lays, including the lay from his widely-known *Remede de Fortune, Qui n'aroit autre deport*. In fact, it would appear that Froissart deliberately refers back to the *Remede* lay, and subsequently the larger work from which it is drawn, for his penultimate stanza as if to show, once again, his knowledge of Machaut's body of work and establish himself as a poet qualified to respond to an individual poem by an elder writer with a great deal of authority in French literary circles.

This image of a lover secretly carrying his burning passion is one of the key elements of Machaut's lover in the *Remede de Fortune*. A deliberate reference to this image by Froissart, using complete phrases lifted from Machaut's poem, carries a significance that makes of *S'onques amoureusement* more than just a parody of the Machaut model. Froissart demonstrates to his audience a knowledge of Machaut's works which goes beyond a simple re-working of an individual lay, and expects of that audience recognition of allusion to multiple works within the trappings of a response to a single poem.

It has been noted above that Froissart seems to have provided a mirror of Machaut's original: he reverses lamenting and negative language whenever possible, replacing it with positive and loving imagery. He has deliberately used the

grammatical structure, and poetic form, of Machaut's opening to make clear that his is a reply to a specific work, one which carried topical weight at the English court in the 1360s. Froissart has followed Machaut's progression in his own lay, introducing Hope (*esperence*) in his fifth stanza, at the same structural moment that Machaut does.

In addition, Froissart has written his poem in the male voice, where Machaut's was written in the female voice. Wimsatt speculated that Machaut had given voice, in poem and song, to Jean de Berry's wife lamenting his voyage into captivity in England. If this is true, then Froissart's poem perhaps gives voice to Jean de Berry, in a poetic response to the fictional comfort of Jeanne d'Armagnac. Froissart focuses on remembrance of love, on hope, on comfort, and on the flame of love burning within the lover's heart. He employs references to other Machaut lays in which Hope plays a role in reconciling a lover to his fate. In so doing, he provides a double-response to Machaut's lay: not only does he express and encourage hope and love on the part of the male lover (representing, perhaps, Jean de Berry), but he provides a highly sophisticated pastiche-response to Machaut, from one poet to another.

Machaut's *S'onques dolereusement* (Lay 17) provided the English court (and the French nobility held captive there) with a rich text upon which citation and allusion could be practiced. The audience in England in the 1360s would have been familiar with Machaut's lay, though the responses seem to be only literary, raising the question of whether or not the musical version of the lay would have been performed or known. The poem held a special significance for a specific audience, and the responses demonstrate a variety of reading and citational practices suggesting a richness of

reading practices for that audience.

Chaucer, in creating a poem of comfort for a bereaved patron, looked back to another well-known poem of comfort and mined it for imagery which he translated into English. Froissart's response to Machaut's lay, in the form of a dialogic parody of Machaut's original, demonstrates his facility as a poet in the French tradition, comfortable with the forms of courtly lyric, and conscious of his place within the community of poets of which Machaut was the master. Indeed, by rewriting Machaut's poem in an obviously citational response like this, he asserted his expertise not only in the difficult form of the lay, but in his knowledge of Machaut's oeuvre. Through allusion to a topical lay by Machaut, Chaucer and Froissart demonstrate a variety of ways in which an existing work could function as a citational source: a passing reference to specific, recognizable imagery; a recollection of generic function; a basis for a dialogic or parodic rewriting; and a way for a poet to claim a place for himself in the poetic tradition by appealing to the collective literary knowledge of his audience.

Stanza	Rhyme Scheme	# of Syllables
1	aabbaabba x 2	774747474
2	abbccaaabbccca x 2	73447434474344
3	aaaaaab x 4	8444486'
4	ababbabbab x 2	7'57'577'757'5
5	abab x 4	77'77'
6	aaabaaab bbbabbba x 2	5'5'5'55'5'5'5 5555'5555'
7	aabaab x 4	7'7'37'7'3
8	aaaab x 4	75335'
9	aabaab x 4	7'7'5'7'7'5'
10	aaaaa x 4	44448
11	aabaab bbabba x 2	433433 433433
12	aabbaabba x 2	774747474

Figure 5. 1: Poetic structure of Lay 17 (*S'onques douleureusement*)

Voice 1:	7	7+4	7+4	7+4	7+4

Figure 5.2: Typical relationship of poetic and musical phrases in a monophonic setting of the form a7a7b4b7a4a7b4b7a4

Voice 1:	7	7	4+(2)	(5)+4	7+(3)	(1)+7+4		
Voice 2:		7	7	4+(2)	(5)+4	7+(3)	(1)+7+4	
Voice 3:			7	7	4+(2)	(5)+4	7+(3)	(1)+7+4

Figure 5.3: Canonic setting of this form, as realized in Lay 17 (*S'onques douleureusement*), verse 1

Stanza	Machaut – Structure	Rhyme	Froissart – Structure	Rhyme
1	aabbaabba x 2 774747474	ent / on	aabbaabbaabba x 2 7747474747474	ent / on
2	abbccaaabbccca x 2 73447434474344	ueil / é / art	aaabbaaabbaaabb x 2 3'3'7'343'3'7'343'3'7'34	oie / our
3	aaaaaab x 4 8444486'	ist / ite	ababab x 4 7'37'37'3	ente / i
4	ababbabbab x 2 7'57'577'757'5	ie / ust	aaabaaabaaab x 2 5598'5598'5598'	ier / ance
5	abab x 4 77'77'	ort / orte	aabbabbaab x 2 7744477444	ir / ort
6	aaabaaab bbbabbba x 2 5'5'5'55'5'5'5 5555'5555'	ire / our	aaaabbbbba x 2 3337433374	ai / oir
7	aabaab x 4 7'7'37'7'3	ence / oir	aaabaaab 8'4'8'48'4'8'4 bbbabbba 8484'8484'	iere / oet
8	aaaab x 4 75335'	er / arde	aaabaaabaaab x 2 5'5'5'45'5'5'45'5'5'4	ee / ient
9	aabaab x 4 7'7'5'7'7'5'	ee / aille	aaaab x 4 33375'	ant / ame
10	aaaaa x 4 44448	uis	aabbabbaab x 2 7733477334	ist / er
11	aabaab bbabba x 2 433433 433433	ay /aint	aaaab x 4 7'7'7'7'3'	elle / ive
12	aabbaabba x 2 774747474	ent / on	aabbaabbaabba x 2 7747474747474	ent / on

Figure 5.4: Structural comparison of Lay 17 (*S'onques douleureusement*) (Machaut) and *S'onques amoureusement* (Froissart)

Machaut 1:

S'onques dolereusement
Sceus faire ne tristement
Lay ou chanson
Ou *chant à* dolereus *son*
Qui sentiment
Ait de plour et de tourment,
Temps et saison
Ay dou faire *et occoison*
Presentement.

Qu'en terre n'a element
Ne planette en firmament
Qui de pleur *don*
Ne me face et, sans *raison*,
Mon cuer dolent;
Et Fortune m'a dou vent
D'un tourbillon
Tumé jus de sa maison
En fondement.

Froissart 1:

S'onques amoureusement
Seuch faire ne liement
Lay ou canchon
En mon *chant a* un douch *son*
Qui sentement
Me donne *presentement*
Et oquison
De faire un lay bel et bon
Et par couvent
J'en ai le commenchement
De le facon
Pris en la clere facon
Et out corps gent

De ma dame. Et vraiement
Vis m'est, par mon jugement,
J'ai bien *raison*
Que j'en face mention
Tres grandement
En *mon coer* secretement
Et ailleurs non
Et che qui me donne *don*
D'esbatement
C'est uns douls pensers qui sent
Le guerredon
Dont Amours a grant fuison
Paie sa gent

Figure 5.5: Comparison of Strophe 1 of Machaut's Lay 17 (S'onques douleureusement) and Froissart's *S'onques amoureusement*

Machaut 12

3. Et le dous *nom*
4. Qui tout veint de bon *renom*.

8. Tu vivras en *ta prison*

Froissart 12

7. Vo bon *renom*
8. Et vo corps qui porte *nom*

17. Et pour ce *vostre prison*

Figure 5.6: Shared vocabulary in verse 12 of Machaut's Lay 17 (*S'onques douleureusement*) and Froissart's *S'onques amoureusement*

Machaut 6.   **Froissart 2**

                                 Ce m'envoie
A joie me tire   Toute joie,
Espoirs, Diex li mire;   S'est bien raisons que je soie
Et si me fait rire,   Sans *dolour*
Quant sui en tristour,   *Et sans tristour*
Car il me vient dire,   Se n'amoie,
Quant mes cuers souspire: Ne poroie
"Lay triste matire,   Ensievir si noble voie
Ton dueil et ton *plour*,   Qu'est d'*amour*
Retourne en baudour   Mes la *douchour*
Et lay ta folour;   M'i emploie
Brief venra le *jour*   Et m'i loie,
Que tes cuers desire: Et la simple, douche et quoie,
C'iert ta douce *amour*   *Qui la flour*
Qui est droite flour   *Est de valour*.
De toute valour
Hors de ce martire."   Or li proie
                                 Que m'otroie
Si ne doy desdire   Sa grasce; car, se faloie,
Espoir n'escondire,   Mon retour
Car il fait de m'ire   En grief langour
Joie, quant je *plour*,   Prenderoie.
Et sans contredire   Tost morroie,
Doucement m'atire   Ou en languissant feroie,
Et m'est trop dous mire   Sans sejour,
Contre ma <u>dolour</u>,   Maint diviers <u>plour</u>;
Si que la savour   Plus n'aroie
De sa grant <u>douçour</u>   Ne veroie
Me tient en vigour   Le confort qui me resjoie
Et me fait despire   Nuit et <u>jour</u>,
Fortune et son tour   Si l'en aour.
Qui en grant paour
Et en grant labour
Fait maint cuer defrire.

Figure 5. 7: Poetic comparison – Machaut's Lay 17 (*S'onques douleureusement*), verse 6 and Froissart's *S'onques amoureusement*, verse 2

Froissart 2

Ce m'envoie
Toute joie,
S'est bien raisons que je soie
Sans dolour
Et sans tristour
Se n'amoie,
Ne poroie
Ensievir si noble voie
Qu'est d'*amour*
Mes la *douchour*
M'i emploie
Et m'i loie,
Et la simple, douche et quoie,
Qui la flour
Est de valour.

Or li proie
Que m'otroie
Sa grasce; car, se faloie,
Mon retour
En grief *langour*
Prenderoie.
Tost morroie,
Ou en languissant feroie,
Sans sejour,
Maint diviers plour;
Plus n'aroie
Ne veroie
Le confort qui me resjoie
Nuit et jour.
Si l'en aour.

Machaut (Lay 2) 1

J'aim la flour
De valour
Sans folour
Et l'aour
Nuit et jour
Par savour;
Car d'atour,
De colour,
De *douçour*
Et d'odour
A l'onnour,
Ne millour
N'est de li; pour ce en *langour*
Vueil bien morir pour s'*amour*.

Figure 5.8: Poetic comparison – Froissart's *S'onques amoureusement***, verse 2 and Machaut's Lay 2 (***J'aim la flour de valour***), verse 1**

Machaut 9

Ne say se me sui vantee
D'estre douce ou *desiree*;
Mais, comment qui il aille,
Ne suis pas asseüree
Que soie la miex *amee*.
Or vaille que vaille,
Dit l'ay; se *la destinee*
Chiet seur moy, forment m'*agree*
Ceste devinaille,
Se de telle heure suis *nee*
Que, sans villeinne *pensee*,
A t'amour ne faille.

Mais quant a ce suis menee
Que mon cuer sans dessevree,
Tout entier, te baille,
Où vraie amour enserree
Est, loyal, ferme et secree,
Ce seroit, sans faille,
Pechies d'estre si moquee;
Et pour a vois esplouree
Te pri, ne te chaille
D'autre amer, quar, qui bee
A m'amour qui t'est donnee,
En vein se travaille.

Froissart 8

Car enracinee
S'est en moi et *nee*
La douce *pensee*
Qui me vient
De la *desiree*,
Ma dame honnouree,
Qui de moi *amee*
Est; or tient
En sa douce *agree*
Que s'amour me gree.
S'elle le desgree,
Il n'est nient

De ma retournee.
Ma vie est alee
Quant en recelee
Me souvient
Que s'amour me vee;
Soir et matinee
Mon coer s'en effree
Et se crient
Que *la destinee*
Ne soit fortunee
Sur moi, qui denree
D'eur ne retient,

Figure 5.9: Poetic comparison – Machaut's Lay 17 (*S'onques douleureusement*), verse 9 and Froissart's *S'onques amoureusement*, verse 8

Froissart 11	Machaut 8 (*Remede de Fortune*)
Car tant en est gente *et belle*	Dont la bonne *et belle*,
L'ordenance et la querelle,	Comment sara elle
Que coers qui bien pense a celle	Que de li veoir
En l'amoureuse *estincelle*,	En mon cuer s'ostelle
Faut qu'il vive,	Une amour nouvelle
Et pour ce que je le celle,	Qui *me renouvelle*
Mon coer font, pleure et fretelle,	Et me fait avoir
Or le sench *sous la mamelle*,	Joieuse nouvelle,
Ensi que quant il desgelle,	
Font la nive.	De quoy l'*estincelle*
	Fait *sous la mamelle*
Il n'est *dame ne pucelle*	Mon fin cuer ardoir?
Qui me puist donner querelle	S'en frit et sautelle,
De confort, fors la loielle	Que homs ne damoiselle,
Que ma souverainne appelle.	*Dame ne pucelle*,
Vive, vive	Ne le puet savoir,
Ma droite dame, car elle	Si le port et selle.
Tout mon bien *me renouvelle*;	
Don't ma joie est plus isnelle	
Qu'en l'air ne vole arondelle,	
Tant soit vive.	

Figure 5.10: Poetic comparison – Froissart's *S'onques amoureusement*, verse 9 and *Qui n'aroit autre deport*, from the *Remede de Fortune*, verse 8

Conclusions

The lays of Guillaume de Machaut constitute a body of poetry and music that is particularly well-designed for the type of borrowing that is frequently termed citation or allusion. That is, the lays contain references to other works – Machaut's narrative poetry, the works of other authors, the poet's own lyric compositions – because their very formal design relies upon invention in a way that no other lyric form requires. Machaut's response to this ceaseless variation is the practice of borrowing: poetic structures, rhyming vocabulary, imagery and tropes, even compositional strategies for his musical settings.

At its most basic, this process sees the author mining pre-existing works for sets of rhymes and images which he then uses in novel situations. This borrowing of raw materials, treating them as building blocks that apparently bear no intertextual or intermelodic relationship to their source, suggests a craftsman-like reliance on reference material for purely structural purposes. This strategy explains many of the stanzas described in Chapter 1 which appear to be related to works from the *Roman de Fauvel* but, upon closer examination, only share structural aspects or a smattering of vocabulary and rhymes. A similar process appears in Chapter 5 with some of Chaucer's and Froissart's utilisation of recognizable poetic fragments from Machaut in apparently new contexts. These examples, however, are complicated by the apparent awareness of the generic associations (a lay of comfort) which Machaut's Lay 17 (*S'onques douleureusement*) carried.

In both Chapter 1 and Chapter 5, however, there were examples of explicit modeling of one work upon another. Machaut, Froissart, and Chaucer seem to belong to a poetic culture that allows similar processes to yield quite different results: one type of borrowing eludes intertextuality, another strongly invites a reader or listener to make associations between one work and another. The precise way these allusive functions operate is quite difficult to define, and must be subtly different from other types of borrowing that fail to produce an interextual result. For Froissart, seven lines at the beginning of a lay were enough to sustain referentiality to Machaut's earlier work across twelve stanzas.

Machaut's use of allusion to narrative poems provides an argument for the interaction of his lyric and narrative output. Lyrics which echo the language or imagery of a narrative poem suggests an overlapping audience and performative situation. How Machaut's different poetic and musical products reached his audience likely depended on the types of groups within which the works were circulating. For a defined audience, like the coterie accompanying the captive French princes in England in the 1360s, narrative and lyric works that commented on current events in a humorous or comforting way apparently gained enough popular success to be transmitted through citation into works produced by other poets associated with the same milieu.

Self-citation also appears to have been important for Machaut's compositional process. With the complex relationships described in Chapter 3 between the *Remede de Fortune* and Machaut's earlier and later lays, we can see the strategies of rewriting

that allowed the poet to develop his own authorial persona. First, he borrows recognizable elements from his own earlier works to create a summation of his poetic skills that serves to correct problematic areas of his earlier compositions. This summation is then used, in turn, as a basis for reference in Machaut's later decades when he seems to be consciously looking back across his output for material to revive.

While this study finds so few moments of direct borrowing in the musical settings of poems that appear to be closely related, this situation nonetheless suggests possibilities for further research. If the melodic and rhythmic content of Machaut's musical settings is rarely linked directly to poetic citations, it is still quite possible that he has approached musical borrowing in a similar way that he has occasionally approached poetic borrowing: as a non-referential, structural element. Future research in this area should look for similar musical structures between different works: identical phrase lengths, similar isorhythmic settings, or multiple stanzas that share a final and similar melodic range. That Machaut was aware of the power of large-scale musical gestures in his lay settings is apparent in his use of mensural shifts to highlight poetic aspects, highlighting in performance aspects of the poems that require additional emphases. It seems unlikely that kind of awareness would not be found in other compositional possibilities.

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