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'SHE HAS A WHEEL THAT TURNS …': CROSSED AND CONTRADICTORY VOICES IN MACHAUT'S MOTETS

The tiered structure of Machaut's motets is often taken for granted: the tenor is the lowest voice, the motetus is in the middle, and the triplum is highest. While this is mostly true of Machaut's work and of Ars nova motets more generally, there are a number of significant exceptions – passages in which the upper voices switch roles and the motetus sings at the top of the texture. The most striking of these are consistently linked with the goddess Fortuna. In Motets 12, 14 and 15, moments of voice-crossing serve to illustrate the actions of the goddess, who traditionally raises the low and lowers the high. While they are certainly symbolic, these instances of voice-crossing are also audible: since the voices retain their distinct rhythmic and textual profiles even while their relative ranges are reversed, voice-crossings allow the listener to hear a musical world turned on its head.

Fortune is a fickle goddess. To be scorned for her unfairness, to be berated for her deceit – these are her functions within the French lyric tradition, where her name almost always appears in the context of a lover's complaint. Thus it seems strange to hear the deity praised as an ally by the motetus of Machaut's Motet 14, *Maugré mon cuer/De ma dolour/Quia amore langueo*: '[I am] a friend of Fortune to my satisfaction', the happy lover proclaims.[1] And as if to ensure that we do not miss this extraordinary admission in the motetus voice, the triplum drops down from its customary position, allowing the motetus to sound at the top of the texture as though carried up by its jubilation (see Example 1, where the voice-crossing is marked with arrows).[2] A subversion of the poetic norm is thus accompanied by a reversal in registral hierarchy. Significantly, these unusual

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[1] Line 6, 'Et de Fortune amis et à mon gré'. Translations from the French are mine unless otherwise noted. Full texts and translation for Motet 14 are found in Appendix III.

[2] Unless otherwise indicated, the music examples follow the reading of Machaut MS Vg (Cambridge, Corpus Christi College, Ferrell MS 1). The spelling and punctuation of texts is also as in Vg. Ars Nova note shapes have been used because their syntactical idiosyncrasies are

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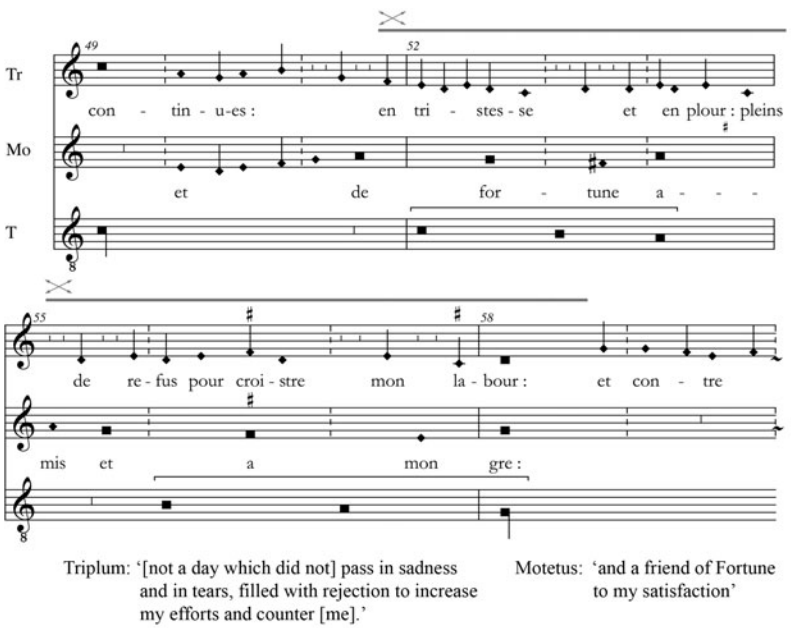

Example 1 Motet 14, breves 49–59

circumstances coincide also with a moment of marked intertextual opposition: while the motetus brags on, the normally higher triplum, here relegated to the middle of the texture, complains of the usual courtly state: tears, sadness and futile efforts. What does Machaut's use of a voice-crossing at this contradictory moment signify?

To answer this question it is necessary to examine Machaut's use of crossed voices in the motets more generally. Against a backdrop of 'normal' usage, we will find several remarkable passages that cue a network of ideas connected with Fortune, including circularity, reversal, contradiction and falseness.[3] In this context Motet 12, *Helas!/Corde*

lost in reduction, but these are not 'diplomatic' transcriptions: clefs have been modernised, some unnotated inflections have been added, and no attempt has been made to represent dots of division or scribal spacing of notes. The text underlay, with which the scribe of Vg took particular care, has been preserved.

[3] The theme of Fortune in Machaut's motets has been most fully engaged by Jacques Boogaart in his 2001 dissertation, where he argues that a 'Fortune' rhythmic pattern is used in Motets 8, 12, 14 and 15 to symbolise the 'instability and unreliability personified in the figures of Fortune or Faus Semblant'; see '"O series summe rata": De motetten van Guillaume de Machaut. De ordening van het corpus en de samenhang van tekst en muziek' (Ph.D. diss., Universiteit Utrecht, 2001), pp. 130–47, 491–3. I am grateful to Dr Boogaart for sharing with me an English version of parts of his dissertation dealing with Motets 12 and 15. It is gratifying

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mesto/Vidi dominum, will emerge as the work in which Machaut's use of voice-crossing to comment upon Fortuna's actions is at its most systematic and accessible. I will then turn to Motet 15, which cleverly reuses and reinterprets some poetic and compositional devices developed in Motet 12. Finally, I will return to the above-quoted passage and to Motet 14, in which Fortuna's presence is more subtly signalled, though no less pervasive.

The question of voice-crossing in Machaut's motets has rarely been addressed by scholars.[4] The 'voice exchange' technique of earlier repertories was generally abandoned after 1300, giving way to the gradual registral separation of the upper voices that produced the tenor–motetus–triplum arrangement found in many fourteenth-century motets and discussed by theorists of the time.[5] It is often true that a motetus is, as Ernest Sanders defines it, the 'voice immediately above the tenor'.[6] And yet, Machaut's first twenty motets contain some 165 instances in which the

that we have independently come to similar conclusions about some important aspects of Machaut's work. Anne Walters Robertson also discusses representations of Fortuna in Motets 8 and 12 in *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge, 2002), pp. 132–7, 156–9. Sylvia Huot touches upon Motet 12 in 'Patience in Adversity: The Courtly Lover and Job in Machaut's Motets 2 and 3', *Medium Aevum*, 63 (1994), pp. 222–38, at 233–4. More than his motets, Machaut's *Remede de Fortune*, with its musical interpolations, as well as his *formes fixes* poetry, have been a frequent locus of inquiry. For a poetic analysis of five ballades by Machaut in which lovers complain about Fortune, see L. Johnson, *Poets as Players: Theme and Variation in Late Medieval French Poetry* (Stanford, 1990), pp. 41–56. Elizabeth Eva Leach has analysed two Machaut ballades dealing with Fortuna and two related anonymous ballades preserved in the Reina codex in 'Fortune's Demesne: The Interrelation of Text and Music in Machaut's *Il M'est Avis* (B22), *De Fortune* (B23) and Two Related Anonymous Balades', *Early Music History*, 19 (2000), pp. 47–79. A related body of scholarship is that treating the role of Fortuna in motets in the interpolated *Roman de Fauvel*. On this, see especially M. Bent, 'Fauvel and Marigny: Which Came First?', in M. Bent and A. Wathey (eds.), *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris—Bibliothèque Nationale de France, MS francais 146* (Oxford, 1998), pp. 35–52.

[4] In the discussion of the complementary relationship between Motets 12 and 15, Boogaart has compared the registral exchange between the upper voices until the midpoint of Motet 12 with the division into halves of Motet 15 by means of isorhythmic structure; see '"O series summe rata"', p. 492. He also discusses a highly idiosyncratic passage in Motet 17 where the triplum is the lowest of all three voices; see 'Encompassing Past and Present: Quotations and their Function in Machaut's Motets', *Early Music History*, 20 (2001), 1–86 at 49. Finally, Bent describes a moment in Motet 9 where low notes on significant words in the triplum 'sometimes allow the motetus to soar above it'; see 'Words and Music in Machaut's "Motet 9"', *Early Music*, 31 (2003), pp. 363–88, at 376.

[5] For example, Egidius de Murino identifies the order of composition for a motet as tenor, then contratenor (if there is one), then a third voice 'above [the tenor]'. He also gives instructions on how to compose a type of motet in which the tenor lies above the motetus, but where the relationship between the two newly composed voices is unaltered: 'make the triplum concord above the motetus as well as you know how and are able to'; see D. Leech-Wilkinson, 'Compositional Procedure in the Four-Part Isorhythmic Works of Philippe de Vitry and his Contemporaries' (Ph.D. diss., Cambridge University, 1983), pp. 21, 23.

[6] E. H. Sanders, 'Motetus', in *Grove Music Online*, ed. L. Macy, <http://www.grovemusic.com>, accessed 4 Apr. 2007.

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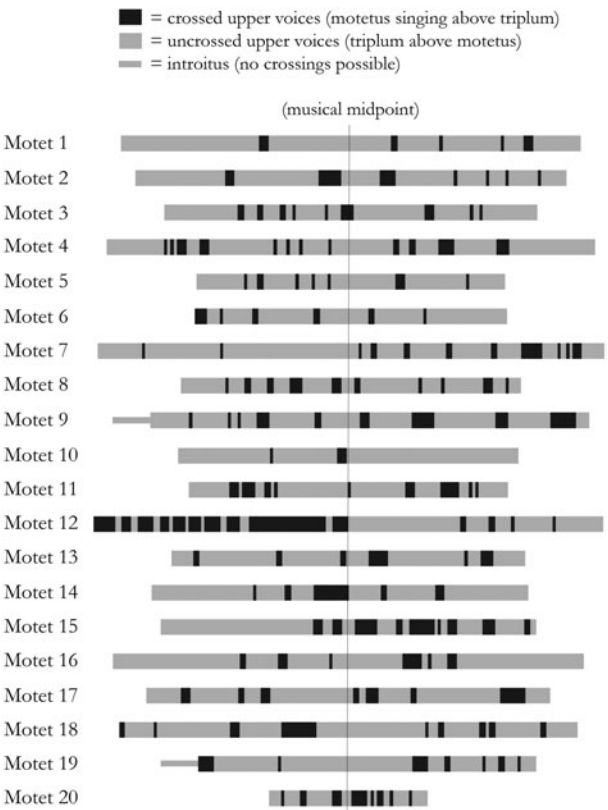

Figure 1 Voice-crossings between triplum and motetus in Machaut's Motets 1–20

motetus sings *above* the triplum and tenor – a phenomenon I will refer to here as 'voice-crossing'.[7] Together, these passages account for approximately 17 per cent of the combined length of the motets (Figure 1 represents these voice-crossings by dark shading for Motets 1–20). Indeed, such a statistic is not difficult to believe of voices that are often close and sometimes identical in range (ranges for each of the first twenty motets are indicated in Figure 2).

[7] Boogaart's term 'registral exchange' is useful, but I wish to emphasise the contrapuntal act of crossing as opposed to the exchange that results vertically. I exclude the last three motets from this study because they belong to a different stylistic period and intellectual sphere. It is also worth noting that none of Machaut's motets belongs to the small group of motets with a central tenor, which include *Tribum/ Quoniam*, *Apollinis/ Zodiacum*, some English motets, and the Tournai motet discussed in M. Bent, 'Ciconia, Prosdocimus, and the Workings of Musical Grammar as Exemplified in *O felix templum* and *O Padua*', in P. Vendrix (ed.), *Johannes Ciconia, musicien de la transition* (Turnhout, 2003), pp. 65–106.

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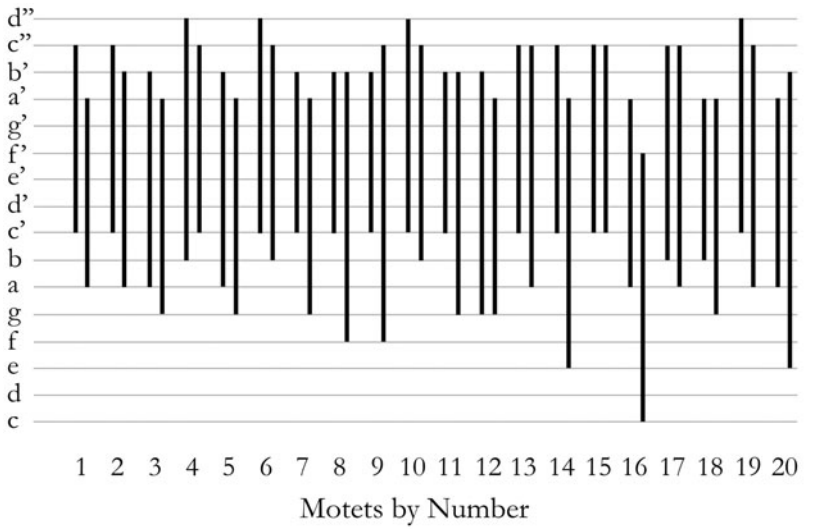

Figure 2 Ranges of upper voices in Motets 1–20

But attributing these crossings to the similar ranges of voices does not tell the whole story. A comparison of Figures 1 and 2 reveals that closeness of range does not appear to be a primary determining factor of the likelihood of voice-crossings. The upper voices of Motets 6 and 10, for example, have nearly identical ranges, but cross three times more often in the former than in the latter. The same situation exists in Motets 3 and 5. Thus there is no strong correlation between the closeness of the upper voices in range and the frequency of their crossing. This would suggest that Machaut's local control of range is at least partially independent of a given part's ambitus in relation to other voices in the same work.

Scrutiny of specific crossings confirms the intentional nature of the device. Consider the passage from *Dame, je sui cils/Fins cuers dous/Fins cuers doulz* (Motet 11) reproduced as Example 2. The crossing in bars 25–6 is only made possible by the downward fall of a fifth in the triplum (indicated in the example by a diagonal line between the notes). This sudden change in ambitus allows a remarkable imitative passage to occur, with the motetus repeating the triplum's bars 23–5 as its own 25–7. In the course of this imitation the motetus leaps down a fifth in bar 27, allowing the triplum to continue the imitation with its *a′–g′–a′*.[8] The crossing that

[8] This passage attracted the attention of Gustave Reese in his search for early examples of imitation. He calls it a 'somewhat … effective' attempt on Machaut's part, since the imitation is 'obscured … by the prefixing, to the melody of the second voice, of a motive that does not belong to the phrase'; see *Music in the Middle Ages* (New York, 1940), p. 355.

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Example 2 Motet 11, breves 23–9

follows in bar 28 marks the beginning of a new line in the motetus: the sounding of this voice above that of the triplum draws attention to a new syntactic verse. Neither of these crossings is necessitated contrapuntally, nor do they result in smooth vocal lines; rather, they are deliberately punctuated (and caused) by unusually wide leaps.

There are only two other melodic leaps of a fifth in this motet, also between *d′* and *a′*, and they too serve to facilitate transitions between crossed and uncrossed voices. In Motet 11, then, crossings between triplum and motetus are achieved only by means of large intervals. If Machaut had simply redistributed the melodic material to avoid registral exchange and allow for smoother melodic lines, the 'sonic image' of the piece would not be radically different – the same notes would sound, though they would be texted differently. But as it is, the motet is written with crossings, and the conclusion must be that here they are deliberate.[9]

Bar 28 of Example 2 deserves a second glance because it is typical of Machaut's voice-crossings. Indeed, approximately 70 per cent of the crossings in his motets begin with the start of a poetic line, whether in triplum or motetus, and last at most a few breves. The purpose of these crossings, which I believe to be the intelligibility of the motetus text, is beyond the confines of this study.[10] But what is significant here is that, regardless of their purpose, Machaut's voice-crossing practices are

[9] In other genres, the use of voice-crossings may be less regular. In the ballades, Leach has discussed Machaut's use of voice-crossings to avoid awkward contrapuntal situations; see 'Interpretation and Counterpoint: The Case of Guillaume de Machaut's *De toutes flours* (B31)', *Music Analysis*, 19 (2000), pp. 329–34. See also J. Bain, 'Theorizing the Cadence in the Music of Machaut', *Journal of Music Theory*, 47 (2003), pp. 321–51, at 350.

[10] I discuss the issue of intelligibility in 'Machaut's Motets and the Mechanics of Intelligibility' (paper presented at the tenth international symposium on late medieval and early Renaissance music, Kloster Neustift/Novacella, Italy, 6 July 2006), and in my dissertation, currently in progress.

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extremely regular. Against the background of these typical crossings, certain remarkable passages in his works come into greater relief.

Let us briefly return to Figure 1. Even a passing glance reveals that this crossing from Motet 14 is noteworthy. At eight breves, it is among the longest in the motets. Furthermore, it is conspicuously placed, ending just before the midpoint of the piece (the vertical dotted line in Figure 1 marks the midpoints). But nothing speaks as clearly for the purposefulness of Machaut's use of voice-crossing as Motet 12, *Helas!/Corde mesto/Vidi dominum*. As Figure 1 shows, the motet's two halves employ two entirely different vocal hierarchies (an edition of Motet 12 is given as Appendix I). In its first half, there are only six or seven breves in which the motetus is in its customary position below the triplum; the rest of the time, the voices are crossed. But after the midpoint, there are no more than five or six breves of crossings; elsewhere, the motetus is in its usual place 'immediately above the tenor'.

What could have motivated Machaut to compose such counterpoint? Motet 12's crossing – and uncrossing at the midpoint – cannot be merely a by-product of voices that are too close in range, since this would have resulted in crossings throughout the piece, not just in the first half. Moreover, the crossings that dominate the motet's first eighty breves are entirely inconsistent with Machaut's usual practice, being much longer than usual and coinciding only rarely with the beginnings of poetic lines. These circumstances, combined with the careful placement of the point of uncrossing at the midpoint of the piece, suggest a deliberately conceived and executed authorial plan – something as central to the form of the piece as the tenor's *color* and *talea*.

That midpoints are important in Machaut's musical and poetic works is often stressed,[11] but a midpoint as starkly articulated as that in Motet 12

[11] The importance of the midpoint in Machaut's music has been investigated on several levels. With respect to the ordering of the motets, Thomas Brown has noticed parallels between the midpoint speech of Amours in the *Rose* and the middle lines (12–13) of the motetus of Motet 10. Placing the midpoint of the sequence at the 'silence *between* M10 and M11', Brown proposes a mirrored structure in the ordering of Motets 1–20; see 'Another Mirror for Lovers? Order, Structure and Allusion in Machaut's Motets', *Plainsong and Medieval Music*, 10 (2001), pp. 121–33, at 128–32. Focusing instead on the first seventeen motets as an ordered unit, Robertson has argued for Motet 9 as an important midpoint, with its *fera pessima* (most evil beast) analogous to the minotaur at the centre of a maze; see *Guillaume de Machaut and Reims*, pp. 168–74. In individual pieces of music, the midpoint is sometimes marked by textual or isorhythmic means. For the former, see Brown, 'Another Mirror for Lovers?', p. 126; for the latter, Boogaart, '"O series summe rata"', p. 492. In the mass, Owen Rees points to 'an aurally striking emphasis upon the midpoint' of the Kyrie I, Christe, Agnus I and Agnus II; see 'Machaut's Mass and Sounding Number', in E. E. Leach (ed.), *Machaut's Music: New Interpretations* (Woodbridge, 2003), pp. 95–110, at 103. Some important caveats are offered by David Maw in 'Machaut and the "Critical" Phase of Medieval Polyphony', *Music & Letters*, 87 (2006), pp. 262–94, at 285–6.

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is hard to find. The question all but inevitably follows: is there anything in the text to warrant such an unusual manipulation of the musical texture?

THE MOTETUS *CORDE MESTO CANTANDO CONQUEROR*

Helas!/Corde mesto/Vidi dominum (Motet 12) is unusual in Machaut's oeuvre for mixing upper-voice texts in two languages: its triplum is in French; its motetus, Latin (see Appendix II for full texts and translations).[12] This disparity in language between the texts is matched by another in poetic voice. The triplum keeps to a stylised courtly register, presenting us with the familiar figure of a lover whose lady ignores his affection and suffering. The Latin motetus, however, does not fit comfortably into the conventions of any one poetic register. In the first stanza the speaker seems to be a usual courtly lover complaining of his lady's indifference to his suit. The second stanza represents a generic complaint against Fortune's unfairness. And by the third stanza the lover has waxed religious, turning to prayer and penitence, 'that to me, cleansed of the filth of guilt by forgiveness, at my death may glory be given'. As a whole, then, the motetus text represents a sublimation of love into purely religious fervour.[13] Now, we should not be surprised to find amorous desire transformed into something more noble and lasting in Machaut's poetry. Indeed, Sylvia Huot sees the 'elaboration of a love independent of desire' as 'a hallmark of Machaut's poetry'.[14] However, the third stanza of the motetus goes rather too far. Instead of the usual repainting of the lady as eternally available to the lover's imagination, though unyielding to his desire, the text rejects her outright. This kind of sublimation is much rarer in Machaut's work.[15]

If stanzas 1 and 2 are part of the usual courtly register, then Stanza 3's sudden shift seems inexplicable. But does the shift occur there? Or is there something in the middle stanza to help explain the ultimate rejection of *fin'amors*? The topic of the second stanza has been identified by Huot as

[12] Machaut's other bilingual motet is *Quant vraie Amour/O series summe rata/Super omnes speciosa* (Motet 17).

[13] For another detailed analysis of this motetus, see Boogaart, '"O series summe rata"', pp. 38–9, 103–4.

[14] S. Huot, 'Reading the Lies of Poets: The Literal and the Allegorical in Machaut's *Fonteinne amoureuse*', *Philological Quarterly*, 85 (2006), pp. 25–48, at 36. On mixing the erotic and sacred realms, see also ead., 'Guillaume de Machaut and the Consolation of Poetry', *Modern Philology*, 100 (2002), pp. 169–95 and 'Reliving the *Roman de la Rose*: Allegory and Irony in Machaut's *Voir Dit*', in R. B. Palmer (ed.), *Chaucer's French Contemporaries: The Poetry/Poetics of Self and Tradition* (Georgia State Literary Studies, 10; New York, 1999), pp. 47–69.

[15] Douglas Kelly was perhaps not including the motet texts when he wrote that 'in only one poem, an isolated ballade, does Machaut [move] from courtly love to a specifically religious sentiment'; *Medieval Imagination: Rhetoric and the Poetry of Courtly Love* (Madison, Wis., 1978), p. 104 n. 40.

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'the implicit allegorisation of the courtly lady as Fortune'.[16] That is, where in the first stanza the focus is on the protagonist's futile servitude, the second stanza addresses – not his lady, but the goddess:

In derisum Fortuna te ponis.
Das arrisum Expers rationis,
Et obrisum Malis; sed a bonis
Tollis risum Et abis cum donis.

You put yourself to scorn, o Fortune:
You give favour, without sense,
And gold, to evil men; but from the good
You take laughter away, and depart with your gifts.[17]

Is Fortune identical with the lady implied in stanza 1? It is possible to read the text that way. However, the middle stanza can also be read as separate both from what came before it and what comes after, if we consider its context to be not courtly, but purely Boethian.

The influence of Boethius's *Consolation of Philosophy* on Machaut's work generally, and his motet texts specifically, is well known and extensive.[18] And indeed the *Consolatio*, with its insistence that those suffering injustices should merely turn to God, who 'orders all things and directs them towards goodness' despite occasional appearances to the contrary, is a comfortable fit with the change of focus that takes place in the text's second stanza.[19]

Thus the three stanzas of Motet 12 live in three different realms: courtly – philosophical – religious. And it is philosophy's *Consolation* that creates

[16] S. Huot, 'Reading across Genres: Froissart's *Joli buisson de jonece* and Machaut's Motets', *French Studies*, 57 (2003), pp. 1–10, at 5.

[17] I am grateful to Rob Getz for his translation of this motetus.

[18] Indeed, Machaut's reliance on Boethius is self-declared – a passage in the *Remede de Fortune* reminds the reader that 'Boeces si nous raconte / Q'on ne doit mie fair conte / De ses anuis', ll. 982–4, Machaut, *Le jugement du roy de Behaigne and Remede de fortune*, trans. J. I. Wimsatt and W. W. Kibler (Athens, Ga., 1988), p. 222. Huot treats the courtly transformation of Boethius in Machaut's *dits* in 'Guillaume de Machaut and the Consolation of Poetry'. Boogaart points to Boethius' panegyric of Love in Book II, metrum 8 as a rhetorical model for the triplum of Motet 17; 'Encompassing Past and Present', pp. 42–4. Robertson also links Motet 17 with Boethius and posits that a passage from the *Consolatio* (Book II, prose 8) served as an inspiration for the motetus of Motet 12 in particular: *Guillaume de Machaut and Reims*, pp. 156–7, 174–5. Huot points to the opening passage of the *Consolation* and its 'particular relevance … to the poetics of the vernacular Motet', analysing the motetus of Motet 12 as her example: 'Patience in Adversity', pp. 233–4.

[19] Boethius, *The Consolation of Philosophy*, trans. V. Watts (Baltimore, 1969), p. 109. For ease of reference I use a widely available edition of the Latin *Consolation*. However, it is likely that Machaut would have encountered it in the French: there are no fewer than thirteen medieval French translations of the *Consolatio* surviving, of which eleven are from the thirteenth and fourteenth centuries. Of these, the most famous was by Jean de Meun; see N. H. Kaylor, *The Medieval Consolation of Philosophy: An Annotated Bibliography* (Garland Medieval Bibliographies, 7; New York, 1992), ch. 4 ('The Medieval French Tradition').

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the shift from the first to the third. We leave the *Dame* behind in the first stanza, only to encounter her much less nice allegorical twin in the second. And if there were to be a lady in the final stanza, perhaps it would be Our Lady. Fortune, a goddess but a disreputable one, thus mediates between the earthly and the divine.[20]

SINGING FROM FORTUNE'S WHEEL

Behind every medieval description of Fortune lies the image of the tool through which she interferes in human affairs: her ever-spinning wheel. Its four inhabitants articulate the cardinal axes of the wheel: at the top sits a king, labelled 'regno' (I reign); at the bottom, a powerless fool or drunkard 'sine regno' (without a kingdom). On the left and rising to the top is the aspirant who will reign, 'regnabo', and on the right, falling towards the bottom is the has-been, 'regnavi' (I have reigned). That the wheel is symbolic is clear; its inevitable turning means that the well-being of those on it is for ever in a state of flux. And while Boethius and those following in his tradition often draw upon the metaphor's explanatory power, there is also a physical aspect to the turning of the wheel: the vertical motion, in real space, of those on it. It is this motion that is on the mind of the narrator of the *Roman de la Rose* after Jealousy has imprisoned his beloved Fair Welcome: 'She has a wheel that turns, and when she wishes she raises the lowest up to the summit, and with a turn plunges him who was on top of the wheel into the mud.'[21]

These words, in fact, are an apt description of a voice-crossing, where a normally low voice is raised to the highest place, while the highest voice is plunged downwards. The image of Fortune's wheel aligns happiness and sadness with the vertical extremes of the circle itself, and the central stanza of the motetus in Motet 12 echos this alignment: the strongly articulated musical midpoint (marked '|' below and in breves 80–1 of the edition in Appendix I) is centred between 'malis' (the evil men) and 'bonis' (the good). And because of the voice-crossing, 'evil' is indeed raised up, while 'good' is sung at the motetus's normal range, below the newly restored triplum (compare bars 80 and 82–3). Meanwhile, Fortune herself is close at hand. She appears twice in the text, once before and once after the midpoint, first helping the *mali*, then hindering the *boni*:

[20] This mediation often leads to her degradation, but in at least two isolated cases it causes her exaltation and identification with divine Providence; see T. Hunt, 'The Christianization of Fortune', *Nottingham French Studies*, 38 (1999), pp. 93–113, at 99–100, 105–13.

[21] Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. C. Dahlberg, 3rd edn. (Princeton, 1995), p. 87.

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In derisum	**Fortuna** te ponis.
Das arrisum	Expers rationis,
Et obrisum	**Malis**; sed | a **bonis**
Tollis risum	Et abis cum donis.
Spernens cece	**Fortune** tedia

I suggest that the extended crossing and uncrossing of voices in Motet 12 actually *depicts* the effect of Fortuna upon her victims and thus achieves a musical representation of the goddess's spinning wheel. The moment of uncrossing is perfectly centred between the 'evil' men whom she has placed at the top, and the 'good', who are relegated to the bottom. In the first stanza, while she has influence over the speaker, his world is, as it were, inverted, and it is only with his refutation of Fortune's claim on him that the speaker can see things as they are. The motet stages the change from a world controlled by Fortune to one that is free of her wickedness by returning to its own natural state (triplum above motetus) in the centre of the pivotal Boethian stanza.

Can we not see in all this the lover, sitting on Fortuna's wheel and singing of his woes, as he and his song are raised up to the highest level, only to be plunged downwards into the mud? The singer is doubly unlucky: unlucky in having the woes of which he sings, and unlucky in that the very notes of his song seem to be controlled by Fortune: while speaking about her unfairness, he finds himself subject to it; while singing that the good are thrown down, he and his voice are cast into the abyss.

Just such a scene – that of the lover sitting on Fortune's wheel – is depicted in the famous illuminated miniature that accompanies Machaut's *Remede de Fortune* in Paris, Bibliothèque Nationale de France f. fr. 1586 (Machaut Manuscript C). While 'the lover composes a *complainte* about Fortune and her wheel' in the top frame of the image, the contents of his *complainte* play out in the bottom frame (see Figure 3).[22] There, Fortune cranks a wooden gear which causes her own wheel to turn. The machine is at once fantastical and practical, perhaps reminiscent of a real Fortune's wheel built for clerical or courtly entertainment and apparently giving the goddess a 4:3 mechanical advantage.[23] In addition to the rare iconography of the gears, another departure from the usual awaits the viewer in the person representing 'regno' on top of the wheel. Though usually depicted as a crowned king, the figure here wears a small pink cap. As Dominic Leo has shown, this garment is rare in fourteenth-century iconography and

[22] 'Comment l'amant fait une complainte de Fortune et de sa roe', fol. 30.

[23] See A. H. Nelson, 'Mechanical Wheels of Fortune, 1100–1547', *Journal of the Warburg and Courtauld Institutes*, 43 (1980), pp. 227–33, at 227.

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seems in the Machaut manuscripts to be reserved for the author and his lady.[24]

The *complainte* being illustrated, *Tels rit au main qui au soir pleure*, is a discursive tour de force whose 576 lines in thirty-six strophes focus obsessively on Fortune. Though eventually the tone settles down into a courtly lover's complaint, the first strophe is clerical in tone, focusing on the character and actions of Fortune. Here, the action of turning dominates the text. The use of '-ourne' as one of the strophe's two rhymes echoes that choice, causing the sound as well as the sense of the phrase to turn constantly:

> Car Fortune tout ce deveure
> Quant elle **tourne**
> Qui n'atent mie qu'il aj**ourne**
> Pour **tourner**; qu'elle ne sej**ourne**,
> Ains **tourne** re**tourne** et bes**tourne**
>
> Fortune does all this harm as she turns her wheel,
> and she doesn't wait for daybreak
> to turn it; she doesn't stop,
> but turns it, turns it some more, and turns it upside down[25]

The musical setting highlights the '-ourne' rhyme-sounds and adds its own circularity: the first appearance of 'tourne' (in 'et mal l'atourne') coincides with a repeat, and thus leads immediately to a return to the beginning (Example 3, longs 15–17). In both musical and textual terms, the action of turning dominates here. Such emphasis is no accident in the important first stanza of the *complainte*, and speaks rather to Machaut's tendency to foreground this aspect of the goddess's character.[26]

The image on the other side of the parchment page in MS C echoes this arrangement.[27] Representing the contents of the *Complainte*, it shows us the lover, and therefore the singer, momentarily perched on top of the wheel. I picture the singer situated exactly thus within the imaginary world of Motet 12: as Fortuna's wheel goes round, his notes follow suit, their pitch at the mercy of a sort of allegorical Doppler effect.

[24] D. Leo, 'Looking at Illuminated Machaut Manuscripts', paper presented at 'Guillaume de Machaut: Musica Arte Poesia Storia', Seminari internazionali estivi Jacopo da Bologna, Dozza, 5–9 July 2004.

[25] Lines 911–15, *Le jugement du roy de Behaigne and Remede de Fortune*, trans. Wimsatt and Kibler, pp. 218–19.

[26] The choice may seem like an obvious one, but there are other possible loci of attention, such as Fortune's embodiment of opposite states, or her falseness – qualities discussed in later stanzas of the *complainte*.

[27] The dark image bleeds through considerably, which adds to an effect of unity between the depiction of the creation of the *complainte* and that piece itself. The first appearance of 'tourne' is in fact overlapped with the top of the wheel, and with the lover – a fortuitous coincidence.

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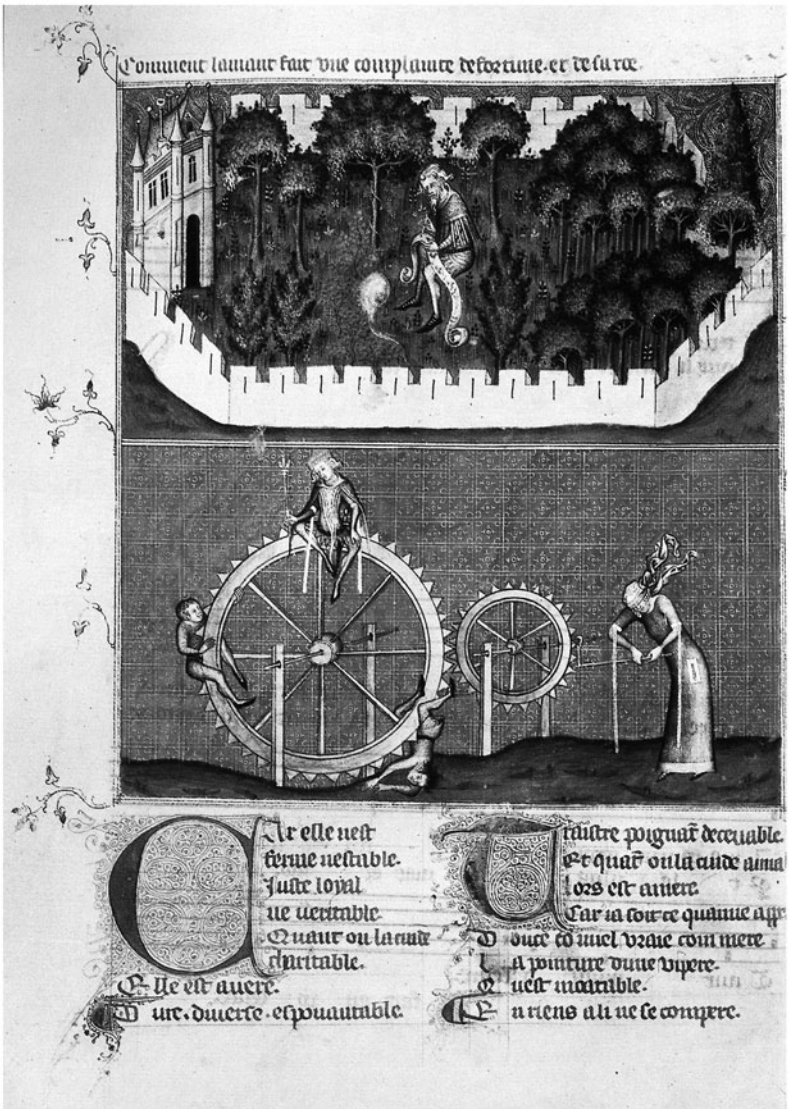

Figure 3 The lover composes a *complainte* about Fortune and her wheel. Paris, Bibliothèque Nationale de France, f. fr. 1586 (Machaut MS C), fol. 30^{v}

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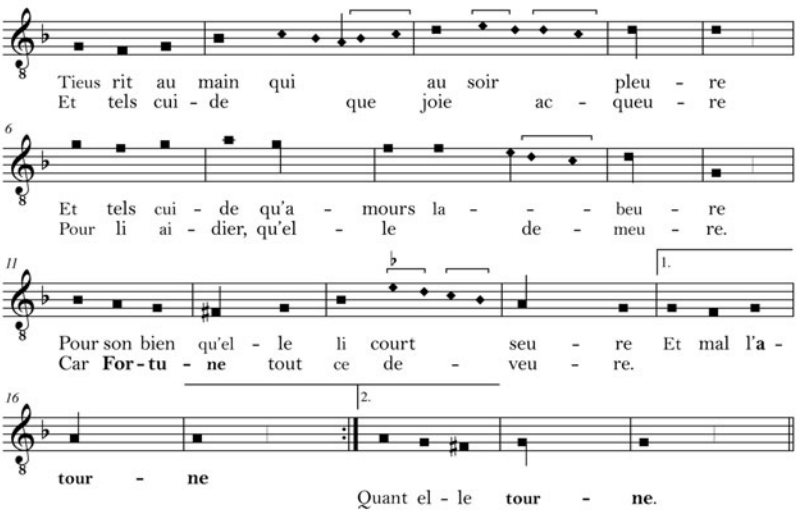

Example 3 The Lover's complaint about Fortune, from the *Remede de Fortune* (longs 1–10)

But if in one sense the structure of Motet 12 depicts the *effect* of a spin of Fortuna's wheel, in another it depicts *that wheel itself* by invoking circular imagery. There are several contemporary precedents for connecting music and the visual. Guillaume tells us in his *Prologue* that 'Musique est une science'.[28] Not only can it morally influence the hearer in an Aristotelian manner, it can also have *visible* manifestations: 'ce sont miracles *apertes* / Que Musique fait'.[29] The circle is inherent in the name of the *rondeau*, a relationship which Machaut underlines in his famous *Ma fin est mon commencement et mon commencement est ma fin*. Though the words describe the retrograde canon that forms the piece, they are also a riddle that has a circle as its answer – any point on a circle is its end and its beginning.

The analogy of fourteenth-century musical forms to geometric patterns is evocatively summarised by Daniel Poirion:

> the formal structure [of the *formes fixes*] provides the language with a parallel to the system of the universe. The ballad looks like a trefoil … the rondeau has a small circle inscribed around a larger one; the virelai has three circles bound together … *the motet, which distributes text among different levels, or we could say different spheres … [has] the story of the*

[28] Line 199; Machaut, *The Fountain of Love and Two Other Love Vision Poems*, trans. R. B. Palmer (New York, 1993), pp. 12–13.
[29] Ibid., ll. 259–60 (pp. 16–17), emphasis mine.

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lover circling about a religious prayer … The polyphony reflects the cosmos' hierarchy, with its homocentric spheres. Man himself is subject to similar movements.[30]

In other words, the circular movement of the heavens is mirrored in man's trajectory through a motet. As he circles around its sacred tenor, his motion might well trace the outlines of a ruthlessly turning wheel.

Is a listener meant to see a circle in his mind's eye while listening to such a piece? It seems probable that this would be part of the experience. For it is right around this time – in the first half of the fourteenth century – that visualisation is usually considered to have emerged as a new and persistent mode of cognition. Johan Huizinga already saw the importance of this change, noting that 'the basic characteristic of the late medieval mind is its predominantly visual nature', though he characteristically linked this tendency 'to explain images through images, and to hold up mirrors to mirrors' with 'the atrophy of the mind'.[31] More recent studies have celebrated the change, connecting it instead with broader developments in quantitative reasoning, painting, and composition.[32]

As visually suggestive ideas go, that of Fortune is perhaps one of the most vivid. The link between the goddess and the notion of circular movement through different spheres is explicated by Boethius in the *Consolatio*. When the narrator asks Philosophy about the relationship between Fate (Fortune) and divine Providence, her answer is geometric in its precision:

> Imagine a set of revolving concentric circles. The inmost one comes closest to the simplicity of the centre, while forming itself a kind of centre for those set outside to revolve round … Anything that joins itself to the middle circle is brought close to simplicity, and no longer spreads out widely. In the same way whatever moves any distance from the primary intelligence becomes enmeshed in even stronger chains of Fate, and everything is the freer from Fate the closer it seeks the centre of things. The relationship between the ever-changing course of Fate and the stable simplicity of providence is like that between reasoning and understanding, between that which is coming into being and that which is, between time and eternity, or between the moving circle and the still point in the middle.[33]

[30] D. Poirion, 'The Imaginary Universe of Guillaume de Machaut', in M. P. Cosman and B. Chandler (eds.), *Machaut's World: Science and Art in the Fourteenth Century* (New York, 1978), p. 199, emphasis mine.

[31] J. Huizinga, *The Autumn of the Middle Ages* (Chicago, 1996), pp. 248, 341.

[32] On the relationship between visualisation and the emergence of quantification, see ch. 7, 'Visualization: An Introduction', in A. W. Crosby, *The Measure of Reality: Quantification and Western Society, 1250–1600* (Cambridge, 1997). A variety of primary sources dealing with the role of the visual in mnemonic practice is anthologised in M. Carruthers and J. M. Ziolkowski (eds.), *The Medieval Craft of Memory* (Philadelphia, 2004). For visualisation as it applies to music, and especially to fourteenth-century motets, see A. M. B. Berger, *Medieval Music and the Art of Memory* (Berkeley, Los Angeles, and London, 2005), pp. 210–51.

[33] Boethius, *The Consolation of Philosophy*, trans. V. E. Watts, rev. edn. (New York, 1999), p. 105.

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Here, circular imagery is used as an *exemplum* to explain a universe in which bad things often seem to happen to good people. The smaller circle represents divine providence, while the larger is the means by which Fortune inflicts pain on those who stray too far from the divine 'simplicity of the centre'.

In the light of all this, I suggest that the motetus of Motet 12 may be seen as moving between Boethian spheres. Before the midpoint, the unfortunate narrator endures and implores Fortune. While he is in her power, he necessarily inhabits Boethius's outer circle, where he is subject to the goddess's fickle whims. But after the midpoint, Fortuna is spurned and nullified by the speaker's religiosity. Refuting the goddess's claim on him, the lover is able to move inwards to the circle of Providence, where he is musically and semantically closer to the motet's sacred tenor.

Figure 4 diagrams the proposed reading, which equates Motet 12's voice-crossings with shifts between Boethius's concentric circles. Here pitch and virtue find themselves on the same axis: the outermost circle, a space for the topmost voice, is Fortune's realm. The inner circle, Providence's domain, contains the middle voice. And the tenor, the only voice in this motet that is unmoving in terms of its relative register, is in the centre of the circle, sharing space (appropriately, given its origin in chant) with divine simplicity. The triplum does not participate as obviously in the shifts of meaning – its text remains courtly throughout and therefore (presumably) in the realm of Fortune. However, Boogaart has argued that the triplum can in fact be split into two semantic halves: 'the text is divided exactly in half: during the first half of the poem the poet only complains about his distress, whereas in the second half he accepts suffering and wants to suffer even more, to reach a higher degree of merit than others "for whom the love of the Lady is equally of value"'.[34] Thus the triplum may be shifting spheres as well. Nearer to the centre, he perceives his lady's unjust ways and complains bitterly. But after the midpoint he is forced silently to endure ill treatment back in cruel Fortune's domain. Thus both voices can be said to undergo a transition at once registral and philosophical.

If the analogy between circular spheres and pitch seems far-fetched, we need only recall Baude Cordier's *Tout par compass*. This famous rondeau is notated on two concentric circular staves: the outer transmits a canon for the upper voices, the inner contains the tenor. The arrangement of a smaller circle within a larger one is reminiscent of Boethius' description

[34] 'de tekst exact in tweeën wordt gedeeld: gedurende de eerste helft van het gedicht beklaagt de dichter zich slechts over zijn smart, terwijl hij in de tweede zijn lijden accepteert en zelfs méér wil lijden, om een hogere graad van verdienste te bereiken dan de anderen "voor wie de liefde van de Vrouwe gelijk van prijs is"'; Boogaart, '"O series summe rata"', p. 106.

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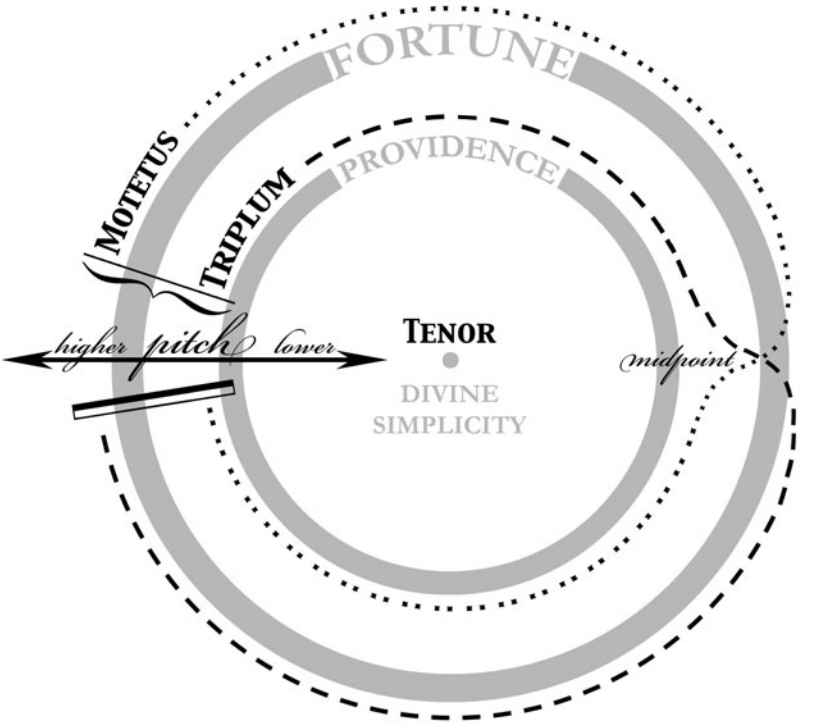

Figure 4 The voices of Motet 12 mapped onto Boethius' concentric circles

and also powerfully evokes (or provokes?) Poirion's idea of the song as inhabiting several different spheres.

We see a similar arrangement in an earlier and less often cited example of circular notation, the canonic ballade *En la maison Dedalus*, preserved in Berkeley's Music MS 744 (see Figure 5).[35] Whereas *Tout par compas* refers simply to a circle, 'as befits a rondeau',[36] the earlier ballade references Daedalus' labyrinth, in which the singer is lost:

My lady is enclosed in

[35] The music theory treatise to which the ballade is appended is dated 1375, making this the earliest example of circular notation, and one contemporaneous (though just barely) with Machaut. Richard Crocker points out that there may be some connection between Machaut's oeuvre and *En la maison*: 'In melodic inflection it bears a striking similarity to Guillaume de Machaut's ballade, *Je puis trop bien*'; 'A New Source for Medieval Music Theory', *Acta Musicologica*, 39 (1967), pp. 161–71, at 166. Image available at <http://app.cul.columbia.edu:8080/exist/scriptorium/individual/CU-MUSI-863.xml?showLightbox=yes> and <http://digitalassets.lib.berkeley.edu/ds/ucb/images/DS004551aA.jpg> (accessed 7 Apr. 2009).

[36] 'en ceste ronde proprement', *Tout par compas*, line 2.

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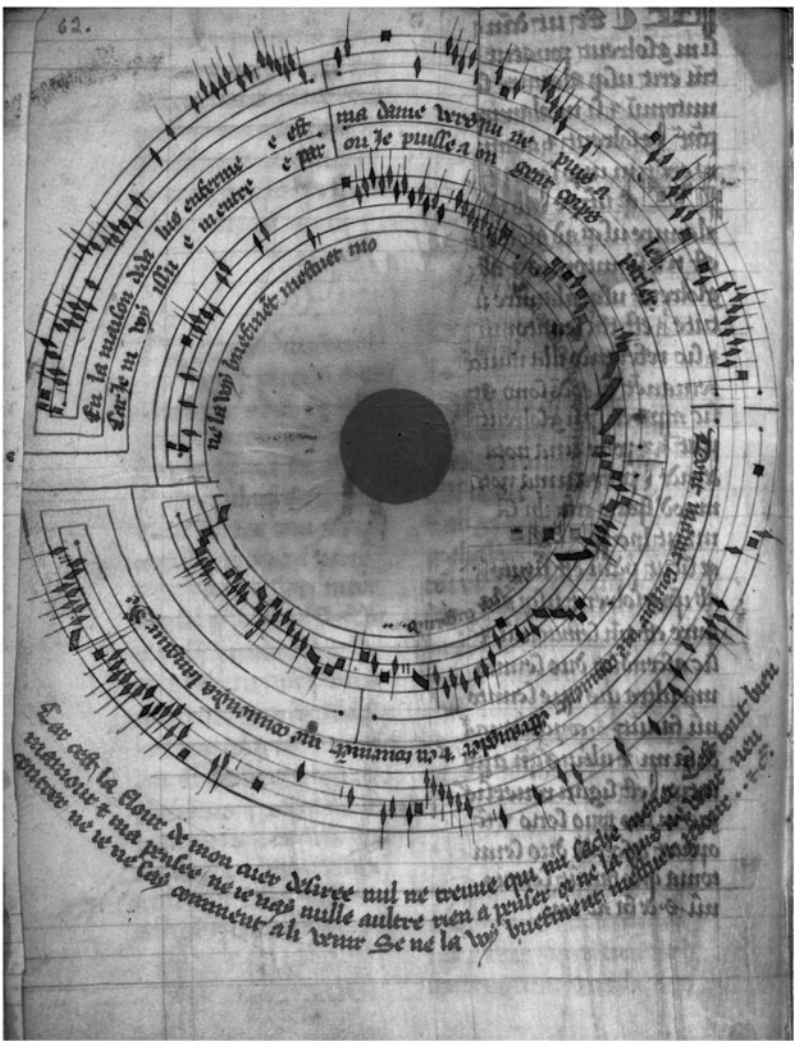

Figure 5 *En la maison Dedalus*. Jean Gray Hargrove Music Library, University of California, Berkeley, MS 744, p. 62

the house of Daedalus where I
cannot go, for I see no exit
or entry by means of which I
may commune with her comely form.
And thus I am compelled to stifle

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many a sigh, and languish in torment;
If I do not see her soon I must die.[37]

The arrangement of the piece in the manuscript cleverly takes up the idea of the labyrinth, so that the return to the beginning that a singer normally makes in a ballade is reconstrued as part of the labyrinth's winding path.[38] And given the difficulties in this outer stave, it is easy to imagine that the singer's striving is inwards, towards the centre, where his love is presumably imprisoned.[39] In fact, he almost gets there: since the canonic upper voices do not fit completely onto the outer circle, they must move inwards for their last line. In the inner circle they encounter the tenor and share a staff with it for long enough to say that the lover will die if he does not find his lady soon. The spinning of the first part of the song seems resolved, and the move inwards is the only one that would allow stillness, in this case perhaps the stillness of death. But then a new strophe begins, and the lover must again move outwards, cast back to the entrance of the labyrinth by a pitiless and unrelenting form.

What both circular chansons have in common is the association of the centre of a circle with the tenor of a work – an arrangement I am suggesting also for Machaut's Motet 12. But *En la maison Dedalus* goes a step further than the later rondeau, in that its outer/upper voices profess a desire to leave the outer circle and move inwards – to be, in other words, closer to the tenor. Even more so than *Tout par compas*, the ballade illustrates the tension between a poetic yearning for stillness and the same musically induced perpetual motion that is dramatised by different compositional means in Motet 12.

Quite apart from symbolic considerations, layout also helps explain the choices made by scribes and composers for the circular pieces: upper/outer voices have more notes than lower/inner ones. The same holds true for Machaut's motets: the tenor, motetus and triplum operate on increasingly complex levels of rhythmic activity, with the result that the triplum has the most notes, the motetus fewer, and the tenor fewest. By the same reasoning, the three voices of a motet could fit on three concentric circles, with the tenor at the centre (as in *Tout par compas*) and the triplum on the outermost orbit. It is not hard to imagine these motets curling up around their own tenors, even as they evoke the 'order perfectly proportioned' that their texts describe.[40]

[37] Trans. C. M. Wright, *The Maze and the Warrior: Symbols in Architecture, Theology, and Music* (Cambridge, Mass., 2001), p. 242.
[38] *Ibid.*, pp. 240–2.
[39] In the manuscript, this spot is evocatively marked with a large opaque red circle.
[40] 'series summe rata', Motet 17, motetus l. 1.

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CECE FORTUNA AND BLIND ISAAC

Though the motetus is able to escape 'cum penitencia', a closer look at Motet 12's other voices reveals that they too are subject to Fortune. The triplum text is a seemingly standard courtly text, in which the lover bemoans his lady's harsh treatment. It is built around the oft-repeated paradoxical problems of courtly love: the lover desires the lady, but in doing so he desires that which may hurt him. Though the theme is a fundamental one, it receives almost too much emphasis in this text:[41]

nor can I even now hope for anything / that would not be wholly to my despair. (ll. 7–8)

we often pursue / that which we have no wish to possess (l. 21)

I most want that by which I am most grieved (l. 32)[42]

I love above all else that which does not care about me (l. 34)

By stressing unfair duality, the lover is strengthening the affinity between his lady and Fortune, who is indeed cruel to the good.

Equally telling is the fact that the triplum text twice mentions the eyes: 'Why did my *eyes* ever see my dear … lady?' (l. 1) and 'if I had been / without *eyes*' (l. 11). Though Machaut's motet texts often mention seeing, nowhere else does he name the organs of sight.[43] Meanwhile, the motetus complains of *ceca Fortuna – blind* Fortune. The depiction of Fortune as blind is common in medieval art and literature. In fact, we have already seen her in this guise in Figure 3 (see above), where she is blindfolded. The *Roman de la Rose* proclaims that Fortune is not only blind herself, but also blinds her victims[44] – a theme taken up by Machaut in his *Voir Dit*:

[41] Three of these four paradoxical statements are found after the midpoint of the motet – a circumstance which supports Boogaart's reading of the triplum's two halves as different.

[42] Boogaart has identified this and other lines in the motetus as textual quotations from Gace Brulé's *Ire d'Amour qui en mon cuer repaire*; see 'Encompassing Past and Present', p. 31.

[43] The link between Fortune and the lover's eyes is present also in Machaut's ballade *Amours, ma dame, et Fortune et mi oueil* (Love, my lady, and Fortune, and my eyes). In the second stanza, the lover complains that, though his eyes have formerly been the venue for attaining earthly joy, Fortune has extinguished his sense and now he does not often see his lady. The third stanza clarifies that the narrator's not seeing his lady, encapsulated in the refrain 'Quant seur tout l'aim et souvent ne la voy', is a result of distance rather than of his blindness – and indeed, the ballade is interpolated into the *Voir dit* before Guillaume has seen Toute Belle. But Leonard Johnson points out that the pervasive presence of eyes also draws our attention to the physical act of seeing – or not seeing (*Poets as Players*, p. 49). The uniqueness of eyes is significant precisely in the light of the frequency with which sight is mentioned; in fact, Robertson sees sight as 'central to Motets 1–17 [and] especially important to [Motets 11–14], as they foreshadow the fleeting vision that is finally granted in the tenor of Motet 15, "I have seen the Lord" (*Vidi dominum*)' (*Guillaume de Machaut and Reims*, p. 154).

[44] She blinds them with riches ('Les uns de richeces avugle', *Rose*, l. 5904), though in her typical paradoxical fashion, she can also make people see clearly (*Rose*, l. 4952).

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> The goddess did not see all,
> Although Cato did not doubt …
> That Fortune had poor vision;
> That she was blind and could hardly see.
> But in any case she deceives and blinds
> Her own …[45]

By focusing on eyes and on paradox, the triplum glosses two important aspects of Fortuna, but does so from within its own courtly world. And yet, if we remember the ambiguity as to the lady's identity in the first stanza of the motetus, where the offending goddess has not yet been named, the similarities between the two voices are brought once more into focus. The triplum's lady might well be Fortune; the motetus's Fortuna might well be a lady.[46]

Not surprisingly, the tenor of Motet 12, 'Libera me', also fits into this web of associations. Its text is Jacob's plea from Genesis 32: 11: '*Libera me*, domine, de manibus Esau, quia valde contremit cor meum, illum timens' (*Free me*, Lord, from the hands of Esau, for my heart quakes greatly, fearing him). Esau indeed had cause to be angry with Jacob, who had tricked their father Isaac into blessing him, even though the honour properly belonged to Esau as firstborn. Jacob accomplished his trick because his father was not only old, but also *blind*. Thus Isaac, like Fortune, blesses the 'wrong' person. Giving riches to the false Jacob, he leaves Esau, who had been promised the blessing, to fend for himself.

Thus Fortune invades the contents of all three voices of Motet 12. Obviously present in the motetus and dividing that voice in two, she effects a similar division in the triplum, lending it her paradoxical nature and hinting at a likeness between herself and the *dame*. As for the tenor, a new dimension is now added to the biblical story it references. We are accustomed to reading the upper voices of medieval motets as derivative of the sacred tenor: in Robertson's estimation, Machaut's motets are 'secular-looking' but are at heart the description of a spiritual journey.[47] But if the upper voices of Motet 12 are a gloss on the tenor, they are not

[45] Lines 8713–8719, Machaut, *Le Livre dou voir dit*, ed. D. Leech-Wilkinson, trans. R. B. Palmer (New York, 1998), p. 599. Dominic Leo discusses this passage of the *Voir dit* in reference to the cross-eyed depiction of Machaut in the images accompanying the *Prologue* in Paris, Bibliothèque Nationale de France, f. fr. 1584 (MS A), 'Authorial Presence in the Illuminated Machaut Manuscripts' (Ph.D. diss., New York University, 2005), pp. 245–9.

[46] On the relationship between Fortune and the courtly Lady in Machaut's work, see C. Attwood, 'The Image in the Fountain: Fortune, Fiction, and Femininity in the *Livre du voir dit* of Guillaume de Machaut', *Nottingham French Studies*, 38 (1999), pp. 137–49.

[47] Robertson suggests that *Libera me* in this tenor has resonances with *Libera me de morte aeterna*, from the Office of the Dead, and that Machaut 'clearly relished the double associations'; see *Guillaume de Machaut and Reims*, p. 90. Machaut's source is not the biblical text but the Lenten responsory *Minor sum* (*ibid.*, pp. 89–90).

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a particularly orthodox one. Recasting the biblical story in a new light, the triplum and motetus offer a reading that stresses Isaac's blindness and his unfairness and dresses Jacob and Esau in the costumes of Regno and Regnavi. The result is as much a casting of the biblical source in a secular light as it is the opposite. Nor is the comparison between Fortune's actions and the story of Jacob and Esau limited to Motet 12, as I will argue in the following discussion of Motet 15.

CONTRADICTORY GESTURES IN MOTETS 15 AND 12

A final glance at Figure 1 and its shaded beams reveals that there is another motet in which voice-crossings seem to be more prevalent in one half than in the other. This is *Amours qui a le pouoir/Faus Samblant m'a deceü/Vidi Dominum*, Motet 15. Here the pattern is reversed: it is in the *second* half that the motetus tends to sing above the triplum. Granted, there is no strongly articulated midpoint here, and the frequency of crossing is not as great. If it were not for the case of Motet 12, there would perhaps be no reason to pay any special attention the voice-crossings in the second half of Motet 15. But given Motet 12's programme, we can ask: is there any kind of reversal at the heart of *Amours/Faus Samblant/Vidi Dominum*? Indeed, there is. We have a good deal of analytical perspective into Motet 15 thanks to a pair of articles by Margaret Bent and Kevin Brownlee.[48] Their full reading of the motet need not be rehearsed here, but two important points of similarity between Motets 12 and 15 should be noted: one in the motetus, one in the tenor.

A remarkable aspect of Motet 15 is the division of its motetus into two semantically opposite halves of its motetus. In the first half (ll. 1–6), False Seeming has deceived the lover, causing him to hope. In the second half (ll. 7–12) he undeceives, showing the lover his true unhappy fate. Thus, the motetus text of Motet 15, like that of Motet 12, cuts nicely in half to reveal two contrasting states of courtly being: first elated, then dejected:[49]

Faus Samblant m'a deceü Et tenu en esperance De joie merci avoir; Et je l'ay com fols creü Et mis toute ma fiance En li d'amoureus vouloir.	False Seeming has deceived me and has held out the joyful hope of my obtaining favour. And I like a fool believed him, and put all the trust of my loving desire in him.

[48] K. Brownlee in 'Machaut's Motet 15 and the *Roman de la Rose*: The Literary Context of '*Amours qui a le pouoir/Faus Semblant m'a deceü/Vidi dominum*', *Early Music History*, 10 (1991), pp. 1–14 and M. Bent, 'Deception, Exegesis, and Sounding Number in Machaut's Motet 15', *ibid.*, pp. 15–27.

[49] As Bent has pointed out, the triplum is also divisible into 'two parallel textual halves', not in terms of textual content but as regards 'line count, metrical and rhyme scheme'; *ibid.*, pp. 21–2.

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Las! or m'a descongneü,
Quant de moy faire aligence
Ha heu temps et pooir;
N'en riens n'a recongneü
Ma dolour ne ma grevance,
Eins m'a mis en nonchaloir.

Alas! now he has undeceived me, after having had the time and the power to win my allegiance; in no way has he rewarded my pain and my suffering, rather he has treated me badly.[50]

And if our experience with Motet 12 leads us to posit that the point of voice-crossing would fall at the division between the two texts, we are not far off. In fact, the uncrossing occurs not at the exact midpoint, but on the words 'm'a descongneu' – 'Has undeceived me'. This seems an appropriate place for a crossing, in that it stages a reversal.

The biggest obstacle to reading Motet 15 as a parallel to Motet 12 is, of course, the absence of Fortune. However, it seems that she is there in spirit. Indeed, the tenor voice here, as in Motet 12, is in the words of Jacob – that same deceitful son whose blind father ought not to have blessed him. And his words, 'Vidi Dominum facie ad faciem' (I have seen the Lord face to face), recall his duplicity and deceit. In Bent's reading:

> Jacob is yoked to [the motet's theme of falseness] by his own earlier 'two-faced' deception of his father Isaac (by cheating his older twin brother Esau both of his birthright and of his father's blessing), as he was in turn deceived by Laban when he served seven years for Rachel and was then given her sister Leah … Jacob's twinned relationship to deceit, as both a perpetrator and a victim, is implicit in the choice of his words; his two-faced history is now resolved in his face-to-face encounter with his God.[51]

Though Bent does not link Jacob to Fortune, but only to Faus Semblant, the connection is implicit. Jacob has faced the ups and downs of Fortune, first reaping her benefits with his undeserved blessing, then being cast down and himself victimised. Furthermore, the tenor's words 'facie ad faciem' may in themselves be enough to recall the goddess, since she is often depicted with two faces (see Figure 6). Finally, the theme of deception is strongly linked to Fortune – a point to which I will return below.

Thus much unites these two motets, and the use of crossed voices for half of each becomes more than coincidental: it becomes thematic. Is there anything to the fact that the state of undeception is represented in one as uncrossed voices, and in the other as crossed? Is Motet 15 an answer to Motet 12, rejecting its vision of a rational world and reminding us that even the undeceived lover is still subject to Fortune's vicissitudes? In this view Motet 15 might be a rejection of the Boethian claim. Or is Motet 12 the answer to Motet 15's question, arguing that the realisation of a lady's inconstancy is not enough to set the lover free: he must cease to be a

[50] As translated in Brownlee, 'Machaut's Motet 15 and the *Roman de la Rose*', p. 2.
[51] Bent, 'Deception, Exegesis, and Sounding Number', pp. 25–6.

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Figure 6 A two-faced Fortune from the *Livre dou Voir Dit*, Machaut MS A, fol. 301^{v}, reproduced from Machaut, *Le Livre dou Voire Dit*, p. 596

lover.[52] I do not want to push one answer above the other, especially as they take us into the tricky realm of compositional order. But clearly there is a kind of conversation going on here, and we can listen in, and perhaps weigh in, if we listen carefully enough.

Motet 15's voice-crossings have never been commented upon. Those of Motet 12 have been discussed rarely and only tentatively linked to Fortune.[53] And though the analyses of Motet 15 already cited have placed much emphasis on the upper-voice texts, most commentators on these motets – indeed, on Machaut's motets in general, follow a bottom-up approach, where the tenor text dictates the terms and extent of analysis. But though they certainly confirm the ideas expressed in the upper voices,

[52] It is also possible that both motets act by the same code. While in Motet 12 the repudiation of Fortune allows the speaker access to divine truth, for the motetus of Motet 15, the truth hurts. Unlike his Boethian counterpart, the undeceived lover is worse off in the second half than when he began. Blithe happiness is replaced by bitter disappointment. Thus crossings are perhaps being used in both cases to represent an unfortunate state of affairs.

[53] Boogaart, the only analyst to note the extent and importance of these crossings, argues that they depict the reversals that form the heart of the biblical history of Jacob and Esau, '"*O series summe rata*"', p. 108.

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the tenors of Motets 12 and 15 do not have the kind of explanatory power that the motetus wields in each case. And thus the usual bottom-up approach to these motets naturally leads to much more general readings, since the words 'Free me' and 'I have seen the Lord', even with their exegetical context, are much less detailed and therefore easily adaptable to any reading.[54] However, if we view these works first through the lens of their motetus voices, the interesting connection between Isaac's blindness and that of Fortuna is highlighted in Motet 12, and the dramatic structural schemes of both motets can be reconciled with the texts of all of their voices.

To be clear: I am not suggesting that we always look first to the motetus. It seems that each motet will suggest its own point of entry, perhaps with a textual detail, or perhaps with a formal device such as voice-crossing. Significantly, in Motets 12 and 15 it is not a subtle, but a rather large and obvious formal gesture that takes centre stage in each case. And, as it happens, both readings begin in this case with the motetus – a procedure which has led me to a kind of 'inside-out' analysis, one that places the upper voices, and their texts, on an equal footing with the texts of the tenors.[55] I believe that the resulting readings bring us closer to the 'interest' these pieces might have held for their creator, performers and listeners.

At the end of such an inside-out analysis, Motet 15's texts, which already seemed unified, are enriched by a possible intertextual link with Motet 12. And the three texts of Motet 12, whose content seemed at first to be unconnected if not mutually exclusive, are brought into semantic unity. But where Motet 12's voices seemed benignly disjointed, the texts of Motet 14, with which I began, apparently stand in direct conflict. Can an attention to crossings help in a situation that seems wholly contradictory?

MOTET 14'S LYING VOICES

Of all of Machaut's motets, *Maugré mon cuer/De ma dolour/Quia amore langueo* (Motet 14) contains the most strikingly contrasting upper-voice texts. Here the triplum says that those who force him to sing happy songs cause him to lie, because he is in fact miserable and endures all manner of ill-treatment at the hands of his lady: 'Never did my noble and gentle-mannered lady give any joy to my constant and suffering heart' (ll. 15–18; see full texts and translation in Appendix III). Meanwhile, the motetus

[54] For a different analysis of the tenor's relationship with the upper voices, see Huot's reading, in which the tenor 'underscores the importance of penance and of divine intervention if a suffering humanity is ever to be free of destructive passions and desires' (*Reading across Genres*, p. 6). See also her 'Patience in Adversity', pp. 233–5.

[55] Since voice-crossings of the type I have focused on highlight the motetus by bringing it to the top, it seems reasonable that the motetus texts would have the most analytical significance here.

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declares his good fortune where matters of love are concerned: he is 'like a pauper richly given aid, like a famished man generously fed with all the favours that lady and good Love can honourably bestow upon a lover' (ll. 8–11). Then, in the final line of each text, each speaker seems to negate everything that he has said: 'everyone can well understand that I have lied', admits the triplum in an echo of the motetus's confession of the previous breve: 'by my soul, I'm lying through my teeth'. A large amount of shared vocabulary at this and other points confirms that the two voices were clearly conceived together.[56] And indeed, unlike the voices of Motet 12, which occupy different linguistic and semantic spheres, the triplum and motetus of Motet 14 are similar in tone. Yet their contradiction is perhaps more striking than their similarities. Although some have read the voices as being in agreement,[57] others see oppositional,[58] or even paradoxical[59] relationships between them.

If the voices are in disagreement, then their final lines must be read as mutually contradicting. Thus for the triplum, the reality would be the state of affairs described by the motetus, while for the motetus the triplum's complaints are the truth. This arrangement has been described by Marie-Bernadette Dufourcet as 'opposition symétrique', and would strongly suggest two speakers, or one speaker in two distinct situations. This dual opposition is represented in Figure 7.

However, another interpretation of the relationship between the voices is possible – one which neither pits them against each other, nor equates them. The triplum complains of having to sing that he is comforted by good love. Could the motetus be an example of the kind of song the triplum is forced to perform? An indication that the motetus text may well be the triplum's falsely written song is found in the fact that the motetus text contains the two specific things that the triplum bemoans being forced to sing. 'They make me say', says the triplum, 'that I have support from

[56] See Bent's diagrams of verbal correspondences in 'Words and Music', p. 383, and 'Deception, Exegesis, and Sounding Number', pp. 20–1; see also Boogaart, 'Love's Unstable Balance, Part I: Analogy of Ideas in Text and Music of Machaut's Motet 6', *Muziek & Wetenschap*, 3 (1993), pp. 3–23, at 3.

[57] Huot's reading of Motet 14 in *Allegorical Play in the Old French Motet* (Stanford, 1997), p. 193, groups the upper voices together: 'the upper voices detail the joys of love for which the lyric protagonist wishes in vain'. Robertson also reads the two voices as essentially in agreement: 'In both texts, the Lover seems fed up: he is tired of pretending that he is making progress in the strenuous pursuit of love and wants to "tell it like it is"', *Guillaume de Machaut and Reims*, p. 161.

[58] Marie-Bernadette Dufourcet sees at the heart of the motet an 'opposition symétrique des deux textes' which results in a doubtful and ambiguous mood; see *Guillaume de Machaut: Les Motets* (Collection Ricercare; Paris, 1998), p. 34.

[59] Agathe Sultan finds the two opposing interpretative solutions equally untenable, arguing that the lyric subject of the motet does not exist as such, 'mais se construit à travers l'opposition des pronoms personnels'; see 'Lyre – cette pratique': Texte et musique dans le motet 14 de Guillaume de Machaut', in *Perspectives médiévales*, supplement to vol. 28 (2002), p. 230.

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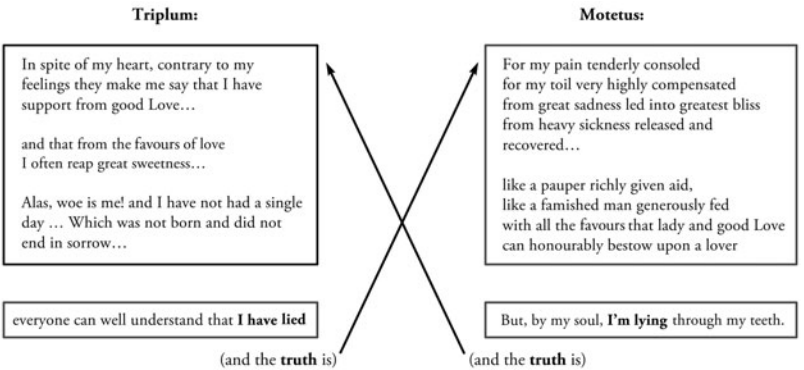

Figure 7 The motetus and triplum of Motet 14 in opposition

good Love' (ll. 2–3) and the motetus indeed claims that 'Love is helping me in everything' (l. 10). The triplum is also forced to sing that 'from the favours of love (*biens amorous*) I often reap great sweetness' (ll. 6–7). The motetus incorporates this sentiment too, saying that he is well provided 'with all the favours that lady and good Love (*biens que Dame et bonne Amours*) can honourably bestow upon a lover' (ll. 8–9). Thus the triplum's description of the saccharine *chans* he is obliged to perform perfectly fits the motetus text (see Figure 8).

The idea of the motetus as the triplum's song is strengthened by its stylised and rhetorical structure, with repeated initial line sounds and internal rhymes: 'De ma dolour … ', 'De mon labour …', 'De grant

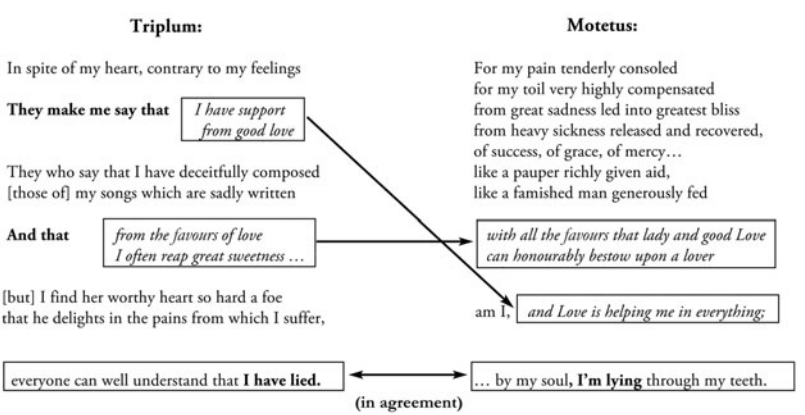

Figure 8 The motetus and triplum of Motet 14 in agreement; the motetus as a song

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tristour …', 'De grief langour …', etc. The parallel grammatical construction of the first four lines and the intricacy of the single sentence that takes up lines 7–11 also serve to heighten our sense of the artfulness of the text. Within this careful structure, the content and diction are well in line with the amorous register of the lyric *je* of *Grand chant courtois*, whose own poetic persona is, in Kevin Brownlee's formulation, 'identical with his song and with his love'.[60] The triplum, in contrast, adapts the identity of 'Poet-Narrator as Lover-Protagonist'.[61] Not only does he tell us in lines 4–5 that he has written songs ('j'ay fait … mes chans'), but his text opens and closes with allusions to his audience: in the beginning, it is they who make the poet say that he is happy, and in the last line, each of them (*chascuns*) can well know that the poet has lied.

A very physical example of the relationship I am proposing between triplum and motetus can again be seen in the *Remede de Fortune* image in Figure 3. One frame shows the lover composing a *complainte*, while the other shows the scholar/narrator participating in his own creation. The lower image of the illumination is a product of, and provides more information about, the upper. Machaut's Motet 14 works in exactly this way: the amatory motetus is generated by the authorial triplum and acts as a thematic expansion of it.

A final corroboration of this proposed relationship between motetus and triplum is found in the tenses of the statements of lying that conclude each text. The motetus lies in the present – 'je mens' – while the triplum notes a past lie one breve later, using a perfect tense – 'j'ay menti'. Thus both statements can easily refer to the same lie, and the concluding remarks of the upper voices are not opposite, but equivalent. In both cases, the lover is unhappy in his love.

THE DISHONESTY OF POETS

In fact, it is precisely the question of truthfulness that aligns the triplum of Motet 14 so strongly with the poetic voice, since the veracity of poetry, and therefore of poets, was traditionally in doubt. We find a pithy presentation of this attitude in Conrad of Hirsau's twelfth-century *Dialogus super auctores*. Here, the grammarian defines a 'poet' as 'a maker (*fictor*), or one who gives shape to things (*formator*), because he says what is false instead of the truth, or else sometimes intermingles truth with falsehood'.[62] In fourteenth-

[60] K. Brownlee, *Poetic Identity in Guillaume de Machaut* (Madison, Wis., 1984), p. 12.
[61] *Ibid.*, pp. 24–156.
[62] A. Minnis *et al.*, *Medieval Literary Theory and Criticism, c.1100–c.1375: The Commentary-Tradition* (Oxford, 1988), p. 43. For a broader discussion of poetry and veracity, see the introduction to ch. 4, pp. 112–26.

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century French literary circles, Jacqueline Cerquiglini-Toulet has demonstrated the centrality of the concern that a 'professional' poet's honesty is compromised by his audience's demands – a tendency to question the veracity of the poet-dependant that arose from a conflict between aesthetic and social conditions for poets who 'found themselves faced with the contradiction of having to sing when they felt like weeping'.[63]

Machaut's own work shows a continuous awareness of the tension between poetic authenticity and an entertainer's flexibility. In a famous passage from the *Remede de Fortune* the narrator endorses the authenticity of the lover: 'Car qui de sentement ne fait / Son oeuvre at son chant contrefait' (For he who does not write his *sentement* counterfeits his poems and his songs).[64] Later in the *Remede*, the poet-lover confirms that the truth of a work is guaranteed by its authentic authorship:

> And if you will kindly, my dear lady,
> Look at the last little
> song that I sang,
> whose words and music are my own,
> you will easily be able to know
> whether I am lying or telling the truth.[65]

The implication here is that when the words and music are a poet's own, truth is guaranteed. And yet, the need is there for the assertion. Perhaps default incredulity is expected of the lady. Machaut explores this issue of authorial authenticity in several of his musical works, most notably *Pour ce que tous* (Ballade 12) and *Aucune gent m'ont demandé/Qui plus aimme plus endure/Fiat voluntas tua* (Motet 5). In the former, Elizabeth Eva Leach has discussed the tension set up when the poet apologises for singing less than he used to because his honest but sad songs are not in line with the idealised use of music to celebrate the joy of love.[66] The triplum of Motet 5 also 'refuses' to sing but, like the singer of Ballade 12, does so *in song*:

[63] One solution to the emotional inauthenticity of commissioned poetry was the notion of the real or metaphorical 'coffer' – a place where heartfelt works could be kept until such a time as they were needed; see J. Cerquiglini-Toulet, *The Color of Melancholy: The Uses of Books in the Fourteenth Century*, trans. L. G. Cochrane (Baltimore, 1997), p. 37. On the topic of poets as liars, see S. Huot, 'Reading the Lies of Poets'.

[64] Lines 407–9; Machaut, *Jugement* and *Remede*, pp. 188–9. To say, as we often do, that this is Machaut's own opinion is perhaps oversimplifying, since it is not the aging poet but his young protagonist who makes the assertion. The lover, as yet untortured by Fortune, could even be saying the opposite of what Machaut himself thinks. I thank an anonymous reader for offering this important caveat.

[65] 'Et s'il vous plaist, ma dame chiere, / A resgarder la darreniere / Chansonnette que je chantay, / Que fait en dit et en chant ay, / Vous porrez de liegier savoir / Se je mens ou se je di voir' (ll. 3705–10), trans. Brownlee, *Poetic Identity*, pp. 56–7.

[66] 'Singing More about Singing Less: Machaut's Pour Ce Que Tous (B12)', in Leach (ed.), *Machaut's Music*, pp. 111–24; the relationship between love and falsehood is further explored by Brownlee in 'Machaut's Motet 15 and the *Roman de la Rose*'.

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> Some people have asked me what is wrong,
> why I do not sing and my heart is not merry
> . . .
> and I say to them that truly, I do not know.
> But I have lied, for in my heart I have
> a great sorrow which is never erased.[67]

Ballade 12 and the tripla of Motets 5 and 14 all complain of their inability to sing happy songs, but the motetus of Motet 14 actually attempts to do just this. Yet he admits that he is lying, in essence putting a giant set of quotation marks around all but the last two lines of his text. Since we know that the words of the motetus are not, in spirit, authentic, we do not take them at face value. It is a testament to Machaut's self-awareness that the motet's ambiguity is both a result of the difficult situation into which its narrator has been placed, and a solution to the problem caused by that situation. By remaining ambiguous with regard to his own truthfulness, the *fictor* actually avoids lying.

FAUSSE FORTUNE AND *AMOUR LANGUOUR*

Thus we arrive (full circle) back at the passage with which we began – the crossing on the words 'et de Fortune amis et a mon gré' in bars 49–60. That Fortune should be present in the seemingly contradictory Motet 14 is not surprising. After all, she is the epitome of duality, an embodiment of opposites. She is often described as having two faces – one happy, one sad – or two eyes, of which one laughs and the other weeps. Fortuna's right hand does good; her left, evil. This contradictory status is not confined to her person – it invades everything with which she associates, and is most manifest in the description of her dwelling. In her forest, even the trees contradict each other:

> One is sterile and bears nothing; another delights in bearing fruit. One never stops producing leaves; another is bare of foliage . . . Every tree is deformed in some way; one takes the shape of another. The laurel, which should be green, has tarnished leaves; the olive in its turn dries up when it should be fecund and living; the willows, which should be sterile, flower and bear fruit.[68]

In the midst of these false woods stands Fortune's house – a structure built half out of gold and precious stones, half out of mud. Duality leads to duplicity, and the *Roman de la Rose* warns that Fortune is not to be believed:

[67] 'Aucune gent m'ont demandé que j'ay / Que je ne chant et que je n'ay cuer gay, / Si com je sueil chanter de lié corage; / Et je leur di, certes, que je ne sçay. / Mais j'ay menti, car dedens le cuer ay / Je trop grief dueil qui onques n'assouage' (ll. 1–2, 4–6), trans. Robertson, *Guillaume de Machaut and Reims*, p. 301.

[68] Guillaume de Lorris and Jean de Meun, *The Romance of the Rose*, trans. C. Dahlberg (Princeton, 1994), p. 119.

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'Pleasant, agreeable Fortune lies to men, tricks them, and makes fools of them [as] she confuses their understanding.'[69] Machaut's detailed description in the *Remede*'s complainte (Figure 3 and Example 3) retains the arboreal metaphor of the *Rose* and makes an even more explicit liar of the goddess in stanza 16: 'she is split between gold and excrement … She is the tree of inhumanity, rooted in falsity; / The trunk signifies that in her truth, she lies.'[70]

It should by now be clear that the duality that infects everything Fortune touches is reflected by the upper voices of Machaut's Motet 14. On one level this results in the seemingly contradictory emotional states of the triplum and motetus, who simultaneously evoke a frustrated and a satisfied lover. As I have argued above, this contrasting state is dramatised by the presence of Fortuna – a presence heightened and enacted by the voice-crossing in Example 1.

But long before the crossing, which comes near the midpoint, the motet's opening explores the contrast between opposing emotions. Given that the motetus and triplum voices are in seeming opposition, the appearance of these two together in a bitextual framework is surprising. Where we would expect actual, mutual disagreement such as that in Example 1, we find instead that words of happiness and sadness coincide in the voice parts. Some striking examples include the sad sentiments in both voices in bars 1–4, the happy text in both for bars 7–10 and the co-utterance of 'dolereusement' and 'tristour' in bar 22, and 'dolens' and 'languor' in bar 33. Thus a significant amount of semantic correspondence links the two seemingly opposite voices (these instances of vertical semantic correspondence are boxed in Example 4).

Such unity between two seemingly opposite voices is made possible by the structures of both texts. The triplum, though dejected, nevertheless gives voice to joyful utterances as examples of the words he is forced to sing. Meanwhile the motetus, in bragging of his good fortune, provides a list of the grievances that love has righted. This carefully crafted structure must have come early in the plans for the motet. The first four lines of the motetus text can actually be divided vertically into regions employing sad and happy vocabulary:

De ma dolour	confortés doucement,
De mon labour	meris tres hautement
De grant tristour	en toute joie mis,
De grief languor	eschapés et garis

[69] *Ibid.*, p. 103.

[70] 'Et mi partie est par deduist / D'or et de fiens … C'est l'arbre de inhumanité, / Entraciné seur fausseté; / L'estoc est qu'en sa verité / Est mensonguese' (ll. 1127–8, 153–6); Guillaume de Machaut, *Jugement* and *Remede*, pp. 230–2.

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Example 4 Motet 14, breves 1–36

A poem that can be split down the middle into opposite semantic zones enacts an attractive and self-referential contemplation of form, and it is this aspect of Machaut's artistry that would later appeal to the *grands rhétoriqueurs*. But within the context of a motet about Fortuna, the

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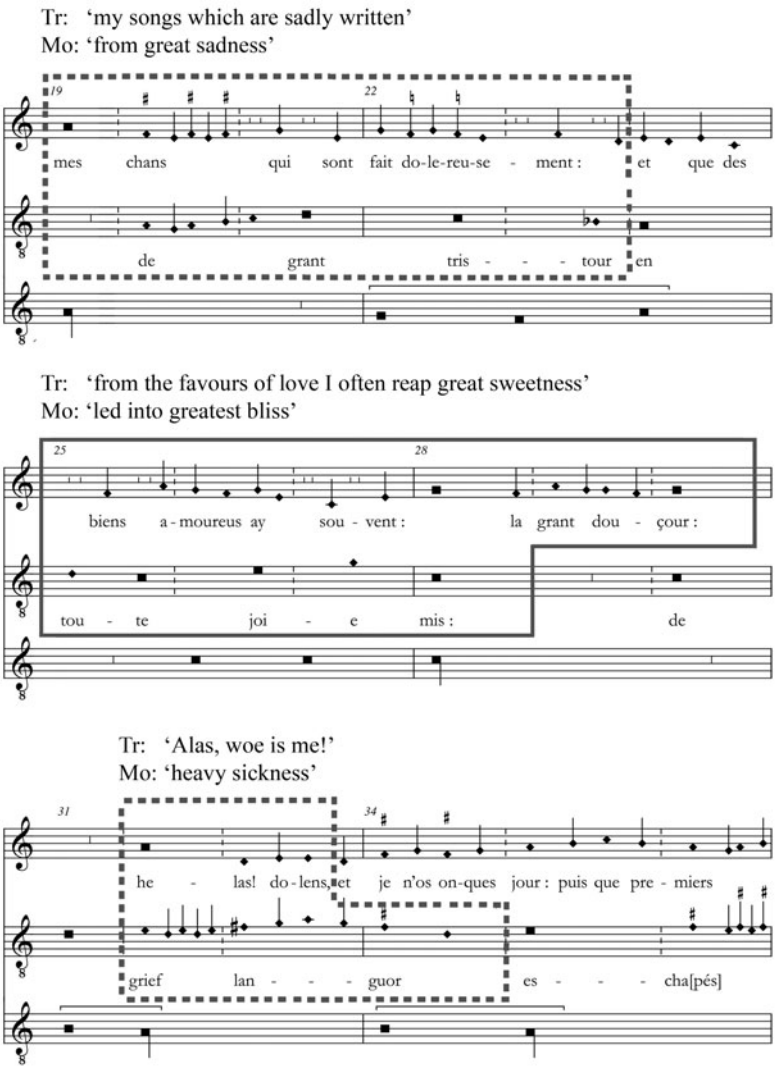

Example 4 *Continued*

endeavour is more than a formal game. The texts are set in a way that allows the motetus's righted wrongs to coincide with the triplum's wretchedness, while the triplum's examples of the joyful lies he is forced to tell match up with the motetus's 'real' happiness. Rather than projecting the seeming contradiction that a simple reading of the texts might give,

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their combination in the motet gives the effect of a constant teeter-totter between two opposite states.

The Lover's changes of mood are especially significant in the light of the motet's tenor, 'quia amore langueo' (for I languish with love). This emotionally charged phrase appears twice in the Song of Songs. First, it is accompanied by sweetness. The bridegroom has taken his *amica* to his wine cellar, and there, having overwhelmed her with love, he elicits from her a request for sustenance: 'fulcite me floribus, stipate me malis, *quia amore langueo*' ('support me with flowers, fill me with apples, for I languish with love'; 2: 5). The second time the words appear, the mood has darkened. The Lovers are separated, *Amica* calls for her bridegroom, but cannot find him anywhere (5: 7). Running out into the street, she finds only the guards, who strike and wound her, and take away her veil. Again using the imperative, the *sponsa* makes a desperate plea: 'Adjuro vos, filiae Jerusalem, si inveneritis dilectum meum, ut nuntietis ei, *quia amore langueo*' ('I implore you, daughters of Jerusalem, if you find my beloved, to tell him that I languish with love') (5: 8). The striking contrast between the two passages is put into sharp relief by their use of the same phrase. Though the *sponsa* languishes in both, we must assume that these are two very different kinds of languor.

The chant used for the tenor of Motet 14 is taken from the Marian antiphon *Anima mea liquefacta est*, which incorporates the second of these two passages.[71] But the earlier, sweeter context for the languor was surely known to Machaut, and he may well have enjoyed the resulting juxtaposition – manifest in his motet in the seeming opposition between the upper-voice texts. But as important as the scriptural context of the tenor text is that text itself. 'Quia amore langueo', sometimes translated as 'for I am sick with love', often refers specifically to the state of lovesickness. In fact, this particular passage from the Song of Songs served as a key biblical source for medieval discussions of lovesickness.[72] Certainly the association was already a valid one for Baldwin of Ford, the twelfth-century archbishop of Canterbury who based his sermon on lovesickness (*amor languor*) on the first of the Song of Songs appearances of 'quia amore langueo'.[73] Machaut makes this connection explicit in the motetus when the lover

[71] The antiphon is used for various Marian feasts, but especially the Assumption. For a comparison of sources and discussion of variants, see A. Clark, '*Concordare cum materia*: The Tenor in the Fourteenth-Century Motet' (Ph.D. diss., Princeton University, 1996), pp. 196, 246–7.

[72] M. F. Wack, *Lovesickness in the Middle Ages: The Viaticum and its Commentaries* (Philadelphia, 1990), pp. 21–4, 110–11.

[73] *Balduini de Forda Opera*, ed. D. N. Bell (Turnhout, 1991), pp. 331–9; see the discussion of this sermon in Robertson, *Guillaume de Machaut and Reims*, p. 92, where the tenors of the first seventeen of Machaut's motets are mapped onto the sermon's text.

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echoes the tenor's choice of words while complaining that his lady's heart delights in the things from which he suffers: 'se delite es maus dont je *langui*' (l. 26).

And indeed, the ups and downs of the combined texts of Motet 14 show all the symptoms of that most courtly of maladies. In this unenviable state, which had a rich pathology in antiquity and the Middle Ages, a lover suffering from his beloved's absence or neglect suffers bodily and psychological harm. Some of the symptoms associated with the disease still contain a modern ring: the lover loses weight, his or her breathing becomes erratic, and the face blushes and goes pale in turn.[74] In line with the physiognomic oscillation there is an instability of mood. Richard de Fournival (d. 1260) writes that the true lover 'looks at you as though he will cry while laughing', while Avicenna, the eleventh-century Persian physician cited in Gerard of Berry's influential commentary on the *Viaticum*, prefers alternation to simultaneity, noting that lovers 'easily swing between crying and laughing'.[75] Other commentators singled out the story of Amnon and Thamar (2 Kings), in which a sudden shift from love to hate accompanies the satisfaction of a lovesick 'patient'.[76] Nor can the sanity of a lovesick man be trusted: 'Amour rend fou' (Love makes us foolish) is a common proverb of the time, and one quoted by Machaut, but 'Amour rend sage' (Love makes us wise) is another.[77]

This emphasis on coinciding extremes goes a long way towards explaining the relationship between the disparate voices of Motet 14. In accordance with the subject matter of the tenor, the Lover suffers from a restless delirium in which he cannot tell wish from fear, luck from misfortune, or lies from the truth. The duality of love and the ardour of his feelings have turned the speaker's rhetoric into a confused babble of alternating emotional states. It is curiously apt that this condition of the *amans* – a constant alternation between elation and anguish, between smiles and tears – makes him resemble that tormentor of lovers, *fausse Fortune* herself. In the words of the *Remede*:

> The heart of a lover who loves deeply
> is now joyful, now mournful,
> now laughing, now crying, now singing, now lamenting,
> now happy in its plaint,
> now trembling, now sweating, now hot,
> now cold, and no longer cares
> what assault love may make upon it;

[74] Wack, *Lovesickness in the Middle Ages*, p. 18.
[75] *Ibid.*, p. 63.
[76] *Ibid.*, p. 20.
[77] J. W. Hassell, *Middle French Proverbs, Sentences, and Proverbial Phrases* (Subsidia Mediaevalia, 12; Toronto, 1982), A119–A120.

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now it is pleased, now it cannot be pleased,
for the lover's heart is happy or sad
depending on whether Love wishes to console it
and depending also on the mood of Fortune.[78]

Here we have, in Machaut's own words, the link between Fortune and lovesickness: the opposites embodied in the goddess are the very symptoms of the malady, and a man under the control of Fortune is particularly susceptible to *amor languor*. This connection is underlined further by the composer's use of the voice-crossing in Example 1. While in itself explicable as simply a way of making the motetus's comment about Fortune more audible, what we know about the symbolism of voice-crossings in Motets 12 and 15 suggests that the gesture is here also evocative of the set of ideas that surrounds Fortune, who raises the low and casts down the high. So involved is she in the piece when her connection with lovesickness is explored that we might even see her as a character in its action.[79] It is in Machaut's own *Voir Dit* that we find, in Fortune's own voice, an admission that could easily pass from the lips of either of the upper voices in Motet 14:

Fortune: I sing and disport myself falsely
My song deceives, falsifies, and lies.[80]

OTHER 'FORTUNA CROSSINGS'

Although the crossings in the first half of Motet 12, the second half of Motet 15, and the 'Fortune' passage of Motet 14 are unusually prominent,

[78] 'Que cuer d'ammant qui aimme fort / Or a joie, or a desconfort, / Or a rit, or pleure, or chante, or plaint, / Or se delite en son complainte, / Or tremble, or tresu, or a chaut, / Or a froit, et puis ne li chaut / D'assaut qu'Amours li puisse faire; / Or li plaist; or ne li puet plaire; / Car selonc ce qu'Amours le veult / Deduire, il s'esïoist ou duet, / et selonc l'estat de Fortune' (ll. 875–87); Machaut, *Jugement* and *Remede*, pp. 216–17; emphasis mine.

[79] The opposition of the texts, the self-proclaimed lies, and the invocation of Fortune herself are all enough to signal the important presence of the goddess in the piece, and yet Robertson has excluded it from her list of motets in which the image of Lady Fortune is employed, focusing instead on the link between the Song of Songs and the Assumption liturgy: 'The time of *no more lying* for the Lover in Motet 14 is … analogous to the moment when Mary *tells the truth* in the story of the Assumption' (*Guillaume de Machaut and Reims*, pp. 84, 162). The link implied here seems forced; indeed, there is no real reason why Mary would *not* tell the truth. We assume that she is truthful in anything she says because she is Mary. Precisely for this reason it seems unjustified to compare her with the motetus here: the Virgin had never lied to begin with. A different Mary, Mary Magdalene, is identified as truthful in the sequence *Victimi paschali laudes*, but even here there is no implication that she has lied recently; she is truthful only by comparison: 'Credendum est magis soli Mariae veraci quam Iudaeorum turbae fallaci'. David Rothenberg suggests that the identity of Mary was left purposely ambiguous in the sequence and could refer to the Virgin, but the occasion for its singing was still Easter and the feast of Mary Magdalene (22 July), not Assumption. See 'The Marian Symbolism of Spring, ca. 1200–ca. 1500: Two Case Studies', *Journal of the American Musicological Society*, 59 (2006), pp. 319–98 at 368–9. I am grateful to David Rothenberg for sharing his thoughts on this matter.

[80] Lines 8300–1, Machaut, *Le Livre dou voir dit*, p. 567.

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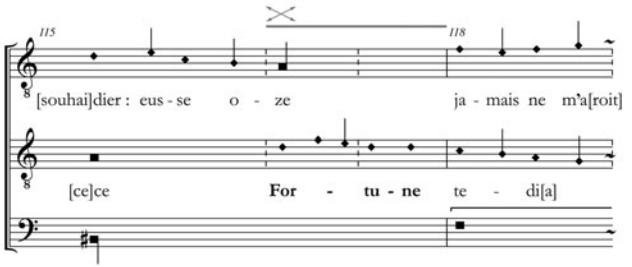
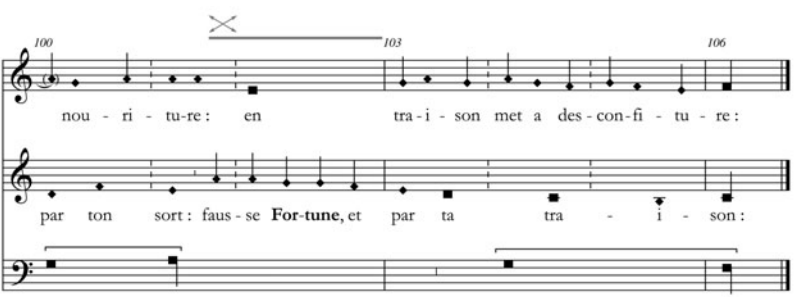


Example 5 Motet 12, breves 115–18

they are actually participating in a wider trend. One of the few voice-crossings that happens *after* the midpoint of Motet 12, for example, is exactly long enough to allow the motetus to sing 'Fortune' during the goddess's second and final appearance in that piece (see Example 5). We find a similar moment in Motet 8, where the words 'fausse Fortune' are pronounced by a motetus singing above the triplum (Example 6). Adding to this the crossed 'Fortuna' from the first half of Motet 12 (App. I, breves 60–4) and the 'Fortune' who is the friend of Motetus 14 (Example 1, breves 52–3), we arrive at a short but significant list of 'Fortune crossings' (see Table 1). There are actually only two instances in Machaut's motets in which 'Fortune' is present *without* a voice-crossing, and in one of these a different kind of emphasis is placed on her name when both voices sing it together (Example 7).[81] In the other four instances in which her name is



Example 6 Motet 8, breves 100–6

[81] A comparable passage with identical words simultaneously declaimed occurs at the beginning of Motet 18, *Bone Pastor Guillerme/Bone Pastor qui pastores/Bone pastor*. Here the triplum and the motetus begin to sing the words 'Bone pastor' together, but immediately diverge owing to the latter's slower verbal rhythm. This passage *is* punctuated by a voice-crossing, which draws additional attention to the common subject matter of the upper voices – and indeed of all three voices.

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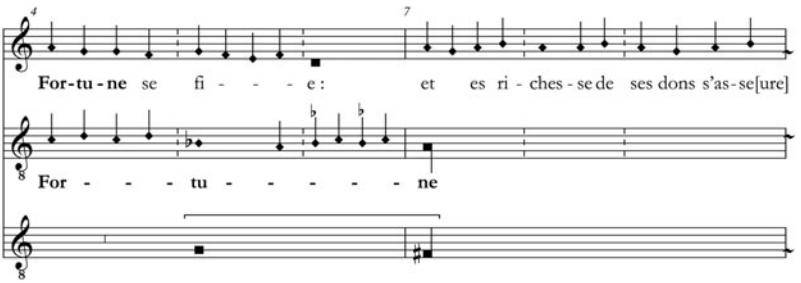

Example 7 Motet 8, breves 4–9

sung, the motetus rises above the triplum to declaim the name of the fickle, inverting goddess.

In the case of Motet 3, it may well be argued that Fortune, though present, is not a key element in that motet's text. But in the other examples, Machaut's treatment of the theme is compelling. Furthermore, the use of crossings to enact Fortune's actions in motets may not be unique to Machaut: the anonymous motet *Fortune mere à dolour/Ma dolour ne cesse pas/Dolour meus*, which survives in the Ivrea Codex, has a deliberate voice-crossing between the triplum and motetus during the last two of its five taleas.[82] And it may also be relevant that Vitry's famous *Tribum*

Table 1 *Occurrences of 'Fortune'/'Fortuna' in Machaut's motets*

Motet	Voice	Breve(s)	Crossed upper voices?
3	Motetus	74–5	no
8	Triplum	4	no;
	Motetus	4–9	simultaneously declaimed
	Motetus	102	yes
12	Motetus	60–4	yes
	Motetus	116–17	yes
14	Motetus	52–3	yes

[82] Breves 76–110. There is also a six-breve crossing near the beginning of the motet (breves 4–10). Otherwise, the voices hardly cross: proof again of careful and deliberate control of range. Edited by F. Harrison in *Motets of French Provenance* (Polyphonic Music of the Fourteenth Century, 5; Monaco, 1968), pp. 92–4. In the light of its Fortune-rich content, it is also interesting that the motet is notated upside down in the Ivrea Codex. This may be, as Karl Kügle suggests, a result of the refolding of a folio across its central crease – see *The Manuscript Ivrea, Biblioteca Capitolare 115, Studies in the Transmission and Composition of Ars Nova Polyphony* (Ottawa, Ont., 1993), p. 6. However, as Kügle cautions, there is no real evidence that this was done. It is just possible that ideas of Fortune as a goddess who causes reversal and inversion led to the strange notation. There is no direct evidence for this either, though I have argued

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que/Quoniam secta/Merito hec patimur mentions Fortuna and her agency in causing sudden falls and reversals while placing the tenor unusually and consistently above the motetus.[83] Another candidate for participation in a network of motets using significant voice-crossings to evoke Fortune is *Amer/Durement/Dolor meus* which has been attributed to Vitry on stylistic grounds.[84] This piece has the *color* 'dolor meus' in common with *Fortune mere à dolour/Ma dolour ne cesse pas/Dolour meus*, while sharing with *Tribum que/Quoniam/Merito hec patimur* the technique of crossing tenor and motetus. But here the tenor's place is not permanent. Rather, the motet's *color* is transposed up a fifth for its first iteration, which results in a voice-crossing lasting for the first half of the motet and uncrossing at the midpoint, just like Machaut's Motet 12.[85] Careful consideration of these pieces and of their possible relationships to each other and to the techniques used by Machaut is outside the scope of this article, and more work will need to be done to determine the direction of any influence.[86] However, I believe that these motets also participate in the general phenomenon of illustrating Fortuna's actions with the crossing of voices and reversal of standard contrapuntal procedures. Can we begin to speak of a musical iconography?

Clearly, some caution is called for. After all, in the case of each crossing, it is the motetus voice that pronounces the goddess's name, and the crossings could be interpreted simply as devices that bring an important word to the forefront of the texture. Furthermore, most of Machaut's voice-crossings have nothing to do with Fortune. Meanwhile, there are many other ways of treating the theme of Fortune in music. For example,

elsewhere that the bassus part of another Fortune-infused piece, Josquin's *Missa Fortuna desperata*, is notated upside down; 'What Fortuna Can Do to a Minim', paper delivered at the 2007 annual meeting of the American Musicological Society, Quebec City, 2007.

[83] Edited by L. Schrade in *The Roman de Fauvel; the Works of Philippe de Vitry; French Cycles of the Ordinarium Missae* (Polyphonic Music of the Fourteenth Century, 1; Monaco, 1956), pp. 6–8. A rich analysis of this piece is available in M. Bent, 'Polyphony of Texts and Music in the Fourteenth-Century Motet: *Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur* and its "Quotations"', in D. Pesce (ed.), *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (New York and Oxford, 1997), pp. 82–103. See also Kügle's discussions of motets that place the tenor in the middle of their texture (*The Manuscript Ivrea*, pp. 137, 164).

[84] Edited by Harrison in *Motets of French Provenance*, pp. 100–3. For the attribution to Vitry, see D. Leech-Wilkinson, 'Related Motets from Fourteenth-Century France', *Proceedings of the Royal Musical Association*, 109 (1982), pp. 13–14, and Kügle, *The Manuscript Ivrea*, pp. 130–8.

[85] The circumstance is all the more remarkable since, owing to the presence of an introitus, the end of the first color is *not* the centre of the piece. The composer actually manipulates the motetus voice so that the first moment of uncrossing occurs not when the tenor is transposed back downwards, but earlier. Furthermore, the uncrossing occurs on the word 'contraire', located on breves 58–60 of the motet: these three breves are preceded and followed by 57, resulting in perfect symmetry.

[86] I address the implications of these findings and the aesthetics of reversal as they are manifest in other *Ars nova* motets in my dissertation, currently in progress.

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Machaut's ballades on this theme gave him a mono-textual, strophic medium in which to explore the subject at length, and Boogaart has argued that particular rhythmic figures in the tenor taleas of the motets signal her presence.[87] In the *Lai de la confort*, Virginia Newes has shown that the form of the piece itself – a three-voice canon or *rota* – symbolises Fortune's ever-turning wheel, and in that same *Complainte* from the *Remede*, the important '-ourne' words of the first stanza signal both the actions of the goddess and those of the singer, who returns to the beginning after singing his first '-ourne' word ('atourne', breves 15–17 in Example 3 above).[88] Text, rhythm, form and range: as the elements of a purported iconography these are impractical, because Machaut uses these tools to indicate the presence not only of Fortune, but also of everything else: musical parameters cannot be consistently reflexive. More broadly, the musical moments we most often choose as examples of signification (or as hermeneutic windows) are by definition unusual and extraordinary: if they were not, then they would not signify. Thus it is only against the background of more usual activity that these significant moments can be appreciated. And against this backdrop, the difference will usually be one of degree, and not of kind. So 'crossings mean Fortuna' does not prove practical. Furthermore, looking for 'rules' of musical depiction may not be the most productive of enterprises. The art historian Michael Camille warned that iconography has the potential of being 'as abstracting and idealising a critical practice as philology', and advocated instead for a mode of analysis grounded in the psychology of the viewer.[89]

The extended voice-crossings of Motets 12, 14 and 15 stand noticeably apart from 'normal' vocal behaviour, and the consistency with which Fortune is accompanied by crossings in these and other motets is striking. Clearly this particular type of manipulation of range and musical texture is among Machaut's tools for evoking the concept of inversion of fate. How then do we move our analysis beyond the realm of semiotics ('voice-crossings mean Fortuna') and into the land of history of ideas? For this we must finally look, or rather listen, to the way that voice-crossings sound.

INVERTED SOUND-WORLDS

The inversion of range during the 'Fortuna crossings' is certainly a symbolic way to encapsulate the idea of Fortune and her effect on lovers.

[87] See above, n. 3.

[88] V. Newes, 'Turning Fortune's Wheel: Musical and Textual Design in Machaut's Canonic Lais', *Musica Disciplina*, 45 (1991), pp. 95–121.

[89] 'Philological Iconoclasm: Edition and Image in the Vie de Saint Alexis', in R. H. Bloch and S. Nichols (eds.), *Medievalism and the Modernist Temper* (Baltimore, 1996), p. 392.

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But its result is more than an intellectual commentary on the goddess's actions cleverly encoded into music. There is a palpable sonic effect resulting from these crossings – the inversion of range is *audible*, because the triplum and motetus never cease to sound like themselves.

It is not difficult even for the modern informed listener to tell the triplum of one of Machaut's motets from the motetus, owing to the incredible consistency with which the two voices are crafted.[90] A triplum, with its longer text, uses a faster rhythmic vocabulary and much faster speech rhythm, often declaiming on the level of prolation (semibreves and minims). A motetus, by contrast, generally sings with the tempus (breves and semibreves), which is suited to its significantly shorter texts. Thus the rhythmic vocabularies of the voices are also overlapping but distinct. *Quant en moy/Amour et biauté/Amara valde* (Motet 1), which Boogaart has identified as paradigmatic, provides a good example.[91] Here different groupings of notes, though equally characteristic of the mode, appear with radically differing frequencies in each voice (see Table 2). This is especially noticeable on the level of prolation, where the triplum employs a much greater variety of figures. As Margaret Bent has observed, Machaut's use of rhythmic figures within a given piece tends to be limited not only by the possibilities of the mode, but as a matter of compositional choice, with certain figures appearing in only one or two of the motets, but there with frequency.[92] This short list of figures is further divided among the voices, so that each has a small and therefore characteristic list of rhythmic patterns that permeate its texture. The triplum of Motet 1, for example, can be accounted for almost exclusively by its isorhythmic hockets and four other patterns.

The usual difference in tessitura between the upper voices (when they are not crossed) further reinforces their distinct aural profiles, and we are very used to hearing a tiered relationship between the voices: the tenor's relative stillness in the bottom voice, the verbose triplum on top, and the motetus between them, intermediate in terms of both range and verbal rhythm.

During a voice-crossing, this habitual hierarchy of range is disrupted, but the more important rhythmic elements of vocal identity remain firmly in place. The motetus of Motet 12 can never be mistaken for some new,

[90] I am indebted to the audience at the Kalamazoo presentation of this material, who kindly obliged me by voting on whether a given monophonic fragment was from a motetus or a triplum voice. Though I transposed both to be in the same range, their vote was unanimously correct.

[91] Boogaart sees Motet 1 as 'the model isorhythmic motet' both in terms of its structure and its texts: see 'Encompassing Past and Present', pp. 15–16.

[92] This deliberate restriction of rhythmic vocabulary enables the composer to set certain passages in relief; see Bent, 'Words and Music', p. 384.

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Table 2 *Rhythmic vocabulary of the upper voices in Motet 1*

Longs	Triplum	Motetus
■	—	9
■ or ■ or other imperfected long	6	10
Divisions of the breve	**Triplum**	**Motetus**
■	36	22
■ ♦	16	9
♦ ■	3	—
♦ ♦ ♦	6	22
♦ ♦ ♦ ♦ ♦ ♦	13	—
♦ ♦ ♦ ♦ ♦ ♦	12	—
♦ ♦ ♦ ♦ ♦ ♦	2	—
♦ ♦ ♦ ♦ ♦ ♦	2	—
♦ ♦ ♦ ♦ ♦ ♦ ♦	1	—
♦ ♦ ♦ ♦	1	5
♦ ♦ ♦ ♦	—	1
Hocketed sections	**Triplum**	**Motetus**
♦ ♦ ♦	6	—
♦ ♦	3	3
♦ ♦	3	—
♦ ♦	3	3
♦ ♦	4	—
♦ ♦	1	—
♦ ♦	—	6
♦ ♦	—	9

hybrid voice. Rather, what is striking is the extent to which it looks and sounds like a motetus despite its initial height. As in Motet 1, the rhythmic vocabulary of the two upper voices here is overlapping but distinct (see Table 3). In fact, whereas in the former the two voices share certain rhythms during hocketed sections, the Motetus of Motet 14 has no such analogous moments. During each of the triplum's hockets, the motetus sings syncopated untexted melismas (breve 31–3, 49–51, 85–7, 103–5, 139–41, and 157–9).

Hockets are usually the places in Machaut's motets where the two upper voices sound most alike. During the hockets of Motet 1, for example, the motetus and triplum are equal in verbal rhythm, melodic rhythm, and approximate musical range (see Example 8). Not so in Motet 12: here there are no hockets in the motetus part, and it would be impossible to mistake its long-winded and melismatic profile for that of a triplum.

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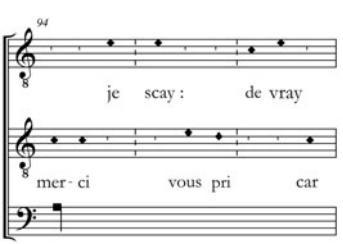
Table 3 *Rhythmic vocabulary of the upper voices in Motet 12*

Longs	Triplum	Motetus
■	1	—
■ or ■ or other imperfected long	7	14
Divisions of the breve	**Triplum**	**Motetus**
■	32	33
♦ ♦	11	20
♦ ♦ ♦ ♦	53	26
♦ ♦ ♦	9	9
♦♦♦ ♦ ♦	6	1
■ with plica	3	—
Hocketed sections	**Triplum**	**Motetus**
♦♦♦ 𝄽 ♦	6	—
♦ 𝄽 ♦	5	—
♦ ♦ 𝄽 ♦	5	—
𝄽 ♦ 𝄽 ♦	3	—
Syncopated rhythms	**Triplum**	**Motetus**
■ ■ ♦	—	6
■ ♦♦	—	5

It is telling that the 'one-sided hockets' of Motet 12 are also present in Motet 14. While the triplum's stream of text is interrupted with typically hocket-like minim rests, the motetus sings smooth, drawn-out syncopated lines that could not be mistaken for those of any other voice (Example 9). Motet 15 also participates in this trend. Although the motetus there alternates with the triplum in declaiming the text (as would often be the case in a hocket), it sings no short notes (Example 10).



Example 8 Motet 1, breves 94–6

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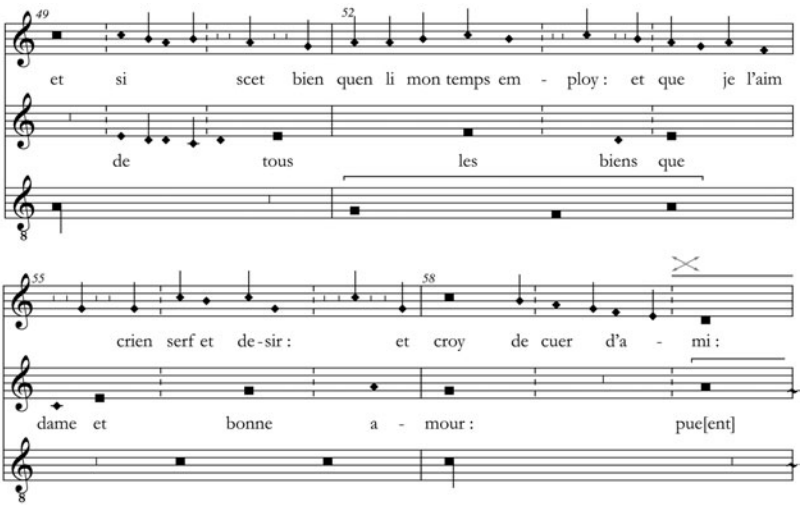
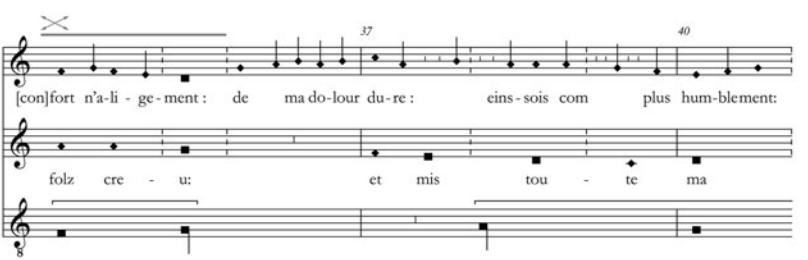


Example 9 Motet 14, breves 49–60

Motets 12, 14 and 15 are unique in Machaut's oeuvre in having hocket sections in which only one of the two upper voices participates.[93] That these three are also the motets that make the most expressive use of voice-crossings is no coincidence. Machaut often exaggerates vocal identity during moments of crossing: when the motetus sings high, it does so in a typically – even stereotypically – motetus-like way. This tendency in itself is wholly unconnected with any concept of Fortuna, as an excerpt from Motet 3 can remind us (see Example 11).



Example 10 Motet 15, breves 34–40

[93] Motet 11 is a border case somewhat similar to Motet 15, but its hocketed declamation is much more pronounced. All other motets have recognisable hocket sections in which both voices participate, with the exception of Motets 8, 16 and 17, which have no hockets in either voice.

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Example 11 Motet 3, breves 55–60

The result is that voice-crossings, especially extended ones, are readily audible.[94] A motetus, when it is singing below the triplum, may sometimes increase its rate of text declamation or sing the occasional minim. But when the motetus sings above the triplum, as it does for the first half of Motet 12, it compensates by behaving even more like a motetus. In such unfamiliar territory, it dare not even hocket, signalling to the listener that it is very much a motetus – and very much out of place. The result is more than symbolic: it is palpable. A singer or a listener used to the sound of the motets would instinctively feel that something was wrong with Motet 12. The reversal of voices in the first half of the motet – the long, drawn-out notes of the Latin motetus, soaring above the usually dominant triplum, could even inspire some measure of audience discomfort.

And for the singers, who must certainly have been part of the motet's intended audience (and would have been the only listeners present during rehearsals) the effect may have been even more alarming. I think that a modern singer and a medieval one might well agree that there is nothing as uncomfortable as a voice-crossing. If one has been singing motetus and listening to the triplum above in order to stay in tune, a voice-crossing inevitably feels like a mistake. The effect could only be heightened by singing from parts, since the score would not be present to provide reassurance that the mistake is not your own, and that in fact there is no mistake. And even after the singer ascertains that she is in fact singing the part correctly, something still feels distinctly off. The usual point of reference has been moved, leaving her sounding exposed and vulnerable.[95]

Not only in terms of contrapuntal norm, then, but more importantly within the realm of bodily comfort and mental ease, the midpoint of Motet

[94] There are some exceptions, but they are rare. For one breve in Motet 16, for example, the verbal rhythm of the motetus is faster than that of the triplum during a crossing.

[95] Or at least such has been this singer's experience.

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12 functions as a locus of resolution.[96] In Motet 15, the situation is reversed: just as we have settled into hearing/singing a normal motet, the crossings begin, and with them potential difficulties for the performer and unsettling, abnormal sounds for the audience. For a performer of Motet 14, too, the idea that Fortune turns things on their heads and deceives her victims is rendered visceral in the big crossing before the midpoint. In all three motets Machaut has seamlessly integrated musical, formal, poetic and exegetical elements – but he has gone beyond this. By their precise and unusual voice-crossings, the motets powerfully evoke a world that has been turned upside down for the poet, for the lover, for Esau, for Jacob, for the triplum, for the motetus, and for the listener.

Harvard University

[96] I am not merely speculating: in presenting this material and asking my colleagues to pay attention to crossings, I have several times seen shoulders drop in a visible release of tension after the midpoint of Motet 12. As Boogaart has noted, this central pivot point is further accentuated by a rare instance of imitation: the triplum's bar 81 echoes the motetus's bar 80; see '"O series summe rata"', pp. 107–8.

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APPENDIX I

Helas!/Corde mesto/Libera me (Motet 12)

The edition follows Machaut MS Vg, except for the motetus at breve 147, which is missing there and supplied from MS C. Vertical bars mark the midpoint of the motet at breve 81.

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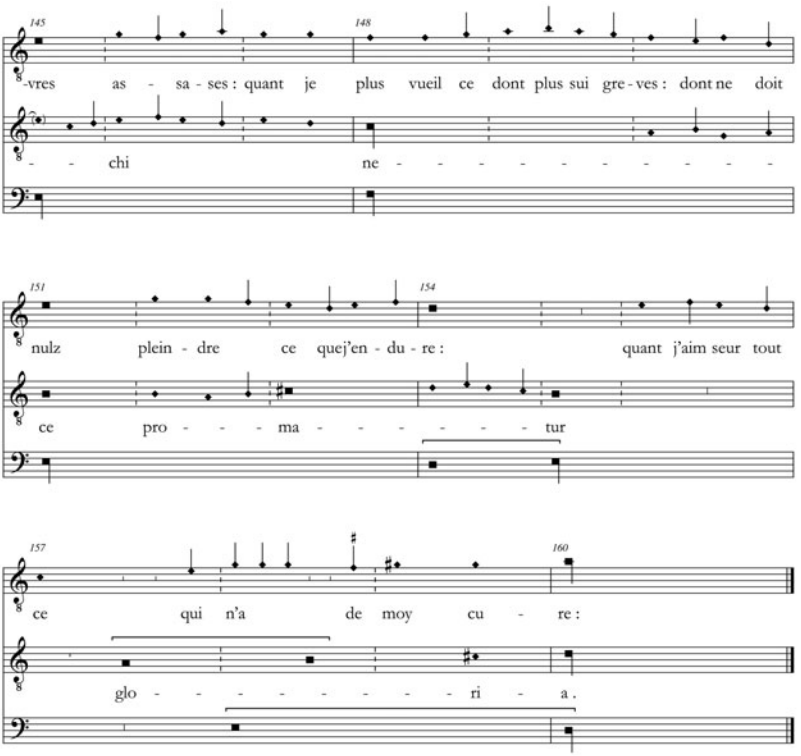

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APPENDIX II
Texts and Translation of Motet 12

The French and Latin texts are taken from Vladimir Chichmaref's edition of Guillaume de Machaut, *Poesies lyriques*, vol. 2, pp. 509–10. The triplum translation is my own. For the translation of the Latin motetus *Corde mesto cantando conqueror*, I am indebted to Rob Getz.

Triplum

Helas! pour quoy virent onques mi oueil		Alas, why did my eyes ever see
Ma chiere dame au tres plaisant accueil,		my dear lady with her most pleasant welcome
Pour qui je vif en tel martire		for whom I live in such torment
Que je ne congnois joie de ire?		that I cannot tell joy from sorrow?
N'onques Amour ne me vost enrichir	5	Never did Love want to enrich me
Tant que j'eüsse un espoir de joïr,		enough that I should have any hope for joy
Ne je ne puis encor rien esperer		nor can I even now hope for anything
Que tout ne soit pour moy desesperer.		that would not be wholly to my despair.
Dont vraiement plus chier eüsse,		So truly I wish,
Quant ma dame vi, que je fusse	10	when I saw my lady, that I had been
Sans yex ou que mes corps tel cuer eüst		eyeless, or that my body had possessed such a heart
Que ja mais jour dame amer ne peüst		as could never love a lady,
Qu'en li veoir je conquis mort crueuse		since in seeing her, I earned a cruel death
Et mon vivant vie avoir dolereuse,		and a mournful life while yet I live,
Puis qu'einsi est que pité ne merci	15	since it so happens that her cruel heart
Ses crueus cuers ne vuet avoir de mi.		does not wish to grant me either pity or mercy.
Las! elle het mon preu et ma santé,		Alas, she hates what's to my profit and my health
Pour ce que j'ain s'onneur et sa biauté,		because I love her honour and her beauty,
Et si la serf de cuer en tel cremour		and thus I serve her with a heart so much afraid
Que nulle riens ne li pri, eins l'aour.	20	that I ask nothing of her, and simply adore her.
Et c'est raisons c'on quiert souvent		And it is true that we often pursue
Ce qu'on n'a de l'avoir talent.		that which we have no wish to possess.

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S'aim miex einsi ma dolour endurer		And so I would rather endure my suffering
Qu'elle me fust plus dure par rouver;		than cause her to be harsher by imploring;
Car s'el savoit que s'amour souhaidier	25	for if she knew that I had the audacity to
Eüsse osé, ja mais ne m'aroit chier.		desire her love, she would never hold me dear.
Et se l'aim tant que s'en ce monde avoie		And so much do I love her that if in this world I had
Un seul souhait, einsi souhaideroie		a single wish, thus would I wish:
Que s'amour fust envers trestous d'un fuer,		that her love were of equal measure towards all
Fors vers celui qui l'aimme de mon cuer.	30	but him who loves her with this heart.
Par tel raison suis povres assizes:		For that reason I am poorly situated:
Quant je plus vueil ce dont plus sui grevés;		because I most want that by which I am most grieved;
Dont ne doit nuls pleindre ce que j'endure,		Thus no one should deplore what I endure,
Quant j'aim seur tout ce qui n'a de moy cure.		since I love above all else that which does not care about me.

Motetus[1]

Corde mesto	Cantando conqueror,		Sad-hearted, I make lament in song:
Semper presto	Serviens maceror,		An ever ready servant, I am distressed:
Sub honesto	Gestu totus terror		Beneath a fair exterior, I am outworn,
Et infesto	Causu remuneror.	4	And am rewarded with unfriendly chance.
In derisum	Fortuna te ponis.		You put yourself to scorn, o Fortune:
Das arrisum	Expers rationis,		You give favour, without sense,
Et obrisum	Malis; sed a bonis		And gold, to evil men; but from the good
Tollis risum	Et abis cum donis.	8	You take laughter away, and depart with your gifts.
Spernens cece	Fortune tedia,		Spurning blind Fortune's hateful ways,
Utor prece	Cum penitentia		I turn to prayer and penitence
Culpe fece	Ut lauto venia		That, washed through pardon from the filth of sin,
Michi nece	Promatur gloria.	12	I may in death win glory.

Tenor: Libera me [Free me]

[1] Reading 3. terror, 4. casu, 7. obryzum.

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APPENDIX III
Texts and Translation of Motet 14

French texts taken from Chichmaref, *Poesies lyriques*, vol. 2, pp. 511–12. Translations are my own.

Triplum

Maugré mon cuer, contre mon sentement	1	In spite of my heart, contrary to my feelings
Dire me font que j'ay aligement		They make me say that I have
De bonne Amour		support from good Love,
Ceaus qui dient que j'ay fait faintement		They who say that I have deceitfully composed
Mes chans qui sont fait dolereusement	5	[those of] my songs which are sadly written
Et que des biens amoureus ay souvent		and that from the favours of love I
La grant douçour.		often reap great sweetness.
Helas! dolens, et je n'os onques jour,		Alas, woe is me! and I have not had a single day,
Puis que premiers vi ma dame d'onnour		since I first saw my honoured lady,
Que j'aim en foy,	10	(whom I love in faith),
Qui ne fu nez et fenis en dolour,		Which was not born and did not end in sorrow,
Continuez en tristesse et en plour,		and did not pass in sadness and in tears,
Pleins de refus pour croistre mon labour.		filled with rejection to increase my efforts
Et contre moy.		and counter me.
N'onques ma dame au riche meintieng coy	15	Never did my noble and gentle-mannered lady
Mon dolent cuer, qui ne se part de soy,		to my constant and suffering heart
Ne resjoy,		give any joy
Ne n'ot pitié dou mal que je reçoy.		Nor did she take pity on the hardship I endure.
Et si scet bien qu'en li mon temps employ		And yet she well knows that I devote my time to
Et que je l'aim, crien, serf, desir et croy	20	her, and that I love, revere, serve, desire and believe her
De cuer d'ami;		with a lover's heart;
Et quant il n'est garison ne merci		And since there is neither aid nor mercy which
Qui me vausist, se ne venoit de li		would comfort me if it did not come from her,
A qui m'ottry,	25	(to whom I devote myself),

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Et son franc cuer truis si dur anemi	And I find her worthy heart so hard a foe
Qu'il se delite es mauls dont je langui,	that he delights in the pains from which I suffer,
Chascuns puet bien savoir que j'ay menti.	everyone can well understand that I have lied.

Motetus

De ma dolour confortés doucement,		For my pain tenderly consoled,
De mon labour meris tres hautement,		for my toil very highly compensated,
De grant tristour en toute joie mis,		from great sadness led into greatest bliss,
De grief languor eschapés et garis,		from heavy sickness released and recovered,
De bon eur, de grace, de pitié,[2]	5	of success, of grace, of mercy,
Et de Fortune amis et à mon gré,		and of Fortune a friend to my satisfaction,
Com diseteus richement secourus		like a pauper richly given aid,
Com familleus largement repeüs		like a famished man generously fed
De tous les biens que dame et bonne Amours		with all the favours that lady and good Love
Pueent donner à amant par honnour	10	can honourably bestow upon a lover
Suis, et Amours m'est en tous cas aidans;		am I, and Love is helping me in everything;
Mais, par m'ame, je mens parmi mes dens.		but, by my soul, I'm lying through my teeth.

Tenor: Quia amore langueo [For I languish from love]

[2] Most editions place a full stop after line 5, but this has no basis in the manuscript tradition and I have chosen to omit it, since it spoils the clever structure of this text: in fact, the entire motetus is one sentence, and the main verb for its first ten lines is 'suis' in line 11.

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