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ENCOMPASSING PAST AND PRESENT: QUOTATIONS AND THEIR FUNCTION IN MACHAUT'S MOTETS

‘Nous avons encore d’anciennes *Chansons* de Thibault, Comte de Champagne, l’homme le plus galant de son siècle, mises en Musique par Guillaume de Machault.’¹ With this naive confusion in his *Dictionnaire de musique* Jean-Jacques Rousseau was not as far off the mark as it might seem; although Machaut (c. 1300–77) certainly did not set to music entire chansons of his famous predecessor, he did quote several times from chansons by Thibaut

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The manuscript sigla used throughout are:

- A Paris, Bibliothèque nationale de France, f. fr. 1584
- B Paris, BN f. fr. 1585
- C Paris, BN f. fr. 1586
- E Paris, BN f. fr. 9221
- G Paris, BN f. fr. 22546
- Iv Ivrea, Biblioteca capitolare 115
- R Paris, BN f. fr. 1591
- Trém Paris, BN n. a. fr. 23190
- Vg New York, Wildenstein Collection, MS without shelfmark
- X Paris, BN n. a. fr. 1050
- Z Siena, Biblioteca Comunale, HX 36

¹ J.-J. Rousseau, *Dictionnaire de musique* (Paris, 1768), p. 81. Rousseau may have been misled by the registration of the manuscripts C and A in seventeenth-century catalogues of the royal library, respectively as: ‘les chansons de Thibault, comte de Champagne, roy de Navarre, mises en musique. Diverses chansons antiennes’ and ‘Les amours de Guillaume de Machaut, en rimes. Poésies de Thibaud, roy de Navarre. La Prise d’Alexandre et autres romans anciens.’ See for these references L. Earp, *Guillaume de Machaut: A Guide to Research* (Garland Composer Resource Manuals, 36; New York and London, 1995), pp. 78 and 89.

(1201–53) as a springboard for his own poetical and musical thoughts.²

Quotations are the foundation stones of the French medieval motet, based as it is on words and music of a melisma from plainchant or a chanson in the tenor. In the thirteenth-century motet the upper voices often quote refrains or lines from songs or other motets.³ In the motets of the *Ars nova*, however, this practice is generally thought to have gradually disappeared, the citations from Ovid in two Latin Fauvel motets and from Lucan in *Colla iugo/Bona condit/Libera me Domine* – all with more or less certainty ascribed to Philippe de Vitry – belonging to the few examples.⁴ Subtle formal and musical references to other motets took their place.⁵ The ‘grafting’ of a new work onto textual and musical passages from existing ones as a source of inspiration shifted from the motet to the chanson, especially to the ballade.⁶ This can

² In motets 3, 4, 5 and 15, as will be seen in the following discussion.

³ M. Everist, *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge Studies in Medieval and Renaissance Music; Cambridge, 1994), chs. 3–6; see also C. Page, ‘Tradition and Innovation in BN fr. 146’, in M. Bent and A. Wathey (eds), *Fauvel Studies: Allegory, Chronicle, Music and Image in Paris, Bibliothèque Nationale de France, MS français 146* (Oxford, 1998), pp. 359–68. On the mobility and the pivotal role of the refrain at the beginning of the fourteenth century, see A. Butterfield, ‘The Refrain and the Transformation of Genre in the *Roman de Fauvel*’, *ibid.*, pp. 105–59.

⁴ In *Garrit gallus/In nova fert/Neuma* and *Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur*, in *The Works of Philippe de Vitry*, ed. L. Schrade (Polyphonic Music of the Fourteenth Century, 1; Monaco, 1956, rev. edn by E. H. Roesner, 1977). The Ovidian quotations in these motets and their important structural function are extensively discussed 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. On *Colla iugo/Bona condit/Libera me Domine* and the fascinating story of the later transmission of Vitry’s texts, see A. Wathey, ‘The Motets of Philippe de Vitry and the Fourteenth-Century Renaissance’, in *Early Music History*, 12 (1993), pp. 119–50, esp. pp. 138–44.

⁵ For some ‘networks’ of motets see D. Leech-Wilkinson, ‘Related Motets from Fourteenth-Century France’, *Proceedings of the Royal Musical Association*, 109 (1982–3), pp. 1–22; K. Kügle, *The Manuscript Evea, Biblioteca capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (Musicological Studies, 69; Ottawa, 1997), pp. 89–150; *id.*, ‘The Repertory of Torino J.II.9, and the French Tradition of the 14th and Early 15th Centuries’, in U. Günther and L. Finscher (eds), *The Cypriot-French Repertory of the Manuscript Torino J.II.9* (Musicological Studies and Documents, 45; American Institute of Musicology, 1996), pp. 151–81.

⁶ I use the term ‘grafting’ not, as is usually done, in the sense of pasting an existing refrain onto a new text but rather in its original sense: the new work is ‘grafted’ on older material. Cf. the heading of Jehannot de Lescurel’s works in MS Paris, BN fr. 146, fol. B^v as being ‘entez sus refroiz de Rondeaux’ and Bent’s discussion of the function of Vitry’s quotations in ‘Polyphony of Texts and Music’, pp. 86–9.

already be seen in Machaut's oeuvre but most conspicuously in the works of the Ars subtilior composers.⁷

In the present study I shall argue that the practice of quoting literary texts in motets not only continued to flower during the first half of the fourteenth century but that it could even be combined meaningfully with the musical subtleties which the new musical style had made possible: this appears from the motets of Guillaume de Machaut and may fill the gap between Vitry's subtle motets and the *ballade entée*.

Hitherto only a few quotations from or allusions to chansons or other motets have been identified in Machaut's motets, though his texts often suggest that he is quoting or paraphrasing by a traditional formula like *on dit, pour voir l'affie* or a comparable expression. Jules Brakelmann was the first to notice a borrowing in his motets;⁸ he recognised a poem by Thibaut de Champagne in the motetus incipit of *Aucune gent/Qui plus aime/Fiat voluntas tua/Contratenor* (M5), an identification noted in the edition of Thibaut's chansons by Wallensköld.⁹ Ludwig, in his Machaut edition,¹⁰ suggested a possible proverb or refrain as the source for several expressions, but overlooked this reference; the identification reappeared in Lawrence Earp's recent bibliography.¹¹ Ursula Günther, in her article on quotations in Ars nova and Ars subtilior compositions, mentioned the two refrains in *Hé! Mors/Fine Amour/Quare non sum mortuus* (M3) already noticed by Ludwig and four quotations from other poets in the ballades.¹² However, according to Günther, the thirteenth-century tradition of the *motet enté* had disappeared contemporaneously with the stricter construction of the isorhythmic motet. James W. Hassell has spotted

⁷ The classical article is U. Günther, 'Zitate in französischen Liedsätzen der Ars nova und Ars subtilior', *Musica disciplina*, 26 (1972), pp. 53–68. See for a recent discussion Y. Plumley, 'Citation and Allusion in the Late Ars Nova: The Case of *Esperance* and the *En attendant* Songs', *Early Music History*, 18 (1999), pp. 287–363.

⁸ J. Brakelmann, *Les plus anciens chansonniers français* (Paris, 1870–91), p. 96.

⁹ *Les chansons de Thibaut de Champagne, roi de Navarre*, ed. A. Wallensköld (Société des Anciens Textes Français; Paris, 1925), p. 116.

¹⁰ Guillaume de Machaut, *Musikalische Werke*, ed. F. Ludwig, (Leipzig 1926–9, repr. 1954), iii, Motetten.

¹¹ Earp, *Guillaume de Machaut*, p. 294.

¹² Günther, 'Zitate', pp. 53–5. The ballades and quoted authors are B3 (Jehan de le Mote), B11, B24 (both Adam de la Hale) and B12 (anonymous chace), the last one being the only one where also the music is cited.

a few more possible proverbs in Machaut's motets (in M3, M8, M14 and M16).¹³

After long neglect scholars are now exploring the fascinating literary and intertextual aspects of Machaut's motet texts.¹⁴ The *Roman de la Rose* in particular and the liturgical context of the tenor have proved to be rich sources for understanding Machaut's complex thought. Still, much remains to be done in the field of the literary context. As will become evident, Machaut loved to quote or paraphrase authors from the distant and recent past in order to rethink their ideas and to confront them with each other. The polytextual motet proved to be the perfect vehicle for such discussions.

The following essay is an attempt to chart Machaut's use of literary references in his motets.¹⁵ In the first two sections I present a (doubtlessly still incomplete) collection of quotations or paraphrases from the Bible and from thirteenth-century sources in Machaut's motets; most of these have hitherto gone unnoticed. Where relevant, analytical comments are added about their significance for the music. In the third section three motets will be discussed where Machaut seems to refer to or even to imitate rhetorical or literary models, together with their implications for the musical structure. The fourth section is entirely devoted to the case of M5, which is particularly rich in quotations and displays a subtle modelling, both in its texts and in the music. The way in

¹³ J. W. Hassell, *Middle French Proverbs, Sentences and Proverbial Expressions* (Subsidia Mediaevalia, 12; Leiden, 1982). The expressions are listed as A63, F132, D37 and M54.

¹⁴ K. Brownlee, 'Machaut's Motet 15 and the *Roman de la Rose*: The Literary Context of *Amours qui a le pouoir/Faus Samblant m'a deceü/Vidi Dominum*', *Early Music History*, 10 (1991), pp. 1–14; S. Huot, 'Patience in Adversity: The Courtly Lover and Job in Machaut's Motets 2 and 3', *Medium Aevum*, 63 (1994), pp. 222–38. See also A. V. Clark, 'Concordare cum materia: The Tenor in the Fourteenth-Century Motet' (Ph.D. diss., Princeton University, 1996), and the articles by Brownlee cited in nn. 57 and 62.

¹⁵ All motet texts are cited in the spelling of MS A; the punctuation generally conforms to the edition in Guillaume de Machaut, *Poésies lyriques*, ed. V. Chichmaref (Paris, 1909, repr. Geneva, 1973). Where possible, translations are given from an existing edition; the translations by L. A. Holford-Strevens and P. Ricketts of motets 21 and 16 are cited from the booklet accompanying the CD *Guillaume de Machaut: Motets, and Music from the Ivrea Codex* (Signum Records SIGCD011, 1989), the translation of Vitry's *Douce playence/Garison* by D. Howlett from the CD *Philippe de Vitry and the Ars Nova* (Amon Ra CD-SAR 48, 1991). When not otherwise indicated, translations are my own. With a few exceptions I have refrained from giving translations of texts which are easily accessible, such as the Bible or Boethius' *De consolazione philosophiae*.

which the models are elaborated and the relationship with the musical structure of this work allow for a rare look into Machaut's 'forge',¹⁶ revealing some of his ways of thinking about the construction of motet texts, the interaction between text and music, and questions of style and genre.

I. BIBLICAL TEXTS

Fons totius superbie/O livoris feritas/Fera pessima (M9)

It has not always been sufficiently noted that Machaut, apart from the tenors and their liturgical or biblical contexts,¹⁷ also alluded to or even quoted biblical texts in the poems of his motets. A case in point is the often discussed *Fons totius superbie/O livoris feritas/Fera pessima*, a diatribe against the capital sins of pride and envy. It is true that Eggebrecht referred to Isaiah 14 in a footnote to his comprehensive interpretation of this work,¹⁸ but he stated at the end of his exegesis of the text that it would not be possible to say that Machaut followed any specific text; apparently he judged the verbal echoes in the motet texts from the Bible itself to be of minor importance. Markstrom, who saw the motet as a political allegory, remarked: 'Although Eggebrecht provides a very detailed theological interpretation of the motet, the unusual nature of the texts and the secular cynicism of the age seem to suggest a topical interpretation', specifically the political situation in France in the years 1347–8, which provided a dating for the motet.¹⁹ According to Markstrom the word *aquilone* ('the North') would refer to England; other names and terms as well seemed to lend themselves to a historical identification.²⁰

On closer reading, much of the choice of words and imagery of M9 for which a topical explanation seemed likely (including

¹⁶ See Guillaume de Machaut, *Le Jugement du Roy de Behaigne* and *Remede de Fortune*, ed. J. I. Wimsatt and W. W. Kibler (The Chaucer Library; Athens, Ga. and London, 1988); in *Remede*, line 4003, the old and the new musical styles are called the *vieux et nouvelle forge*.

¹⁷ The fourteenth-century motet tenors and their liturgical aspects are most fully discussed in Clark, 'Concordare cum materia'.

¹⁸ H. H. Eggebrecht, 'Machauts Motette Nr. 9', *Archiv für Musikwissenschaft*, 19–20 (1962–3), pp. 281–93, n. 29; see also *Archiv für Musikwissenschaft*, 25 (1968), pp. 173–95.

¹⁹ K. Markstrom, 'Machaut and the Wild Beast', *Acta musicologica*, 61 (1989), pp. 12–39.

²⁰ Yet to suggest, in seeking a historical identification of the different personages, that Lucifer would stand for King Edward III of England and the Virgin for his wife Philippa amounts to supposing a dauntlesslymorganatic marriage by even the most cynical fourteenth-century standards.

aquilone) appears to be unmistakably inspired by or even literally taken over from the Bible. This concerns first of all the symbolic beasts in both texts. The *dracho antiquatus* in the triplum text may refer to Isaiah 13:

Isa. 13: 21 Sed requiescent ibi bestiae, et replebuntur domus eorum **draconibus**: et habitabunt ibi strutiones, et pilosi saltabunt ibi.

but most obviously to the book of Revelation, as Eggebrecht had noted:

Rev. 12: 9 Et proiectus est draco ille magnus, **serpens antiquus**, qui vocatur diabolus et satanas, qui seducit universum orbem: et proiectus est in terram, et angeli eius cum illo missi sunt.

In addition to Eggebrecht I would suggest that the combination of the fall of Lucifer with the images of the Serpent and of the Scorpion, the symbol of envy in the motetus text, was derived from the following passage in St Luke; in the Vulgate the marginalia at this place even refer to Isaiah 14:

Luke 10: 18–19 Et ait illis: **Videbam satanam sicut fulgur de caelo cadentem**. Ecce dedi vobis potestatem calcandi **supra serpentes, et scorpiones**, et supra omnem virtutem inimici: et nihil vobis nocebit.

Isaiah 14 was the main source for the first part of the triplum text; the last word of the following passage forms a link to the tenor words:

Isa. 14: 11–17, 19–20 **Detracta est ad inferos superbia tua**, concidit cadaver tuum:

subter te sternetur tinea, et operimentum tuum erunt vermes.

Quomodo **cecidisti de caelo Lucifer**, qui mane oriebaris?

corruisti in terram, qui vulnerabas gentes?

Qui dicebas in corde tuo: **in caelum conscendam, super astra Dei exaltabo solium meum,**

sedebo in monte testamenti, **in lateribus aquilonis.**

Ascendam super altitudinem nubium, ero similis Altissimo.

Verumtamen **ad infernum detraheris in profundum lacu**: . . .

Qui posuit orbem desertum, et urbes eius destruxit,

vinctis eius non aperuit carcerem? . . .

Tu autem proiectus es de sepulchro tuo, quasi stirps inutilis pollutus, et obvolutus cum his, qui interfecti sunt gladio,

et descenderunt **ad fundamenta lacu**, quasi cadaver putridum.

Non habebis consortium, neque cum eis in sepultura:

tu enim terram tuam disperdisti, tu populum tuum occidisti:

non vocabitur in aeternum semen **pessimorum**.

M9, tenor: FERA **PESSIMA** (Gen. 37: 20 and 37: 33)

Encompassing Past and Present

M9, triplum:

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 Fons totius superbie, Lucifer, et nequitie Qui, mirabili specie Decoratus,</p> <p>5 Eras in summis locatus, Super thronos sublimatus, Dracho ferus antiquatus Qui dicere Ausus es sedem ponere</p> <p>10 Aquilone et gerere Te similem in opere Altissimo. Tuo sed est in proximo Fastui ferocissimo</p> <p>15 A iudice justissimo Obvium. Tuum nam auffert primatum; Ad abyssos cito stratum Te vidisti per peccatum</p> <p>20 De supernis.</p> | <p>21 Ymis nunc regnas infernus; In speluncis et cavernis Penis iaces et eternis Agonibus.</p> <p>25 Dolus et fraus in actibus Tuis et bonis omnibus Obviare missilibus Tu niteris; Auges que nephas sceleris</p> <p>30 Adam penis in asperis Tenuit Stigos carceris. Sed Maria Virgo, que, plena gratia Sua per puerperia</p> <p>35 Illum ab hac miseria Liberavit, Precor elanguis tedia Augeat et supplicia Et nos ducat ad gaudia</p> <p>40 Quos creavit.²¹</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

In the description of Lucifer's high position, of his pride and boasting and his subsequent fall, of his agony in hell and his keeping Adam a prisoner (the first of the *vinctis*) many snippets and echoes from Isaiah's words are heard; perhaps even *missilibus* was called forth by the word *proiectus*? These borrowings certainly do not account for everything in Machaut's text, especially not its last part, but the source of inspiration must have been the Bible in the first place.

Machaut's proportional division of the argument indicates what he wanted to emphasise in the triplum text of M9. The first twenty lines describe Lucifer's high position and his fall, the remaining twenty his reign in hell, his agony and fraud and the liberation of man by the Virgin; the words *supernis* and *ymis* mark the dividing point. At the outer ends of the text stand Lucifer and Mary, respectively as the 'source of all pride' and as the one who 'may lead us to joy' and 'who created us'.²²

²¹ Both Eggebrecht and Markstrom provide a translation.

²² A verbal connection between M9 and the Marian M23, *Inviolata genitrix*, might be that in M9 Lucifer is called *fons totius superbie* and in M23 the Virgin *gracie fons singularis* (motetus, line 10).

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I 15 20 25
O li - vo - ris fe - ri -

II 30 35 40
tas Que su - per - na ro - gi -

III 45 50 55
tas Et ia - ces in - fe - ri -

IV 60 65 70
us. Cur in - ter nos ha - bi -

V 75 80 85
tas? Tu - a cum gar - ru - li -

VI 90 95 100
tas af - fa - tur dul - ci -

VII 105 110 115
us. Re - tro pun - git se - vi -

VIII 120 125 130
us Ut ve - ne - no scor - pi - us; Sca - ri - o - this fal - si - tas La - ti - tat in - te - ri -

IX 135 140 145
us. Det mer - ce - des fi - li - us De - i ti - bi de - bi -

148
tas!

Example 1 The phrases of the motetus of M9, isorhythmically aligned

Such strong contrasts of high and low would, for composers in later centuries, certainly have called for a madrigalistic musical description. This seems, however, not to be the case with Machaut: the music at the mid-point of the motet does not noticeably stand

out from its surroundings (bars 69–75; the length is 150 breves).²³ Yet the motet does contain striking leaps and contrasts of register, not halfway in the triplum but in the melody of the motetus at the mid-point of its text, at another proportional dividing point (the 3:2 division at bar 91; see Example 1).²⁴ The passage begins like an exact repeat of the melody at the mid-point of the motet, bar 76 (perhaps as a reference?) but at the lower octave. The jagged melodic line accentuates another sharp textual contrast, motetus, lines 6–8: ‘Nos affatur dulcius *Retro* pungit seuius Ut veneno scorpius’. After these words the declamation is rushed until the end, surely as an expression of the accusations in the text, as Eggebrecht had already suggested. The place both marks the point of reversal in the mirror-symmetrical rhyme scheme aab aab // bba bba, precisely at the word *retro*, and intensifies the opposition between ‘speaking the more sweetly’ and ‘stinging the more violently’. The upsurging melodic leaps and ‘fluttering’ descending figures may perhaps at the same time be explained as an oblique reference to the triplum, connecting the two texts by equating the treacherousness of the scorpion with the pride and fall of Lucifer.

It is interesting to note that Machaut used such contrasts of high and low not primarily as a descriptive but rather as a rhetorical and expressive means; several of his motetus parts have such great leaps, which are suggestive of the emotional contrasts in the text. On the other hand, Machaut was not shy of musical description, to judge from the tenor’s rhythm. The scorpion’s ‘stinging from behind’ is clearly evoked by the isolated breve at the end of the talea, which comes as a surprise even at the end of the motet (Example 2). It is imitated by the isolated semibreve at the beginning of each talea in the motetus. And what is one to think about

²³ A much more detailed analysis of this motet and its possible connections with other motets was given by Margaret Bent in her paper ‘Words and Music in Machaut’s Motet 9’, read at the conference of the Medieval Academy of America in Toronto in 1997. In her discussion many examples are given of the relationship between texts and music; some of these of course duplicate the ones given here. I am grateful to Dr Bent for allowing me to see her text prior to publication.

²⁴ The transcriptions of the music examples are my own. I have followed Ludwig’s editorial principles in the transcription of major prolation by triplets. *Tempus* is marked by a small stroke above the staff, *modus* by a dotted bar-line, *maximodus* (if relevant) by a double dotted bar-line. The (uncertain) voice effect of the plica has been transcribed as a tilde (˜) after the note, one line higher for plica ascendens and one lower for plica descendens.



Fera pessima

Example 2 The tenor of M9, as notated in MS A, fol. 423r; the missing punctus after the second semibreve has been restored

the choice of the monotonous tenor melody, which with its continual repetition of four notes evokes even visually the writhing of the snake?

The six imperfect long rests, arranged as three imperfect maxima rests, which open the tenor part wrongly suggest that it is in imperfect mode (Example 2). Machaut's usually precise notation precludes any question of a notational mistake (in M19 the same number of rests is notated 'correctly'). Could they be a reference to Vitry's Trinity motet *Firmissime/Adesto Sancta Trinitas/Alleluia benedictus*, of which the triplum part opens with six imperfect long rests? Perhaps Machaut's notation might then be explained as a symbol, an allusion to Lucifer's striving after the supreme position and perfection of God (triplum, lines 11–12). Another Fauvel motet bears an even closer relationship: the tenor of *Tribum que/Quoniam secta/Merito hec patimur* belongs to the same liturgical context (both responsories are for the third Sunday in Lent and from the same biblical history) and also opens with six imperfect long rests. The related ideas of *trans metam ascendere* and *delabi in profundum* in the triplum and of *dolus* in the motetus, as well as a symbolical beast, the fox, are central to its meaning.²⁵ This tentative link to *Fauvel* suggests that M9 too could be a political motet.

If the texts form a political allegory, they may indeed be interpreted, in accordance with Markstrom, as an accusation of the pride and envy of the English king Edward III, but perhaps

²⁵ See the analysis of the texts and music of this motet in M. Bent, 'Polyphony of Texts and Music', pp. 84–95 and ead., '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 français 146* (Oxford, 1998), pp. 35–52.

pointing to a less precise point in history. Edward first paid homage to his feudal overlord in his French territories, King Philip VI of France, at Amiens in 1329 (in the presence of the king of Bohemia, which infers that our composer, as the secretary of that king, may himself have witnessed the event),²⁶ but later claimed the French throne for himself, in a defiant letter read before Philip in October 1338, again with the king of Bohemia present.²⁷ Froissart describes Edward's intrigues to win as allies the neighbouring countries in the North – Hainaut, Brabant, Flanders and Guelders – and the German emperor Louis of Bavaria, who even appointed him as his *vicarius* in 1338. Machaut's motet might therefore rather refer to the events of the years 1329–38, between Edward's homage ('speaking the more sweetly') and the outbreak of war ('stinging the more violently').

Christe qui lux/Veni creator spiritus/Tribulatio proxima est et non est qui adiuvet (M21)

This motet cites, as is well known, two hymns in the incipits of the upper voices.²⁸ Its theme is a prayer for divine help in times of dire constraint and oppression. The tenor is from the Maundy Thursday responsory *Circumdede runt me*, of which the text was taken from Psalm 21: 12. The triplum text alludes to the same psalm:

| | |
|----------------------------------|---------------------------------------|
| Sicut per te fuit vita | 10 Just as by thee life was restored |
| Patribus nostris reddita, | to our fathers |
| Qui tunc erant | who lived then |
| Nec tueri se poterant, | and could not protect themselves, |
| Sed ad te reclamaverant , | but had called on thee for help . . . |
| . . . | (trans. L. A. Holford-Strevens) |

Ps. 21: 5–6 In te speraverunt **patres nostri**: speraverunt, et liberasti eos.

Ad te clamaverunt, et salvi facti sunt:

in te speraverunt, et non sunt confusi.

The text also cites the prophets Daniel and Habakkuk:

| | |
|----------------------|-----------------------------|
| Danielis visitator | 31 visitor of Daniel |
| Puerorumque salvator | and saviour of the children |
| In fornace, | in the furnace; |

²⁶ See Froissart, *Chroniques, Livre 1: Le manuscrit d'Amiens*, ed. G. T. Diller, 4 vols (Geneva, 1991), i, p. 111.

²⁷ *Ibid.*, p. 225.

²⁸ On the connection of *Veni Creator Spiritus* with Reims, see J. Yudkin, *Music in Medieval Europe* (Prentice Hall History of Music Series; Upper Saddle River, NJ, 1989), pp. 481–2.

Per Abacuc confortator . . . giver of strength through Habakkuk . . .
(trans. L. A. Holford-Strevens)

The first image refers to Daniel 3, where king Nebuchadnezzar orders three young Israelites who refused to adore the golden statue he had erected for himself to be thrown into a burning furnace. There are no literal quotations from the book of Daniel in Machaut's text, but this history suggests an interesting link with the theme of Fortune. The tenor of M8, *Qui es promesses de Fortune/Ha! Fortune/Et non est qui adiuvat*,²⁹ is part of the same chant from which the tenor of M21 is derived, using only half of the melisma. M8 is a tirade and a warning against Fortune. In *Remede de Fortune* the statue from Nebuchadnezzar's dream (described in Daniel 2), with its head of gold, breast and arms of silver, belly and thighs of bronze, legs of iron and feet of iron and clay, seems to be 'none other than Fortune' for the author.³⁰

The book of Habakkuk, on the other hand, probably was the source for the beasts mentioned in the motetus text (there is also a chime from the beginning of the responsory *Circumdederunt me* from which the tenor was taken):

| | | |
|-------------------------------------|----|---------------------------------------------------|
| Circumdant nos inimici, | 13 | Our enemies surround us, |
| Sed et nostri domestici | | but our own household too |
| Conversi sunt in predones: | 15 | have been turned into robbers: |
| Leopardi et leones, | | leopards and lions, |
| Lupi, milvi et aquile | | wolves, kites [vultures] ³¹ and eagles |
| Rapiunt omne reptile. | | seize every creeping thing. |
| . . . | | (trans. L. A. Holford-Strevens) |

Hab. 1: 8 Leviores **pardis** equi eius, et velociore **lupis vespertinis**; et diffundentur equites eius: equites namque eius de longe venient, volabunt quasi **aquila** festinans ad comedendum.

1: 14 Et facies homines quasi pisces maris, et quasi **reptile** non habens principem.

These last words, *non habens principem*, call forth the theme of the next motet (M22), *Plange/Tu qui gregem/Apprehende arma*, strongly related in subject to M21. In the motetus text of M22 the lamentable state (of France) is bereft of good government and in the

²⁹ *Adiuvet* according to the MSS *Vg*, *Trém* and *Iv*, but, interestingly, not in *Vg*'s derivatives *B* and *E*.

³⁰ *Remede de Fortune*, ll. 1017–19.

³¹ *Milvi* might be a reference to Isa. 34: 15, an evocation of the desolated ruins of Edom: 'Ibi habuit foveam ericius, et enutrivit catulos, et circumfodit et fovit in umbra eius; illuc congregati sunt **milvi** alter ad alterum.'

triplum a *dux* (probably the dauphin Charles V, duke of Normandy) is admonished to lead his people well.

J'ay tant mon cuer/Lasse! je sui/Ego moriar pro te (M7)

Sometimes the biblical source is disguised in a French text.³² Such is the case with my last example of paraphrases of biblical texts. The tenor evokes David's mourning for the death of his beloved son Absalom, in whose place he wishes to die (related in 2 Sam. 18). In 2 Samuel 19: 6, David's faithful captain Joab, who killed the rebellious Absalom, reproaches him in reaction to his mourning: 'Diligis odientes te, et odio habes diligentes te'. These words, 'Thou lovest them that hate thee, and thou hatest them that love thee', are echoed in the form of a self-reproach at the beginning of the triplum text, where an overly proud lady is overcome by deep remorse because she has scorned her true lover:

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| <p>1 J'ai tant mon cuer et mon orgueil creü Et tenu chier ce qui m'a deceü Et en vilté ce qui m'amoit heü, Que j'ay failli . . .</p> | <p>I have trusted in my heart and in my pride so much and have cherished that which [the one who] has deceived me and regarded as vile that which [the one who] loved me, that I have missed . . .</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The reference to the history of David, Absalom and Joab connects the tenor and the main theme of the triplum, the exchange of fate between the proud lady and her loyal lover, who in the motetus are compared to Narcissus and Echo. I shall return to this work in the second section because it also contains a few quotations from a chanson by the trouvère Perrin d'Angicourt that bear out the same idea.

II. THE HERITAGE OF THE TROUVÈRES

It may prove impossible to assess the extent to which Machaut

³² Probably more references can be found to biblical texts in the French texts. For example, in M15, *Amours qui ha/Faus Samblant/Vidi Dominum*, the unusual emphasis on *pooir* ('power'), which occurs in this motet only as a noun, but no fewer than three times, seems to be such a case. In John 10: 18 Christ speaks the words: 'I have power to lay it [my life] down: and I have power to take it up again.' This passage is answered by John 19: 10, where Pilate speaks to Christ: 'I have power to crucify thee, and I have power to release thee'. In several motets Christ's suffering forms a parallel to the sufferings of the lover; see Clark, '*Concordare cum materia*', p. 87, n. 24.

incorporated literary jewels he found in the rich heritage of his predecessors in his own works: not only is it difficult to trace all his borrowings in the vast literature he apparently had at his disposition but it is likely that some sources may be lost. Yet enough remains to form at least an idea of how Machaut chose and elaborated his materials.

Borrowings are frequently found at the end of a text in Machaut's lais, ballades and motets, the traditional place to underline the truth of the text with an authority, often a topos or a proverb. An example of transfer from the motet to the ballade is the thirteenth-century motet *De mes amours/L'autrier m'estuet/Defors Compiègne* (unicum in MS Montpellier H 196, no. 321).³³ Rokseth gives the full text of the song which forms the tenor; its refrain, *Puis qu'il li plait, forment m'agrée* ('Since it pleases her, I am very happy with it'), was recycled by Machaut (with *li* altered in *vous*) as the refrain of his ballade *Douce dame, vous ociés a tort* (not set to music), and as a literary refrain in the *Livre dou Voir Dit*, in an imaginary answer of the poet – somewhat sarcastically – to his supposedly unfaithful Toute-Belle.³⁴

In what follows, I shall mainly restrict examples to the motets, to be discussed in ascending order. Although not every stock-in-trade expression from the trouvère repertoire will be mentioned, but rather the more striking or manneristic images which can reasonably be supposed to be an explicit reference or a quotation, the first motet may serve as an example of Machaut's subtle repolishing of the time-honoured but somewhat faded topos.

Quant en moy/Amour et biauté/Amara valde (M1)

The emphasis on the contrast between *dous* and *amer* and the pun on *amer* are central to the interpretation of the first motet, *Quant en moy/Amour et biauté/Amara valde*. Even the tenor seems chosen in order to allude to the wordplay: *Amara* is very close in sound to

³³ *Polyphonies du XIII^e siècle: Le ms H. 196 de la Faculté de Médecine de Montpellier*, ed. Y. Rokseth (Paris, 1935–9), iii, pp. 224–5.

³⁴ Machaut, *Poésies lyriques*, ed. Chichmaref, no. 73; *La Louange des Dames by Guillaume de Machaut*, ed. N. Wilkins (Edinburgh, 1972), no. 59. Guillaume de Machaut, *Le Livre du Voir Dit*, ed. and trans. P. Imbs; rev. J. Cerquiglini-Toulet (Lettres gothiques; Paris, 1999), l. 8418. The quotation, to my knowledge, has not yet been noticed. Machaut may of course have known the song independently of the motet.

Encompassing Past and Present

Amare. The closing lines of the triplum present the topos *amer* = *amer* ('to love' = 'bitter') clothed in a new dress:

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| Et pour ce di en soupirant: | 40 | and therefore I say, sighing: |
| Grant folie est de tant amer | | a great folly it is to love so much |
| Que de son dous face on amer. | | that one should turn one's sweetness into bitterness / that one should turn a sweet song into a bitter one. |

The ambiguity is wrought into a complex expression – surely of Machaut's own making, as the text suggests (*Et pour ce di*, 'and therefore I say'). It seems to have puzzled the scribes, to judge from the two divergent spellings, which are evenly divided between the manuscripts: *C*, *Vg* and *G* have *facon* (heard as *façon*); *A*, *B* and *E* *face on*. The pun is in the sound (*son*) of the words: *son* can mean 'his', 'sound' or 'song'.³⁵ Therefore *son dous* is both 'one's sweetness' and 'sweet sound' or 'sweet song', *fac(e)on amer* can be split into *face on amer* and *face son amer*. The expression might even allude to *façon* ('face'), although this would be grammatically incorrect (*façon* being feminine).

The theme of the motet is how Love, seeming sweet in the beginning, becomes bitter in the end by the lover's waiting for its fulfilment (perfection). The idea of perfection is expressed not only by the opening lines of the motetus, 'Amour et biauté *parfaite* / Doubter, / Celer / Me font *parfaitement*' ('[Perfect] Love and perfect beauty make me perfectly doubt and conceal'), but also by the musical perfection of the work, which makes it into the ideal, 'model' motet, at least from the perspective of traditional theory, in which the ternary number has the pride of place. The motet's position as first in Machaut's series is certainly not coincidental. Its mensuration is wholly perfect; in this respect M1 is exceptional, together with M20, the last motet of the original corpus as it still stands in MS *C*. The talea numbers (six tenor taleae of six longs or three upper-voice taleae of twelve longs), the unique tripla diminution, the number of color notes (30) and the length of the piece (a 'circumference' of 144 breves) all point to the idea of per-

³⁵ On the term 'son d'amors', see G. Paris, *Mélanges de littérature française*, ed. M. Roques (Paris, 1912), pp. 551–2; also C. Page, *Voices and Instruments of the Middle Ages: Instrumental Practice and Songs in France 1100–1300* (London and Melbourne, 1987), p. 33. Thibaut de Champagne plays with the words *son* and *façon* in his chanson *Pour conforter ma pesance* (ed. Wallensköld, *Chanson* 1). *Son* has one more meaning, 'summit'.

fection.³⁶ The possible triple wordplay at the end of the triplum would express the same symbolism.

The musical *pointe* at the end, corresponding with the textual one of *amer*, is hidden in the imperfect final long of the tenor, in fact the only imperfect long in this voice, which nevertheless completes the last perfection. This imperfect cornerstone of a work in which the idea of perfection is so strongly emphasised³⁷ can be interpreted as bearing a moralistic message: the essence of Love's 'perfection' lies in striving after it, not in its fulfilment. The tenor's context, in which the number of perfection, 3, is also prominent – it is the third responsory of the third lesson of Matins of Holy Saturday, the third day of the Triduum Sacrum – expresses the waiting for fulfilment, both in the sense of salvation (because of the liturgical time) and of the Last Judgement (in the text itself).³⁸ This mixture of waiting in joy and in fear is reflected in the upper voices, which speak about 'waiting', both in the initial joy of love's expectation and in the growing fear of being refused. Thus the different strands of tenor and upper voices come together in the end: in the waiting for fulfilment a sweet sound or song changes into a bitter one, *amare* turns out to be *amara*.

³⁶ For the symbolic meaning of 144 as a number of stability and perfection, see H. Meyer and R. Suntrup, *Lexikon der mittelalterlichen Zahlenbedeutungen* (Münstersche Mittelalter-Schriften, 56; Munich, 1987), pp. 808–9. The basic text is Rev. 21: 17, 'Et mensus est murum eius centum quadraginta quatuor cubitorum mensura hominis quae est angeli' ('and he measured the wall thereof an hundred forty-four cubits, the measure of a man, which is of an angel'). The Venerable Bede explained the supremacy of this number as being the square of 12, signifying the perfection and stability of the new Jerusalem: 'Haec summa quadraturam duodenarii numeri continet . . . significans et ipsa stabilem civitatis sanctae perfectionem' (Bede, *Explanatio Apocalypsis*, in *Patrologiae Latinae* 93, 197a).

³⁷ The scribe of MS A added a perfect long rest, probably by sheer mistake, but possibly a sign that he expected the work to end with a perfect value.

³⁸ The text of the responsory (CAO IV, no. 7387: *Sabbato sancto*, Ad Mat. In I. Noct. Resp. III): 'Plange quasi virgo, plebs mea. Ululate pastores, in cinere et cilicio; quia venit dies Domini magna et *amara valde*. V. Ululate, pastores, et clamate; aspergite vos cinere. – Quia.' ('Lament like a virgin, my people. Lament shepherds, in ashes and sackcloth; for the day of the Lord is near, which shall be great and very bitter. V. Lament, shepherds and cry out; and sprinkle yourselves with ashes.') The text is a cento of several prophetic texts: Joel 1: 8 'Plange quasi virgo accincta sacco super virum pubertatis suae'; Jer. 6: 26 'Filia populi mei accingere cilicio et conspergere cinere; luctum unigeniti fac tibi planctum amarum quia repente venit vastator super nos'; Jer. 25: 34 'ululate pastores et clamate et aspergite vos cinere optimates gregis'; and Zeph. 1: 14 'iuxta est dies Domini magnus, iuxta et velox nimis, vox diei Domini amara tribulabitur ibi fortis'.

Hé! Mors/Fine Amour/Quare non sum mortuus (M3)

Both the triplum and the motetus of this motet contain quotations or paraphrases from different trouvères. The closing line of the motetus is identical to the conclusion of Machaut's lai *Par trois raisons* (ed. Chichmaref, pp. 322–9): 'Comment qu'aie de guerredon / Pour s'amour qui en moy engendre / Voloir d'endurer et d'atendre / *La mort en lieu de guerredon*' ('however I shall be rewarded for my love of her, which engenders in me the will to endure and to expect death instead of [my] reward'). This topos can be found in many chansons, among others the one which, as will be seen, also was the source for parts of the texts of M5 and M6, Perrin d'Angicourt's *Biau m'est du tens de gain qui verdoie*.³⁹ The last line of its first stanza reads: *Et si m'ocit en lieu de guerredon* ('and thus she kills me instead of rewarding me').

More important for the interpretation of M3 are the quotations in the triplum. This text ends with several *sententiae*, the first of which has long since been identified: *Qui bien aime à tart oublie* is a well-known refrain, for which Ludwig gave five thirteenth-century sources; there is, however, no musical correspondence with Machaut's melody.⁴⁰ Machaut apparently cherished the expression all his life as he quoted it in works widely apart in time: not only does it form the incipit of the *Lay de plour* and occur in M3, it also appears in *Remede de Fortune* (l. 4258) and no fewer than three times in his *Livre dou Voir Dit*.⁴¹

The second *sententia* appears at the conclusion of the triplum text:

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| Car il n'est, pour voir l'affie, | 45 for there is – I swear it is true – |
| Nulle si grief departie, | none so hard a leave-taking |
| Com c'est d'ami et d'amie. | as that of a lover and his beloved. |

These lines paraphrase the opening of a chanson by Thibaut de Champagne.⁴² Not only the epilogue of Machaut's triplum poem but its whole meaning is closely related to this chanson, which has

³⁹ *Die Lieder des trovadors Perrin von Angicourt*, ed. G. Steffens (Romanische Bibliothek, 18; Halle a.d. S., 1905), Chanson 23.

⁴⁰ Machaut, *Musikalische Werke*, ed. Ludwig, 'Einleitung', p. 34. See also N. van den Boogaard, *Rondeaux et refrains du XII^e siècle au début du XIV^e* (Paris, 1969), no. 1585.

⁴¹ Ed. Imbs and Cerquiglini, Lettre X, p. 184, Lettre XXX, p. 514, and l. 7299.

⁴² Apart from the remark that the words *D'ami et d'amie* occur in a refrain by Jehan de Lescorel (see Ludwig's commentary in the edition of this motet).

for its theme the complaint of a lover who is obliged to leave his sweetheart for the sake of secrecy:

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| <p>1 Onkes ne fut si dure departie Comme de ceauls ki aiment par amor. Quant li amans se depart de s'amie C'est une mors et une teils dolors 5 Ke cil ki l'ont prisent moult pouc lor vie, Car li solais, li biens et li dousors K'il ont entre eaus esprovee et sentie Lor torne plus a poene k'a secors.</p> | <p>There never was such a hard leave-taking as that of those who love truly. When the lover takes leave of his beloved it is a death and such a grief that those who feel it prize their life very little, for the comfort, the good and sweetness they have experienced and felt between them, turn for them more into suffering than into help.⁴³</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Mors, the personification of Death in M3's triplum incipit ('Hé, *Mors*, comme tu es haïe'), symbolises in Thibaut's chanson the painful separation of the lovers. If the chanson was indeed the source for Machaut's text – and the combination of *mors* in the triplum incipit with *departie . . . d'ami et d'amie* at its conclusion strongly suggests it⁴⁴ – this would seem to cast some doubt on the interpretation of Machaut's text as a complaint on a dead beloved, however plausible that might seem within the context of the tenor.⁴⁵ Rather, the text seems to be spoken by a lover who complains about the impending loss of his feelings of love and his life by being separated from his beloved. This is confirmed by Machaut's use of exactly the same expression in the *Livre dou Voir Dit* (ed. Imbs and Cerquiglini, ll. 3279–80) at the moment where the poet takes leave of his Toute-Belle. In the motet the lover is at the same time willing to give up his life for the fulfilment of his love, as is stated in the triplum text:

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| <p>Et se il en estoit en mi De ma mort ou de merci,</p> | <p>33 And if things were in between, between my death or mercy,</p> |
|----------------------------------------------------------------------|----------------------------------------------------------------------------------|

⁴³ Ed. Wallensköld, App., Chanson 7, i. The attribution is doubtful; the only manuscript that contains it, trouvère manuscript C (Bern, Bürgerbibliothek, MS 389, fol. 167^v) has no melody. Line 44 of the chanson, 'Por ceu m'otroi s'amor, ou je m'otroi', could well have inspired lines 40–2 of the triplum text: 'Bien l'otroy Et pour ce qu'il ha l'otroy D'amours . . .'.

⁴⁴ In his chanson *Por froidure ne por yver felon* (ed. Wallensköld, Chanson 28) Thibaut plays, at the end of stanzas i and iii, with the *rimes grammaticales* 'partir-partie' and 'ami-amie'.

⁴⁵ As such it is interpreted in S. Huot, 'Patience in Adversity'.

Encompassing Past and Present

Dou tout metroie en oubli
Ma vie, . . .

35 I would not care at all
for my life, . . .

This complex theme is treated in the *Roman de la Rose* in a passage which may clarify Machaut's somewhat cryptic text. Important in the text of Guillaume de Lorris is the emphasis on *mort* and *morir*, both in the sense of disillusion and self-sacrifice. The lover in the *Roman* has been dreaming that his beloved was lying naked in his arms. On awakening he sighs:

. . . mes ce m'a **mort** que poi
me dure.

Diex! verai je ja que je soie

en itel point que je pensoie?

G'i voudroie estre par covent

que je **moruse** maintenant;

la **mort** ne me greveroit mie,

se je **morioie** es braz m'amie.

. . . But it is death to me that it [the
dream] lasts for so little.

God! Shall I ever see the day when I may
actually be

in the situation that I imagine?

I would want it even with the condition

that I should die straight away.

Death would not trouble me

if I might die in my sweetheart's arms.⁴⁶

(trans. C. Dahlberg, p. 65)

These lines seem to express exactly the feelings which are evoked in the motet.

Mors as a personification points at the same time to a possible connection of M3 with a thirteenth-century motet complex: *Mors a primi patris/Mors que stimulo/Mors morsu/Mors*, with which Machaut's motet shares the otherwise rare effect of simultaneous rests in the upper voices as a musical symbol of death.⁴⁷ Elsewhere I shall explore the meaning of M3 in more detail,⁴⁸ but in the next section I shall briefly return to the triplum text for its rhetorical structure.

De bon espoir/Puis que la douce/Speravi (M4)

The motetus opens with an unusual image from nature – at least in Machaut's motets – which recalls the traditional *Natureingang* of the trouvères:

⁴⁶ Cited from Guillaume de Lorris and Jean de Meun, *Le Roman de la Rose*, ed. F. Lecoy, 3 vols (Paris, 1965–70), i, ll. 2444–50. Translations are cited from *The Romance of the Rose*, by Guillaume de Lorris and Jean de Meun, trans. C. Dahlberg (Princeton, 1971).

⁴⁷ In *The Earliest Motets (to circa 1270), a Complete Comparative Edition*, ed. H. Tischler (New Haven and London, 1982), i, no. 39. In the version with quadruplum the rests in the lower three voices are overlapped by this voice.

⁴⁸ In 'Speculum mortis: Structure and Signification in Machaut's Motet 3', to be published in E. Leach (ed.), *Analyzing Machaut* (New York and London, forthcoming).

| | | |
|-----------------------------------------------|---|--------------------------------------|
| Puis que ⁴⁹ la douce rousée | 1 | Since the sweet dew |
| D'umblesse ne vuet florir | | of humility does not wish to make |
| Pitez, tant que meürée | | Pity flower until Mercy has ripened, |
| Soit Mercy que tant desir, . . . | | for which I long so much, . . . |

Umblesse, the lenient attitude of the lady towards the aspiring lover,⁵⁰ is compared to the dew which should bring forth the flower of Pity and the fruits of Mercy. Again, I would propose as the probable source of inspiration a chanson by Thibaut, although this time by a slightly longer detour.

| | | |
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| 1 | Tout autresi con l'ente fet venir | Just like a graft is made to come up |
| | Li arrouzers de l'eve qui chiet | by the sprinkling of water which falls |
| | jus, | down on it, |
| | Fet bone amor nestre et croistre | so good love is engendered and made |
| | et florir | to grow and flower |
| | Li ramenbrers par coustume et | by remembrance, continuously and . |
| | par us. | always returning |
| 5 | D'amours loial n'ert ja nus au | In faithful love no one shall reach the |
| | desus, | top, |
| | Ainz li couvient au desouz | rather it behoves him to stay down. |
| | maintenir. | |
| | Por c'est ma douce dolor | Therefore it is my sweet grief, |
| | Plaine de si grant poor, | full of much great fear, |
| | Dame, si faz grant vigor | Lady, and do I still use all my strength |
| 10 | De chanter, quant de cuer plor. | to sing, while I am weeping in my |
| | | heart. ⁵¹ |

Thibaut's editor Wallensköld remarked about this text that the image of sprinkling water on a graft is unique in trouvère poetry.⁵² Machaut almost certainly knew the chanson: this appears from a parable in the second and third strophes of his *Lay de Plour* which patently paraphrases Thibaut's imagery.⁵³ Machaut compares the flowering of his love by remembrance to a deracinated tree out of which new branches sprout and flower again after being sprinkled with water:

⁴⁹ Emended by Chichmaref to *puisqu'en*, which would result in the translation: 'Since in the sweet dew of humility Mercy will not flower'; this reading, however, is not supported by any manuscript. According to Tobler-Lommatzsch's *Altfranzösisches Wörterbuch*, *florir* can also be used in a transitive sense.

⁵⁰ On the different meanings of *umblesse*, see G. M. Cropp, *Le vocabulaire courtois des troubadours de l'époque classique* (Geneva, 1975), pp. 120–2 and 172–4.

⁵¹ Ed. Wallensköld, *Chanson* 21, i.

⁵² *Ibid.*, p. 71: 'Cette observation concernant l'effet de l'arrosage sur la greffe n'a pas été signalée ailleurs dans la poésie lyrique du moyen âge'.

⁵³ As mentioned, the expression which opens the lai, *Qui bien aime à tart oubliée*, is cited in M3. The relationship between the *Lay de Plour* and Thibaut's chanson has independently been noted by I. Bétemps in her paper 'Les Lais de Plour: Machaut et Oton de Grandson', at the Colloque Machaut 2000 (Paris-Sorbonne, September 2000).

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| <p>Qu'envis peut on desraciner Un grant arbre, sans demourer</p> <p>De la racine Qu'on voit puis flourir et porter</p> <p>Et ses branches croistre et geter En brief termine. Certes, ainsi est il d'amer; Car quant mes cuers se vuet enter</p> <p>En amour fine Envis puet s'amour oublier, Einsois adès par ramembrer A li s'encline.</p> <p>Car l'iaue qui chiet desseure La racine qui demeure Fait renverdir et florir</p> <p>Et porter fruit; Tout ainsi mes cuers qui pleure Parfondement a toute heure Acroistre mon souvenir Fait jour et nuit.</p> | <p>23 For with pain one may deracinate a big tree, without anything being left</p> <p>25 of its roots, and yet see it flower afterwards and bear fruit</p> <p>and grow branches and sprout within a short time. For certain, likewise it is in love; 30 for when my heart wishes to graft itself on perfect love it can only with pain forget its love, rather it tends towards it by remembrance.</p> <p>35 For the water which falls on its remaining roots makes it grow green again and flower</p> <p>and bear fruit; just so my heart, which weeps 40 profoundly at all hours, makes my imagination grow,⁵⁴ day and night.⁵⁵</p> |
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The unusual opening of the motetus text might thus well be a faint echo of Thibaut's image of the graft which Machaut would have had in mind while writing this poem.⁵⁶ The identification seems to be confirmed by the closing lines of Thibaut's strophe 4, as the loss of hope is the central theme in the upper-voice texts of M4:

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| <p>N'encontre Amor n'a savoir <i>Q'attendue sanz espoir.</i></p> | <p>For against Love there is no remedy 40 but for waiting without hope.</p> |
|----------------------------------------------------------------------|---------------------------------------------------------------------------------|

⁵⁴ For the unorthodox translation of *souvenir* as 'imagination' instead of the usual 'memory' or 'remembrance', see J. Cerquiglini, 'Écrire le temps: le lyrisme de la durée au XIV^e et XV^e siècles', in Y. Bellenger (ed.), *Le temps et la durée dans la littérature au Moyen Âge et à la Renaissance* (Reims, 1986), pp. 103–14. Cerquiglini argues that *souvenir* originally was connected with the idea of hope and with the virtual mental image of the beloved; only later, in the fourteenth and fifteenth centuries, did it acquire the connotation of melancholy connected with the past. Etymologically *souvenir* stems from the Latin *subvenire*: 'se présenter à l'esprit', 'to make itself present to the mind'.

⁵⁵ *Lay de Plour*, in Machaut, *Poésies lyriques*, ed. Chichmaref, pp. 459–60.

⁵⁶ Fascinating with regard to the order of the motets – since responsories from the *Historia de Job* provided the tenors of M2 and M3 – is that possibly Thibaut's, but certainly Machaut's image refers to Job 14: 7–9: 'A tree hath hope: if it be cut, it groweth green again, and the boughs thereof sprout. If its root be old in the earth, and its stock be dead in the dust: At the scent of water, it shall spring, and bring forth leaves, as when it was first planted' (cited from the Douay–Reims–Challoner edition).

The motif of *umblesse*, a topos essential to the meaning of the motetus poem, as is emphasised by its symmetrical position in the text (lines 2 and 14 of the fifteen lines), seems inspired by the chanson as well, namely by the opposition between *desus* and *desouz* in Thibaut's lines 5–6: the lover must wish to remain low (humbly) in his grief rather than aspire to the top. The closing lines of the motetus read:

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| Je vueil humblement souffrir | I wish to suffer humbly |
| Leur voloir jusqu'au morir. | 15 their will, until death. |

Thus, the dew of *umblesse* of the lady, by which the graft of Pity may flower, at the beginning of the poem is answered, at its conclusion, by the lover's subjecting himself *humblement* to her will.⁵⁷

There may also be a musical reference in the motet to Thibaut's chanson through the obsessive melodic motif *a-b_b-a(-g)* (Example 3). This melodic turn seems, in the first place, to have been derived from the tenor melody, where it sounds twice (eight times in all, as there are four colores), but it alludes as well to the last phrase of Thibaut's chanson as given in trouvère manuscript *R*, fols. 73^v–74^r; Example 3c) where it causes an expressive ending by the sudden introduction of *b_b*.⁵⁸ In itself this is a common melodic figure, but Machaut's treatment makes it stand out from the surrounding music. In the motetus the motif sounds three times in large note values (bars 53–8, 104–6 and 121–3). In the triplum it appears once, in shorter note values, but it is the only time in this voice where the *b_b* sign is used and therefore becomes conspicuous (Example 3a). The motif also appears in the *Lay de plour* at a textually significant place, although not corresponding with the same words as in Thibaut's chanson (Example 3b).

⁵⁷ The theme of the amorous fire, evoked by Thibaut in strophe 2, also returns in Machaut's motetus poem. Thibaut's line 17 reads: 'Espris d'ardant feu d'amor', Machaut's lines 6–8 are: 'Car en moy s'est engendrée, Par un amoureux desir, Une ardeur desmesurée'. This theme is elaborated in M10, closely related to M4. In addition, Machaut's triplum, l. 20, *Car Dangiers est souverains de Merci*, seems to echo Thibaut's l. 34: *Que cruautéz vaint merci et prier*. For a more extensive interpretation of the texts of this motet and their interaction see K. Brownlee, 'Polyphonie et intertextualité dans les motets 8 et 4 de Guillaume de Machaut', in M. Zink, D. Bohler, E. Hicker and M. Python (eds), *L'hostellerie de pensée: études sur l'art littéraire au Moyen Âge offertes à Daniel Poirion* (Paris, 1995), pp. 97–104.

⁵⁸ For other melodic versions, see *Trouvères-Melodien II: Thibaut de Navarre – Moniot d'Arras – Moniot de Paris – Colin Muset – Audefrois le Bastard – Adam de la Halle*, ed. H. van der Werf (Monumenta Monodica Medii Aevi, 12; Kassel, 1979), pp. 220–9.

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Tenor melody

a

Motetus, bars 53-8

(a) voir du - ré(e)

Motetus, bars 104-7 Motetus, bars 121-4

Et ma De grace y

Triplum, bars 72-4

de per - dre le con - fort De Bon Es(poir)

b

Lay de plour, bars 35-8

Car l'iau - e qui chiet des - seu - re

c

Tout autresi con l'ente, refrain

De chan - ter, quant de cuer plor.

- Example 3 (a) The motif $a-b\flat-a-g$ in the tenor and the upper voices of M4;
 (b) the same motif in the *Lay de plour*;
 (c) the possible source of inspiration, the melodic refrain of
Tout autresi con l'ente fet venir by Thibaut de Champagne
 in one of its versions, MS R, fol. 73^v

Aucune gent/Qui bien aime/Fiat voluntas tua/Contratenor (M5)

This motet contains such a rich collection of quotations and paraphrases, from at least five chansons by three trouvères and from a motet by Vitry, with implications bearing on the structure and style of the Ars nova motet, that a separate discussion will be devoted to it in the fourth section of this essay.

S'il estoit nuls/S'Amours tous amans/Et gaudebit (M6)

In this motet Machaut continued the paraphrasing of one of the chansons which inspired M5, *Biau m'est du tens de gaïn qui verdoie* by Perrin

d'Angicourt (mid-thirteenth century), apparently a fruitful source because we also saw an allusion to it in M3. In M6 it was a special image which stimulated both Machaut's literary and musical fantasy, although I see no melodic correspondences with the chanson.

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Perrin d'Angicourt</i> 1 Traïson, – Deus! et comment la feroie vers ma dame cui j'ai fet de moi don? Je sui bien siens, car chascun jour m'envoie sans relaschier ma droite livroison: 11 5 ce sont desir a si tres grant foison que, se d'un seul la croissoit, j'i morroie; adonc avroie amé jusques en son!⁵⁹</p> | <p><i>M6, triplum</i> . . . puis en prison Elle me mist où j'eus ma livroison De ardans desir qui si m'estient contraire Que, se un tout seul plus que droit en eüsse Je say de voir que vivre ne peüsse 15 Sans le secours ma dame debonnaire Qui m'a de ci, sans morir, respité. Et c'est bien drois, car douçour en pité Et courtoisie ont en li leur repaire.</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

(Perrin:) Treason! – God! and how should I commit it towards my Lady to whom I have pledged myself entirely? In truth I'm hers, for each day she sends me my rightful share, without relenting; that is Desire in such a very large provision that, if she should add just a little, I would die from it; in this way I would have loved to the highest degree.

(Machaut:) . . . into prison she put me, where I received my share of ardent desire which so works against me that, if I would get just a little more of it than is rightful, I know for certain that I could not live without the help of my sweet lady who has rescued me from this, without letting me die. And rightly so, for sweetness in mercy and courtesy have in her their abode.

Machaut made a slight but meaningful change: Perrin's lover would die (*morroie*) from a 'too-much' of desire; in Machaut's text the lover could not live when receiving more than his rightful share of it, but he trusts that his lady will rescue him so that he will not die (*sans morir*) from this *plus que droit*; rather, it is what he needs because by it his rescue is assured.

In an earlier publication I have explained how the musical structure of M6 reflects this image of 'more than rightful'.⁶⁰ The motet

⁵⁹ Ed. Steffens, *Chanson* 23, iii. Could Perrin's *son*: 'summit' but also 'chanson', have inspired Machaut for the triple entendre in M1?

⁶⁰ J. 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. The paraphrase of Perrin's chanson was unknown to me at the time of writing.

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has two colores, of which the second exceeds the first by one perfect long. The difference in length is caused by the final rest of the color, which delays and changes the talea rhythm when the color is repeated in the second part of the motet (Example 4). This destroys the proportion of *aequalitas* between the two colores but Machaut's subtle talea structure restores the imaginary time balance.

Example 4 Telescopic structure of the tenor in M6

The unusual isorhythmic structure of M6 consists in the fact that the first two taleae of each part are telescoped: the last longa perfection of the talea serves at the same time as the first perfection of the next one, and only the third talea has the full length of six longs (Examples 4 and 5; there is no fragmentary fourth talea as suggested by the editions).⁶¹ This corresponds with the stanzas of the triplum text, which by the repeated rhyme sound *traire* ('to draw') effectively alludes to the procedure. However, in the second color the length of the last talea is still exceeded by one long, compared to the last talea of the first. The first triplum stanza in both parts of the motet has a length of six longs; the

⁶¹ See G. Reichert, 'Das Verhältnis zwischen musikalischer und textlicher Struktur in den Motetten Machauts', *Archiv für Musikwissenschaft*, 13 (1956), p. 208 and A. Wernli, 'La percettibilità delle strutture isoritmiche: osservazioni sui mottetti di Guillaume de Machaut', *Studi musicali*, 6 (1977), pp. 16–18. Both authors observed the correspondence of the triplum stanzas with the taleae by staggered phrasing, in which process the 'fourth' fragmentary talea serves to accommodate the overflow of text, but did not signal the 'superfluous' longa at the end of the second color which ultimately compensates for the phase difference. In the article mentioned in the previous note I have interpreted the structure of the motet as an expression of the text.

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Color 1

Color 2

(motetus) 'S' Amours le fait trop lan-guir.'

Example 5 Correspondence of taleae and triplum stanzas in M6

(careful) listener will miss one long in the following two stanzas which are each five longs in length. This foreshortening is only compensated by the last, 'superfluous' longa 7 which gives the expected length of six longs to the last triplum stanza, suggested only in the preceding taleae by the telescoping of its last perfection (Example 5). The closing lines of both texts refer to the procedure but in opposite terms. Longae 6 and 7 contain the entire thirteenth line of the motetus, whose first twelve lines are evenly divided over the motet; the declamation is suddenly rushed on the words 'S'Amours le fait *trop* languir' ('if Love lets him languish *too much*'). On the other hand, in the triplum the last two syllables read: *-paire*, 'equal' (belonging to the word *repaire*, 'abode'). Thus, by the excess, the proportions of the motet are restored to an imaginary equality: *plus que droit* turns out to be *paire*.

J'ay tant mon cuer/Lasse! je sui/Ego moriar pro te (M7)

Perrin reappears in this motet, discussed above for its biblical para-

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phrase. The theme of the motet, the contrition of the proud lady who has rejected her true lover,⁶² apparently was inspired by Perrin's *Chançon vueil fere de moy*, as is suggested by several lines in both the texts which paraphrase the second stanza of this chanson.

| | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Perrin d'Angicourt</i> D'amer, he lasse! pourqu sui si nouvelièrè?</p> <p>Car onques amer ne poi celui qui m'ot chiere;</p> <p>5 or aime il autre que mi, s'ai a tele amour failli par mon orgueil orendroit.</p> <p><i>Je sui fame a droit,</i> car je n'amai onques celui qui m'amoit!⁶³</p> | <p>triplum, 4</p> <p>10</p> <p>23</p> <p>15</p> | <p style="text-align: right;">M7</p> <p>... Que j'ai failli Aus tres dous biens dont Amours pourveü . . .</p> <p>Car onques jour vers mon loial amy Qui me servoit et amoit plus queli/ N'os cuer meü Or say je bien qu'il aime autre que my . . .</p> <p>Pour mon orgueil Car onques de mon dous amy, Quant il m'amoit de cuer, n'os cure. Or l'aim et il me het, aymy! <i>Tele est des femmes la nature.</i></p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

(Perrin:) Why, alas, am I so inconstant in loving? For I could never love the one who adored me; now he loves another than me. Thus I have failed in such love, precisely by my pride. Rightly I am [called] a woman, for I never loved the one who loved me.

(Machaut, triplum:) . . . that I have failed to receive the very sweet goods which Love has provided . . . For at no time my heart was moved by my loyal friend who served me and loved me more than himself . . . Now I know well that he loves another than me . . . because of my pride . . . ; (motetus:) For never I cared about my sweet friend when he loved me with all his heart. Now I love him and he hates me, ay me! Such is women's nature.

The connection with the biblical text (discussed in the previous section) is clear: just like David who had contempt for the love of his faithful servant and mourned his rebellious son Absalom, the lady at first scorned her faithful lover and loved someone who deceived her. Now she regrets her pride because she fears that her true lover has found another sweetheart and that it will be her turn to be scorned. It is interesting to note that where triplum and motetus correspond in text – in their quotations but widely

⁶² On *orgueil* as the counterpart of *umblesse*, see Cropp, *Le vocabulaire courtois*, pp. 168–72. The texts of this motet are interpreted in K. Brownlee, 'La polyphonie textuelle dans le Motet 7 de Machaut: Narcisse, la *Rose*, et la voix féminine', in J. Cerquiglini-Toulet and N. Wilkins (eds), *Machaut 2000* (Colloque Paris-Sorbonne, forthcoming).

⁶³ Ed. Steffens, *Chanson 20*, ii.

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Triplum, bars 49-53

Qui me ser-voit et a-moit plus que li N'os cuer me-u

Motetus, bars 140-9

a-my Quant il m'a-moit de cuer, n'os cu-re.

Example 6 Textual and melodic echoes in triplum and motetus of M7

apart in the motet – their melodies also echo each other (Example 6).⁶⁴ I see no correspondence of this phrase with the source chanson. On the other hand, the triplum refrains which conclude the first two undiminished taleae closely resemble the melodic refrain of the chanson (Example 7a and b); the third triplum refrain repeats it more freely.

The motetus ends with a *sententia*: ‘*Tele est des femmes la nature*’, perhaps a quotation from another chanson but surely also an allusion to the penultimate line of the cited stanza from Perrin, ‘Je

Triplum, bars 33-8 and 71-6

i Et de la tres grant joi-e re-pe-u Dont je lan-guy
ii Qui li-e-ment en ot-tri-ant mer-ci L'a-re-ce-u.

Chançon veuil fere de moy, refrain

i Por ba-ler, por jo-er, Ce me font li mal d'a-mer.
ii Car je n'a-mai on-ques Ce-lui qui m'a-moit.

Example 7 (a) Triplum refrains in taleae I and II of M7;
(b) the possible source, the melodic refrain of *Chançon veuil fere de moy* by Perrin d'Amcourt, in MS X, fol. 108^v, strophes i and ii

⁶⁴ Such melodic correspondences combined with similarity in text are no coincidence, as can be seen in M18, where the ascending figure *c'-e'-g'-a'* at the opening words of the triplum *Bone pastor Guillaume* reappears in the motetus at the beginning of the second color at the words *O Guillaume*, rhythmically changed and with increased contrapuntal tension.

sui fame a droit'. *Femme* has a strongly pejorative sense with the trouvères and denotes the inconstancy of women, in contrast to the object of their adoration, the *dame*.⁶⁵ This 'Such is women's nature' perhaps also hints at the irrationality evoked in the closing lines of the triplum. The epilogue of that poem refers to a passage from the *Roman de la Rose* where the story of Narcissus is related (ll. 1423–1600). The fate of Narcissus serves as an example for women, a warning not to let their lovers languish too much, an example Machaut has elaborated in this motet; in the motetus poem the lady compares herself to Narcissus. The closing lines of the triplum text read:

| | |
|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| <p>34 Qu'amours, besoins et desirs d'achever font trespasser mesure et sens outrer.</p> | <p>because love, need and desire to accomplish make measure trespass and exceed common sense.</p> |
|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|

The dangerous properties of the fountain of Narcissus are described in the *Roman* in the following words:

| | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Ci sort as genz noveile rage, ici se changent li corage, ci n'a mestier sens ne mesure, ci est d'amer volenté pure, . . .⁶⁶</p> | <p>Out of this [mirror] a new madness comes upon men: Here hearts are changed; intelligence and moderation have no business here, where there is only the will to love . . . (trans. Dahlberg, p. 52)</p> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The importance of this last reference appears from the musical structure of the motet, in which the lady's trespassing against common sense and measure by confessing her love and her feeling of being 'unaccomplished' (imperfect) in love are reflected. Just as M1 is perfect on all three mensural levels, M7 is, uniquely so, imperfect on all of its four mensural levels.⁶⁷ In addition there is, at the end, a formal imperfection: the last diminished talea lacks

⁶⁵ See R. Dragonetti, *La technique poétique des trouvères dans la chanson courtoise: contribution à l'étude de la rhétorique médiévale* (Bruges, 1960, repr. Geneva, 1979), pp. 48–9.

⁶⁶ Ed. Lecoy, i, ll. 1581–4.

⁶⁷ The maximodus is imperfect, not perfect as suggested by the editors. This appears from the end of the diminished talea where the last *pausa longa imperfecta* of the talea cannot be split into two *pausae breves* as suggested in the editions. As there is no indication of a change of mode, it must necessarily be imperfect. *Mutatis mutandis* the same holds true for the *pausa maxima* in the undiminished talea. The talea must therefore be read in syncopation, not in perfect mensuration. It may of course give the impression of triple metre but the mensuration is *modus maior imperfectus*. The talea really fits in neither of the two modes, as it has a length of nineteen longs: there will always be an excess or a shortage.

the final long rest of the other taleae. This destroys an otherwise fascinating proportion in the motet in its ideal complete shape, with a length of 171 breves.

The place where in the texts of the upper voices the words *amour* are sung simultaneously at a strong cadence (bar 91, at the mid-point of the motetus text; see Example 8) divides that length into 90:81 breves, the ninefold of the numbers 10 and 9 which, added, form the talea number. The four colores divide the two parts of the motet into 60:54 and 30:27 breves respectively, the same 10:9 proportion six- and threefold. The plan of M7, in other words, conceals under its superficial total imperfection an entirely perfect proportional system, governed by the almost equal division of the 'irrational' talea number of nineteen (musically irrational because it cannot be divided by the mensural numbers 2 or 3). Why should Machaut have destroyed these beautiful proportions? The lady's longing for love's fulfilment and the words *trespasser mesure et sens outrer* are suggestive: because of her 'imperfect' and excessive behaviour the proud lady has failed to accomplish love's sweet perfection.

I am even tempted to say, with a view to the Narcissic theme

77 80 85

Si le m'es - tuet chie-re-ment com-pa-rer, Car je l'aim tant qu'on ne puet plus a-mer.

Re - çut mort a - mere et ob -

III

87 91 95

Mais c'est trop tart: je ne puis re-cou-vrer La soie a- mour; Et s'ai pa-our, se je li vueil rou-ver,

scu - re. Mais bonne A - mour d'a - mour se - u - re

Example 8 The double *amour* in bar 91 of M7, dividing the motet in the proportion 10:9

of the motet, that imperfection and perfection ‘mirror’ each other in this work – imperfection on the surface, perfection in the ideal inner structure. It may seem strange that in these texts which so emphatically treat the reversal of fate (the lady is first compared to Narcissus but then fears to share the fate of Echo, that is, to die from being scorned) the mirror itself is conspicuously absent; it is only evoked indirectly, by the reflection of Narcissus in the fountain (*son ombre*, motetus l. 12). Machaut’s love of anagrams could offer the explanation: between *ego* and *pro te* in the tenor – ‘I in your place’ – stands *moriar*, which by the omission of *ut* of the original context acquires a double meaning: ‘I shall die’ and ‘may I die’. *Moriar* is temptingly close to the French *miroir*. The idea behind it would be that mirrors are not so much present themselves but rather become manifest by their effect, the reflection.

Three further cases of borrowing from the trouvères and the *Roman de la Rose* will be discussed briefly.

Helas, pourquoi/Corde mesto/Libera me (M12)

In this motet, a chanson by the trouvère Gace Brulé (c.1160–c.1213) is quoted near the beginning and near the end of the triplum:

| | | |
|---------------------------------------------------------|----|----------------------------------------------------------------------------|
| Helas, pourquoi virent onques mi oeuil | 1 | Alas, why did my eyes ever see |
| Ma chiere dame au tres plaisant acueil | | 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 wrath? |
| ... | | |
| Par tel raison suis povres assasez, | 31 | For such reasons I am both poor and satisfied |
| Quant je plus vueil ce dont plus sui grevez: | | when I want most that which grieves me most, |
| Dont ne doit nuls pleindre ce que j’endure | | so no one should pity me for what I endure, |
| Quant j’aim seur tout ce qui n’a de moy cure. | | because I love above all that which [the one who] does not care for me. |

The source poem is Gace’s *Ire d’amour qui en mon cuer repaire*, the end of the first and fifth stanzas;⁶⁸ there are no musical correspondences.

⁶⁸ *Chansons de Gace Brulé*, ed. G. Huet (Société des Anciens Textes Français; Paris, 1902), Chanson 14. Dante ascribed (in *De vulgari eloquentia* II. vi. 6) *Ire d’amour* to ‘Rex Navarre’ (Thibaut de Champagne).

| | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Car li desirs et la grant volentez, Dont je sui si pensis et esgarez, M'ont si mené, ce vous puis je bien dire Qu'a peine sai conoistre joie d'ire. ... Par tel reson sui povres asasez Quant je plus vuel ce dont sui plus grevez, Et en esmai m'estuet joer et rire; Ainc mes ne vi si decevant martire.</p> | <p>5 For the desire and the great longing by which I am pensive and troubled have brought me into such a state, I may well say to you, that I hardly can tell joy from wrath.</p> <p>37 For such reasons I am both poor and satisfied when I want most that which grieves me most, and in trouble it behoves me to be joyful and laugh; never before did I see such a fallacious suffering.</p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

The chanson is very close in meaning to Machaut's triplum text, which contains many puns on the contrasts and paradoxes of love; the borrowed lines formulate its message in a nutshell. Probably the quotations noted here are not the only ones; several lines from the second half of the poem suggest by their *sententia*-like tone that they are quotations as well.⁶⁹ In relation to the Fortune theme of the motetus it is interesting that lines 1218–19 of *Remede de Fortune* (in the *Complainte*) read: 'Dame pour qui mes cuers soupire / Tant qu'il ne congnoist joye d'ire'.⁷⁰

Tant doucement/Eins que ma dame/Ruina (M13)

In this work it was the *Roman de la Rose* again which provided an eloquent image. This motet has for its theme the treacherousness of false appearances (*Samblans d'amour* and *Samblans d'attraire* in lines 4 and 19 of the triplum text):

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Helas, si m'ont fait ainsi Pour ma mort attraire, Com cils qui son anemy Meinne noier com amy Les bras au col; et traÿ</p> | <p>10 Alas, thus they have caused me to attract my own death, like him who leads his enemy to be drowned, as a friend with his arms around his neck; and they have</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

⁶⁹ Lines 17–18, 21–2, 28–30 and 33–4. I suspect that M12 – of which the triplum text is closely related in theme to M5 – is, like that work, built up from quotations.

⁷⁰ Ballade 53 from *Louange des Dames* (*Poésies lyriques*, ed. Chichmaref, p. 69, ed. Wilkins no. 92, p. 73) has the same opening verse as the triplum text and other lines as well show some relationship. This was noted in W. Dömling, *Die mehrstimmigen Balladen, Rondeaux und Virelais von Guillaume de Machaut* (Tutzing, 1970), p. 15. It is difficult to say which came first, the motet, the *Complainte* or the ballade.

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M'ont par tel affaire.

15 cheated me by doing so.

The passage in the *Roman* is spoken by the lover's counsellor Ami, who suggests to him that he must use ruse and hypocrisy to achieve his ends:

Ainsinc vos esteut demener:

les braz au col doit l'en mener

son anemi pendre ou noier . . .

You must proceed in this way:

one should lead one's enemy to be
hanged or drowned

with arms around his neck . . .⁷¹

(trans. Dahlberg, p. 141)

It is striking that Machaut reverses the situation; in his text it is the lady who by false appearances cheats the lover and provokes his death. The theme of hypocrisy links Machaut's text to the Fauvel motet *Super cathedram/Presidentes in thronis/Ruina*, with which the motet shares the unidentified tenor; the Fauvel motet castigates the hypocrisy of the clergy.

Amours qui ha/Faus Samblant/Vidi dominum (M15)

Lastly, in this motet the motetus ends with a topos which can be found in many chansons, among them Thibaut's *Qui plus aime, plus endure* (ed. Wallensköld, chanson 35), which is more extensively quoted in M5, as we shall see. Thibaut's line 8 reads: *Ainz m'a mis en nonchaloir* ('Rather, she has neglected me'). Line 15 of that same chanson describes the defeat of the lover in the words which form the conclusion of Machaut's triplum text: *A desconfiture*.

III. PLACEMENT OF WORDS, PROPORTIONS AND LITERARY MODELS

Machaut's motet texts are not haphazardly composed of standard phrases from the traditional courtly love language but have a reasoned and fixed order with a precise meaning, not only in their content but even in the position of their words. The importance of the placement of keywords at strategic points has been amply demonstrated for various motets, not only Machaut's; Margaret Bent's ongoing work on the fourteenth-century motet should be

⁷¹ Ed. Lecoy, i, ll. 7391–3. For other expressions containing the combination *pendre et noier*, see Hassell, *Middle French Proverbs*, N42.

mentioned foremost.⁷² A case in point is the double *amour* in M7, discussed above for its beautiful but illusory proportioning of the motet. The only other occurrence of such a simultaneous *amour* in the motets is in M4, bar 95. It does not, however, divide the 153 breves of that motet in an analogous way by the corresponding 9:8 proportion (the talea has seventeen longs) but, perhaps more interestingly, according to the proportion of the Golden Section ($153 \times 0.618 = 94.554$; the motetus starts with the word and spreads it over two bars, the triplum has it in the middle of bar 95). There are many relationships between the two motets which suggest that they were conceived as a pair: both the tenors were taken from chants for the Sundays after Pentecost and have David for their biblical persona (as the King and the Psalmist respectively);⁷³ the subjects of the motets are the complementary ideas of *orgueil* and *umlesse* and they share the theme of *desmesure*,⁷⁴ expressed not only in words (for both motets *desmesure* is a keyword in the analysis) but also by their musically irrational talea numbers, nineteen and seventeen longs respectively; furthermore, both motets have an isorhythmic construction of four colores divided by three taleae, diminished by two in the second part, and both taleae contain complicated syncopations. Therefore the related but different divisions of M7 and M4 by the placement of the double *amour* open a fascinating perspective on Machaut's sense of proportions. It supports the often debated thesis that the Golden Section is indeed one of the proportions used in the late medieval motet (however it may have been arrived at so precisely in M4); with Machaut, I would suggest, especially in his more 'mathematical' works, of which both M4 and M15 are examples,⁷⁵ the motets belong to the small group of almost pan-isorhythmic works remarkable for long lists of allegorical figures in their

⁷² M. Bent and D. Howlett, 'Subtiliter alternare: The Yoxford motet *O amicus/Precursoris*', in P. M. Lefferts and B. Seirup (eds), *Studies in Medieval Music: Festschrift for Ernest H. Sanders = Current Musicology*, 45–7 (1990), pp. 43–84; M. Bent, 'Deception, Exegesis and Sounding Number in Machaut's Motet 15', *Early Music History*, 10 (1991), pp. 15–27; ead., 'Polyphony of Texts and Music' and various papers as yet unpublished.

⁷³ See Clark, 'Concordare cum materia', p. 82.

⁷⁴ See Cropp, *Le vocabulaire courtois*, pp. 168–72.

⁷⁵ The importance of the Golden Section in M15 is discussed in Bent, 'Deception, Exegesis and Sounding Number'.

texts. The style and the slightly abstract imagery of these motets lead me to believe that they belong to the later works in Machaut's corpus.⁷⁶

In some instances the influence of a rhetorical or poetical model on Machaut's motet texts can be shown through the placement of keywords or through the syntax in general.⁷⁷ Three examples will be discussed; one further example will be the subject of the next section.

The paired motets M16 and M17 both have for their subject the problem of a second lover in a relationship. In M16 the speaking voice is feminine; M17 is a reflection on love, in which the lover's pains are discussed.

Lasse! comment oublieray/Se j'aim mon loial amy/Pour quoy me bat mes maris (M16)

This motet is based on a *chanson de maumariée*, a light thirteenth-century genre which introduces an unusual sound in the motets of Machaut, who as a rule used the polished themes and vocabulary of the *grand chant*. A woman defends her love for her friend, for which she is being beaten by her jealous husband. In comparison with the text as known from Bodleian Library, MS Douce 308, fol. 207, Machaut (it is probably he) changed, in addition to some extensions and repeats, the word *acolleir* into *parlay*, apparently to make the text less explicitly sensual. But there may be another reason behind it, which will be explained below. Of course he did not take over anything from the next two stanzas, which are downright popular in tone.

| <i>Douce 308</i> ⁷⁸ | <i>M16, tenor</i> |
|--------------------------------------------|------------------------------------------------------------------------------------------|
| 1 Por coi me bait mes maris? Laissette! | 1 Pour quoy me bat mes maris? Lassette! Aymi, Diex! Pour quoy me bat mes maris? |
| | 5 Lassette! |

⁷⁶ See also Earp, *Guillaume de Machaut*, p. 276.

⁷⁷ A particularly clear case of close modelling on two older motets in *Martyrum/Diligenter/A Christo* (M 19) is extensively discussed in Kügle, *The Manuscript Ivrea*, pp. 119–24. The modelling on the motets *Impudenter/Virtutibus/Tenor/Contratenor* and *Flos/Celsa/Quam magnus pontifex* concerns the subject matter, the rhyme schemes, the syntax and the isorhythmic structure.

⁷⁸ Cited from *Chansons des troubères; Chanter m'estuet*, ed. S. N. Rosenberg and H. Tischler (Lettres gothiques; Paris, 1995), pp. 80–1.

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Je ne li de rienz meffis,
Ne riens ne li ai mesdit,
5 Fors c'acolleir mon amin
Soulete.

Por coi me bat mes maris?
Laissette!

Je ne li ay riens meffait,
Je ne li ay riens meffait,
Fors qu'à mon amy parlay
Seulette.

10 Aymi, Diex!
Fors qu'à mon ami parlay
Seulette.

Pour quoy me bat mes maris?
Lassette!
15 Aymi, Diex!
Pour quoy me bat mes maris?
Lassette!

Why does my husband beat me? Alas! [Machaut: Ay me, o God! Why does my husband beat me? Alas!] I have done nothing wrong to him, nor have I said anything wrong to him ['said' is not in Machaut's version], except for embracing [Machaut: 'speaking to'] my lover, alone. [Ay me, o God!] Why does my husband beat me? Alas!⁷⁹

The upper-voice texts take the theme of the *maumariée* to a loftier plane: as a serious love complaint in the motetus, and as a complaint in the form of a plea and justification in the triplum.⁸⁰ When the – seemingly – rather repetitive triplum text is divided in two equal parts, a double argumentation appears with many parallel ideas. The two parts of the lady's plea, in which the division into *narratio* and *refutatio* can easily be recognised, suggest a legal pleading. Not only does the text allude to it by the words 'mais pour ce drois ne se remuet' but the plaintiff's main point of defence is emphasised by the opposition of 'einsois qu'eüsse mon mari' and 'de puis que j'eus à mari pris' in parallel positions in the two halves of the text. The lady justifies her loyalty to her first lover: she would have transgressed if she had taken a lover after having

⁷⁹ The two other stanzas in Douce 308 read:

2. 'Et s'il ne mi lait dureir / Ne bone vie mener, / Je lou ferai cous clamer / A certes / Por coi etc.

3. Or sai bien que je ferai / Et coment m'an vangerai: / Avec mon amin geirai / Nüete. / Por coi etc.'

(2. 'And if he does not let me have my way and lead a pleasant life, I shall make him known as a cuckold, for sure. *Why etc.* 3. I know exactly what I shall do and how I shall take revenge: I shall lie with my friend, naked. *Why etc.*')

⁸⁰ It is interesting to see that the upgrading of the *maumariée* theme has continued for centuries. In a sixteenth-century portrait in the Museum Boymans-van Beuningen at Rotterdam, ascribed to the Antwerp Master of the Female Half-Lengths, a lady with a lute has, by her pot of ointment, been identified as Mary Magdalene. She sings a song with the text *Si j'ayme mon ami trop plus que mon mary se nest pas de mervelles* ('If I love my friend very much, more than I do my husband, it is no wonder'). The 'ami' is now Christ. See the catalogue *Van Eyck to Bruegel, 1400 to 1550. Dutch and Flemish Painting in the Collection of the Museum Boymans-van Beuningen* (Rotterdam, 1994), pp. 294–7.

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married but, since their love began before that time, she must keep faith or she would be wicked. The triplum text is as follows:

- | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1 Lasse! comment oublieray Le bel, le bon, le dous, le gay A qui entierement donnay Le cuer de my</p> | <p>25 Amer par honneur et par bien, Quant j'ay son cuer et il le mien, Sans ce que je mesprengne en rien, Ce m'est avis.</p> |
| <p>5 Pour le sien que j'ay sans demi et le retins pour mon amy, Einsois qu'eüsse mon mari, Qui me deffent</p> | <p>Mais j'eüsse trop fort mespris, 30 Se j'eüsse l'amer empris De puis que j'eus à mari pris Lasse! celui</p> |
| <p>Et me gaitte mult durement 10 Que ne voie son corps le gent, Dont li cuers en .ij. pars me fent; Car il m'estuet</p> | <p>Qui tant me fait peinne et anui Qu'en tous cas toute joie fui, 35 N'en ce monde n'a moy n'autrui Qui me confort,</p> |
| <p>Malgré mien faire ce qu'il vuet, Dont durement li cuers me duet. 15 Mais pour ce drois ne se remuet Ne bonne foy;</p> | <p>Car mi gieu, mi ris, mi deport, Mi chant, mi revel, mi confort, Mi bien et mi bon jour sont mort 40 Et nuit et jour</p> |
| <p>Car puis que certainement voy Qu'il vuet et quiert l'onneur de moy Et qu'il m'aimme assez plus que soy, 20 Et se le truis</p> | <p>Acroist li ruissiaus de mon plour Quant le plus bel et le millour De tous ne voy: c'est ma dolour! Mais soit certains</p> |
| <p>Si bon qu'il prent tous ses deduis En moy servir, je ne le puis</p> | <p>45 Que, comment que mes corps lonteins Li soit, mes cuers li est procheins, D'amour et de loiauté pleins.</p> |
| <p>Laissier, se mauvaïse ne suis, Eins le puis bien</p> | |

Alas! How shall I forget / the handsome, good, sweet and joyful one / to whom I gave / my heart totally / for his, which I hold *without sharing*, and took him as my lover / *before I had my husband* / who prevents me / (and spies on me relentlessly) / from seeing his noble person / because of which my heart is split in two; / for it behoves me, in spite of myself, to do his bidding, which pains my heart greatly. / But, in spite of this, right and good faith are not removed, / for, since I truly see that he cherishes and holds dear my honour / and that he loves me far more than himself, / and I find him / to be so good as to derive all his pleasure / from serving me, I cannot / leave him, unless I am ignoble; / on the contrary, I can indeed //

love him in honour and sincerity / since I have his heart and he mine, / *without transgressing* in any way, / *so I think*. / But I would *have misbehaved very much*, / if I had undertaken to love / *after I took to husband* / alas! the one / who gives me such pain and concern / that, in all respects, joy disappears / nor do I derive comfort in this world / from myself or anyone, / because of which my games, my laugh-

ter, my pleasures, / my songs, my happiness, my comfort, / my advantages and my good days are dead. / And night and day / the stream of my tears grows / since I do not see the most handsome and the best / of all: *such is my grief!* / But let him be certain / that, however far away from him my body / may be, my heart is close to him, / full of love and of loyalty.⁸¹

Brunetto Latini, in the chapter *De pitié* from the book on rhetoric of his encyclopedic *Livre dou Tresor* (late thirteenth century), gave sixteen points for a model plea to arouse pity in the judges.⁸² The most relevant passages, in comparison to Machaut's text, would be the following:

Li premiers est quant li parleours conte les biens k'il soloit avoir jadis et moustre le mal k'il suefre maintenant. . . . Li tiers lieus est quant li parleours se plaint et nome tous ses maus . . . Le quart lieu est quant li parleours se plaint k'il a soufiert u k'il li couvient souffrir laides choses u vils de siervage, lesquex il ne deust souffrir por la raison de son aage u de son linage u de sa fortune u de sa signourie u por le bien k'il a ja fet. . . . Li .x. lieus est quant li parleours se plaint de sa povreté, de sa maladie, de sa foiblece, de sa sollitude . . . Li .xiii. lieus est quant li parleours se plaint ke teus gens li font mal et anui ki li devoient bien faire et honour. . . . Li .xvi. lieus est quant li parleours dist k'il li poise mout fierement du mal des autres, et neporquant il mostre k'il ait grant cuer et franc de souffrir tous periz . . .'. (ed. Carmody, pp. 386–8)

The first point is when the speaker tells about the good he used to have formerly and demonstrates the evil from which he is suffering at present . . . The third point is when the speaker complains and mentions all his griefs. . . . The fourth point is when the speaker complains that he has been suffering or must suffer evil or vile things of servitude, which he should not suffer for reasons of his age or his birth or his fortune or his being noble or because of the good he has done in the past. . . . The tenth point is when the speaker complains of his poverty, his illness, his weakness, his solitude . . . The thirteenth point is when the speaker complains that so and so does him wrong and evil, who should do him well and honour him instead. . . . The sixteenth point is when the speaker complains that he is worried by another person's grief and nevertheless shows that he has a great, noble and free heart, ready to suffer all dangers.

The lady evokes her happy past and the sad present (Brunetto's point 1), enumerates all her griefs (point 3) and emphasises that she has not deserved her pains (point 4); she complains about her unhappiness and solitude (point 10), about the fact that her husband ill-treats her undeservedly (point 13)⁸³ and finally shows her noble and free heart by promising love and loyalty to her first lover

⁸¹ Trans. P. Ricketts; I have made some changes – printed in italics – where the translation seemed to obscure the literal sense of the text by being slightly too free.

⁸² Brunetto Latini, *Li Livres dou Tresor*, ed. F. J. Carmody (Berkeley and Los Angeles, 1948, repr. Geneva, 1975): *Li livres de bone paroleüre*, pp. 317–422.

⁸³ This point is clearer in the motetus, where the lady states that she cannot reward good with evil and yet is forced by her husband to do so.

notwithstanding the danger she is in (point 16). To reinforce her plea she has recourse several times to the rhetorical figure of *articulus* (a summing-up without conjunctions), especially at the beginning and the end ('Le bel, le bon, le dous, le gay': the qualities of her lover; and 'mi gieu, mi ris, mi deport, mi chant, mi revel, mi confort': her pains). The essential problem, strongly emphasised by a few expressions (*entierement, sans demi, li cuers en .ij. pars me fent, j'ay son cuer et il le mien, mes corps lonteins . . ., mes cuers . . . procheins*), is that the lady cannot divide her heart and yet is forced to do so: her heart is torn *en ij. pars*.

Both this *aporia* and its visualisation in the double course of the argument are reflected in the music of M16, by two structural means. The first is the way in which the phrases of the upper voices are constructed. The motet has a length of 150 breves. The motetus is divided into ten phrases of fifteen breves' length, the triplum into six phrases of twenty-five breves; each phrase ends on a rest of a breve or a long. The rests would therefore naturally coincide in bar 75, splitting the motet exactly in two by this double silence, a 'dead point'. Machaut avoided this by making the triplum phrase one breve longer here so that the rest falls in bar 76 (and compensates for the excess by shortening the last phrase by a breve), but at the same time he emphasised the mid-point of the work, bar 75, by the only perfect cadence on D (the final of the motet) with a held-out octave of a breve's length, which comes close to the effect a silence would have caused (see Example 9). This clearly marks the separation between the two halves of the motet without becoming a dead point. Thus Machaut expressed both the impossibility of dividing and the inevitability of the separation. The tenor words may even contain an anagrammatic subtlety: they read at this point *-my par-lay*, which, read backwards, would result in: *l'ay par my* ('I have him [my lover] in the middle', or 'with me'). With a view to the parallel course of reasoning in the triplum text and the mirrored rhyme scheme of the motetus, this does not seem too far-fetched;⁸⁴ it would also explain why Machaut has changed the word *acolleir* of the source poem into *parlay*.

⁸⁴ The rhyme scheme of the thirty-line motetus is: a a b a a b b b a b b a a a b a a b b b a b b a a a b a a b. When the three-line stanza is taken as a unit the mirror symmetry of the whole text becomes apparent: aab aab bba bba aab / aab bba bba aab aab.

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67
moy ser - vir, je ne le puis Lais - sier se mau - vai - se ne suis,
Lasse! ay - mi, Que tel - le -

70
Fors qu'à mon a -

73
Eins le puis bien A - mer par hon - neur et par
ment M'en de - mein -
my par - lay

75

79
bien, Quant j'ay son cuer et il le mien Sans ce que je mes - prengne en
ne mon ma - ri Que de li
Seu - let - te.

Example 9 The mid-point of M16

The second means to express the ideas of division and separation is the register of the motetus. Reaney remarked about M16 that this voice-part gives the impression of being composed later than the triplum, because of its extreme leaps.⁸⁵ However, the effect of the leaps, in addition to being melodically very expressive in this complaint, is that the piece sounds as if it were divided into two duets; at some moments the motetus sings very close to

After the point of reversal (bar 75) the focus shifts from *ami* to *mari*. Line 1 reads: 'Se j'aim mon loial *amy*', lines 15–16: 'Lasse, *aymi*! que tellement / M'en demeinne mon *mari*'. *Aymi* may be seen as a verbal allusion to *amy*.

⁸⁵ G. Reaney, *Guillaume de Machaut* (London, 1971), p. 55.

the tenor, at others close to the triplum, with many parallel thirds and sixths (at times the work almost sounds like a Monteverdian duet); the division forms a concrete and effective means to evoke the idea of ‘tearing’ and separation in the listener, an effect which must have been carefully planned with a view to all three voices.

A more general observation on M16, M3, and M7 may be made here in a short parenthesis: the long triplum texts of both M3 and M7 are very similar in structure to that of M16, a chain of quatrains with *vers coupé*, a shorter fourth line. M7 even has a mirrored rhyme scheme in both texts, just like the motetus in M16. The same verse structure is used in the *Complainte* in *Remede de Fortune*.⁸⁶ In their contents – both tripla of M3 and M7 are complaints – they use the same contrast between a happy past and a mournful present as in M16, a rhetorical topos.⁸⁷ Apparently Machaut felt this type of verse to be particularly suited for a lament.⁸⁸

Quant Vraie Amour/O series summe rata/Super omnes speciosa (M17)

Though related in subject, this motet is entirely different from the previous motet both in structure and in model. The meaning of its texts has not always been clear. Reaney’s thought was that ‘both Latin and French texts are couched in amorous language, but it is clear that the poet’s love is a spiritual one’.⁸⁹ However, the texts themselves give no reason for this conclusion. The argument in

⁸⁶ See G. A. Clarkson, ‘On the Nature of Medieval Song: The Declamation of Plainchant and the Lyric Structure of the Fourteenth-Century Motet’ (Ph.D. diss., Columbia University, 1970), pp. 266–7.

⁸⁷ See C. Thiry, *La plainte funèbre* (Typologie des sources du moyen-âge occidental; Turnhout, 1978); for the topos of classical lament, see e.g. H. Maguire, *Art and Eloquence in Byzantium* (Princeton, 1981), pp. 91–6.

⁸⁸ In particular the triplum of M3 gives the impression of being a funeral speech, with the important restriction that it lacks the obligatory rhetorical gestures of pointing to the concrete signs of death: the corpse, the bier or the tomb. These do indeed appear in the *Lay de plour* (ed. Chichmaref, pp. 459–66), which really is a funeral complaint, in contrast with M3 where, I believe, only its register is evoked as a dark verbal colour. In the lai the lady mourns her dead friend with such gestures: ‘Dous amis, seur ton *sarcueil* / Sont mi plaint / Et mi complaint’ (ll. 129–31); ‘Dous amis, tant ay grevence, / Tant ay grief souffrance, / Tant ay dueil tant ay pesence, / Quant *ja mais ne te verray*’ (ll. 159–62); and ‘*Ta mort tant me contralie*’ (l. 203). In its theme M3 is much more closely related to the *Lay mortel* (ed. Chichmaref, pp. 371–9).

⁸⁹ Reaney, *Guillaume de Machaut*, p. 53.

the triplum treats the problem of a suitor courting a girl who has already pledged herself to a lover. The tone of the poem is rather colloquial in comparison with Machaut's other motet texts. On the other hand, its structure strongly recalls the purport and syntax of Boethius' praise of Amor in *De consolatione philosophiae* II, m. 8:⁹⁰

Boethius

Quod mundus stabili fide
 Concordes variat vices,
Quod pugnancia semina
 Foedus perpetuum tenent,
Quod Phoebus roseum diem
 Curru provehit aureo,
Ut quas duxit Hesperos
 Phoebe noctibus imperet,
Ut fluctus avidum mare
 Certo fine coerceat,
Ne terris liceat vagis
 Latos tendere terminos,
Hanc rerum seriem ligat
 Terras ac pelagus regens
 Et caelo imperitans amor.
 Hic **si** frena remiserit,
 Quidquid nunc amat invicem
 Bellum continuum geret
 Et quam nunc socia fide
 Pulchris motibus incitant,
 Certent solvere machinam.
 Hic sancto populos quoque
 Iunctos foedere continet,
 Hic et coniugii sacrum
 Castis nectit amoribus
 Hic fidis etiam sua
 Dictat iura sodalibus.
 O felix hominum genus,
 Si vestros animos amor
 Quo caelum regitur regat.

M17, triplum

1 **Quant** Vraie Amour enflamée,
 D'ardant desir engendrée,
 Pucelete mestrie
 Ou temps que doit estre amée,
 5 **Se** vrais amans l'en prie
 Par foy de fait esprouvée,
 Tant que loiautez jurée
 Fait qu'elle à li s'ottrie
 Par si parfaite assemblée
 10 Qu'enduy n'ont qu'une vie,
 C'un cuer ne c'une pensée,
C'est qu'en deduit ait durée
 Leur amour commencie.
Se puis vient autre qui bée
 15 Qu'il en fera s'amie
 Et celle dou tout li vée,
 Pour ce qu'avant s'est donnée,
S'il par sa druerie
 Maintient qu'Amours soit faussée,
 20 Quant il n'i trueve mie
 Merci d'amant désirée
 Combien qu'il l'ait comparée
 Par mout dure hachie,
 N'en doit estre Amour blasmée
 25 Mais de tant plus prisie
 Qu'elle ensieut comme ordenée
 Nature qui l'a formée,
 Sans estre en riens brisie;
 Car qui .ij. fois vuet denrée,
 30 Le marcheant conchie.

(triplum:) When True Love on fire, / begotten of [engendered from] burning desire, / masters a maiden / at the time when she ought to be loved, / if a true lover begs her for it (love) / by faith proved by deed, / so that sworn loyalty / makes her give herself to him / in such perfect union / that the two of them have but one life, / but one heart, but one thought, / that is in order that in pleasure there shall be durability, their love (once) begun. / If then another comes who craves / to make her his beloved, / and she utterly refuses him, / because she has given herself already, / if he as the result of his wooing / maintains that Love is a cheat / because he does not find in her / the lover's

⁹⁰ Boethius, *De consolatione philosophiae*, ed. and trans. S. J. Tester (Loeb Classical Library; London and Cambridge, Mass., 1918; rev. 1973, repr. 1978), p. 226.

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reward he desires / although he has paid for it / by very hard torments, / Love ought not to be blamed for it / but esteemed all the more / for following as she was bidden / Nature who has formed her, / without being at all corrupted [lit. 'broken']; / for he who wants goods twice / cheats the merchant. (trans. L. A. Holford-Strevens)

The syntax of Boethius' panegyric of Love is unusual.⁹¹ The argument is presented as a series of images, in a double chain of dependent clauses in apposition to the principal sentence which explains the preceding lines. The poem consists of three parts: *that* the world moves in regular circles and *that* its elements keep balance etc., all this is governed by Amor. *If* Amor would slacken his reins, everything would be opposed and war would break out between the elements. *Therefore* Amor must be praised, for he establishes order and peace, between nations, between husband and wife and between friends. Love is the harmonising force which holds the universe together.

Machaut's triplum poem in M17 has the same unusual features, which suggests that Boethius' well-known verses were his model. The text is formulated in general terms, without a lyric *I*. The way of arguing is very similar, as a double chain of clauses, governed by the words *quant* ('when') and *se* ('if') respectively, followed by the principal clause with the conclusion. Moreover, the similarity in argument is striking. The text opposes two different aspects of Love; its regular course is in accordance with the laws of Nature: *when* Love masters a maiden by Desire . . ., *when* she is asked . . . and *if* they unite etc., *then* this happens in order to give durability to their union. Love unites what should be united. In the second part of the poem another side of Love is shown: *if* another lover turns up and *if* she refuses him and *if* he persists to obtain his reward, even *then* Love should not be blamed but esteemed all the more. The reason is that Love cannot be 'broken', because she follows the commands of Nature. A proverbial expression shows the simple logic behind the problem and concludes the poem: 'he who wants goods twice cheats the merchant'.

The last word of the poem, *conchie* – 'cheats' or 'shits on' –, is a rare and rude appearance in Machaut's usually chaste vocabulary. One of the few instances of its use is in the introduction to the *Jugement dou roy de Navarre*, where it points to corruption and utter

⁹¹ See G. O'Daly, *The Poetry of Boethius* (London, 1991), pp. 148–53.

disharmony in the order of the world: all those who should naturally love each other, cheat each other instead, an image borrowed from Alain de Lille's *De planctu naturae*.⁹² In the triplum text of M17 the word *conchie* points equally, I believe, to the disharmony which is the consequence of trying to break the cosmic bond of Love. The maiden cannot take a second lover without disrupting Love's natural harmony.

Machaut's construction may therefore be explained as a free adaptation and a comment on Boethius' praise of Love. For Machaut also Love establishes harmony; but in contrast to Boethius, there remains a problem in his text: the second suitor also obeys Desire which makes him love and endure Love's pains; but, at the same time he tries to go against the laws of Nature when he insists on courting the maiden. Love is the ruler, but – as an addition to Boethius' text – she may also cause disorder by the contradictory character of Desire. This view probably stems again from Alain de Lille, whose *De planctu naturae* may also clarify the meaning of the other text of the motet.⁹³

The complicated poem of the motetus in M17 is a sad reflection on the incomprehensible relationship between Love and the Order of the universe; its beginning refers to Boethius' *rerum series* (II, m. 8, l. 13):⁹⁴

O series summe rata!

Regendo Naturam
Uniformam per causata
Tenens ligaturam,

1 O Order perfectly proportioned
[O calculated chain of the sum]
that by governing Nature
maintainest a uniform bond
throughout the realm of effects [lit.
'through things caused'];

⁹² *Jugement dou Roy de Navarre*, lines 53–8: ' . . . car je ne voy pere, / Fil ne fille, ne suer ne frere, / Mere, marrastre, ne cousine, / Tante, oncle, voisin, ne voisine, / Mari, mouiller, amy, n'amie, / Que li uns l'autre ne cunchie . . . ', in *Œuvres de Guillaume de Machaut*, ed. E. Hoepffner (Paris, 1908–11), i. Compare *De planctu naturae*, m. 6, lines 36–40: 'Fit fraus ipsa sui lingua furoris. / Quid tuti superest, cum dolus armat / Ipsas in propria uiscera matres? / Cum fraternus amor fraude laborat / Mentiturque manus dextra sorori?', ed. N. M. Häring, 'Alan of Lille, "De Planctu naturae"', *Studi medievali serie terza*, 19 (1978), pp. 797–879, at p. 852.

⁹³ See m. 5 of *De planctu naturae*: 'Pax odio fraudique fides, spes iuncta timori / Est amor et mixtus cum ratione furor . . . ' (ed. Häring, p. 842), a long tirade on Love's contradictory properties; love is meant here in the sense of desire.

⁹⁴ Jean de Meun translated lines 13–15 of Boethius' II, m. 8 as: 'ceste ordenance de chosez est liee par Amour gouvernant les terres et la mer et commandant neis au ciel' ('this order of things is bound by Love, who governs the earth and the sea and commands even the heaven'); ed. V. L. Dedek-Héry, 'Boethius' *De Consolatione* by Jean de Meun', in *Medieval Studies*, 14 (1952), p. 204; hence *series* can be translated as 'order'.

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| | | |
|----------------------------|----|-----------------------------------------------|
| Argumentis demonstrata | 5 | demonstrated by proofs |
| Non pati fracturam, | | not to suffer fracture: |
| Cum sit Amor tui nata | | although Love is thy daughter ⁹⁵ |
| Spernatque mensuram, | | and (yet) scorneth measure, |
| Melle parens irrorata | | (first) appearing sprinkled with honey, |
| Post agens usturam, | 10 | afterward scorching, |
| Dans quibus non est optata | | giving to those who do not desire her |
| Mitem creaturam, | | a gentle creature, |
| Que sola sit michi grata, | | to be alone pleasing to me |
| Michique tam duram, | | and (yet one) so hard to me; |
| Mirans queror mente strata | 15 | amazed, I complain with mind laid low |
| Talem genituram. | | of such a birth [engendering]. |
| | | (trans. L. A. Holford-Strevens) ⁹⁶ |

The invocation of the first line can be translated in several ways: the *Series* is the ‘calculated chain of the sum’, namely of God’s creation, or in a related sense: the ‘perfectly proportioned order of the universe’, Macrobius’ Golden Chain of being.⁹⁷ By invoking this order the poet apostrophises the cause of all beings; at the end of the text he returns to his initial invocation. In between the subject is expounded as a chain of causes in a hierarchical descent: the Order reigns over Nature by a uniform and rational bond which cannot be broken. Yet this same Order has also generated Love who despises Measure, i.e. rationality. Love is sweet but also causes fire. She gives a ‘creature’, gentle to all but hard for the poet himself, to whom by degrees the text has descended and whose persona appears here for the first time in the motet, in the repeated word *michi*. Not comprehending the result of the chain of causes the *I* wonders and complains about this *genitura*, this birth.

The model for this text probably was, as suggested above, Alain de Lille’s *Complaint of Nature*, an alternation of prose and verse

⁹⁵ It is interesting to note that *Amor* is feminine here, probably in imitation of the French *Amours*.

⁹⁶ Dr Holford-Strevens has graciously permitted me to cite his unpublished translation of the texts of this motet, and even to insert a few minor changes and additions to clarify the intertextual allusions and the relationship to the music.

⁹⁷ One may also suspect an influence from the *Roman de la Rose* and especially from the Confession of Nature (ll. 16699–19375) here. Jean de Meun was strongly influenced by Alain de Lille’s text and a few of his expressions may further clarify Machaut’s poem. God created the world according to number and knows how much is in their *sum* (‘con-bien en la some a’; ed. Lecoy, l. 16724), Machaut’s *summe*. Nature describes the golden chain of the universe (‘la bele chaene doree’; l. 16756) which binds the elements; Machaut’s *series rata*. The existence of the invisible heavenly circles has been proved by reason and arguments (ll. 16800–2: ‘mes reson ainsinc le li preuve, / qui les demon-traisons i treuve’); see *argumentis demonstrata* in Machaut’s text.

This quest for Wisdom as the beloved one explains the choice of the tenor for a motet in which the subject is the incomprehensible relation of Love and Order in the universe.

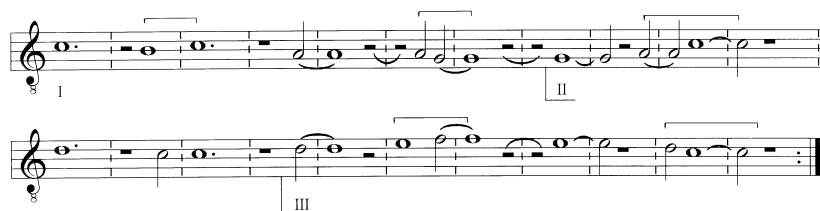
Both Machaut's texts in M17 have a chain-reasoning, a double chain in the triplum, a single one in the motetus, and in both an unbreakable bond is mentioned, at the beginning of the motetus and at the end of the triplum. The idea of a chain is very beautifully visualised in the tenor and in the difficulties of reading its music. In Machaut's works the mensuration must be determined from the grouping and combination of the notes: the mensuration signs as proposed in *Ars nova* are not used by him. *Tempus* and *prolatio* are not problematic but the *modus* is ambiguously defined. The imperfect long rest between two longs in the tenor conventionally indicates imperfect mode. It appears, however, that the longs are perfect, notwithstanding the imperfect long rests. The result is an odd arrangement of three measures in perfect mode followed by an imperfect long rest, twice per talea (Example 10).

The motetus has, at the end of each phrase, an imperfect long rest between two longs. In this case the indication of imperfect mode is correct, as appears from the counterpoint; in the triplum likewise the long is imperfect. Thus, both the tenor and the motetus begin with a long, but one perfect and the other imperfect, which must have confused the performers. From the beginning perfect and imperfect mode are superimposed. In the text of the triplum it is stated that 'Par si parfaite assemblee Qu'enduy n'ont c'une vie'; the two of them have but one life. Likewise, the motet is a 'marriage' of the two different mensurations, perhaps also symbolised in numbers: the length per color is 22 (XXII) perfect or 33 (XXXIII) imperfect longs.

Tenor Super om̃s speciosa

Example 10 The tenor of M17, as notated in MS A, fol. 431^r

The explanation for the seemingly irrational alternation of perfect and imperfect mode in the tenor would be that it was intended to be read entirely in perfect mode, with syncopation: when added, the six rests of an imperfect long per color form the equivalent of four perfect longs. Although this supposition may at first seem a little far-fetched because the syncopation spans half the color (see Example 11), thirty-three breves, and then starts anew, yet one of the very few treatises on the making of motets, Egidius de Murino's *Ars qualiter et quomodo debent fieri mottetti*, contains examples of syncopations of this compass and of such 'subtle' tenors. One of these is defined as being in perfect mode and resembles Machaut's tenor very much: three black longs are followed by one white long, which rhythm is then twice repeated, so that the three imperfect longs taken together equal two perfect ones.¹⁰¹



Example 11 Syncopation in the tenor of M17

In practice the singer of Machaut's tenor may have switched – as do the modern editions¹⁰² – from perfect to imperfect mode and back, 'wondering and complaining with downcast mind' (motetus l. 15) about the rhythmical ordering of his part. In theory however, the tenor is a 'calculated chain' which contains the 'sum' of the note values, a *series summe rata*, to be understood as an exten-

¹⁰¹ In MS Seville, Biblioteca Colombina 5–2–25, fols. 60^r–61^r. The superscription reads: 'Tenor iste est de modo perfecto et plene valent tria tempora pro qualibet et vacue valent duo tempora pro qualibet . . .' ('this tenor is in perfect mode and the full [notes] each have the value of three tempora and the hollow ones each have the value of two tempora . . .'). In another example, also marked to be in perfect mode, three groups of three duplex longs are each followed by one white long. Its superscription suggests that the white notes must be added as in syncopation, to equal the value of one duplex long: '. . . et iste tres vacue valent unam plenam' ('those three hollow notes have the value of one full note').

¹⁰² Machaut, *Musikalische Werke*, ed. Ludwig, and *The Works of Guillaume de Machaut*, ed. L. Schrade (Polyphonic Music of the Fourteenth Century, 2–3; Monaco, 1956, repr. 1977).

sive syncopation. At the point where for the first time the singer is ‘on the beat’ again, bar 34, the motetus text reads: ‘argumētis demonstrata non pati fracturam’; it has been proved by reason that the Order (chain) suffers no fracture. The rhythmical construction seems intended to express both that Love scorns Measure, *spērnatque mensuram*, and yet is the daughter of the rational Order, *tui nata*. Thus, the tenor exemplifies on the one hand a musical experiment with mensuration and syncopation, and on the other hand the textual idea of an ordered but seemingly irrational chain.

The image of the chain is also evoked in the motetus, the only sounding voice in the transitions from one talea to the next; triplum and tenor are silent here. The joins are bridged by a isorhythmic motif of two longs, written in ligature, with which the motetus also opens (Example 12). Five times this figure is a *ligatura uniforma*, a simple *Augenmusik* in which the notational figure represents the word. In the transition from talea V to VI however, the word *mi-rans* is set in two separate longs (the ligature would not have been ‘uniform’ anyway, as the melody is now in an upward direction). This seems to express a pessimistic view. Two times in the texts it is stated that Love and Order suffer no fracture. During the fifth talea the *I* complains of his capricious beloved (the word *michi* is emphasised by several plicas), while in the triplum the lover tries to break Love’s bond by insisting on courting the maiden. Then, the ‘last link of the chain’ is broken; moreover, the counterpoint is upset here by a sudden reversal of register, the triplum being the lowest of all three voices and the motetus, which was the lowest voice in talea V, now being the highest (Example 13).

Further disorder arises at the conclusion of the motet. If the notation is taken at face value the voices will end at different moments, the upper voices one breve earlier than the tenor. The singers of the motet must, without an emended score, have found

O (series) Te (-nens
ligaturam
uniformam) Cum (sit) Post (agens) Que (sola) Mi - rans

Example 12 Talea-bridging ligatures in the motetus of M17

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111 115

Qu'elle en - sieut comme or - de - né - e Na - tu - re qui l'a for -
 rans que - ror men - te stra -

III

119 120

mé - e, Sans estre en riens bri - si - e; Car qui .ij. fois vuet den - ré -
 ta Ta - lem ge -

125

e, Le mar - cheant con - chi - e.
 ni - tu - ram.

Example 13 Ending of M17

out the difficulty only when singing their parts and ending on a disharmonic clash – which seems intended. The many held-out perfect sonorities during almost a third of the time and the conspicuous chains of parallel perfect intervals make the motet one of the most consonant of all, which makes the clash at the end the stronger by the surprise (Example 13). In the triplum text it is said proverbially that ‘goods cannot be had twice without cheating the merchant’: the musical equivalent is that the color cannot be sung for a second time to its full length without ‘cheating’. The word *conchie*, as argued above, points to ‘disharmony’, illustrated by the disharmonic ending.

Hareu! hareu!/Helas! ou sera pris/Obediens usque ad mortem (M10)

In the last example of this section, the literary model almost certainly was a contemporaneous motet, Vitry's *Douce playsence/Garison/Neuma quinti toni*. This work is well known to have been the musical model for M5, but it is very different from it in subject. The literary kinship with M10 has gone almost unnoticed.¹⁰³ Only the relevant passages are cited here.

| <i>Machaut</i> | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| M10, triplum | motetus |
| <p>1 Hareu! hareu! le feu, le feu, le feu D'ardant desir, qu'aïnc si ardant ne fu, ...</p> <p>23 Et en tous cas mon corps si desnature Qu'il me convient morir malgré Nature.</p> <p>1 (Help, help! The fire, the fire, the fire of burning desire which never was so burning ...)</p> <p>23 And anyway makes my body so unnatural that I must die in spite of Nature.)</p> | <p>1 Helas! où sera pris confors Pour moy qui ne vail nès que mors? ...</p> <p>14 N'en feu cuers humeins nullement Ne puet longue durée avoir.</p> <p>1 (Alas! Where shall comfort be taken for me who am close to death? ...)</p> <p>14 Nor can human heart anyway hold out in the fire for a long time.)</p> |
| <i>Vitry</i> | |
| triplum | motetus |
| <p>1 Douce playsence est d'amer loyalment, Quar autrement ne porroit bonement Amans souffrir cele douleur ardant, Qui d'amors naist. ...</p> <p>20 Areu, hareu! cuers humains ne porroit Cel mal souffrir, se playsance n'estoit</p> | <p>1 Garison selon nature Desiree [desire] de sa douleur, Toute humaine creature ...</p> |

¹⁰³ The relationship has been briefly mentioned by Margaret Bent, in her paper 'Structure, allusion and connection in Machaut's motets 10 and 15', read at the 18th Conference on Medieval and Renaissance Music (Oxford, 1991). I am grateful to Dr Bent for allowing me to see her text prior to publication.

- | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>... 30 Donques doit bien l'amoreuse dolour Venir a gré, En attendant la tres aute planté Dont bonament a pluseurs saoulé. 1 (It is sweet pleasure to love loyally, for otherwise the lover could could not well bear the burning grief which is born of Love. ... 20 <i>Help, help!</i> human heart could not endure this ill but for the pleasure ... 30 Therefore the pain of love should indeed be welcome as one awaits the very great plenty with which it has thoroughly sated many.) (trans. D. Howlett)¹⁰⁴</p> | <p>... 10 Que nuls hons n'auroyt vigour Du soffrir, sans la douchour Qui vient de playgance pure. 1 (Healing from its grief [is] desired by every human creature according to its nature, 10 no man would have the strength to endure without the sweetnesswhich comes from pure <i>pleasure</i>.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Both motets have for their theme 'burning desire', but whereas Vitry describes it as a welcome pain soothed by pleasure, Machaut took the opposite viewpoint: in the amorous fire a human heart cannot hold out. The texts are very different in tone, Vitry's being rather distanced, almost as an amused description of how human desire works, Machaut's being much more engaged, as an outburst of the lover's utter despair. Vitry's central words in the triplum poem: 'Areu, hareu! cuers humains ne porroit Cel mal souffrir', are divided over the outer ends of Machaut's texts, the triplum incipit, and the concluding lines of the motetus. The opposition of both motets is diametrical in the words *Garison selon nature* (Vitry) and *morir malgré Nature* (Machaut). The references are just sufficient to point both at the relationship and the contrast between the two works.¹⁰⁵

¹⁰⁴ I have made two slight changes in Dr Howlett's translation (printed in italics) in order to show the verbal relationship between the texts more clearly.

¹⁰⁵ There is also a strong tie with M4, inspired by Thibaut's *Tout autresi*; see the discussion in section II under *De bon espoir/Puis que la douce/Speravi*. In addition, Thomas Brown has remarked that Machaut's triplum text also alludes to a few verses around the mid-point of the *Roman de la Rose*, with significance for the place of M10 in the ordering of the motets. This interesting topic is discussed in his forthcoming 'Another *Mirror of Lovers?* – Order, Structure and Allusion in Machaut's Motets', *Plainsong and Medieval Music*, 10 (2001). I am grateful to Mr Brown for allowing me to see his article prior to publication.

More important for the structure, Machaut apparently observed that Vitry had established a cross-relation between his two texts: Vitry's triplum begins with *douce playsence* with which his motetus ends, and it ends with the fulfilment (*la tres aute planté*) which corresponds to *garison* in the motetus incipit; the texts are suggestive of a mirror-form (compare also *bonament* in lines 2 and 33 of the triplum text). Machaut composed his texts in the same way: the incipit of the triplum evokes the fire in a very lively way whereas the motetus ends with *n'en feu*; the triplum finishes on *morir*, where the motetus has *nès que mors* in its second line. The same crosswise disposition of arguments appears as in Vitry's motet.

M10 is not the only work to have this disposition: the same textual technique can be observed in several other motets discussed above. So, for example, in M3 in which Death and Love are opposed:

| M3, triplum | motetus |
|----------------------------------------------------------------|------------------------------------------------------------------|
| 1 Hé! Mors, com tu es haïe De moy, quant tu as ravie ... | 1 Fine Amour, qui me vint navrer |
| 46 Nulle si grief departie, Com c'est d'ami et d'amie. | 13 En attendant, pour bien amer, La mort en lieu de guerredon |

or in M17 where the triplum begins with 'Vraie amour . . . *engendrée*' and the motetus ends with *genituram*, whereas the motetus begins with an invocation of the Order who created everything and, towards the end of the triplum, Love is said to follow, as ordained, Nature who formed her ('qu'elle ensieut com *ordenée* Nature qui l'a formée').

In its music *Hareu!/Helas!/Obediens* is a play with symmetry and speculation, which are clearest in the tenor; a similar idea will be shown in M5. Of the six talea phrases, the sixth sounds as if the intervals of the first were reversed, phrases 3 and 4 are almost identical; only phrases 2 and 5 are dissimilar (Example 14). Possibly inspired by this appearance of melodic symmetry, Machaut composed a talea rhythm which is mirror-symmetrical, except for the final rest. The first breve causes a syncopation which spans the whole talea. In diminution the perfect longs are replaced by perfect breves, preceded by a perfect semibreve. The perfection of this semibreve suggests that the first breve of the undiminished talea would, too, be perfect, in which case the tenor would be

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Example 14 The tenor of M10

diminished by three, as in M1; the triplum strophes suggest the same proportion (the four strophes are divided over the two parts as 3:1). This is, however, only true as a speculation: the upper voices have imperfect time throughout and they define the length of the initial tenor breve as imperfect. As a result there is a difference in mensuration in the diminished part of the motet: perfect time in the tenor, imperfect time in the upper voices. This mensural conflict leads to a dissonance at the end, because the tenor finishes later than the upper voices (Example 15). The har-

Example 15 Ending of M10

monic clash and the conflict in *tempus* express the problem between the texts: the tenor is ‘obedient until death’ (*obediens usque ad mortem*) through all of its syncopations, the motetus ‘cannot hold out for long’ (*ne puet longue duree avoir*) and the triplum must ‘die in spite of Nature’ (*morir malgré Nature*).

Thus a relationship appears between M10 and M5, as both works had Vitry’s motet for their model. In an earlier publication I pointed out the numerical relation between M1, M5 and M10, of which the lengths are 432, 288 and 216 semibreves respectively (the harmonic proportion 6:4:3).¹⁰⁶ M10 reflects the isorhythmic structure of M1 by half (both have colores of thirty notes, divided by six tenor taleae, three upper-voice taleae; the tenors diminish by three, really in M1, seemingly in M10, as just explained).¹⁰⁷ M5 is further removed from the plan of M1, but the quotations make clear that Machaut elaborated Vitry’s model on two occasions, textually in M10, musically in M5. However, Vitry’s motet was not Machaut’s only source in his fifth motet. This work will now be discussed as a final example of his subtle technique in borrowing and modelling.

¹⁰⁶ J. Boogaart, ‘Love’s Unstable Balance. Part II: More Balance Problems and the Order of Machaut’s Motets’, *Muziek & Wetenschap*, 3 (1993), pp. 24–33. By the proportional relationship between M1, M5 and M10 on the one hand and between the three chanson-motets M11, M16 and M20 on the other, the original corpus of Machaut’s motets appears to be structured as two series of ten works, in which these motets are placed at mirrored distances (1→5→10 / 11←16←20). As a postscript to the present section it may be added that a group of equidistant works further structures the first series of ten by mutual relationships: the length of M1 plus M10 precisely equals the sum of M4 plus M7 (but only in the planned form of that work), namely 648 semibreves (432 + 216 and 306 + 342 respectively). The tenors and their symbolism are complementary: David – prefiguration in the Old Testament – as the Psalmist and the King in M4 and M7 respectively, Christ – fulfilment in the New Testament – as the Judge in M1 and as the dying Christ in M10. The chants for the tenors of M1 and M10 are sung during the week before Easter, those for M4 and M7 on the Sundays following Pentecost. The counterpart of this tenor symbolism in the second series of ten motets would be the adoration of the courtly lady in M11 and M20, and the adoration of the Virgin in the Marian antiphons in the tenors of M14 and M17 (and, with an eye on the later addition to the corpus of the last three motets, also in M23). Here no comparable numerical correspondence can be found, however – the second series of ten shows on the whole more diversity than the first – except for the one already observed, between M11 and M20 (with a length of 306 and 153 semibreves respectively). This subject will be elaborated in a forthcoming publication.

¹⁰⁷ The tenors of both M5 and M10 ‘aspire’ to tripla diminution by their number of breves, but the combination with imperfect time prevents its realisation (96 imperfect:32 perfect breves in M5; 72 imperfect:24 perfect breves in M10).

IV. QUOTATIONS, STYLE AND INTERACTION BETWEEN
TEXTS AND MUSIC IN MACHAUT'S MOTET 5

Machaut's only four-part motet in the French language, *Aucune gent/Qui bien aime/Fiat voluntas tua/Contratenor (M5)*, displays, in comparison with the examples discussed above, an extraordinary degree of borrowing and modelling. Some aspects – the music and text-setting of the motet – have been studied by Daniel Leech-Wilkinson.¹⁰⁸ The evidence presented in this section, concerning the literary borrowings, complements these findings. The interpretation of both aspects of borrowing, in combination with the meaning of the poems, will show that texts and music are inextricably intertwined in a subtle discourse on love.

Translations and sources for the texts

Tenor: FIAT VOLUNTAS TUA THY WILL BE DONE

Source: as generally supposed, a version of the Pater noster chant, but possibly the Maundy Thursday responsory *In monte Oliveti (CAO IV, no. 6916: Fer. V in Cena Dñi)*:

In monte Oliveti oravit ad Patrem: Pater, si fieri potest, transeat a me calix iste. Spiritus quidem promptus est, caro autem infirma: **fiat voluntas tua.** V. Verumtamen non sicut ego volo, sed sicut tu vis. Fiat.

Motetus:

| | | |
|-----------------------------------|----|------------------------------------------------------------|
| Qui plus aime plus endure | 1 | The more [truly] someone loves, the more he endures |
| Et plus meinne dure vie, | | and the harder is the life he must lead |
| – Qu'Amours qui est sans mesure | | – because Love, who is without measure, |
| Assés plus le contralie, – | | opposes him much more – |
| Que li mauvais qui n'a cure | 5 | than the false one who does not heed Her [Love's rules] |
| De li, einsois met sa cure | | but rather exerts himself in wickedness and villainy. |
| En mal et en villonnie. | | Oh God, why aren't ladies |
| Hé! Diex, que n'ont signourie | | by their rights entitled to have |
| Les dames de leur(s) droiture(s)* | | 10 those who cherish Love's sting |
| Que ceuls qui ont la pointure | 10 | in their hearts |
| D'Amours au cuer atachie | | choose unfailingly right! |
| Choisissent sans mespresure! | | If it were thus, I am sure that |
| S'einssi fust, je m'asseüre, | | |

¹⁰⁸ D. Leech-Wilkinson, *Compositional Techniques in the Four-Part Isorhythmic Motets of Philippe de Vitry and his Contemporaries* (New York and London, 1989), pp. 88–104.

Encompassing Past and Present

| | |
|------------------------------------|---------------------------------------------------------------|
| Tels est amez qui ne le seroit mie | he who is [now] loved would then not be so |
| Et tels haïs qui tost aroit amie. | 15 and he who is [now] hated would soon have a sweetheart. |

*singular only in MS A

*Sources:*¹⁰⁹

| | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><i>Thibaut de Champagne</i></p> <p>1 Qui plus aime plus endure <i>Plus a mestier de confort,</i> <i>Qu'Amors est de tel nature</i> <i>Que son ami maine a mort;</i></p> <p>5 Puis en a joie et deport, S'il est de bone aventure; Mès je n'en puis point avoir, Ainz m'a mis en nonchaloir¹¹⁰ Cele qui n'a de moi cure.¹¹¹</p> | <p style="text-align: center;"><i>Machaut</i></p> <p>1 Qui plus aime plus endure <i>Et plus meinne dure vie,</i> <i>– Qu'Amours qui est sans mesure</i> <i>Assés plus le contralie, –</i></p> <p>5 Que li mauvais qui n'a cure De li, einsois met sa cure En mal et en villonnie.</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

| | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><i>Robert de Castel</i></p> <p>28 Sage, plaisans cui j'aim sans repentir, Si aie jou vo douce compaignie!</p> <p>30 <i>Je vaurroie c'on seüst bien coisir</i> <i>Li quel aimment de cuer sans trecherie,</i> <i>dont aroient amant grant signourie,</i> <i>car s'on pooit toudis apercevoir</i> <i>Li quel aimment de cuer sans decevoir,</i></p> <p>35 Teus est amés ki ne le seroit mie Et teus gabés ki tost aroit amie.¹¹²</p> | <p style="text-align: center;"><i>Machaut</i></p> <p>Hé! Diex, <i>que n'ont signourie</i> <i>Les dames de leur(s) droiture(s),</i></p> <p>10 <i>Que ceuls qui ont la pointure</i> <i>D'Amours au cuer attachie</i> <i>Choisissent sans mespresure!</i> S'einssi fust, je m'asseüre, Tels est amez qui ne le seroit mie</p> <p>15 Et tels haïs qui tost aroit amie.</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Triplum:

| | |
|------------------------------------------|----------------------------------------------------------|
| Aucune gent M'ont demandé que j'ay | Some people have asked me what is the matter with me, |
| Que je ne chant Et que je n'ay cuer gay, | because I do not sing and have no joyous heart, |
| Si com je sueil Chanter de lié corage; | whereas usually I sing with a gay heart, |
| Et je leur di, Certes, que je ne say. | and I tell them that, for sure, I do not know; |

¹⁰⁹ Quotations are set in bold type, freer paraphrasings in italic.

¹¹⁰ Cited as the closing line of the motetus poem in M15; see section II.

¹¹¹ Ed. Wallensköld, *Chanson* 35, i.

¹¹² J. Melander, 'Les Poésies de Robert de Castel', *Studia neophilologica*, 3 (1930), pp. 17–43, *Chanson* 4, iv. The chanson has also been edited and translated in M. Spaziani, *Il canzoniere francese di Siena* (Biblioteca dell'Archivum romanicum', 46; Florence, 1957), pp. 191–4.

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| | | |
|-------------------------------------------|----|--------------------------------------|
| Mais j'ay menti, Car dedens le cuer ay | 5 | but that is lying, for in my heart I |
| Un trop grief dueil Qui onques | | have |
| n'assouage; | | too heavy a grief, that never |
| Car sans sejour Ay mise ma pensée | | softens; |
| A bonne Amour Faire ce qui agrée, | | for unflinchingly I have fixed my |
| Ne à nul fuer N'i pensasse folage; | | thoughts |
| Et je say bien Que ma dame | 10 | to do what is pleasing to [our] good |
| honnourée, | | [god of] Love |
| Que je tant crien, Si m'a ma mort jurée | | and at no price I would think |
| Par crueus cuer Et par simple visage; | | lightly about that; |
| Car, quant je voy Son gracieus viaire, | | and I know well that my honoured |
| D'un dous ottroy Me moustre .i. | | lady |
| exemplaire | | whom I fear so much, has thus |
| Et si me vuet Tenir en son hommage, | 15 | sworn my death: |
| Ce m'est avis; Mais aus dolours | | by [having] a cruel heart and a |
| retraire, | | modest appearance; |
| J'ay .c. tans pis Qu'on ne me porroit | | for when I see her lovely face |
| faire, | | she gives me an image of sweet |
| Car nuls ne puet Penser si grief | | consent |
| damage | | and thus will she retain me in her |
| Com le refus Que ses durs cuers | | homage, |
| m'envoie; | | so I think; but if I would seek |
| Et si l'aim plus, Se Diex m'en envoit | 20 | compensation for my pains |
| joie, | | I am a hundred times worse off |
| Que riens qui soit. Dont n'est ce | | than anyone could make me |
| droite rage? | | for no one can devise such a |
| Certes, oïl! Mais pour riens que je voie, | | terrible wound |
| De ce peril Issir je ne voudroie, | | as the refusal which her hard heart |
| Car tous siens suy Sans changement | | sends me; |
| de gage, | | and yet I love her more – God give |
| Quant esperer Me fait ma garison; | 25 | me joy for it – |
| Et c'est tout cler Que monsignour | | than whatever else. So is not that |
| Yvon | | utter madness? |
| Par bien servir, Non pas par vasselage, | | Yes, certainly! But for nothing that |
| Conquist l'amour Dou grant lion | | I see |
| sauvage. | | Would I want to escape from this |
| | | peril, |
| | | for I am all hers, without changing |
| | | my engagement, |
| | | for she makes me hope for my |
| | | recovery; |
| | | and it is entirely clear, for sir |
| | | Yvain |
| | | won by serving well, and not by |
| | | vasselage, |
| | | the love of the great savage lion. |

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Sources:

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| <p><i>Thibaut de Champagne</i></p> <p>1 Poinne d'amors et li maus que j'en trai <i>Font que je chant amorous et jolis</i> <i>Et en chantant rover – ce qu'ainz n'osai –</i> Cele cui j'aing que ne fusse escondiz</p> <p>5 De tel don con de joie; Mais ce n'iert ja que doie Avoir tel bien de li, Se par pitié bone Amors, que j'en pri, Ne fait, ausi con je sui suens, soit moie.</p> <p>...</p> <p>37 Aucune gent m'ont demandé que j'ai, Quant je si port pesme color ou vis; Et je lor ai respondu: 'Je ne sai',</p> <p>40 Si ai menti: c'est d'estre fins amis. Ensi mes cuers lor noie; Et por quoi lor diroie, Quant ma dame nou di, Qui m'a navré et tost m'avroit gari, 45 S'ele voloit et ele en fust en voie.²¹¹³</p> <p><i>Perrin d'Angicourt</i></p> <p>1 Et neporquant ma dame est si senee qu'ele voit bien et conoist mon corage, mout m'i grieve durement et esfree que, quant plus l'aim et plus la truis sauvage.</p> <p>5 Las! je sui si tous siens a heritage que, por morir, ne li seroit vee riens qui par moi peüst estre achevee, si l'en ai mis tout mon cuer en ostage. Dame de sens et d'onor acesmee,</p> <p>(10) en cui biautés a pris son herbejage,</p> | <p><i>Machaut</i></p> <p>1 (Aucune gent M'ont demandé que j'ay) <i>Que je ne chant Et que je n'ay cuer gay,</i> <i>Si com je sueil Chanter de lié corage;</i></p> <p>1 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;</p> <p>Et je leur di, Certes, que je ne say.</p> <p>5 Mais j'ay menti, Car dedens le cuer ay Un trop grief dueil Qui onques n'assouage;</p> <p><i>Machaut</i></p> <p>Car sans sejour Ay mise ma pensée A bonne Amour Faire ce qui agréé, Ne à nul fuer N'i pensasse folage; 10 Et je say bien Que ma dame honnourée, Que je tant crien, Si m'a ma mort jurée Par crueus cuer Et par simple visage;</p> <p>Car, quant je voy Son gracieus viaire, D'un dous ottroy Me moustre .i. exemplaire</p> |
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¹¹³ Ed. Wallensköld, Appendice, Chanson 1, i, v.

Commentary on the texts

The poem of the motetus is a reflection on the paradox of love that he who loves truly suffers far more than a false lover. An exclamation *Hé! Diex* interrupts the argumentation: the poet wishes that the ladies could make true lovers choose well because then the state of things would be the other way round.

Two quotations frame the text. The first, *Qui plus aime plus endure*, is identical with the first line of a famous chanson by Thibaut de Champagne.¹¹⁶ The whole beginning of Machaut's text, compared with the turns of phrase in Thibaut's chanson, seems a reformulation of its first stanza; only gradually does the poem of the motetus deviate from the original.

The concluding lines of Machaut's poem were in all probability borrowed from a chanson by Robert de Castel (mid-thirteenth century), *Pour çou se j'aim et je ne suis amés*. The theme of this chanson and especially the argument in the fourth stanza from which the expression was taken are very close to Machaut's poem before the quotation is given. The procedure of quoting and transforming is reversed when compared with the opening; the text 'grows' into the quoted lines. It suggests that Machaut started from the quotations and paraphrased or reworked their original contexts so as to merge the poems of Thibaut and Robert into one fluent whole; the main ideas were taken over and the quotations form their quintessence, responding to each other on either side of the text. The two rhyme sounds of Machaut's text are evenly taken over from the two source-poems, *-ure* from Thibaut, *-ie* from Robert.

The analogy of form and content in the resulting poem is remarkable. The quotations represent the two poles of loving well: the hardships of the actual situation and, at the end, the ideal, reversed situation in which the true lover would receive his reward. The ten lines in between have a mirror-symmetrical rhyme scheme: **a b** / a b a a b →← b a a b a / **a b b**. The message of the poem is perfectly in accordance with this mirror symmetry. The first two lines with the quotation state the actual situation of the lover; an elaboration follows, in five lines; the next five lines describe the wished-for reversal, introduced by the exclamation,

¹¹⁶ This had already been noticed in 1870 by Brakelmann, *Les plus anciens chansonniers*, p. 96.

and with mirrored rhyme scheme. Finally, the ideal situation is evoked in an introductory line and the second quotation.

The procedure in the triplum text is slightly more complex. Briefly, the subject of this long argument is the following: a suffering lover complains about his hardships. However, he decides in the end that he will not seek to escape from them and wishes to prove his merit by persevering in serving his lady well. The reversal is introduced by the exclamation: ‘Certes oil!’ in l. 22. The intricate composition of the poem is as follows.

The first line ‘Aucune gent m’ont demandé que j’ai’ and the third and fourth lines ‘Et je leur di, Certes, que je ne say, Mais j’ay menti’ were again borrowed from a chanson by Thibaut de Champagne.¹¹⁷ In contrast to the other Thibaut chanson, in the motetus, the quoted lines are not from the first but from the last stanza of the original. Yet, its first stanza also finds an echo in Machaut’s poem. The opening lines of the chanson read: ‘Poinne d’amours et li maus que j’en trai Font que je chant amorous et jolis Et en chantant rover’ (‘Love’s difficulties and the grief I get from them make me sing amorously and gayly, and by singing, pray’). Machaut has paraphrased this image of the poet’s singing in the second and third lines, but has turned them into a negative expression. Combined with the opening line this results in: ‘people ask what is the matter with me because I am not singing etc’. The essence of Thibaut’s poem – how difficult it is to be a *fin amant*, a perfect lover – is condensed into one stanza.

The next three stanzas of Machaut’s triplum poem were probably inspired by a chanson by Perrin d’Angicourt, *Il ne me chaut d’esté ne de rousee*. This chanson treats the same topos – the perseverance of the lover and the merit of loving without reward – and a few lines are almost identical in both his and Machaut’s poem; others are closely related. Each of these borrowings is in itself a commonplace in trouvère poetry, but the appearance of three of them in the same order as in the chanson almost excludes coincidence. In addition, the poems share the rhymes *-age* and *-ee*. In Machaut’s poem they alternate with *-ay* and *-oie* – which are in

¹¹⁷ The attribution of this chanson is doubtful; but the fact that both motetus and triplum would begin with a quotation from Thibaut may mean that Machaut did not have such doubts.

Thibaut's chanson – and *-aire*.¹¹⁸ In the last stanza of the triplum text the rhyme suddenly changes to the very different sound *-on*.

This rhyme sound and the less common exemplum of Yvain and the lion in the last stanza of Machaut's poem are not found in *Il ne me chaut*, but were in all probability adapted from the last stanza of yet another chanson by the same trouvère, *Biaus m'est du tens de gaïn qui verdoie*. The paraphrased lines have the same *sententia*-like function in that chanson (they are the closing lines) as they have in the triplum text. A difference of perspective is that Machaut's ending is more hopeful (Perrin: 'she does not let me think of my recovery'; Machaut: 'for she makes me hope for my recovery'). Machaut not only borrowed, but also gave his borrowing a positive turn, just as he changed Thibaut's poem into the negative in the opening lines; just as in the motetus poem, an opposition is made between a sad present and bright hope for the future.

Thus, the triplum poem is an evocation of a trouvère *grand chant* in five stanzas and in decasyllable lines. Machaut has condensed a chanson of Perrin in the three middle stanzas and has framed it between two borrowings from other chansons, an extension of his procedure in the motetus. A marked difference with the style of the trouvère chanson is that the stanzas do not articulate the content; the argument is, as usual in Machaut's motets, one continuous discourse, punctuated only by the many *cars* and by one stop, the exclamation *Certes, oïl!*

It is extremely interesting that on the one hand all five chansons quoted in M5 belong to the aristocratic *grand chant* – and are found together in only one extant chansonnier, *R*¹¹⁹ – while on the other Machaut combined them in the style of a *motet enté*, a grafted motet. If we take this term for a moment in the general sense of a motet with texts sandwiched between the two halves of a refrain,¹²⁰ Machaut deviated from this model in that he did not split his 'refrains' but selected them in such a way as to respond to each other at the outer ends of his future texts. In between he

¹¹⁸ This suggests that the one remaining rhyme *-aire* belongs to a quotation yet to be found.

¹¹⁹ Paris, BN f. fr. 1591, early fourteenth century. Thibaut's *Qui plus aime* is found on fol. 75^r and *Poinne d'amours* on fol. 64^r; Robert's *Pour çou se j'ai* on fol. 58^r; Perrin's *Il ne me chaut* on fol. 106^v and *Biaus m'est* on fol. 111^r. Machaut may of course have known the songs from other sources. Not all the chansons quoted in his motets are found in *R*, e.g. not Perrin's *Chançon vueil fere de moy*, quoted in M7, or Gace's *Ire d'amour*, quoted in M12.

¹²⁰ Everist has criticised this unprecise use of the term; see Everist, *French Motets*, ch. 4.

composed his poems so as to make a smooth transition; the process is particularly clear in the motetus. The concluding quotations of both poems of the motet are marked by formal means, as usual in the thirteenth-century motet with refrains, but in opposed ways: in the motetus by longer line length, in the triplum by a shorter last stanza, the change of rhyme sound and the disappearance of the internal rhyme. The word *enter* applies very well here: Machaut ‘grafted’ his texts on the ‘trunk’ of the *grand chant*. To find so many quotations from this repertoire in a motet text is remarkable, however, because in the thirteenth century the two linguistic registers were rarely fused: the motet usually took its refrains from lighter songs, not from the lofty *grand chant*.¹²¹ Machaut elevated the literary aesthetic of the vernacular motet by fusing it with the venerable but traditionally unmeasured song of the *trouvères*.¹²²

By its textual content M5 forms a reflection on the ethics of noble love, by its textual technique the work continues or revives the thirteenth-century motet tradition. Finally, as for its musical technique – especially in the text-setting and in the mensuration – it belongs fully to the motet style of the fourteenth century and follows a contemporaneous model. Daniel Leech-Wilkinson has shown how much the musical texture of the motet owes to Vitry’s *Douce playsence/Garison/Neuma*, an example of the mensural subtleties of the *Ars nova* and Vitry’s only preserved motet in the French language. In M5 Vitry’s *talea* is not only quoted but also retrograded in the *contratenor*. In addition, other features of the isorhythmic construction of Vitry’s motet reappear in Machaut’s work. Leech-Wilkinson also pointed to a structural relationship between the texts of the tripla; Machaut’s triplum text has internal rhyme as does Vitry’s text and, if the lines are divided according to the internal rhyme, both have the same number of half lines (56) although Machaut’s has a greater number of syllables. The subjects are very different however; in section III, [M10] it was argued that Vitry’s textual structure and content were the model for M10.

¹²¹ J. Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050–1350* (Cambridge, 1986, repr. 1988), p. 461 and Page, ‘Tradition and Innovation’, p. 361.

¹²² On the conceptual gap between *grand chant* and motet, see especially Page, ‘Tradition and Innovation’, pp. 359–68.

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All in all M5 consists of a surprising mixture of styles, quotations and modelling on other works: it is a brilliant showpiece of Machaut's art to conjoin different elements into one whole. Yet, to understand his thought, the musical structure and its relation to the texts must be studied more closely.

Further commentary on the music

The melodies of the quoted chansons in M5 are not taken over in the vocal lines of the motet; only the beginning of the triplum melody bears some resemblance to one version of *Qui plus aime* (we do not know of course which version Machaut had at hand) and to Robert de Castel's *Pour çou se j'aim*, both quoted in the motetus (Example 16a, b, c). This beginning, a declamatory motif of three repeated notes which opens all the triplum phrases and permeates its melodic line, might be explained as an evocation of the melodic reciting style of the trouvère chanson.¹²³ Interestingly, the triplum of M6, which continues the theme of M5 and also quotes

Example 16 consists of three parts of musical notation, each on a five-line staff with a treble clef and a 3/4 time signature. Part (a) shows a melodic line with lyrics: "Au - cu - ne gent Un trop grief dueil Et je say bien Et si me vuet". The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Part (b) shows a melodic line with lyrics: "Qui plus aim - me et plus en - du - re". The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Part (c) shows a melodic line with lyrics: "Pour çou se j'aim et je ne sui a - més". The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Each part has a 3/4 time signature and a treble clef. The lyrics are written below the notes.

Example 16 (a) Phrase openings of triplum of M5;
(b) opening of *Qui plus aime* by Thibaut de Champagne in MS R;
(c) opening of *Pour çou se j'aim* by Perrin d'Angicourt, in MS Z, fol. 26^v

¹²³ On the melodic style of the trouvères, see H. van der Werf, *The Chansons of the Troubadours and Trouvères: A Study of the Melodies and their Relation to the Poems* (Utrecht, 1972), pp. 46–59.

from Perrin's *Biaus m'est du tens*, opens with the same motif but in another mensuration (*modus perfectus, tempus imperfectum*).

The text setting in M5 is intriguing. Machaut's motet, especially in the triplum, does not have the close structural correspondence of text and music which is found in Vitry's work and in most of his own motets; *talea* and *stanza* do not match. Leech-Wilkinson concluded from the comparison with Vitry's motet that Machaut expanded the text length but shortened the length of the musical structure, with the result that the declamation of the triplum had to be syllabic throughout and is irregular. At the end of the motet it seems as if the composer had to rush the rate of declamation in order to accommodate the remaining text. It is surprising, then, to note that the triplum opens with a rest of three perfect breves, which makes the problem of regular text-setting still more urgent.

With a view both on the *motet enté* model and on the meaning of the triplum poem, this irregular setting of the text can be explained in the following way. Often in the thirteenth-century motet the refrains are marked by a difference in structure. As remarked above, in Machaut's motet the end-quotations are marked by their formal difference. Musically they are outlined as well, which is especially clear in the triplum. The second, diminished part of the motet is fairly strictly isorhythmic in all the voices (see the score in the Appendix). In the end-quotations, the panisorhythm is broken by the rushed declamation of the triplum. This has both a structural reason – the quoted lines are highlighted – and an expressive function for the meaning of the text, which develops from 'not singing for grief' into the expression of hope. Its music begins with a rest of three breves as a very down-to-earth illustration of the following *je ne chant*. The average rate of declamation in the first four stanzas is roughly one syllable per semibreve (260:254); in the last stanza it approaches two syllables per semibreve (42:25). All the phrases open with the declamatory three-note motif in semibreves; in the second part the motif is varied and sounds quicker by alternation with minims (Example 16a). By the final acceleration the isorhythmic pattern is broken. Thus the irregular text-setting serves two purposes: to intensify the hopeful message of the text and to outline the end-quotations.

In the motetus the acceleration is effectuated differently. Only the last phrase is slightly rushed (at *Et tels haïs*), but the main dif-

ference is in the syllabic declamation of the quoted verse, whereas at the corresponding places in the other taleae the text-setting is melismatic.

A striking analogy of ideas exists between the mensuration and the message of the texts. The talea is half in perfect, half in imperfect mode, as is indicated by the difference in colour. The contratenor's rhythm is the same as in the tenor but in retrograde; by this mirror construction perfect and imperfect mode are always heard together. There is, however, a paradox in the value of the long: the black long, perfect in the lower voice pair, is at the same time imperfect for the upper voices. This can only be explained as follows: as a perfect long it contains three imperfect breves, as an imperfect long two perfect breves; the imperfect red long is worth only two imperfect breves. There is no completely perfect long as in the model, Vitry's motet.¹²⁴ The obvious reason for this mensural complication is the necessity to coordinate the tenor and contratenor. That it is also a *play* with the mensuration (and with the singers) appears from the notation of the rests: both the triplum at its opening and the lower voices have a rest of three breves, notated as in imperfect mode (a two-breve stroke plus a one-breve stroke).¹²⁵ It is not immediately clear that the identically written rests are different in value: in the triplum they are worth three perfect breves, in the lower voices three imperfect ones. The essential ambiguity is in the sign of the breve rest, which can be both perfect and imperfect (Example 17).

The conservative theorist Jacobus Leodiensis (Jacques de Liège) criticised such playing with the note values in his *Speculum musicae* (c. 1321–4) as only good for speculation:¹²⁶

Cap. X: 7 Adhuc, secundum Modernos, cum sit dare notulas perfecte perfectas, perfecte imperfectas, imperfecte perfectas, imperfecte imperfectas, erit

¹²⁴ Although the motets seem to have the same talea, Vitry's talea is longer in reality because it changes from perfect mode, perfect time to imperfect mode, imperfect time; Machaut's talea is in imperfect time throughout. Yet Vitry did use the same ambiguity, but in the motetus, which is partly in perfect mode, imperfect time against imperfect mode, perfect time in triplum and tenor.

¹²⁵ Ludwig pointed out the apparently incorrect notation in his commentary to this motet.

¹²⁶ *Jacobi Leodiensis Speculum musicae Libri VII*, ed. R. Bragard, 7 vols. (Corpus scriptorum de musica 3; American Institute of Musicology, 1955–73), vii, pp. 25 and 50. On the meaning of *speculatio* for Jacques de Liège, see F. J. Smith, 'The Division and Meaning of the *Speculum Musicae*', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 21 (1968), pp. 15–17.

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Example 17 Incipits of triplum and motetus and first talea of tenor and contratenor of M5

secundum hoc dare discantus perfecte perfectos, perfecte imperfectos, imperfecte perfectos, imperfecte imperfectos. 8 Item, secundum Modernos, sunt quidam discantus perfecti modo et tempore, alii imperfecti modo et non tempore, alii e converso, alii partim perfecti et partim imperfecti, quam modum tempore. 9 Tales et consimiles discantium intricaciones et subtiliationes ad quid valent nisi ad *speculationem*?

(7 Nowadays, according to the Moderns, when you have perfectly perfect notes, perfectly imperfect ones, imperfectly perfect ones, and imperfectly imperfect ones, you should in accordance with this also have perfectly perfect discants, perfectly imperfect ones, imperfectly perfect ones and imperfectly imperfect ones. 8 Further, according to the Moderns, some discants are perfect in mode and time, others imperfect in mode but not in time, others the other way round, others partly perfect and partly imperfect, both in mode and time. 9 Such and the like intricacies and subtleties of the discantus, what are they good for except for speculation?)

Cap. XXIII: 10 Item alias distinctiones ponunt in longis notulis, etiam simplicibus. Ponunt enim longam simplicem perfecte perfectam, perfecte imperfectam, imperfecte perfectam, imperfecte imperfectam, et has varietates ad longas applicant duplices et per eandam rationem videntur locum habere in longis maximis, idest triplicibus. 11 Vocant longam simplicem perfecte perfectam quae valet tria tempora perfecta; perfecte imperfectam quae duo tempora imperfecta; imperfecte perfectam quae trium temporum imperfectorum est; imperfecte imperfectam quae duorum temporum est perfectorum. Utinam haec *speculatio* ad praxim non descendisset!

(10 Then they make other differences between the longae, even the simple ones. They state that there are a perfectly perfect longa simplex, a perfectly imperfect one, an imperfectly perfect longa and an imperfectly imperfect one, and these varieties they apply also to the longae duplices, and according to the same reasoning they also appear to exist in the largest longae, the triplices. 11 They call that simple longa perfectly perfect which is worth three perfect tempora, perfectly imperfect the one which has the value of two imperfect tempora, imperfectly perfect the one of three imperfect tempora, imperfectly

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imperfect the one of two perfect tempora. Might this speculation not have descended into practice!

Jacobus' mournful complaint is confirmed by Machaut's motet. All types of long, *except* the old standard – Franco's 'perfectly perfect longa' – are used and mixed. The play with the longs in the lower voices in a piece which quotes so many trouvères recalls, on the other hand, Johannes de Grocheio's description of the *grand chant*:

Cantus coronatus ab aliquibus simplex conductus dictus est, qui propter eius bonitatem in dictamine et cantu a magistris et studentibus circa sonos coronatur, sicut gallice *Ausi com l'unicorne* vel *Quant li roussignol*, qui etiam a regibus et nobilibus solet componi et etiam coram regibus et principibus terrae decantari, ut eorum animos ad audaciam et fortitudinem, magnanimitatem et liberalitatem commoveat, quae omnia faciunt ad bonum regimen. Est enim cantus iste de delectabili materia et ardua, sicut de amicitia et caritate, et *ex omnibus longis et perfectis efficitur*.¹²⁷

The *cantus coronatus* has been called a 'monophonic conductus' by some; on account of the inherent virtue of its poetry and music it is crowned by masters and students [of the art of songmaking] among pieces, as in the French *Ausi com l'unicorne* or *Quant li roussignol*. This kind of song is customarily composed by kings and nobles and sung in the presence of kings and princes of the land so that it may move their minds to boldness and fortitude, magnanimity and liberality, all of which things lead to good government. This kind of *cantus* deals with delightful and lofty subject-matter, such as friendship and love, and it is composed entirely from longs – perfect ones at that. (trans. C. Page)

Not only does Machaut deal with the high ethics of love and use 'only longs' in his lower voices – though in a complex way and none of them really perfect –, also the makers (and intended audience) seem right: the quoted author at the beginning of both the texts is King Thibaut; could Machaut have composed the motet for his maecenas King John of Bohemia?

In his texts Machaut 'speculated', as an analogue of the musical structure, with the opposition of perfection and imperfection. In the motetus text the perfect lover does not attain perfection, the imperfect lover does. Their positions mirror each other; the poet wishes they were reversed, so that the perfect lover would attain perfection and the imperfect lover would remain in imperfection. The talea construction and the degree of perfection in the mensuration of the lower voice pair express the same opposition

¹²⁷ Published in C. Page, 'Johannes de Grocheio on Secular Music: A Corrected Text and a New Translation', *Plainsong and Medieval Music*, 2 (1993), pp. 17–41, at pp. 23–4; complete edition in E. Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio* (Media Latinitas musica, 2; Leipzig, 1972), for this passage pp. 130–1.

of ‘perfectly imperfect’ and ‘imperfectly perfect’, and evoke the image of the mirror, the *speculum*. In the triplum text the lover strives after perfection by accepting the unwillingness of his lady, thus accepting the imperfect state of his love.¹²⁸ This explains the *speculatio* with the mensuration where the ideal ‘perfectly perfect long’ is found nowhere, except perhaps in the allusion to it by the rest of three perfect breves (but notated as for imperfect mode) at the opening, which symbolises the ‘not singing’ for grief.

The tenor of the motet poses a problem of identification. According to the most recent hypothesis, Leech-Wilkinson’s, the source was a version of the *Pater noster*, which melody was mixed with borrowings from Vitry’s tenor, the Neuma melisma.¹²⁹ This would leave room for an alternative, for two reasons. First, the combination of two chants in one tenor is a rather unusual phenomenon, but, on the other hand, the whole motet is a concoction of different songs, in which a mixture of chants would indeed not be out of place. More important is the second argument, that the liturgical context of the *Pater noster* is most unspecific. Machaut’s tenors, as far as their provenance is known, are all from chants for specific occasions; their words and biblical or liturgical contexts can always be shown to be significant for the interpretation of the poems. In the words *fiat voluntas tua*, Leech-Wilkinson has explained *tua* as referring to Vitry, Machaut’s supposed example in this motet. It appears, however, that Vitry’s motet was not the only model; works of at least three poets have equally as much inspired Machaut’s motet.

If one takes the relationship of the words to the meaning of the poems as the starting point another possibility may be proposed. The words *fiat voluntas tua* occur in several chants. One of these, the repetenda of the *Coena Domini* responsory *In monte Oliveti*, seems a likely candidate.¹³⁰ The context of the words perfectly fits the meaning of the upper-voice texts: just as Christ initially shrinks

¹²⁸ There are also some direct references in the motetus text to the mensural construction: Love is ‘without measure’ and ‘opposes’ the perfect lover; such wordplay can be found in almost any Machaut motet.

¹²⁹ Leech-Wilkinson, *Compositional Techniques*, p. 92 and ex. 19.

¹³⁰ See Clark, ‘*Concordare cum materia*’, p. 75, n. 6, who suggests the same biblical source, Matt. 26: 42. Moreover, I have argued above that the motets 1, 5 and 10 are closely related. If all three tenors are from Holy Week chants this would confirm the structural relationship between these works.

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back from His suffering but then submits and accepts it, the lover in the motet first complains, then subjects himself and accepts his sufferings willingly. The idea of ‘serving’ and ‘self-sacrifice’ would connect the tenor and the triplum; the paradox that the ‘good one’ must suffer is the common idea in tenor and motetus. Melodically, however, the differences seem greater than the resemblances and a deviating melody (which is rather improbable in a chant for Holy Week) or extensive compositional manipulation has to be supposed (see Example 18a); maybe – taking over Leech-Wilkinson’s suggestion – the chant was conflated with Vitry’s tenor, the *Neuma quinti toni* (Example 18b)?¹³¹

Resp. *In monte Oliveti*

a

fi - at vo - lun - tas tu - a

FIAT VOLUNTAS TUA

b

NEUMA QUINTI TONI

FIAT VOLUNTAS TUA

Example 18 The tenor of M5 and its possible sources:
 (a) the melisma in the responsory *In monte Oliveti* (*Ant. Worcester*, p. 118);
 (b) the Neuma melisma in Vitry’s *Douce playsence*/Garison

M5, then, remains a fascinating work. The extraordinary character of the motet is made audible: it is Machaut’s only motet with a subject of courtly love to be composed in four parts. Its grandeur also appears from the opening in both upper voices with a quotation from the most distinguished trouvère of Machaut’s region,

¹³¹ Such manipulations are, however, not exceptional, as is shown in Clark, ‘*Concordare cum materia*’. The opening descending third a–f of the melisma, on *fi-*, is a motif which permeates the whole triplum melody and forms the striking final cadence in the contratenor, mirroring the reversed ascending opening f–a of the tenor.

Thibaut de Champagne, King of Navarre.¹³² The texts embody the aristocratic love ethics of the trouvères in which Yvain with his lion serves as the final exemplum: from historical king to mythical knight. The way in which Machaut arranged his borrowings shows that he was well versed in the *Ars antiqua* tradition of motets with refrains, of which he made an example surpassing the originals. On the other hand his musical borrowings and speculations make clear that he was as much involved with the *Ars nova* and its experiments with mensuration; here too he surpasses his model by adding to the tenor its retrograde and carrying mensural speculation to an extreme. From the analysis it appears further that the musical structure, the rhyme scheme of the motetus and the message of the texts are governed by an analogous thought, to the point that text and music merge into the expression of the same idea: a speculation on perfection and imperfection and their paradoxes. This motet is an intricate piece of amorous and musical casuistry. Such a great and at the same time subtle concept can hardly be expected in a very early work, as the motet is supposed to be.¹³³ Rather, its technique points to a thoughtful and already mature composer: the work seems to be as much a reflection on the subject of this particular motet as on the motet as a genre. By its quotations it honours the great poetic and musical traditions: the chivalrous ethics of love of the *grand chant* and the intellectual speculations of the motet, both from the *vieus* and the *nouvelle forge*,¹³⁴ assembling them into a grand *speculum amoris*, a mirror of noble love.

Machaut's sources, as they appear from the foregoing discussion, cause little surprise in themselves. To a clerically educated poet, adequate passages from the Bible and the liturgical texts for any chosen subject must have presented themselves almost naturally. The roles of the tenor and its context are no doubt primordial in

¹³² The placement of both these quotations suggests that Machaut attributed the second chanson to Thibaut as well.

¹³³ Leech-Wilkinson, *Compositional Techniques*, p. 104; Earp, *Guillaume de Machaut*, pp. 10 and 293.

¹³⁴ i.e. the old and the new styles; see *Remede de Fortune*, l. 4003.

this respect, but within the scope of this essay their significance could only be touched upon. Yet biblical quotations and associations also play an important role in some of the upper-voice texts, in connection with the tenor words (M9, M21, M7).

Machaut was intimately familiar with the *trouvère* repertoire: that is manifest from every page of his poetic work which takes up all its themes and *topoi*. From this perspective the amount of borrowing shown above may even seem little and in the future more will certainly be found. What makes it problematic, however, to decide whether an expression really is a quotation or a reference to a specific *chanson*, is the stylised character of French medieval love poetry. The case is easiest when a special image in Machaut's text can be directly related to a same or similar image in a *trouvère* *chanson*, as in M3, M4, M5, M6 and M7. In other motets it is the combination of expressions, found as such in the source, which implies that Machaut is quoting (M3, M5 and M12). But Machaut sometimes also spread quotations from one *chanson* over several motets, as for example Perrin's *Biaus m'est dou tens*, quoted in M3, M5 and M6, or Thibaut's *Qui plus aime* in M5 and M15. Interesting is his marked predilection for the *chansons* of Perrin d'Angicourt and Thibaut de Champagne, though future findings may change this picture. It is hardly surprising that the melodies were generally not taken over with their text; it would be amazing indeed if these would fit the tenor melody. Still, some examples suggest how a musical influence may manifest itself: an expressive turn from Thibaut's melody in the last phrase of *Tout autresi* appears as an obsessive motif in M4, the melodic refrain from Perrin's *Chançon vueil fere de moy* has assumed the same role in the triplum of M7, and in M5 and M6 the *chanson* style is evoked by the use of a motif recalling the reciting style of the *trouvères*.

Boethius and Alain de Lille belonged to the widely known Latin authors in the fourteenth century; Machaut's *Remede de Fortune* is even partly a paraphrase in courtly clothing of *De consolacione*, as Hoepffner had already explained in the first edition of the work. Machaut may have known these authors both in Latin and in French, since Jean de Meun had translated *De consolacione* and had paraphrased *De planctu naturae* in the Confession of Nature in the *Roman de la Rose*, which work, as is well known, in its turn strongly influenced Machaut. Brunetto Latini's *Livre dou Tresor* was a popular

encyclopedic work. It is impossible to know whether Machaut had its rhetorical models in mind when writing M16, but such models surely were part of his elementary training in the *artes*.

More surprising is the conclusion that Machaut, in addition to his apparent knowledge of contemporary motets or works from the recent past (M5, M19), must also have studied the older thirteenth-century repertoire attentively. The transition from *Ars antiqua* to *Ars nova* seems, in his motets at least, very smooth. Not only does he sometimes refer to specific motets (in M3 and M13), but also in general he seems well acquainted with the style of these works, especially in their elaborations of refrains. Here seems to lie a promising field for further investigation.

The usual place for quotations is at or near the end or the beginning of the texts, which often corresponds to their location in the sources. But in some instances Machaut reversed the positions: when the quoted passage is at the end of the chanson, he placed it in the incipit of the new text and vice versa (M3 and M5). Another variant can be seen in the case of Vitry's *Douce playsence/Garison*: Machaut chose a phrase from the middle of the triplum text and divided it over the beginning and the end of his own triplum and motetus respectively. In several cases quotations or references are strewn all over the text. Sometimes, as in M6 and M7, it seems to have been the image itself which struck his fantasy and which inspired him to devise a musical analogue. In the case of M5, however, it is difficult to decide whether the idea of a musical *speculum* came first and Machaut searched for appropriate texts afterwards; the quoted passages may as well have engendered the musical idea.

Although in the context of this essay analytical points could only be raised insofar as they concern Machaut's borrowings, a few conclusions may nevertheless be drawn.

A typical motet text consists of a long, continuous argumentation with a sudden turn, halfway through the motet or a little further, which is marked by a word indicating an important change of viewpoint or a counter-argument, like *mais* or *or*. Often this turn coincides with a musically significant place; in many motets it is found at the beginning of the second part, where acceleration by tenor diminution may take place. The disposition of the arguments must be carefully analysed to see the underlying structure

of the text, which is not always apparent from the poetic form; the stanzas may or may not articulate the subdivisions of the argument. The rhyme scheme sometimes gives an indication, especially in the one-strophe poems of the motetus, as appears from a few examples (the mirrored rhyme schemes in M5, M7, M9 and M16).

The musical expression of the text is often found in deviations from the regular movement and from the normal register of the voices. Irregularities in the isorhythmic structure and in the declamation patterns, leaps to a particularly high or low register and exchange of normal ambitus between the upper voices all draw attention to important passages in the texts. Also, when the proportions and subdivisions of the work are disturbed this usually points to a problem, which can be understood more clearly from an analysis of the content of the texts. On the other hand, word-painting seems rare and exclamations are usually not underlined by musical means; the two exclamations in M5, *Hé! Diex* and *Dont n'est ce droite rage?* (motetus, bar 41 and triplum, bar 76), show some melodic resemblance but do not particularly stand out from the surrounding music, except that the text declamation of the motetus is slightly rushed at this place. Sometimes, however, emotions are evoked in a more direct way through musical effects, with preference in the motetus (like the leaps in M16 or M9).

Often the closure contains the *pointe* of the work to which the argumentation has led, by a analogy between words and music which reveals the main problem in the subject of the motet; M1, M6, M7, M10 and M17, discussed above, all are examples. Also in general text and music bear out a close similarity, in that in both a development and a growing drive to the conclusion generate the dynamics of the piece; the rush in declamation in several motets prepares the listener for the *pointe*. A directed development of tension towards the final has been amply shown for the counterpoint of the motets,¹³⁵ but the same holds true for the texts, although this needs to be demonstrated more fully in complete analyses and interpretations; each single work has its own distinct character

¹³⁵ See especially the following articles of S. Fuller: 'On Sonority in Fourteenth-Century Polyphony: Some Preliminary Reflections', *Journal of Music Theory*, 30 (1986), pp. 35–71; 'Modal Tenors and Tonal Orientation in Motets of Guillaume de Machaut', in P. M. Lefferts and B. Seirup (eds), *Studies in Medieval Music: Festschrift for Ernest H. Sanders = Current Musicology*, 45–7 (1990), pp. 199–245; 'Tendencies and Resolutions: The Directed Progression in *Ars Nova* Music', *Journal of Music Theory*, 36 (1992), pp. 229–58.

and its particular problem.¹³⁶ Most striking is the observation that Machaut dares represent an *aporia* in the texts by creating a musical impasse, like in the endings of M10 and M17. In those cases it is clearly the problem which is interesting with regard to the expression of the text, less so its possible solution. This points to a circle of connoisseurs who, alone, could have appreciated such provocative effects.

The text expression of a motet might be characterised as ‘reflections on the emotional states of man’, in an intellectual musical–literary play with similarity of idea in words and in music. Often this idea takes the form of a powerful image which, by different means, is evoked in both and holds the extreme variety of the motet together; examples are the chain in M17 or – Machaut’s favourite image – the mirror in M5, M7 and M10.

Works with such a subtle interplay between text and music demand to be *sung*, over and over, by literate singers who may have been fellow-composers; otherwise the ambiguities in notation and mensuration and the effect of the contrapuntal surprises would be lost. On the other hand, the interaction between the texts and the puzzling musical features of motets make them into works for contemplation and discussion.¹³⁷ Emulation may have been an incentive for devising still subtler constructions: we saw how Machaut elaborated ideas from a work by Philippe de Vitry in two motets, perhaps trying to outdo the ingenuity of the older composer’s motet, but a ‘discussion’ in the form of an exchange of motets is also conceivable; the relatedness and, at the same time, opposition of the subjects rather suggest an exchange of ideas. M17 perhaps points to another such ‘discussion’, as it was composed on the same tenor as Vitry’s eulogy of the Blessed Virgin as a beloved, *Vos qui/Gratissima/Gaude gloriosa/Contratenor* (the use of an identical tenor is a rare phenomenon in *Ars nova* motets); but here Machaut’s motet is the simpler one (which does not necessarily mean that it came first).¹³⁸

¹³⁶ See for a textual example L. Wright, ‘Verbal Counterpoint in Machaut’s Motet *Trop plus est belle–Biauté paree de valour–Je ne sui mie*’, *Romance Studies*, 7 (1986), pp. 1–12.

¹³⁷ As argued in M. Bent, ‘The Late-Medieval Motet’, in T. Knighton and D. Fallows (eds), *Companion to Medieval and Renaissance Music* (London, 1992), pp. 114–19.

¹³⁸ A further case for comparison are the motets M12, *Helas, pourquoi/Corde mesto/Libera me* and Vitry’s *Colla iugo/Bona condit/Libera me Domine*, although here the chants are different ones.

Apparently Machaut was much engaged in experimenting with the style of the genre, fusing as he did the traditional textual techniques of the thirteenth-century motet with the musical techniques of the contemporary motet. He did not always quote his sources literally, however, like the traditional invocation of an *authoritas*, but more often subtly changed or even slightly subverted the meaning of the quoted verse so as to voice his own ideas through another poet's words, retaining enough of his source to make it recognisable for the literate performer or listener.

It is this process of transformation which is the most fascinating aspect of Machaut's borrowings. The quotations and elaborations discussed above allow us a glimpse of Machaut as a creator at work with his measuring tool, his *compas*, carefully choosing and gauging the materials he judged to be fitting for his subject, and subsequently transforming and mounting them into a thing new and strange, *nouviaus et estranges*, and particularly his own in an inimitable way.¹³⁹ Machaut's creative richness lies not so much in his choice of vocabulary and imagery which in the past have too often been dismissed as conventional, but in his invention and construction of new thoughts by carefully reformulating the old topoi and images, placing them unerringly at meaningful points in his texts and devising musical analogues.

This precision also appears from his subtle use of proportions. The proportional structure has the function of establishing bal-

¹³⁹ Machaut's aesthetic pleasure in novelty and the unheard is already attested by a passage from the *Dit de l'Alerion* (generally dated before 1349), where the bird *alerion* is described as something which brings pleasure by being strange and new: 'Car ce n'est pas chose commune, / Eins est très tout aussi comme une / Chose des autres separée, / Dont elle est assez mieus parée / De plaisir en audition / Pour l'estrange condition / Qui est ditte nouvelleté. / Mais je l'appelle estrangeté, / Pour ce qu'elle genroit plaisance / De nouvel en ma connoissance. / Car aucune chose nouvelle, / Ou cas qu'elle soit bonne et belle, / Et il avient qu'on en parole, / Il est certains que la parole / En est moult volentiers oïe / Des entendens, et conjoïe' (*Dit de l'Alerion*, ed. Hoepffner, 1911, II, ll. 1583–1604). ('They're not at all like common things, but are very much like creatures of a very different kind; thus their praises are more likely to be pleasurably heard, since their condition is the strange one that is known as novelty, but *strangeness* is the term I use because this state could certainly engender pleasure new to me. For, with anything that's new, if it be good and beautiful and thus the subject of great praise, most surely what one has to say about it will be gladly heard and welcomed by the listeners'; Guillaume de Machaut, *The Tale of the Alerion*, trans. M. Gaudet and C. B. Heatt (Toronto, 1994), pp. 84–5). Machaut later repeated the expression in his *Livre dou Voir Dit* where he described his new ballade *Nès qu'on porroit* as being *moult estranges et moult nouviaus* (*Livre du Voir Dit*, ed. Imbs and Cerquiglini 1999, Lettre IV, p. 128).

ance and stability in a motet, but with Machaut it always contains a tension which turns the static concept into a dynamic work. In several cases discussed above a division in two exemplifies a problem of balance. M6 is the most subtle of these, where the two halves of the work are out of, and yet in, balance; but the musical and textual divisions may also express the problem of a torn heart, as in M16. Another play with proportions can be seen in M9, where it is not, as the triplum text would lead us to assume, the mid-point of the motet but the 3:2 division which marks the most important turn, at exactly the mid-point of the motetus poem, causing a declamatory rush to the conclusion. The ternary proportions of M1 clearly refer to the idea of perfection expressed in the texts, whereas the imperfect final expresses the inherent tension of that idea. In M10 and M5 the perfect proportions of M1 are alluded to but never reached through the play with the mensural values. This emphasis on the ternary number suggests that in Machaut's musical system, at the time when he wrote his motets, perfection still had the place of honour, as it had for de Muris in his *Notitia artis musicae* of 1321. Fascinating are the proportions in the related motets 4 and 7: in M7 a completely perfect proportion shines through the completely imperfect structure, whereas the proportion of the Golden Section in M4 may well refer to the 'desmesure' of desire mentioned in the motetus text, which forces the lover into the right attitude of humility and subjection, the golden mean in love. In their use of proportions Machaut's motets mirror the love problems of man against the background of the well-balanced and rationally structured cosmos.

Machaut as a thinker on the place of Love in the ordered cosmos comes particularly clearly to the fore in his motets: his subtle use of proportions and their disruptions, his ideas on and play with perfection and imperfection, his reformulating of thoughts on love and order by Boethius and Alain, his carefully chosen quotations from the trouvères and his combinations and transformations of these all point to a profound reflection on the relationship between Nature – the form of the work – and Love, its subject matter, to whose service he had pledged himself, a double service which he so elegantly evoked in the late *Prologue*. By the combination of thoughtful display of literateness with subtle

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speculations in the mensuration, which, after the motets, he continued in his polyphonic chansons, Machaut may rightfully be regarded as the father of the Ars subtilior.

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**Aucune gent/Qui bien aime/Fiat voluntas
tua/Contratenor (M5)**

The transcription follows Ludwig's edition in a slightly modernised version, except for the text, which conforms to the spelling of MS *A*, the *tempus* barring in the lower voices and the transcription of the rests, ligatures and plicas. The great advantage of Ludwig's editorial principles is in the transcription of major prolation by triplets, which permits visualisation of both the complicated mensuration of the motet and its ambiguities without specifying the perfect longs and breves further by double dots, as in the editions by Schrade and Leech-Wilkinson. All the long rests have been divided into breve rests in order to show the difference in mensuration between the voices more clearly. *Tempus* measures are indicated by a stroke above the stave, *modus* measures by dotted bar lines. The final *longa* of the upper voices has been transcribed as a breve, in accordance with the lower voices. All the plicas of the MSS have been transcribed (as ~); when not otherwise indicated they occur in all sources, except in *E*, which transmits no plicas. Bar 6, motetus: plica in *C*, *A*, *G*. Bar 9, tenor: *b_b* in *C*, *Vg*, *B*, *E*. Bar 21, motetus: plica in *C*, *A*, *G*. Bar 23, motetus: plica in *C*, *A*, *G*. Bar 27, motetus: all MSS transmit *c'*. Unless one assumes that the resulting dissonance would be an illustration of 'qui n'a cure de li' (who does not heed her, i.e. Love's rules), a mistake in the original seems the obvious explanation, to be emended to *d'*. Bars 30 and 31, motetus: plica in *C*, *G*; bar 31, triplum: plica in *A*. Bar 52, motetus: plica in *C*.

For further commentary notes, see the annotations of Ludwig in Machaut, *Musikalische Werke*, iii, p. 23, and of Leech-Wilkinson in *Compositional Techniques*, pp. 239–41.

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Tr

Mo

T

Ct

C 1.1 **FIAT VOLUNTAS TUA**

Au - cu - ne

Qui plus aim - me

5

gent M'ont de-man-dé que j'ay Que je ne chant Et que je n'ay cuer gay,

plus en - du - re Et plus mein -

9

10

Si com je sueil Chan-ter de lié co - ra-ge; Et je leur

ne du - re vi - e,

13

15

di, Cer - tes, que je ne say Mais j'ay men -

Qu'A - mours qui

Jacques Boogaart

17 20

ti, Car de-dens le cuer ay Un trop grief
est sans me - su - re As - sés plus le

II

Detailed description: This system contains measures 17 through 20. It features a vocal line with treble clef and a piano accompaniment with bass clef. The key signature has one flat (B-flat). Measure 17 starts with a treble clef and contains a triplet of eighth notes. Measure 20 ends with a repeat sign. A section marker 'II' is placed below the piano staff between measures 19 and 20.

21

duel Qui on-ques n'as-sou - a - ge; Car sans se - jour Ay mi - se
con - tra - li - e, Que li mau -

Detailed description: This system contains measures 21 through 24. It features a vocal line with treble clef and a piano accompaniment with bass clef. The key signature has one flat. Measure 21 starts with a treble clef and contains a triplet of eighth notes. Measure 24 ends with a repeat sign.

25

ma pen - sée A bonne A-mour Fai-re ce qui a -
vais qui n'a cu - re

Detailed description: This system contains measures 25 through 28. It features a vocal line with treble clef and a piano accompaniment with bass clef. The key signature has one flat. Measure 25 starts with a treble clef and contains a triplet of eighth notes. Measure 28 ends with a repeat sign.

29 30

gré - e, Ne à nul fuer
De li, ein -

Detailed description: This system contains measures 29 through 32. It features a vocal line with treble clef and a piano accompaniment with bass clef. The key signature changes to two sharps (D major) starting at measure 30. Measure 29 starts with a treble clef and contains a triplet of eighth notes. Measure 32 ends with a repeat sign.

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33 N'i pen - sas - se fo - la - ge; Et je say
sois met sa cu - re

35

III

Detailed description: This system contains measures 33 to 35. The vocal line features a triplet of eighth notes in measure 33, followed by a quarter note and a half note. Measure 34 has a quarter note, a quarter note, and a quarter note. Measure 35 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of a single bass note in each measure. A Roman numeral 'III' is placed below the piano staff.

37 bien Que ma dame hon - nou - ré - e, Que je tant crie, Si m'a ma mort ju - ré -
En mal et en vil - lon - ni - e.

40

Detailed description: This system contains measures 37 to 40. The vocal line has a triplet of eighth notes in measure 37, followed by a quarter note and a half note. Measure 38 has a quarter note, a quarter note, and a quarter note. Measure 39 has a quarter note, a quarter note, and a quarter note. Measure 40 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of a single bass note in each measure.

41 e Par cru - eus cuer Et par sim - ple vi - sa - ge;
Hé! Diex, que n'ont si - gnou - ri - e

Detailed description: This system contains measures 41 to 43. The vocal line has a quarter note in measure 41, followed by a quarter note, a quarter note, and a quarter note. Measure 42 has a quarter note, a quarter note, and a quarter note. Measure 43 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of a single bass note in each measure.

45 Car, quant je voy Son gra - ci - eus vi - ai - re, D'un dous ot - troy
Les da - mes

Detailed description: This system contains measures 45 to 47. The vocal line has a quarter note in measure 45, followed by a quarter note, a quarter note, and a quarter note. Measure 46 has a quarter note, a quarter note, and a quarter note. Measure 47 has a quarter note, a quarter note, and a quarter note. The piano accompaniment consists of a single bass note in each measure.

Jacques Boogaart

49 50

Memoustre.i. ex-em-plai-re Et si me
de leur droi-tu

IV

53 55

vuet Te-nir en son hom-ma-ge, Ce m'est a-vis;
re, Que ceuls qui ont la poin-

57 60

Mais aus do-lours re-trai-re, J'ay .c.
tu re

61

tans pis Qu'on ne me por-roit fai-re,
D'A-mours

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65

Car nuls ne puet Pen-ser si grief da-ma-ge Com le re-
 au cuer a-ta-chi-

C 2, 1

69 70

fus Que ses durs cuers m'en-voi-e; Et si
 Choi-sis-

73 75

J'aim plus, SeDiex m'en-voit joi-e, Que riens qui soit. Dont n'est ce droi-te ra-
 sent sans mes-pre-su-re!

ii

77 80

ge? Cer-tes, o-il! Mais pour riens que je
 S'eins-si

Jacques Boogaart

81

voie, De ce pe-ril Is-sir je ne vou-droi-e, Car tous siens
fust, je m'as-se-u-re,

85

suy Sans chan-ge-ment de ga-ge, Quant es-
Tels est

89 90

pe-rer Me fait ma-ga-ri-son, Et c'est tout cler Que mon-si-gneur Y-vo-n Par bien ser-
a-mez qui ne le se-roit mi-e

93 95

vir, Non pas par vas-se-la-ge, Con-quist l'a-mour Dou grant li-on sau-va-ge.
Et tels ha-is qui tost a-roit a-mi-e.