

**French Ars Nova Motets and their  
Manuscripts:  
Citational Play and Material Context**

**Submitted by Tamsyn Rose-Steel to the University of Exeter**

**as a thesis for the degree of**

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## ABSTRACT

The discussion of citation and allusion has become an important area of research in Medieval Studies. The application of postmodern intertextual theories has brought scholars to a deeper understanding of the reuse of borrowed material, shedding new light on a culture of music and literature that was once dismissed as dully repetitive. This thesis builds on this work by examining in depth the manner in which citation and allusion was deployed in the fourteenth-century motet.

Motets are a particularly fertile ground for discussion of the reuse of material, drawing as they do on a range of citational techniques such as borrowed liturgical tenors, modelling of rhyme schemes on existing works, and quotation of refrains and authorities. The polyphonic and polytextual nature of the motet enabled composers to juxtapose different registers, languages and genres, and thus to create an array of competing possible interpretations. This study is situated against several strands of recent scholarship. It draws on critical theory, as well as discussions of refrain definition, memory, manuscript compilation, and notions of voice, authority and authorship.

Each chapter examines a particular body of work: the interpolated *Roman de Fauvel*, the works of Guillaume de Machaut, the motets of the *Ivrea* and *Chantilly* manuscripts, and finally those of Manuscript Torino J.II.9. In each case, looking at the use of citation and allusion connects to other concerns. In the *Roman de Fauvel*, citation in the motets can be seen as functioning alongside use of the vernacular, manuscript layout and illuminations to elucidate the narrative. In the works of Guillaume de Machaut citation is linked to his ambiguous self-presentation and authorial presence, and connects individual pieces in his complete works' manuscripts. The *Ivrea* and *Chantilly* motets, while not linked by the same strength of context, demonstrate continuing use of thirteenth-century tradition. In this case, studying compilation choices may help us to understand how scribes interpreted citational material. Finally, I argue that understanding the internal use of symmetry in MS J.II.9 and its motets, and the reuse of material between the motets and the chansons of that repertory, vindicates the view that the music and poetry was composed by a single author well versed in mainstream tradition.

I have been able to propose some previously unnoted allusions in the major works, and draw out the benefits of a holistic approach to understanding these motet and manuscripts. All this points to motets both continuing the writing traditions of the thirteenth century throughout the fourteenth and early fifteenth centuries, but also shows individual writers and compilers choosing to cite in a creative and innovative manner.



**For my Dad**

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Completing a PhD requires a support network of teachers, colleagues and friends, and I would here like to mention some of the key individuals who have helped me in my studies.

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My path through academia has taken a number of surprising turns. I owe a lot to those who nurtured me as I set out on this path, and without their initial help I doubt I would have found the confidence to undertake a PhD. In particular, my philosophy lecturers at Warwick helped me in this self-confidence and I owe especial thanks to Christine Battersby and Stephen Houlgate, my personal tutors, and to Angela Hobbs, who amongst other forms of encouragement, provided the glowing reference that enabled me to make the strange yet wonderful transition from philosophy and music to the world of Medieval Studies.

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## MANUSCRIPT SIGLA

<i>Arras</i>	Arras: Bibliothèque municipale 983 (766)
Ba	Bamberg, Staatsbibliothek, Lit. 115 (olim Ed. IV. 6)
<i>Cambrai</i>	Cambrai: Bibliothèque municipale 1328
<i>Chantilly</i>	Chantilly: Bibliothèque du Musée Condé 564
<i>Douce 308</i>	Bodleian Library, MS. Douce 308
<i>Durham</i>	Durham: Cathedral Library C.I.20
<i>Fauvain</i>	Bibliothèque nationale, fonds français 571
<i>Fauvel/BnF, fr.146</i>	Paris, Bibliothèque nationale de France, MS fonds français 146
<i>Fribourg</i>	Fribourg: Bibliothèque cantonale et Universitaire Z 260
<i>Gerona</i>	Gerona, Archivo Capítular, frag. 33/1
<i>Ivrea</i>	Ivrea, Biblioteca Capitolare, MS CXV(115)
J.II.9	MS Torino Biblioteca Nazionale J.II.9
La Clayette	La Clayette : Paris, Bibliothèque nationale, nouv. acq. f. fr. 13521
Machaut A	Paris, Bibliothèque nationale de France, fonds français 1584
Machaut B	Paris, Bibliothèque nationale de France, fonds français 1585
Machaut C	Paris, Bibliothèque nationale de France, fonds français 1586
Machaut E	Paris, Bibliothèque nationale de France, fonds français 9221
Machaut G	Paris, Bibliothèque nationale de France, fonds français 22546
Machaut Vg	Ferrell-Vogüé MS. Private Collection of James E. and Elizabeth J. Ferrell, on deposit at the Parker Library, Corpus Christi College, Cambridge.
Machaut W	Aberystwyth, National Library of Wales, 5010 C
McV	London: British Library, Additional 41667(I) (McVeigh fragment)
Mo	Montpellier, Faculté de Médecine, H 196
Pic	Paris: Bibliothèque nationale, Coll. de Picardie 67
<i>Reina</i>	Paris, Bibliothèque nationale de France, nouvelles acquisitions françaises 6771

- Strasbourg* Strasbourg: Bibliothèque municipale (olim Bibliothèque de la Ville)  
222 C. 22
- Trém* Paris, Bibliothèque nationale de France, ms fonds nouvelles  
acquisitions françaises 23190 (olim Angers, Château de Serrant,  
Duchesse de la Trémoille)
- Tu42 Torino: Biblioteca Reale, Vari 42
- Udine* Udine: Biblioteca Comunale Vincenzo Joppi, ex Archivio Florio  
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## Note about Figures, Examples and Other References

Music examples have been taken from the following sources:

Montpellier motets: Hans Tischler, ed., *The Montpellier Codex*, 4 vols (Madison: A-R Editions, 1978).

Roman de Fauvel: Leo Schrade, ed., *Polyphonic Music of the Fourteenth Century, vol. i: The Roman de Fauvel; The Works of Philippe de Vitry; French Cycles of the Ordinarium Missae* (Monaco: Éditions de L'Oiseau-Lyre, 1956).

Guillaume de Machaut: Leo Schrade, ed., *Polyphonic Music of the Fourteenth Century, vols ii-iii: The Works of Guillaume de Machaut* (Monaco: Éditions de L'Oiseau-Lyre, 1956).

Ivrea and Chantilly motets: Frank Harrison, ed., *Polyphonic Music of the Fourteenth Century, vol. v: Motets of French Provenance* (Monaco: Éditions de L'Oiseau-Lyre, 1968).

The Motets of Manuscript Torino Biblioteca Nazionale, J.II.9: Richard. H. Hoppin, ed., *The Cypriot-French Repertory of the Manuscript Torino, Biblioteca Nazionale, J.II.9*, 4 vols (Rome: American Institute of Musicology, 1960-63).

Texts of motets have mainly been taken from these sources, except for J.II.9, for which I have used the version of the texts edited by myself for the AHRC project database. For any other textual citations I have used footnotes to acknowledge the source of the edition.

Biblical quotations (in English) are taken from the New Revised Standard Version (NRSV) throughout.

*Fauvel*' (italicised) will be used as shorthand for the *Roman de Fauvel*, whereas 'Fauvel' (unitalicised) will be used to refer to the character.

Refrains are italicized. Those that have been identified by Nico van den Boogaard I refer to as vdB+appropriate number.

I have provided a list of vernacular motets from the fourteenth century on p.17.

Translations are my own unless otherwise stated. Translations of Montpellier Motets are by Susan Stakel taken from Hans Tischler, ed., *The Montpellier Codex*, vol. IV (Madison: A-R Editions, 1978), unless otherwise stated.

# LIST OF FOURTEENTH-CENTURY FRENCH MOTETS

<i>ROMAN DE FAUVEL</i>		
<b>Short title</b>	<b>Full title</b>	<b>Manuscripts (Composer)</b>
<i>Detractor/ Qui secuntur/ Verbum</i>	<i>Detractor est/ Qui secuntur/ Verbum iniquum</i> (p.mus. 12)	Fr.146/ <i>Fauvain</i>
<i>Desolata/ Que nutritos/ Filios</i>	<i>Desolata mater ecclesia/ Que nutritos filios/ Filios enutrij</i> (p.mus. 27)	Fr.146
<i>Je voi/ Fauvel/ Autant</i>	<i>Je voi douleur avenir/ Fauvel nous a fait present/ Autant</i> (p.mus. 29)	Fr.146
<i>Se cuers/ Rex/ Ave</i>	<i>Se cuers joians/ Rex beatus/ Ave</i> (p.mus. 32)	Fr.146/McV/ <i>Trém</i>
<i>La mesnie/ J'ai fait/ Grant</i>	<i>La mesnie fauveline/ J'ai fait nouvelement/ Grant despit</i> (p.mus. 41)	Fr.146
<i>Bonne/ Se mes/ A</i>	<i>Bonne est amours/ Se mes desirs/ A</i> (p.mus. 68)	Fr.146
<i>Celi/ Maria/ Porchier</i>	<i>Celi domina/ Maria, virgo virginum/ Porchier mieuz estre</i> (p.mus. 122)	Fr.146
<i>Quant/ Bon/ Cis</i>	<i>Quant ie le voi/ Bon vin doit/ Cis chans veult boire</i> (p.mus. 130)	Fr.146
<b>GUILLAUME DE MACHAUT</b>		
M1	<i>Quant en moy vint/ Amour et bianté parfait/ Amara valde</i>	A, B, C, E, G, Vg, W
M2	<i>Tous corps qui de bien amer/ De souspirant cuer dolent/ Suspiro</i>	A, B, C, E, G, Vg
M3	<i>Hé! Mors, come tu es haie/ Fine Amours/ Quare non sum mortuus</i>	A, B, C, E, G, Vg
M4	<i>De Bon Espoir/ Puisque la douce rousee/ Speravi</i>	A, B, E, G, Vg
M5	<i>Aucune gent m'ont demande/ Qui plus aime/ Fiat voluntas tua/ C</i>	A, B, C, E, G, Vg
M6	<i>S'il estoit nulz/ S'Amours tous amans/ Et gaudebit cor vestrum</i>	A, B, C, E, G, Vg
M7	<i>J'ay tant mon cuer/ Lasse je sui en aventure/ Ego moriar pro te</i>	A, B, C, E, G, Vg

M8	<i>Qui es promesses/ Ha! Fortune/ Et non est qui adjuvat</i>	A, B, C, E, G, Vg, Cambrai, Ivrea, Trém
M10	<i>Hareu! hareu!/ Helas! ou sera pris/ Obediens usque ad mortem</i>	A, B, C, E, G, Vg, Trém
M11	<i>Dame, je sui cilz/ Fins cuers doulz/ Fins cuers doulz</i>	A, B, C, E, G, Vg
M12	<i>Helas pour quoy virent/ Corde mesto cantando/ Libera me</i>	A, B, C, E, G, Vg
M13	<i>Tant doucement m'ont attrait/ Eins que ma dame/ Ruina</i>	A, B, C, E, G, Vg
M14	<i>Maugre mon cuer/ De ma douleur/ Quia amore languo</i>	A, B, C, E, G, Vg, Trém
M15	<i>Amours qui ha le pouoir/ Faus Samblant m'a deceu/ Vidi Dominum</i>	A, B, C, E, G, Vg, Ivrea, Trém
M16	<i>Lasse comment/ Se j'aim mon loyal ami/ Pour quoy me bat mes maris?</i>	A, B, C, E, G, Vg, Trém
M17	<i>Quant vraie amour/ O series summe rata/ Super omnes speciosa</i>	A, B, C, E, G, Vg
M20	<i>Trop plus et belle/ Biauté peree de valour/ Je ne sui mie certains</i>	A, B, C, E, G, Vg, Trém
<i>IVREA AND CHANTILLY</i>		
<i>Tant / Bien/ Cuius</i>	<i>Tant a soutilte pointure/ Bien pert qu'en moy/ Cuius pulcritudinem sol et luna mirantur</i>	<i>Ivrea, Chantilly, Arras</i>
<i>A vous/ Ad te/ Regnum</i>	<i>A vous vierge de doucour/ Ad te virgo/ Regnum mundi</i>	<i>Ivrea</i>
<i>Se grace/ Cum/ Ite</i>	<i>Se grace/ Cum venerint/ Ite missa est</i>	<i>Ivrea, Trém,</i>
<i>Les l'ormel/ Main/ Je ny</i>	<i>Les l'ormel a la turrelle/ Main se leva/ Je ny saindrai plus</i>	<i>Ivrea, Tu42, Cambrai, Udine</i>
<i>Mon chant/ Qui dolorous/ Tristis</i>	<i>Mon chant en plaint/ Qui dolorous onques/ Tristis est anima mea</i>	<i>Ivrea, Trém, Dur</i>
<i>Douce/ Garison/ Neuma (Vitry)</i>	<i>Douce playsence/ Garison selon nature/ Neuma quinti toni</i>	<i>Ivrea, Trém,</i>
<i>Se paour/ Diex tan/ Concupisco Cambrai</i>	<i>Se paour d'umble astinance/ Diex tan desir/ Concupisco</i>	<i>Ivrea, Trém,</i>
<i>Li enseignement/ De tous/ Ecce</i>	<i>Li enseignement/ De tous les biens/ Ecce tu pulchra es amica mea</i>	<i>Ivrea, Fribourg, Trém</i>
<i>Fortune/ Ma douleur/ Dolour Cambrai, Pic</i>	<i>Fortune mere a douleur/ Ma douleur ne cesse pas/ Dolour meus</i>	<i>Ivrea, Trém,</i>
<i>Amer/ Durement/ Dolour</i>	<i>Amer, Amours, est la choison pour quoy/ Durement au cuer me blesce/ Dolour meus</i>	<i>Ivrea, Trém, Pic, Dur (Vitry)</i>
<i>Trop/ Par sauvage</i>	<i>Trop ay dure/ Par sauvage/ T/ C</i>	<i>Ivrea</i>
<i>L'amoureuse/ En l'estat/ Sicut</i>	<i>L'amoureuse flour/ En l'estat d'amere/ Sicut fenum arui</i>	<i>Ivrea, Trém, Dur</i>
<i>Clap/ Sus Robin/ T</i>	<i>Clap clap par un matin/ Sus Robin alons au molin/ T</i>	<i>Ivrea</i>

<i>Je comence/Et ie/Soules</i>	<i>Je comence/Et ie seray/Soules viex</i>	<i>Ivrea, Trém, McV, Cambrai</i>
<i>L'ardure/Tres dous/Ego</i>	<i>L'ardure qu'endure/Tres dous espoir/Ego rogavi Deum</i>	<i>Chantilly, Trém</i>
<i>D'ardant/Se fus/Nigra bon/Mon gauch</i>	<i>D'ardant desir/Se fus d'amer/Nigra est sed Formosa ...bon milgrana de valor.../Mon gauch, mon ris, ma salut e ma laus/T</i>	<i>Chantilly Gerona</i>

*MANUSCRIPT TORINO J.II.9*

JM19	<i>Certes mout fu/Nous devons tresfort amer</i>	J.II.9
JM35	<i>Toustans que mon esprit mire/Qui porroit amer</i>	J.II.9
JM36	<i>Coume le serf a la clere fontainne/Lunne plainne d'umilite</i>	J.II.9
JM37	<i>Pour ce que point fui/A toi, vierge, me represente</i>	J.II.9
JM38	<i>Par grant soif, clere fontainne/Dame de tout pris</i>	J.II.9
JM39	<i>Mon mal en bien/Toustans je la serviray</i>	J.II.9
JM40	<i>Amour trestout fort me point/La douce art m'estuet</i>	J.II.9
JM41	<i>Se je di qu'en elle tire/Tres fort m'abrasa</i>	J.II.9

