Late medieval motet texts are brimming with chimeras, centaurs, and other strange creatures. In *The Monstrous New Art*, Anna Zayaruznaya explores the musical ramifications of this menagerie in the works of composers Guillaume de Machaut, Philippe de Vitry, and their contemporaries. Aligning the larger forms of motets with the broad sacred and secular themes of their texts, Zayaruznaya shows how monstrous or hybrid exempla are musically sculpted by rhythmic and textural means. These divisive musical procedures point to the contradictory aspects not only of explicitly monstrous bodies, but of such apparently unified entities as the body politic, the courtly lady, and the Trinity. Zayaruznaya casts a new light on medieval modes of musical representation, with profound implications for broader disciplinary narratives about the history of text–music relations, the emergence of musical unity, and the ontology of the musical work.

Anna Zayaruznaya is an assistant professor in the Department of Music at Yale University. Her research brings the history of musical forms and notation into dialogue with medieval literature, iconography, and the history of ideas. Her work has appeared in the leading journals of her field, including the *Journal of the American Musicological Society* and the *Journal of Musicology*. Her study of musical voice-crossings used to depict the action of the goddess Fortune in the motets of Guillaume de Machaut was awarded the 2011 Van Courtlandt Elliott Prize by the Medieval Academy of America. She has also received awards and fellowships from the American Musicological Society, the Institute of Advanced Study at Princeton University, and the Radcliffe Institute of Advanced Study at Harvard University, where she was a fellow in 2013–14.
The aim of Music in Context is to illuminate specific musical works, repertoires, or practices in historical, critical, socio-economic, or other contexts; or to illuminate particular cultural and critical contexts in which music operates through the study of specific musical works, repertoires, or practices. A specific musical focus is essential, while avoiding the decontextualization of traditional aesthetics and music analysis. The series title invites engagement with both its main terms; the aim is to challenge notions of what contexts are appropriate or necessary in studies of music, and to extend the conceptual framework of musicology into other disciplines or into new theoretical directions.

Books in the Series

Simon P. Keeffe, Mozart’s Requiem: Reception, Work, Completion
Nancy November, Beethoven’s Theatrical Quartets: Opp. 59, 74 and 95
Rufus Hallmark, “Frauenliebe und Leben”: Chamisso’s Poems and Schumann’s Songs
The Monstrous New Art

Divided Forms in the Late Medieval Motet

ANNA ZAYARUZNAYA

Yale University
For Yarrow, and because of him
## Contents

*List of illustrations*  page [viii]

*List of music examples*  [x]

*List of tables*  [xii]

*Supplementary online content and music examples*  [xiii]

*Acknowledgements*  [xv]

1. **Introduction**  [1]
2. **Songs alive**  [21]
3. **How (not) to write a motet: The exemplary *In virtute/Decens***  [70]
4. **Motet visions of an apocalyptic statue**  [106]
5. **Interlude: Nebuchadnezzar’s dream**  [142]
6. **Ars nova and division**  [173]

   5. **Epilogue: The poetics of representation**  [227]

### Appendices

2. **Philippe de Vitry, *Cum statua/Hugo: Texts, translations, and music***  [243]
5. **Anonymous, *Fortune/Ma dolour: Texts and translations***  [258]
7. **Philippe de Vitry, *Firmissime/Adesto: Texts and translations***  [262]

**Glossary**  [266]

**Bibliography**  [270]

**Index of compositions**  [293]

**General Index**  [296]
Illustrations

The author and publisher acknowledge the following sources of copyright material and are grateful for the permissions granted. While every effort has been made, it has not always been possible to identify the sources of all material used, or to trace all copyright holders. If any omissions are brought to our notice, we will be happy to include the appropriate acknowledgements in any subsequent edition.

1.1 J. J. Grandville, “Barcarolle,” Le Magasin Pittoresque 8, no. 31 (Paris, August 1840) [page 28]
1.2 Roman de Fauvel, Bibliothèque nationale de France, fonds français 146, fol. 9v [47]
1.3 Roman de Fauvel, Bibliothèque nationale de France MS, fonds français 146, fols. 44v–45r [53]
2.1 Repertorial intersection between diminution and second-color hockets in ars nova motets [80]
2.2 Vitry, In virtute/Decens in Bibliothèque nationale de France, nouvelles acquisitions latines 2444, fol. 48r [86]
2.3 Cantimpré, Liber de natura rerum, the Prague Castle Archive, Metropolitan Chapter Library, sign. L.11, fol. 125r [96]
2.4 Dermochelys coriacea, dorsal view. Photographed by Chr. Hoorn, reproduced from Brongersma, European Atlantic Turtles (Leiden: Brill, 1972), Plate 2 [98]
2.5 Peterborough Psalter and Bestiary, Cambridge, Parker Library MS 53, fol. 201v. Reproduced with the permission of the Master and Fellows of Corpus Christi College, Cambridge [101]
3.1 Comestor, Bible historiale, Den Haag, Museum Meermanno, MMW MS 10 B 23, fol. 254v [111]
3.2 Enjambment in Cum statua/Hugo, triplum ll. 5–9 [123]
3.3 Locations of hockets in several motets with long taleae [137]
4.1 Saint-Sever Beatus, Bibliothèque nationale de France, MS latin 8878, fols. 51v and 220r [144]
List of illustrations

4.2 Machaut, Remède de Fortune, Bibliothèque nationale de France, fonds français 1584, fol. 56v  [155]
4.3 Remède de Fortune, Bibliothèque nationale de France, fonds français 1586, fol. 31v  [156]
4.4 Ideas and devices connecting several of the works discussed in this study  [163]
4.5 Gower, Confessio amantis, Columbia University, Rare Book and Manuscript Library Plimpton MS 265, fol. 1v  [166]
5.1 The Luttrell Psalter, © British Library Board, MS additional 42130, fols. 179v–180r  [175]
5.2 Boccaccio, De casibus virorum illustrium, Bibliothèque nationale de France, fonds français 229, fol. 221r  [192]
5.3 Locations of voice crossings in three motets  [193]
5.4 Beatius/Cum humanum in Bibliothèque nationale de France, nouvelles acquisitions latines 2444, fol. 49v  [208]
5.5 Polytextual writing and untexted hocket sections in four motets  [209]
5.6 Roman de Fauvel, Bibliothèque nationale de France, français 146, fol. 43r  [215]
5.7 Tricephalous Trinity in Cambridge, St. John’s College MS K 26, fol. 9. Printed by permission of the Master and Fellows of St. John’s College, Cambridge  [217]
5.8 Giornico, St. Nicolao, apse fresco by Nicolao da Seregno, photographed by Laurom  [218]
5.9 Lydgate, Fall of Princes, Huntington Library MS 268, fol. 24v. Reproduced by permission of The Huntington Library, San Marino, California  [219]
Music examples

1.1 Machaut, *Fons/O livoris* (M9), mm. 142–end [page 35]
1.2 Zachara de Teramo, *Sumite, karissimi*, mm. 1–21. Edited by Jason Stoessel; all rights reserved, used with permission [37]
1.3 *Je voi/Fauvel* [49]
1.4 Vitry, *Garrit/In nova*, tenor as notated in F-Pn 146 [56]
1.5 *Quant je/Bon vin* [60]
2.1 *Musicalis/Scientie*, mm. 13–27 [76]
2.2 Vitry, *In virtute/Decens*, color disposition [78]
2.3 *In virtute/Decens*, mm. 71–80 [79]
2.4 *In virtute/Decens*, upper voices arranged in *supertaleae* for the first *color* and simple *taleae* for the second [82]
2.5 *In virtute/Decens*, upper voices arranged as in Example 2.4, with additional rhythmic repetition marked [83]
2.6 Vitry, *Vos/Gratissima*, mm. 117–23 [84]
2.7 *In virtute/Decens*, mm. 93–100 [85]
2.8 *In virtute/Decens*, mm. 64–70 [87]
2.9 *In virtute/Decens*, periodically recurring rhythms [88]
3.1 Vitry, *Cum statua/Hugo*, tenor *color* and *talea* [111]
3.2 *Cum statua/Hugo*, periodically recurring upper-voice rhythms [112]
3.3 Partial concordance between the tenor of *Cum statua/Hugo* and *Salve crux pretiosa* [114]
3.4 *Cum statua/Hugo*, range and implied modal orientation in the tenor *color* [115]
3.5 *Sanctum Romanus habitum* [116]
3.6 The *color* of *Cum statua/Hugo* compared with several versions of *Sanctum Romanus habitum* [116]
3.7 *Vos vocatis me magister* [117]
3.8 *Cum statua/Hugo*, mm. 1–30 [120]
3.9 *Cum statua/Hugo*, mm. 31–41 [122]
3.10 *Cum statua/Hugo*, mm. 97–105 [127]
3.11 *Cum statua/Hugo*, mm. 106–15, 121–30 [129]
List of music examples

3.12 Vitry, *Phi millies/O creator*, triplum mm. 12–19 [137]
3.13 *Phi millies/O creator*, triplum mm. 28–34 [138]
3.14 *Phi millies/O creator*, triplum mm. 63–67 [138]
4.1 Machaut, *Tels rit au main qui au soir pleure*, seventh stanza [159]
5.1 *Post missarum/Post misse*, mm. 1–24 [183]
5.2 *Post missarum/Post misse*, mm. 40–60 [184]
5.3 *Post missarum/Post misse*, mm. 79–93 [185]
5.4 Machaut, *Bone pastor/Bone pastor* (M18), mm. 1–6 [186]
5.5 *A vous/Ad te*, mm. 1–4 [186]
5.6 *Post missarum/Post misse*, mm. 148–end [187]
5.7 Machaut, *Hélas/Corde mesto* (M12), mm. 79–83 [190]
5.8 *Fortune/Ma dolour*, mm. 1–12 [194]
5.9 *Fortune/Ma dolour*, mm. 99–110 [195]
5.10 *Fortune/Ma dolour*, mm. 77–82, and *Hélas/Corde mesto*, mm. 1–6 [196]
5.11 *Amer/Durement*, mm. 19–28 and 73–80 [198]
5.12 *Amer/Durement*, mm. 56–62 [199]
5.13 Vitry, *Firmissime/Adesto*, mm. 162–77 [212]
5.14 *Beatius/Cum humanum*, mm. 197–212 [212]
5.15 *Beatius/Cum humanum*, mm. 213–end [213]
Tables

1.1 Zachara, *Sumite, karissimi*, text and translations  [page 36]
3.1 Poetic and musical space allotted to each of the statue’s materials in mm. 31–63 of *Cum statua/Hugo*  [124]
4.1 Nebuchadnezzar’s statue outside of biblical commentaries (to 1400)  [149]
4.2 Structure of the first half of Machaut’s *Tels rit au main*  [162]
5.1 *Ars nova* motets on monstrous, bestial, and disjunct themes  [174]
5.2 Alignment of *taleae* and estates in *Post missarum/Post misse*  [182]
Supplementary online content

In addition to recordings of the music examples, the companion webpage to this book houses links to pertinent manuscripts which have been digitized. It can be accessed at www.cambridge.org/9781107039667.

Music examples

With one exception, music examples have been newly edited for this study, using the clearest or most complete source available, as indicated in the Bibliography. For works whose texts are edited in the appendices, those readings are also used in the examples. Unless noted otherwise, voices are presented in the order triplum – motetus – tenor – contratenor (if any). Most of the examples are presented in a simplified form of fourteenth-century French (ars nova) notation in score, with modern clefs (for more information about notational and other technical terms, see the glossary). Other than the shape of the notes, the biggest difference between the modern notational system and the fourteenth-century one is that notes can be divided into either two or three smaller units:

<table>
<thead>
<tr>
<th>Note name</th>
<th>Form</th>
<th>Equivalence in next-smallest note-value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minim</td>
<td>¬</td>
<td>n/a</td>
</tr>
<tr>
<td>Semibreve</td>
<td>∨∨</td>
<td>or ✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱ Bruno stripe 100% 8x8 pixel</td>
</tr>
<tr>
<td>Breve</td>
<td>∨</td>
<td>or ✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱ Bruno stripe 100% 8x8 pixel</td>
</tr>
<tr>
<td>Longa</td>
<td>∨</td>
<td>or ✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱✱华人行“inya”irescaan tibleinese</td>
</tr>
<tr>
<td>Maxima</td>
<td>∨</td>
<td>or ✱✱✱✱✱✱华人行“inya”irescaan tibleinese</td>
</tr>
</tbody>
</table>

The division is consistent within any given work and usually clarified by alignment in score. In addition, mensural signs (analogous to modern time-signatures) are given in brackets at the start of each example. They give
information about the structure of the beat. The two mensurations used in the examples are:

\[
\text{[C]} \quad \square = \cdot \cdot \cdot = \downarrow \downarrow \downarrow \downarrow
\]

\[
\text{[C]} \quad \square = \cdot \cdot \cdot = \downarrow \downarrow + \uparrow \uparrow
\]

When triple divisions of notes are involved, imperfection and alteration may take place. In the former, a smaller note “takes” value from a longer one so that the two together can make up three beats. Thus under [C], \(\square\) denotes a trochaic pattern, but if the minims were omitted, the semibreves alone (\(\cdot \cdot \cdot \)) would have the value of three minims each. Imperfection is not indicated in the examples, but should be clear from context and vertical spacing. Alteration, which doubles the length of a note in order to fill out a group of three beats, is indicated in these examples by a plus (+) above the affected note. Since these are editions using simplified \textit{ars nova} notation rather than diplomatic transcriptions, ligatures and multi-measure rests have been silently broken up to make score alignment possible. Dots of addition (akin to modern dots) are represented, but most dots of division have been omitted, since bar lines do their work. Note that under [C], the pattern \(\cdot \cdot \cdot \) always has the longer semibreve in front, and the second semibreve is imperfected by the minim (following the rule \textit{similis ante similem perfecta}). In the editions here this is sometimes clarified with a dot (\(\cdot \cdot \cdot \cdot \)) but the dot is not necessary. A useful set of online tutorials for fourteenth-century French notation created by Elizabeth Eva Leach can be accessed at http://diamm.nsms.ox.ac.uk/moodle/login/index.php.

In examples 2.4–5, 2.9, and 3.2 the music has been shrunk in order to demonstrate larger points about form. There it is not necessary to see the individual notes, though readers of the ebook version should be able to zoom in for details.
Acknowledgements

As Horace warned his newly finished first volume of Epistles, the world is a dangerous place for a young book. It may find itself discarded or locked up, and if it does get out, travel has its own perils. The present book has already proved a seasoned traveler in draft, and along the way it has been fundamentally shaped and improved by a generous group of colleagues from around the world. If it ends up having a good time now that it is out, it will be to their credit; if not, the fault is mine.

The project started life as a dissertation overseen by Sean Gallagher, Suzannah Clark, and Thomas Forrest Kelly. I am grateful to them for their faith in me and in the motets. The metamorphosis from dissertation to book began at the impetus of Elizabeth Eva Leach, whose seriousness and erudition have been a continuing source of inspiration; I am grateful to her for help at every stage. The book proposal took form at NYU, where Stanley Boorman, Michael Beckerman, Tala Jarjour, and David Samuels offered valuable advice and encouragement.

The revision process, and the new research, began in earnest at Princeton. My warmest thanks go out to colleagues in various programs and departments there: Kofi Agawu, Scott Burnham, Gabriel Crouch, Wendy Heller, Steven Mackey, Simone Marchesi, Sally Poor, and Dan Trueman. Rebecca Fiebrink showed me what true intellectual curiosity looks like, and Rob Wegman generously read much of my work and provided crucial feedback. Ellen Lockhart’s breadth and creativity inspired me to be brave. Figure 2.4 is dedicated to her.

In summer 2013 the draft and I moved to Yale, and I am profoundly grateful to my new colleagues for providing a home for us both in the final stages of writing. For their enthusiasm and intellectual energy I thank Rebekah Ahrendt, Richard Cohn, Dan Harrison, James Hepokoski, Brian Kane, Gundula Kreuzer, Hannah Lash, Patrick McCreless, Nathan Martin, Henry Parkes, Ève Poudrier, Ian Quinn, Ellen Rosand, Gary Tomlinson, Michael Veal, and Craig Wright. Ardis Butterfield read several chapters in draft and was much kinder than she promised to be.

It’s my great luck that so many of the people who spend their lives thinking about medieval and Renaissance music are remarkable in their
erudition, broad-ranging and diverse skills, sharp critical acumen, patience, and keen senses of humor. For various contributions to this project I offer profound thanks to Jane Alden, Margaret Bent, Bonnie Blackburn, Catherine Bradley, David Catalunya, Sean Curran, Michael Scott Cuthbert, Jeffrey Dean, Karen Desmond, Lawrence Earp, Mark Everist, Dominique Gatté, Mary Gerbi, Anna Kathryn Grau, Elina Hamilton, Jared Hartt, Andrew Hicks, Karl Kügle, Alejandro Enrique Planchart, Jesse Rodin, Tamsyn Rose-Steel, Jennifer Saltzstein, Paul Schleuse, Jason Stoessel, Anne Stone, and Emily Zazulia. Thanks also to several allies from the realm of words: Leofranc Holford-Strevens, Ben Lerner, Steven Rozenski, Eliza Zingesser; Jason Jacobs, who has saved me from embarrassment more than once and given me much to think about; and Zoltán Rihmer, who generously gave of his philological talents in the eleventh hour. And in the twelfth hour, Kate Maxwell worked her magic on the proofs.

Countless discussions and debates in conference rooms and classrooms provided nourishment in the course of the draft’s gestation. In 2010 Chapter 2 was presented at Novacella and a part of Chapter 3 was read at the Medieval and Renaissance Music conference at Royal Holloway. Chapter 4 received interdisciplinary help at the 2011 International Gower Society conference in Valladolid; thanks to James Simpson for suggesting this venue and for useful feedback at that point. Chapter 1 went on the road in 2013 and benefitted from the suggestions of the music departments at USC (with thanks to Lauren Jennings), the University of Pittsburgh (with thanks to Anna Nisnevich and Gavin Steingo), and Cornell (with thanks to the Student Lecture Committee).

The long and convoluted process of “finishing” began at the Radcliffe Institute for Advanced Study at Harvard University. I am grateful to Judith Vichniac and my fellow fellows for emotional and intellectual bolstering; especially to Lucia Allais, Mary Franklin-Brown, Elaine Freedgood, Jennifer Hoffman, William Pirl, and Steven Wilf. Thanks to Christine Legros for her eagle eyes, and to Francesca Orsini, the first person in the world to read the entire draft, profound thanks.

Even with all this help the present book would have been many more years in the making if it had not been for my supportive and persuasive series editors, Paul Harper-Scott and Julian Rushton. They issued it a passport and kicked it out the door. At Cambridge University Press, thanks to Vicki Cooper for taking a chance on a first book, and to Fleur Jones, Gaia Poggiogalli, and Nina Marcel for their expertise and attention. Costs associated with publication were defrayed by the Otto Kinkeldey Endowment.
of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

Finally: thanks to my family for being patient with my attempts to prioritize between the urge to expound the presence of monsters in 700-year-old motets, the necessities of everyday life, and the time and attention due to them. Without the support and understanding of my parents and sister, this book would have been far worse as the product of an unhappy writer. And to my husband Yarrow Dunham, who came into my life at about the same time as In virtute/Decens: thanks for doing more than his share of the dishes, for asking tough methodological and disciplinary questions, for helping me find the right words, and for loving me as I am. This book is dedicated to him.