

Cambridge University Press
978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel
Emma Dillon
Frontmatter
[More information](#)

Medieval Music-Making and the *Roman de Fauvel*

This book explores the role of music in the early fourteenth-century French manuscript Bibliothèque Nationale de France, fr. 146. The repertories found in this manuscript, particularly those interpolated into the Old French satire, the *Roman de Fauvel*, are frequently used to illuminate the wider history of French medieval music. This study sets the manuscript against the wider culture of Parisian book-making, showing how in devising new systems of design and folio layout, its creators developed a new kind of materiality in music: it illustrates how music is expressive in ways that are unperformable apart from its visual representation. This study is primarily concerned with the workings of fr. 146; however, it also argues that the new attitudes to (material) music-making embodied in that manuscript serve as a model for exploring other music manuscripts to emerge in late medieval France.

EMMA DILLON is Assistant Professor of Music at the University of Pennsylvania. She specializes in French medieval music and is a contributor to *Fauvel Studies* (1998).

New perspectives in music history and criticism

GENERAL EDITORS

JEFFREY KALLBERG, RUTH SOLIE AND ANTHONY NEWCOMB

This series explores the conceptual frameworks that shape or have shaped the ways in which we understand music and its history, and aims to elaborate structures of explanation, interpretation, commentary and criticism which make music intelligible and which provide a basis for argument about judgements of value. The intellectual scope of the series is broad. Some investigations will treat, for example, historiographical topics, others will apply cross-disciplinary methods to the criticism of music, and there will also be studies which consider music in its relation to society, culture, and politics. Overall, the series hopes to create a greater presence for music in the ongoing discourse among the human sciences.

PUBLISHED TITLES

- Leslie C. Dunn and Nancy A. Jones (eds.), *Embodied Voices: Representing Female Vocality in Western Culture*
Downing A. Thomas, *Music and the Origins of Language: Theories from the French Enlightenment*
Thomas S. Grey, *Wagner's Musical Prose*
Daniel K. L. Chua, *Absolute Music and the Construction of Meaning*
Adam Krims, *Rap Music and the Poetics of Identity*
Annette Richards, *The Free Fantasia and the Musical Picturesque*
Richard Will, *The Characteristic Symphony in the Age of Haydn and Beethoven*
Christopher Morris, *Reading Opera Between the Lines: Orchestral Interludes and Cultural Meaning from Wagner to Berg*
Emma Dillon, *Medieval Music-Making and the 'Roman de Fauvel'*

Cambridge University Press

978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel

Emma Dillon

Frontmatter

[More information](#)

Medieval Music-Making and the *Roman de Fauvel*

EMMA DILLON



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel
Emma Dillon
Frontmatter
[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9780521813716

© Emma Dillon 2002

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2002

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data

Dillon, Emma.

Medieval music-making and the Roman de Fauvel / Emma Dillon.

p. cm. – (New perspectives in music history and criticism)

Originally presented as the author's dissertation (doctoral).

Includes bibliographical references and index.

ISBN 0 521 81371 9

1. Bibliothèque nationale de France. Manuscript. Français 146. 2. Music – France – 500–1400 – Manuscripts. 3. Music – France – 500–1400 – History and criticism.

4. Roman de Fauvel. I. Title. II. Series.

ML93 .D55 2002

780'.944'0902 – dc21 2001043688

ISBN 978-0-521-81371-6 Hardback

ISBN 978-0-521-89066-3 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press
978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel
Emma Dillon
Frontmatter
[More information](#)

For my parents

Cambridge University Press

978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel

Emma Dillon

Frontmatter

[More information](#)

What a mighty stream of pleasure made glad our hearts when we
came to Paris, Paradise of the world . . . there are delightful libraries
more aromatic than a store of spice; there are abundant orchards of all
manner of books.

Richard of Bury, *Philobiblon*, Book VIII

CONTENTS

<i>List of figures</i>	<i>page</i> viii
<i>List of tables</i>	x
<i>Acknowledgements</i>	xi
<i>List of abbreviations</i>	xiii
Prologue	1
1 Contexts	11
2 Music and the book: approaches to the interpretation of manuscripts	29
3 Chaillou’s authorial presence	65
<i>Interpolation. The conquest of the parchment</i>	122
4 Scribe as author: a compiler for fr. 146	147
5 Music and the narratives of compilation	173
6 The poetic use of song space	216
<i>Bibliography</i>	283
<i>Index</i>	300

FIGURES

All figures are reproduced courtesy of the Bibliothèque Nationale de France, Paris, unless otherwise stated.

2.1	Space for song, Adam de la Halle's <i>Jeu de Robin et Marion</i> , BN fr. 1569, folio 141r	page 57
2.2	Song lyrics written in red ink, Gerbert de Montreuil's <i>Roman de la Violette</i> , BN fr. 1374, folio 134r	59
2.3	Lyrics underscored in red ink, <i>Restor du Paon</i> , BN fr. 1554, folio 158r	60
2.4	Nonsense notation, Gautier de Coinci's <i>Miracles de Nostre Dame</i> , BN fr. 2193, folio 17r	62
3.1	Authorial representations, fr. 146, folio 23v	75
3.2	Detail of fr. 146, folio 23v	76
3.3	The author reads, fr. 146 folio 10r	85
3.4	The author reads, fr. 146, folio 11r	86
3.5	Guillaume and Jean at work, BN fr. 24390, folio 29r	91
3.6	Machaut at work, BN fr. 1586, folio 121r	93
3.7	Marginal readers, British Library, Stowe MS 17, folios 117v–118r (By permission of the British Library)	98
3.8	The lectern as a clerkly emblem in the <i>Roman de la Rose</i> , BN fr. 1569, folio 1r	100
3.9	The reader in his study in Gautier de Coinci's <i>Miracles de Nostre Dame</i> , BN nouv. acq. fr. 24541, folio 4r	102
3.10	Blanche of Burgundy prays from a lectern, Yale University, Beinecke Rare Book and Manuscript Library, MS 390 (the <i>Savoy Hours</i>), folio 25r (By permission of the Beinecke Rare Book and Manuscript Library, Yale University)	103
3.11	Blanche of Burgundy holds her book, Yale University, Beinecke Rare Book and Manuscript Library, MS 390 (the <i>Savoy Hours</i>), folio 10v (By permission of the Beinecke Rare Book and Manuscript Library, Yale University)	105

List of figures

3.12	Multiple reading styles at the Office of the Dead, British Library, Sloane MS 2468 (the <i>Umfray Hours</i>), folio 115r (By permission of the British Library)	106
3.13	Fr. 146, folio 1v	116
1.1	Nineteenth-century marginal notes, fr. 146, folio 23v	123
4.1	Scribe A corrects himself, fr. 146, folio 18v (detail)	156
4.2	Scribe C/E corrects scribe A, fr. 146, folio 1r (detail)	157
4.3	Detail, fr. 146, folio 1r	158
4.4	Detail, fr. 146, folio 1r	158
4.5	Scribe C/E's correction, fr. 146, folio 14v (detail)	159
4.6	Scribe C/E works ahead of scribe A, fr. 146, folio 28 ter r (detail)	160
4.7	Planning notes, fr. 146, folio 18v (detail)	161
4.8	Planning notes, fr. 146, folio 44v (detail)	162
4.9	Late entry of <i>Hic fons</i> , fr. 146, folio 42r (detail)	163
4.10	The index, fr. 146, folio Br	164
5.1	The <i>complainte d'amour</i> , fr. 146, folio Ar	184
5.2	Multiple lamentations, fr. 146, folio 2r	186
5.3	Authorial explicit, fr. 146, folio 45r	201
5.4	The author before the Trinity, fr. 146, folio 43r	205
5.5	Crucifixion scene from the St Denis Missal, BN lat. 1107, folio 209v	207
6.1	Fauvel woos Fortuna, fr. 146, folio 19r	227
6.2	The eve of the tournament, fr. 146, folios 33v–34r	232
6.3	The eve of the tournament continues, fr. 146, folio 34v	233
6.4	Song juxtaposed against narrative, fr. 146, folios 4v–5r	242–3
6.5	Variations in the standard format, fr. 146, folios 7v–8r	248–9
6.6	Musical armour, fr. 146, folios 38v–39r	252–3
6.7	The Fountain of Youth and musical iconography, fr. 146, folio 42r (detail)	257
6.8	Musical disjunction (1), fr. 146, folios 28v–28 bis r	260–1
6.9	Musical disjunction (2), fr. 146, folios 28 bis v–28 ter r	262–3
6.10	Musical disjunction (3), fr. 146, folios 28 ter v–29r	264–5

TABLES

5.1	The opening structure of fr. 146	<i>page</i> 175
5.2	The closing structure of fr. 146	180
5.3	Lyric repetitions on folio 45r	209
6.1	The gathering structure surrounding folios 28 bis and ter	266

Cambridge University Press
978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel
Emma Dillon
Frontmatter
[More information](#)

ACKNOWLEDGEMENTS

It is a great pleasure to thank all those who have supported this work through its various stages, from doctoral dissertation to book. I owe a debt of gratitude to my teachers, colleagues and friends at Christ Church, Oxford – particularly to my undergraduate tutors, Stephen Darlington and John Milsom; at the University of Bristol; and at the University of California at Berkeley. I am especially grateful to my colleagues in the Department of Music at the University of Pennsylvania: they helped in innumerable ways to smooth the transition from England to America, thereby allowing me to find the space to complete this book while negotiating the challenges of a new job. I am grateful to the librarians of the Bodleian Library, Oxford, the British Library and Bibliothèque Nationale de France, and especially to John Wagstaff and the team of librarians at the Music Faculty Library, Oxford. I am especially grateful to John Pollack and the team in the Annenberg Rare Book and Manuscript Library at the University of Pennsylvania, who stepped in at the last moment to help with the assembly of some of the images in this book. I am glad to acknowledge the Dean and Canons of Christ Church, Oxford, the British Academy, the Oxford–Paris Programme and the Zaharoff Fund who funded the original research for this project. A research grant from the University of Pennsylvania helped towards publication costs. I am grateful to all those who have helped in the production of this book. Penny Souster has been a patient and wise editor: my thanks to her and my series editors, especially Jeffrey Kallberg, for their encouragement throughout this project. My thanks also to Shirley Williams and Leigh Mueller for the meticulous care with which they copy-edited this book.

Margaret Bent first inspired me to work on the Middle Ages, and I warmly thank her for all of her help regarding this project, and both her and Andrew Wathey for welcoming me into the *Fauvel* community. Particular thanks are due to Kevin Brownlee, Christopher Page and Jane Taylor, who read portions of this work in an earlier guise; Elizabeth A. R. Brown and Nancy Freeman Regalado were similarly instrumental in shaping this project. Susan Rankin and John Caldwell were generous examiners of my doctoral dissertation and made several helpful suggestions about that work. I furthermore owe a special debt to Susan Rankin for her encouragement and ideas about how to develop my original

Cambridge University Press
978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel
Emma Dillon
Frontmatter
[More information](#)

Acknowledgements

research into a book. Earlier versions of several chapters were presented as papers at the University of Bristol, the Centre for Medieval Studies at the University of Trondheim, the University of California at Berkeley, and at the University of Pennsylvania. An earlier version of parts of Chapters 2 and 6 appeared in the *Journal of Musicology*, and I am glad to thank the University of California Press for permission to reprint material here.

A number of other people have influenced my thinking about matters medieval, musicological and material. Above all, my thanks to Roger Parker, who read every mutation of this work, from the first tentative dissertation drafts to the final manuscript of this book: he has been a generous and insightful reader, teacher and friend, and my book would have taken much longer to materialize without his help. Conversations with John Drury and Christopher Butler on two memorable occasions had an important influence on this work, and I am additionally indebted to the latter for his comments on early versions of Chapter 2. My sense that the nineteenth-century reception of fr. 146 had a part to play in this book has been greatly inspired by the work and encouragement of Katherine Bergeron. I owe a great deal to my friends and colleagues Suzanne Aspden, Laura Basini, Kate Bennett, Stephen Campbell, Vahni Capildeo, Jonathan Cross, Kathryn Duys, Penny Galloway, Chris Hasty, Carol Ann Muller, Cormac Newark, Alice Staveley and Beth Williamson who have been generous and good-natured listeners, and whose many comments and suggestions have helped shape my thinking in innumerable ways.

My final thanks are to Claire and Alex Dixon, for their unfailing support; to Sheila Ford and John Tansley, for the help and encouragement they have given me; and to my brother, Charles, in particular for never enquiring too closely how work was progressing. To my parents I owe the greatest debt: this work is dedicated to them in gratitude for their unconditional faith in all that I do.

Cambridge University Press
 978-0-521-81371-6 - Medieval Music-Making and the Roman de Fauvel
 Emma Dillon
 Frontmatter
[More information](#)

ABBREVIATIONS

BN	Paris, Bibliothèque Nationale de France
<i>Fauvel</i>	<i>Roman de Fauvel</i> portion of fr. 146
<i>Fauvel</i> 1990	<i>Le Roman de Fauvel in the Edition of Mesire Chaillou de Pesstain: A Reproduction in Facsimile of the Complete Manuscript</i> , Paris, Bibliothèque Nationale, Fonds Français 146, ed. Edward Roesner, François Avril and Nancy Freeman Regalado (New York: Broude Brothers, 1990)
<i>Fauvel Studies</i>	Margaret Bent and Andrew Wathey (eds.), <i>Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque nationale de France, MS français 146</i> (Oxford: Clarendon Press, 1998)
fr. 146	Paris, Bibliothèque Nationale de France, fonds français 146
Pmus	Pièce musicale, after the numbering of music in <i>L'Hérésie de Fauvel</i> , ed. Emilie Dahnk, Leipziger Romanistische Studien, 4 Literaturwissenschaftliche Reihe, 4 (Leipzig: Vogel, 1935).

Note. All translations are my own except where otherwise stated