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The Art of Borrowing: Intertextuality in the French Motet of the Late Middle Ages

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Honor Scholar Program Senior Project

2017

Sponsor: Dr. Matthew Balensuela

Committee: Dr. Andrea Sununu and Dr. Tamara Stasik

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Introduction

Musical borrowing has existed as long as music itself has been composed, performed, and recorded. As Peter Burkholder states in his *NewGrove Online* article on borrowing, the tradition of musical borrowing is “in the widest sense . . . the history of improvisation, composition and performance.”¹ And in that widest sense, musical borrowing can relate to almost any aspect of a piece, be it structure, texture, motif, or theme: borrowing can range from incomplete musical phrases to intertextual conversation between musical eras, or even consist of composers’ references to their own works.

Music history offers many famous examples of borrowing. In the Baroque era, the German composer George Frideric Handel, best known for his *Messiah*, borrowed from both his own works and those of other composers. His frequent lifting of entire movements of his own work was then a common and accepted practice. His borrowing of other works, however, was rather more esoteric in that he did not expect his audiences to be familiar with the borrowing. A chorus from Handel’s *Israel in Egypt* is largely lifted from a song by another German composer, J. K. Kerll.² Thus, the borrowing was more for his own sake as a composer than a deliberate dialogue between works. The French opera composer Jean-Phillipe Rameau also borrowed copiously from himself, reconstituting previously composed harpsichord pieces for opera.³ No matter the kind of borrowing, the act itself demonstrates intertextuality—it forms relationships between works and composers and connects them from even great distances.

¹ J. Peter Burkholder, “Borrowing,” *Grove Music Online*, ed. Deane Root, accessed November 3, 2016, <http://www.oxfordmusiconline.com/>.

² Anthony Hicks, “Handel, George Frideric,” *Grove Music Online*, ed. Deane Root, accessed February 27, 2017, <http://www.oxfordmusiconline.com>.

³ Graham Sadler and Thomas Christiansen, “Jean Phillippe Rameau,” *Grove Music Online*, ed. Deane Root, accessed February 27, 2017, <http://www.oxfordmusiconline.com/>.

In modern American music, Charles Ives is often cited by musicologists for his frequent quotations of American popular music and hymn melodies, sometimes mixed with the traditional European canon of classical music. In his works, Ives uses classical forms but molds American characteristics to suit the style, putting Stephen Foster melodies in conversation with Brahms.⁴ Burkholder's argument that Ives makes clever use of paraphrase rather than pure quotation allows the music to be less repetitive and more easily developed.⁵ The first movement of Ives's Second Symphony uses Stephen Foster's *Massa's in the Cold Ground* as its first theme, and a fiddle tune called *Pig Tune Fling* as its second—both serve as sources of motivic material and reappear in later movements. The second movement uses folk tunes and traditional hymns, which Burkholder describes with the mediievally-charged term “cantus firmus.” The integration of the hymn tunes and the overall structure of the movement are Brahms-like, and Burkholder maintains that the movement demonstrates a knowledge of and an “allegiance to the late Romantic European tradition.”⁶

Musical borrowing can even extend to particularly common musical phrases or ideas that occur in many places. For example, the *Dies Irae* (Latin for “Day of Wrath”) motive was first written as a poem about the apocalyptic Judgement Day. It was set to plainchant in the thirteenth century by poet Thomas of Celano and used as the sequence in the Requiem Mass for the Dead.⁷ However, since the Romantic Era, numerous composers have used the first phrases of the plainchant melody in a great variety of works. Hector Berlioz's *Symphonie Fantastique* quotes

⁴ J. Peter Burkholder, et al, “Ives, Charles,” *Grove Music Online*, ed. Deane Root, accessed February 24, 2017, <http://www.oxfordmusiconline.com/>.

⁵ J. Peter Burkholder, “‘Quotation’ and Paraphrase in Ives's Second Symphony,” *19th-Century Music* 11, no. 1(1987): 3.

⁶ Burkholder, “‘Quotation’ and Paraphrase,” 8.

⁷ John Caldwell and Malcolm Boyd, “Dies irae,” *Grove Music Online*, ed. Deane Root, accessed February 27, 2017, <http://www.oxfordmusiconline.com/>.

the plainchant extensively and sets a precedent for its orchestration.⁸ From Russian symphonies by Miaskovsky and Khatchaturian to *Piccolo Play*, a work for solo piccolo by Thea Musgrave, the chant motive is immediately recognizable in hundreds of works. Though most people cannot articulate the exact contents of the poetry, the musical motive has become synonymous with doom, fear, and death, and the shared themes create an emotionally tangible link between otherwise disparate pieces.

The borrowing of texts and lyrics in vocal music, not addressed specifically by Burkholder's Grove article, is also ubiquitous. This practice can range from specific refrains of motets repeated from piece to piece to the many works across the ages composed in reference to Shakespeare plays. *Romeo and Juliet* serves as a particularly good example. The play itself was inspired by a fifth-century Greek story, and Renaissance Italy popularized the plot.⁹ Since Shakespeare's time, composer Charles Gounod adapted *Romeo and Juliet* as an opera, Hector Berlioz orchestrated a *symphonie dramatique* inspired by the play, and Pytor Tchkovsky wrote a symphonic poem.

A simple modern example of cultural intertextuality in contemporary song is "Holy Grail," a collaboration by Jay-Z and Justin Timberlake. Though neither particularly eloquent nor brilliantly composed, the song discusses the meaning of fame and celebrity as well as the difficulties such acclaim can pose. Referring to such celebrities as Mike Tyson and MC Hammer, Jay-Z cautions against getting "caught up in all these lights and cameras." The song samples a portion of Nirvana's "Smells Like Teen Spirit," as well as mentioning Michael Jackson's "Thriller." Meanwhile, Justin Timberlake sings the lyrical portion of the song, waxing poetic

⁸ Malcolm Boyd, "'Dies Irae': Some Recent Manifestations," *Music and Letters* 49, no. 4 (1968): 347-356.

⁹ Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*, vol. 1 (New York: Columbia Press, 1957), 269.

about the fickleness of fame, referring to the phenomenon of celebrity as a “Holy Grail.” Beyond the interrelationships between the lyrical hook by Timberlake and the rap by Jay-Z, the title throws the song into an extensive canon of grail metaphors. As the legends of seeking the Grail confirm, the journey is arduous and rarely results in the anticipated happiness; fame is, according to the song, no different. Ironically, this subversive religious reference and the musical borrowing within the song can serve to carry us back into the Middle Ages.

The late-medieval French motet particularly demonstrates musical borrowing and texts that feature cultural and religious references. These references would be almost impossible to decipher without a strong foundation of cultural knowledge of the world surrounding the pieces’ creation. Unfortunately, the tendency in studying medieval music is to focus exclusively on its technical aspects, and, in this focus, ignore the cultural dialogue surrounding its composition. The motet especially requires cultural and literary scrutiny beyond the music, because it is a form dependent on words and their relationships for composition.

This thesis seeks to examine the relationships both within and between medieval French motets. The motet, a compiled form made up of a Latin ecclesiastical tenor and upper voices written in vernacular texts, can be incomprehensible without an analysis of all of its disparate parts. This thesis will examine the musical backdrop of the motet: how it originated as largely a product of borrowing of Latin tenors from various religious offices, how it developed to meld the liturgical texts with secularized, vernacular poetry—here, Medieval French. The interactions between the lines of French poetry and the Latin tenor are of primary intertextual interest; their interrelationships can serve as an important interpretive tool as one considers ambiguous passages in other voices. Intertextuality, or in its most simple form, the relationships between texts, is a complicated term in the musicological world because of its ambiguities. A single

definition of intertextuality, reached in light of other scholars' use of the term, will serve to illuminate new interpretive potential within thirteenth-century motets. Musical borrowing itself serves as a form of intertextuality, and this thesis will also address some modern examples of intertextual relationships in modern music and scholarship.

Intertextuality as Term and Concept

The term *intertextuality* is frequently used in the analysis of late-medieval French motets. While the term is ostensibly simple and refers to the relationships between “texts,” different scholars use it in different ways. Two methods of viewing intertextuality in motets prove especially useful: relationships between musical ideas and relationships between textual—read poetic or lyrical—ideas. Many scholars, especially earlier ones, employ only one of these two methods. Based on the idea of intertextuality and its use by various musicologists, this thesis examines intertextuality as a complex phenomenon because of its dual nature, not in spite of it.

Intertextuality, a term borrowed from literary criticism and employed in musicology since the 1980s, has replaced the earlier term *imitatio*, which served to show “the citation by one composer of a musical idea previously used by another composer.”¹⁰ However, *imitatio* fell out of common use, as it implies a kind of specificity that intertextuality escapes. Intertextuality is ideal to “facilitate discussions of musical meaning” and serves as a safer term with regards to uncertain historical evidence.¹¹ But because of its origins in literary criticism, the exact definition used by scholars in musicological works is at times difficult to pinpoint.

¹⁰John Milsom, “‘Imitatio,’ ‘Intertextuality,’ and Early Music,” *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned. Essays in Honour of Margaret Bent*, ed. Suzannah Clark and Elizabeth Eva Leach (Rochester: Boydell and Brewer, 2005), 142.

¹¹J. Peter Burkholder, “Intertextuality,” *Grove Music Online*, ed. Deane Root, accessed February 9, 2017, <http://www.oxfordmusiconline.com/>.

In his doctoral thesis, Jon Allsen identifies a useful definition of intertextuality as “all forms of relatedness—melodic, contrapuntal, structural, and textual—that a complex of two or more motets exhibits.”¹² He cites other scholars and includes his own appreciation for the idea that intertextuality as a term is simultaneously broad and specific. To Allsen, genre as a whole is particularly important to understand, and national context also crucial. However, because Allsen’s work focuses primarily on fifteenth-century motets, some of his boundaries are not viable for a study of earlier examples. In fourteenth-century motets, one can first identify specific aspects of structure that are modeled on older motets, often “attributable to Vitry,” including such technical aspects as “identical numbers of talea or color notes, identical overall length, untexted diminution sections.”¹³ Thus, intertextuality can be as specific as rhythmic groupings and simultaneously as holistic as structure, and may refer to authorial or genre-based connections.

Mark Everist identifies this same dichotomy, and as an expert of the thirteenth-century French motet specifically, his definitions are particularly relevant. To him, intertextual relationships are at the heart of composition: the etymology of the word *composition* itself demonstrates that composers have long been viewed as “both an individual working with words and notes, and . . . someone manipulating pre-existent and newly constructed materials.”¹⁴ He outlines the early scholarship of thirteenth-century French motets, in which most motets received heavy musical examination that demonstrated the borrowing and reworking process within their composition. However, early scholarship neglected close examination of the motets’ poetry, prioritizing the music instead because the poems were seen as unworthy of study; indeed, they

¹² Jon Michael Allsen, “Style and Intertextuality in the Isorhythmic Motet 1400-1440” (PhD diss., University of Wisconsin-Madison, 1992), 236.

¹³ Allsen, “Style and Intertextuality,” 238.

¹⁴ Mark Everist, *French Motets in the Thirteenth Century: Music, Poetry, and Genre* (New York: Cambridge University Press, 2004), 7.

are described as lacking “stellar literary quality.”¹⁵ Now, Everist explains, interest is growing both in the poetry itself and in the three-part motet’s particular fascination with “two poems declaimed simultaneously.”¹⁶ Ultimately, despite the growing interest in motet poetry, Everist suggests that “the parallel existence of musicological and literary modes of commentary on the motet” is to blame for the rarity of a full examination of both aspects. Everist later points out that all motets are at the most basic level intertextual entities, because they share tenors with liturgical chants and other motets.¹⁷

Intertextuality in all senses is surely a major factor in early motets, but the difficulty lies in the lack of structurally similar pre-existing musical material. However, their efforts to incorporate the borrowing of trouvère lyrics brings up another complicated question: can we divide this sort of intertextuality into two groups, either clearly literary or clearly musical? Everist would probably argue that such a divide is not necessary.

Among authors who have focused heavily on poetry-based intertextuality, Kevin Brownlee makes particular use of the *Roman de la Rose* in relation to the works of fourteenth-century composer Guillaume de Machaut. To Brownlee, however, examination of intertextuality is as important as the examination of how the two French motet voices refer to each other. References within a work are also known as *intratextuality*, a term Everist defines as a borrowing of aspects, both musical and textual, between parts of a motet. Though Brownlee does not work with the idea in quite the same way, he nevertheless identifies two aspects of the motet: one a conversation between two parts of the *Roman* within the voices of the piece, and the other the *Roman* in conversation with the literary ideas of the time. Essentially, Brownlee seeks to discuss

¹⁵ Susan Stakel, “Preface,” to *The Montpellier Codex*, Recent Researches in the Music of the Middle Ages and Early Renaissance, vol. 8 (Madison: A-R Editions, 1978), xvi.

¹⁶ Everist, *French Motets in the Thirteenth Century*, 7.

¹⁷ Everist, *French Motets in the Thirteenth Century*, 127.

both the “broader literary context provided for the Amours-Faux Semblant opposition in Motet 15” and the context provided by the text of the tenor itself.¹⁸ Interestingly, while Brownlee considers both inter- and intratextuality, however, he does not give much thought to the music itself. By considering only the poetic aspect, Brownlee fits into the “parallel” structure that Everist and later scholarship seek to overcome.

While the view of scholarship on intertextuality shifts, it does not shift quickly. Though a significant number of scholars have studied the complex relationships between the motets of Machaut—both their musical borrowings and their use of the allegorical narrative *Roman de la Rose*—their interest has not yet significantly extended to earlier works. Everist’s studies are very important to this new direction of scholarship, and this thesis seeks in part to use his and others’ research to bring the level of scrutiny used on Machaut to works of the thirteenth century. Scrutiny within every aspect of motet texts—from the tenor to each upper voice—may ultimately allow for a reconsideration of the texts’ translations.

The issue of intertextuality in motets arises from the particular medieval attitude toward music and toward textual authority as a whole. The modern audience is not accustomed to the kind of musical and textual borrowings that were to medieval audiences typical and acceptable, largely because we do not interpret authorship in the same way. Indeed, scholar Richard Hoppin remarks, “Neither theorists, nor composers, nor performers regarded a piece of music as fixed and unchangeable, something to be preserved and always presented in exactly the form given it by its first creator.”¹⁹ Thus, the unsourced and often uncertain borrowing in motets is more a signal of respect than an anomaly. Tracing these links becomes an exercise in patience and

¹⁸ Kevin Brownlee, “Machaut’s Motet 15 and the ‘Roman de la rose’: The Literary Context of ‘Amours qui a le pouvoir / Faus Samblant m’a deceu / Vidi Dominum,’” *Early Music History* 10 (1991): 1. “Motet 15” refers to the accepted numbering of Machaut’s motets in the typical manuscript order.

¹⁹ Richard H. Hoppin, *Medieval Music* (New York: Norton, 1978), 252.

tenacity, but it ultimately demonstrates that the aristocrats who listened to and enjoyed motets in the thirteenth and fourteenth centuries were not so different from today's academic audiences. After all, spotting classical literary allusions, recognizing quotations of classical music in pop music, and even writing an academic paper are all exercises in intertextuality. If we can recognize the celebrities Jay-Z mentions in "Holy Grail," we must understand that medieval audiences recognized and enjoyed poetic quotations and musical allusions to what was for them current musical practice.

The greatest difference lies in medieval ideas of authorship, or "auctoritee" as it was known in Middle English. Unlike the postmodern era with copyright laws and very particular standards about intellectual property, medieval audiences regarded quotation and borrowing as a sign of authority in authorship and artistic creation. Where today we need to cite a scholarly quotation to prove its validity and to avoid plagiarism, medieval authors could prove their prowess by quoting, paraphrasing, conflating, or mentioning a myriad of works. Similarly, in a motet, quoting known troubadour songs or lines of poetry is the act of joining a larger cultural conversation. The composer's specific identity was secondary to the work created.

No matter the era, we relate to the media of our time. If sometimes we do not recognize the textual discourse swirling around us, it is because this discourse is such an accepted part of society. This thesis becomes then not only an examination of intertextuality that we can identify from a time long past, but a meditation on texts—musical, literary, and everything in between—as they surround us today.

The Medieval Motet: Form and Terminology

Compiled from disparate parts and melded together through sometimes-tenuous connections between text and music, the motet has existed since the early 1200s.²⁰ The oldest part of the motet is the tenor, which is derived from narrow sections of organum called discant clausulae which are ultimately derived from plainchant. Organum is polyphonic music composed of a plainchant tenor in one part and a more complicated melisma in the other.²¹ It arose as early as the ninth century, but the tenor and melisma relationship did not develop until the eleventh and twelfth centuries. Organum allowed for a tenor voice sustaining long, held notes spread-out enough to be somewhat beyond rhythmic motion, while the melismatic voice, or *vox organalis*, could work freely above. A later example, *Stirps Jesse*, dating from the thirteenth century, exemplifies these characteristics.²²

Stirps Jesse, which forms the foundation of two of the motets that this thesis considers, is based on a plainchant responsory. Liturgically, the responsory serves as part of the Matins service, typically functioning as a link between the music of the service and the Biblical text read aloud. In this way, responsorial plainchants offer a wealth of opportunities for intertextuality, within both the musical themes and the textual connections between service and chant.²³

²⁰ The history of the motet is outlined in Ernest H. Sanders et al. "Motet," *Grove Music Online*, ed. Deane Root, September 9, 2016, <http://www.oxfordmusiconline.com>.

²¹ Fritz Reckow, et al., "Organum," *Grove Music Online*, ed. Deane Root, accessed November 15, 2016, <http://www.oxfordmusiconline.com/>.

²² Luther Dittmer, ed., *Facsimile of the Manuscript Firenze, Biblioteca mediceolaurenziana, Pluteo 29, I* (Ottawa: Institute of Mediaeval Music, 1966), 29.1: f. 75r.

²³ Paul Frederick Cutter, et al., "Responsory," *Grove Music Online*, ed. Deane Root, accessed February 27, 2017, <http://www.oxfordmusiconline.com>.

Discant, which arose as a practice in the twelfth and thirteenth centuries, is in fact more of a technique of rhythmic shaping than it is a musical form.²⁴ It began as a derived form of organum, where the tenor remained in rhythmic near-unison with the upper voice. It then evolved into a more ornamented, but still meticulously mathematic, reflection of the new ability to notate exact rhythmic relationships. Modal rhythm is a more technical term for the determination of the lengths of notes based on how they were written in manuscripts in the early twelfth century.²⁵ Smaller sections of these rhythmic discants called clausulae were then chosen by composers for musical and formal development. At first, the clausula would include both the tenor and duplum, with new poetry added as lyrics. This addition of specific lyrics and the transformation of clausulae into rhythmically compact motives is exemplified in *Flos filius eius*, in the substitute clausula.²⁶

The word *motet* itself descends from the Latin *mot*, or word; this etymology illustrates the growing importance of words in the musical form and ultimately situates the motet as a literary genre. Indeed, as the focus shifted to words, the terms for parts of the motet developed: instead of referring to the clausula's upper voice (above the original chant) as the "duplum," the name changed to "motetus." Composers eventually added on a third (triplum) and sometimes a fourth (quadruplum) voice to the form. Because of the modal rhythm initially provided by the tenor, motets began with relatively stratified rhythmic structures. However, as poetry became more and more the focus of the genre and rhythmic notation allowed for more flexible rhythmic expression by the turn of the thirteenth century, rhythm was free to be dictated by the words, rather than by

²⁴ Rudolf Flotzinger, et al., "Discant," *Grove Music Online*, ed. Deane Root, accessed November 16, 2016, <http://www.oxfordmusiconline.com>.

²⁵ Edward H. Roesner, "Rhythmic Modes," *Grove Music Online*, ed. Deane Root, accessed December 12, 2016, <http://www.oxfordmusiconline.com>.

²⁶ Dittmer, *Facsimile of the Manuscript Firenze*, f. 166r.

repeated modal patterns. The feeling of unmeasured melisma, harkening back to the older forms, became outmoded as the music changed to support the poetry and the simultaneous declamation of three to four voices.

Rather than remaining in Latin, the poetry shifted quickly to the vernacular French of Paris, where the primary motet work was done in the late twelfth and early thirteenth centuries. Much of the poetry originated in *langue d'oc*, a name for the Old French dialect Provençal, spoken in southern France, used primarily as the literary language of troubadours.²⁷ The lyrics were then appropriated by northerners and translated into *langue d'oïl*, the version of Old French that would give rise to the modern language. The two names derive from the languages' words for yes.²⁸ As evidenced by their nicknames, the two dialects differed largely in pronunciation, as *langue d'oc* was influenced heavily by Spanish and Catalan and *langue d'oïl* had more Germanic influences; the many deviations between the two languages were signals of a greater cultural difference, and ultimately *langue d'oïl* won out through violence and political power.²⁹ Thus the motet's poetic sources would change dramatically after the thirteenth century as the troubadour culture and language declined.

The addition of another language furthered the musical form from the troped idea of early motets and led to new influences upon the genre. The text of the tenor, still a reference to liturgical Latin, became the basis of poetic intertextuality by allowing a dialogue to take place between the content of the liturgical foundation and the often ostensibly secular French poetry layered above the tenor. The poetry of motets also took various forms derived from French poetry. Though the French *formes fixes*—musical forms closely tied to the meter of the

²⁷ R. T. Hill and T. G. Bergin, *Anthology of the Provençal Troubadours*, 2nd ed. (New Haven: Yale University Press, 1973), xix.

²⁸ Ferdinand Brunot, *Histoire de la langue française: des origines à nos jours*, vol. 1, (Paris: Librairie Armand Colin, 1966), 304.

²⁹ Brunot, *Histoire de la langue française*, vol. 1, 309.

accompanying poetry—had not yet developed by the thirteenth century, the structure of the rondeau and the pastourelle were established. The pastourelle, the older of the two genres, first introduced in the twelfth century, typically takes the form of a dialogue, often between a knight and a shepherdess, where the knight admires her and attempts to seduce her, and is then either accepted or rejected or sometimes fought off by a shepherd.³⁰ More commonly, the knight and the shepherdess meet and discuss the nature of love is the most common, emphasizing the eponymous pastoral, natural imagery. The interaction between the tenor and the vernacular poetry often emphasized themes of courtly love, whereas the older Latin motets tended toward Marian texts based on the cult of the Virgin Mary. However, such a shift can be observed even in French-only motets.

Two Motets from the Montpellier Codex

To examine intertextuality within the thirteenth-century motet, this thesis turns to two particular pieces from the Montpellier Codex, a manuscript dating from the late 1200s and containing over 300 motets.³¹ A brief review of the form and terminology of the motet as a genre will prepare for an analysis of several different kinds of intertextuality within and between the two motets from the Montpellier Codex, *Plus bele que flor / Quant revient et fuelle et flor / L'autrier joer m'en alai par un destor / Flos (filius)* and *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*. They are linked not only by their mutual presence in the same manuscript, but by their matching tenor text and use of the same refrain. The form and subject matter of the upper voices' poems bind the two motets together, and their overlapping

³⁰ Centre National de Ressources Textuelles et Lexicales, s.v. "Pastourelle," accessed March 15, 2017, <http://www.cnrtl.fr/definition/pastourelle>.

³¹ For further information on the manuscript's provenance and history, see Appendix 2.

tenor and refrains put them in conversation with a longer history of poetic and musical composition.

Historical Background: Marian Cults and Feasts

Cults of Mary arose as early as the second century, evidenced in Roman paintings and in prayers to the Virgin dating from the third century in Egypt.³² As her worship grew, medieval liturgists shifted the Virgin Mary's place and lineage periodically between the eighth and twelfth centuries. Mary's legacy as a blood descendant of David was important to establish in order to give the Christ-child Davidic lineage.³³ New chants and antiphons were written for her feast days, most specifically The Nativity of the Blessed Virgin (September 8), celebrating her life events, though it commemorates the "eternal predestination" of her maternity rather than her historical birthday.³⁴

Mary's history was continually retold to better emphasize her purity and prophesy her role as the Virgin Mother of Jesus.³⁵ The Bishop Fulbert of Chartres (d. 1028) introduced in his treatises the story of the rods, a method of choosing Mary's husband, and the Biblical connection to Isaiah; Fulbert's work transformed the way Mary was viewed through the prophecies of Isaiah and thus she became "the nexus into which the twin strands of lineage flow, creating flesh from the root of David and the rod of Aaron."³⁶

³² P. Rouillard and T. Krosnicki, "Marian Feasts," in *New Catholic Encyclopedia*, vol. 9, Catholic University of America (Detroit: Thompson/Gale), 157.

³³ E. May, "Nativity of Mary," in *New Catholic Encyclopedia*, vol. 10, 175.

³⁴ Rouillard and Krosnicki, 157, 159.

³⁵ Margaret Fassler, "Mary's Nativity, Fulbert of Chartres, and the *Stirps Jesse*: Liturgical Innovations circa 1000 and Its Afterlife," *Speculum*, vol. 75 (2000), 409.

³⁶ Fassler, "Mary's Nativity," 411-13.

The Tenor

At the base of each motet is the tenor, derived from clausulae that often themselves originate in plainsong. The *Stirps Jesse* plainsong responsory provides four major tenors, including the *Flos filius* clausula that features in this analysis. Its full text reads, in its manuscript form,

Styrps Iesse virgam produxit virgaque florem. Et super hunc florem requiescit spiritus almus. Virgo Dei genetrix virga est, flos filius eius. Et super gloria patri et filio et spiritui sancto requiescit.

[The stock (meaning root) of Jesse has grown into (borne) a rod (ie, a branch), and the rod has grown into (borne) a flower. And over this flower rests the loving spirit. The Virgin (“virgo”) mother of God is this rod (“virga”), the flower is her son. And above rests the glory to the father and the son and the holy spirit.³⁷]

The words themselves descend from the book of Isaiah: “And there shall come forth a rod out of the root of Jesse, and a flower shall rise up out of his root.”³⁸ The sermon and Matins service for Mary’s Nativity, written by Fulbert of Chartres, premiered this responsory in the eleventh and twelfth centuries.

The full Latin textual origins of the *Flos filius* tenor are a last vestige of a language that was wasting away in thirteenth-century France. Thus, vernacular French texts to motets became increasingly necessary, as “Latin was poorly understood even in the monasteries.”³⁹ The French motet became a part of the educated layman’s culture because it could be understood. Hans Tischler calls the motet form “the intellectual fare of students, ecclesiastics, and itinerant scholars, . . . thus probably the best indicator of the actual taste of the elite when not

³⁷ Translation and notes from Keith Nightenhelser, e-mail message to author, March 19, 2017.

³⁸ Isaias 11:1, *The Holy Bible*.

³⁹ Hans Tischler, “Intellectual Trends in Thirteenth-Century Paris as Reflected in the Texts of Motets,” *The Music Review* 29 (February 1968): 2.

professionally engaged.”⁴⁰ The varying layers of motets provide a puzzle not only musical but also cultural.

Of the motets of the Montpellier Codex, Tischler categorizes 106 that deal specifically with Mary, or whose tenors refer to her feast day. *Flos filius eius*, in various combinations ranging from *flos* to *eius* to the full phrase, is the basis of seventeen motets in the Montpellier Codex. Chants based on the third sentence of the passage, *Virgo Dei genetrix virga est, flos filius eius*, have existed in manuscripts since at least the twelfth century. For a manuscript example, see Appendix 2, figure 2.3.

Associations Within the Voices of *Plus bele que flor/ Quant revient et fuelle et flor / L'autrier joer m'en alai par un destor / Flos (filius)*

Plus bele que flor / Quant revient et fuelle et flor / L'autrier joer m'en alai par un destor / Flos (filius) is among the earlier motets in the codex, from the second fascicle written out likely around 1280.⁴¹ Appendix 1, Figure 1.3 gives the full text and translation. The motet's lyrics are typically read as Marian in nature. The tenor comes from the *Stirps Jesse* plainsong responsory,⁴² and the quoted section alludes to Jesus Christ as the flower of the branch that is Mary. The quadruplum, *Plus bele que flor*, refers to Mary directly, describing her as more beautiful than a flower. Already, the repetition of “flor” (flower) becomes significant. The triplum, *Quant revient et fuelle et flor*, describes the blooming of summertime—the return of “leaf and flower”—which serves as a reminder of Mary's love, which “alleviates my pains.” Significantly, however, the motetus is the least Marian in nature, and takes the pastourelle form. *L'autrier joer m'en alai par un destor* tells of the speaker who enters a garden to pick a flower and sees a lady lamenting her

⁴⁰ Tischler, “Intellectual Trends,” 3.

⁴¹ Mary E. Wolinski, “The Compilation of the Montpellier Codex,” *Early Music History* 11 (1992), 265.

⁴² Everist, *French Motets in the Thirteenth Century*, 44.

love. Though the flower motif has returned, the lady is not a clear type of Mary. Though she could be interpreted as Mary lamenting Jesus's death on the cross, her garden setting and even her words themselves do not map on to the Passion of Christ.

A Latin motet called *Stirps Jesse / Virga cultus / Flos filius eius* precedes the French version.⁴³ Beyond the tenor, the lyrics of the motet are unrelated to the later vernacular text, but the music is identical. Interestingly, the triplum of the Latin motet is the full text of the *Stirps Jesse* responsory, even ending with *flos filius eius*, an exact replication of the tenor. The Latin motetus is an allegorical poem describing Jesus as the stem and continues natural metaphors to depict mankind cleansed of its filth.⁴⁴ Because the poetry is completely Latin-based, the French poetic associations are not yet present. However, the motetus melody is indeed the same throughout the motet, including the melodic segment that corresponds with the refrain text fragment *C'est la fins* that appears in both *Plus bele que flor/ Quant revient et fueille et flor / L'autrier joer m'en alai par un destor / Flos (filius)* and *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*.⁴⁵

The Issue of Translation in *Plus bele que flor*

As individual phrases of music must be scrutinized for borrowed traits or intertextual elements, each line of poetry should be examined. However, because the poetry is in Medieval French and the tenors are in Latin, the issue of translation complicates the textual understanding.

Not every transcription treats the manuscript in the same way, and a particular instance of conflict emerges in the quadruplum *Plus bele que flor*. The words in the manuscript are quite

⁴³ Everist, *French Motets in the Thirteenth Century*, 46.

⁴⁴ Everist, *French Motets in the Thirteenth Century*, 50.

⁴⁵ Catherine A. Bradley, "Contrafacta and Transcribed Motets: Vernacular Influences on Latin Motets and Clausulae in the Florence Manuscript," *Early Music History* 32 (2013). 43-44.

clear, but the meaning is less so. For the original French transcription, see Appendix 1; for manuscript page itself, see Appendix 2, Figure 2.1. The two transcribers to whom this thesis primarily refers chose to translate—and therefore interpret—the words very differently; indeed, their interpretations of the manuscript’s orthography itself differ.

The final lines (9-12) of *Plus bele que flor*, “mere est au Signour, / qui si voz a mis / et nos a retor / veut avoir tot dis,”⁴⁶ are rife with complications. Spelling does have an impact on translation: where Smith reads “a mis,” a verb phrase meaning “to put” or “to make,” Stakel (the Old French translator of Tischler’s edition) reads “amis,” meaning “friends” in line 10. Stakel’s reading detracts from the grammatical structure of the sentence, making “a mis” the more likely conclusion.

Though the verb phrase makes more sense in context with the rest of the line, the French itself becomes difficult to interpret. In Old French, a distinction exists between the finishing consonants of two supposed objects: “voz” and “nos,” pronouns meaning “you” in a possessive sense and “us” respectively. The possessive “you” complicates an already baffling grammar. Who is the narrator, and to whom do “you” and “us” refer? Another ambiguous pronoun, “qui,” meaning “who,” might be referring either to “mere,” the Virgin Mary, or the “Signour,” the Lord. Indeed, the structure of the phrase as a whole creates space for ambiguities. Punctuation as we have it now did not exist at the time of the manuscript’s creation, and thus the clauses that are offset by commas in our modern transcriptions are not native to the text.

No matter the translator’s background, some assumptions must be made to put this phrase into Modern English from Old French. Smith’s assumptions, though mostly textually founded and meant to be a starting point of understanding, lack some evidence. She translates the phrase

⁴⁶ Robyn Smith, *French Double and Triple Motets in The Montpellier Manuscript: Textual Edition, Translation, And Commentary* (Ottawa: Institute of Mediæval Music, 1997), 87-88.

as “she is the mother of the Lord, who indeed created you and wants to keep us safe forever,” which seems at first comfortably literal and supported by the original text. The second part of the clause, however, lacks reliable textual evidence, namely the “keep us safe.” There is no French word that supports “safe,” and the problem of “you” versus “us” is not addressed. At first, the “you” of Smith’s translation suggests the people of the earth, created by the Lord, but this reading is belied by the immediate change to “us” and our need to be kept safe.

Some of the ambiguities might be resolved by a reference to the motet’s foundation: the tenor. *Flos filius* grounds the piece with the phrase meaning, “the flower her son,” referring to the Virgin Mary’s son, Jesus. Though initially unclear, the Mary and Jesus imagery can be assumed because of the context of the responsory would be known by motet listeners.

Interestingly, the *Styrps Jesse* responsory, from which *Flos filius* originates, refers to Mary the twig directly in second person, creating the effect of direct, almost accusatory, communication.

Mapping the tenor’s intention and some of the structure of the original responsory from which the tenor is derived, one can potentially resolve the last lines of *Plus bele que flor* with a different translation. I propose: “Mother she is of the Lord, who so placed you here, and in return wishes to have us forever.” This new translation suggests that “you,” originally the confusing “voz,” refers to Jesus, which resolves the conundrum of to whom “us,” or “nos,” refers: the people of the earth who needed salvation from sin, manifested in the form of Jesus who was sent by the Lord. Intertextuality is at work here by allowing the tenor’s context to inform that of the quadruplum.

As discussed, the triplum is likely included in the motet to emphasize floral connections and to serve as a point of connection between a Marian text and a troubadour text. The poetry itself is relatively straightforward, written with clarity in the manuscript. The most notable ambiguity of the words themselves is found in the fifth line, where Smith uncertainly translates “[t?] doz.”⁴⁷ It is also written as “doz” in the Tischler edition.⁴⁸ However, the manuscript handwriting demonstrates clear examples of the written letter *t*, and this instance seems to be no exception. Though debatable, *toz* reads as the more likely possibility; this minor wording change would serve to emphasize the nature of “always” in the text and do away with all complications of the word *doz*, which can mean either “soft” or “hence.” For the word in context, see the triplum text of Figure 1.3, line 5.

The floral content of the poem is unremarkable, and follows in a simple pastoral tradition of natural appreciation. The love the speaker mentions is restorative and pure, demonstrating an awareness of Marian worship and a simultaneous nod to courtly love. The rhyme scheme of both the quadruplum and the triplum is the same, a simple ABAB; however, the triplum is only ten lines where the quadruplum is twelve. Some wordplay might be present, however: in the last line, “*d’estre a son gré*,” the word *estre* can mean the specific state of existing outside in a garden or outdoor chamber.⁴⁹ The word itself can serve as part of a microcosm of the poem.

Though one particular source poem for the triplum’s text does not appear likely, it seems inspired by troubadour texts and the *langue d’oc* affection for nature. The opening line bears

⁴⁷ Smith, *French Double and Triple Motets in The Montpellier Manuscript*, 87.

⁴⁸ Susan Stakel and Joel C. Relihan, trans., *The Montpellier Codex*, Hans Tischler, ed., *Recent Researches in the Music of the Middle Ages and Early Renaissance* (Madison: A-R Editions, 1978), vol. 8, 3.

⁴⁹ Frédéric Godefroy, *Dictionnaire de l’ancienne langue française et de tous ses dialectes du IXe au XVe siècle* (Paris: Librairie des Sciences et des Arts, 1938), s.v. “Estre.”

similarities to that of the motetus of *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*. Both speak specifically of oncoming spring, and though *En mai* is traceable to troubadour works, the similarities between the lines are worthy of note.

The final two lines of the triplum—“*molt me vient bien en henors / d'estre a son gré*” — are emphasized as a refrain text by both Smith and Tischler. Though the lines are thematically typical of refrains, they are not mentioned in Boogaard’s compendium of refrain texts, and are thus probably motet-specific, if not unique to the Montpellier Codex.

Poetic Associations of *L'autrier joer je m'en alai par un destor*

The motetus text, copied in full in Figure 1.3, must be related to Guiraut Riquier’s *Pastorela* or *Première Pastourelle*, which matches up thematically with the text of *L'autrier jour*. Riquier, a troubadour born in the second quarter of the thirteenth century, would have finished writing in the years just before the Montpellier Codex’s compilation.⁵⁰ Originally written in *langue d’oc*, his poem was translated into *langue d’oïl* for inclusion in the motet. The first line is almost identical: “*L’autre jorn m’anava / per una ribeira*.” The speaker follows a river rather than a wandering path; this setting change emphasizes the natural aesthetic of the pastourelle genre. The “dame plesant” of the motet is in Riquier’s text a “*guaya bergeira / Bell’ e plazenteira*.”⁵¹ Because Riquier’s *Pastorela* is a true pastourelle that includes a dialogue portion, it is several stanzas long and therefore continues past the text of the motet. However, as is common in medieval references, the initial lines of the poem were likely enough to bring poetic associations to the minds of contemporary audiences.

⁵⁰ André Berry, *Florilège des Troubadours* (Paris: Librairie Firmin-Dido, 1930), 419.

⁵¹ Berry, *Florilège des Troubadours*, 426-427.

Another, even earlier pastourelle by twelfth-century troubadour Macabru also starts similarly, with the opening lines “*L’autrier jost’ una sebissa / Trobei pastora mestissa*” —in the French translation, “*L’autre jour, auprès d’une haie, je trouvai une bergère assez fine*”—where the speaker stumbles upon a lovely young lady.⁵² Macabru, known for his clever rhymes and unusual words, establishes the rhyme-scheme followed by the motet text in the first four lines.⁵³ However, here the thematic similarity ends; the lady is the “daughter of a commoner” and the speaker stops to converse with her despite a marked class difference. Indeed, Macabru’s *pastorela* is the earliest known of the genre, and the poem serves as a morality piece demonstrating the maiden’s purity by reminding the knight of his duties.⁵⁴ Nevertheless, all three works share similar opening lines, a correspondence that demonstrates an ongoing structural interest in a specific kind of pastourelle situation. Both Riquier’s *Pastorela* and the motetus *L’autrier joer* describe the speaker’s enjoyable wanderings in nature and his meeting with a beautiful lady, but in one respect they diverge significantly: the refrain is absent from the pastourelle, pointing us to yet another poetic connection. Though the moralizing details of Macabru’s work are not present in the motetus, the associations are worthy of consideration. As shown, the motet as a whole is layered with Marian associations, and it is likely that medieval audiences would be aware of Macabru’s work, recognizing in the motetus a reference to both his moral *pastorela* and the later, more entertaining, work of Riquier.

Interestingly, while Riquier left a significant corpus of melodies, his *L’autre jorn m’anava* does not appear among his songs.⁵⁵ Nor does Macabru’s *L’autrier jost’ una sebissa*. So

⁵² Berry, *Florilège des Troubadours*, 100-101.

⁵³ Hill and Bergin, *Anthology of the Provençal Troubadours*, 11.

⁵⁴ Stephen Haynes, “Macabru,” *Grove Music Online*, ed. Deane Root, accessed March 28, 2017, <http://www.oxfordmusiconline.com/>.

⁵⁵ Hendrik van der Werf, *The Extant Troubadour Melodies* (Rochester: Published by the author, 1984), 24.

while the poetry of the motetus is likely based on existing poetry, the music is either newly composed or based on manuscripts that have been lost. In this motet, the extant evidence for borrowing is purely textual.

Associations Within the Voices of *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*

Another motet of the Montpellier Codex is considerably clearer in its secular overtones. *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*. offers a courtly love narrative, underscored with the same, this time potentially ironic, liturgical tenor. For the full text and translation, refer to Figure 1.4. The motetus, *En mai, quant rose est florie*, is a description of the narrator's lovelorn state "in May when the rose is in bloom." The speaker addresses the lady, or more general loved object, directly, and thus the text lacks a direct Marian connection, though through the tenor a reference is present. The triplum, *Amours mi font souffrir*, describes the narrator as wrongly suffering from a lady's rejection, and uses strong metaphorical language such as "*ma dame qui m'a mort*" or "my lady, who has slain me," to demonstrate his suffering. The speaker defends his own honor and begs for the lady's mercy. Though certainly the lady's Marian qualities, such as the ability to grant forgiveness, should not be overlooked, the tone of the poem is that of more typical courtly love poetry of France in the thirteenth century. A significant departure has also occurred in this text: though each text still has pastoral elements, no version of the word *flower* is used as a linking agent.

Poetic Associations of *Amours mi font souffrir peine a tort*

Amours mi font souffrir peine a tort, or "Love wrongly makes me suffer pain," is a seemingly common topos for medieval poetry. The construction of the first line itself, "Amours

me [verb],” or “Love makes me,” is present in refrain source poems and texts of other motets. A rondeau attributed to Guillaume d’Amiens is based upon the clause “*Amours me maint u cuer.*”⁵⁶ The intimate connection between love and death is also a commonly expressed idea, and the lady is portrayed as killing by withholding her love. Though this text does not contain the *C’est la fin* refrain, the sentiment is certainly echoed in the speaker’s dejection, as he feels abandoned by his lady but nevertheless continues to love her.

More simply, the poem expresses a typical kind of courtly love: the speaker, spurned by his lady love, is nevertheless faithful to her. As is traditional in courtly love poetry, a reversal is illustrated by the lady’s power over the knight/lover; in a parallel to the feudal system, she becomes the lord and he the vassal. The speaker of *Amours mi font souffrir* is adamant in his devotion, listing his service and obedience and wondering at the lady’s unkindness; he exhibits behavior that would be expected of a knight to his lord.

Poetic Association of *En mai quant rose est florie*

Meanwhile, the motetus of *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)* also has a possible *langue d’oc* source text, and notably contains a variation of the same refrain. Jaufré Rudel, an earlier troubadour of the mid-twelfth century, wrote only six poems, and the most famous, *Lanquan li jorn*,⁵⁷ is similar enough to *En mai quant rose est florie* as to be its likely source. However, unlike *L’autrier joer*, this motetus does not directly follow the trajectory of the source poem. Instead of an almost-literal line-by-line translation, the twelve lines of *En mai quant rose est florie* seem to summarize the entirety of

⁵⁶ Nico van den Boogaard, *Rondeaux et refrains du XIIIe siècle au début du XIVe* (Paris: Klincksieck, 1969), 56.

⁵⁷ Robert Falck and John Haines, “Rudel, Jaufré,” *Grove Music Online*, ed. Deane Root, accessed March 21, 2017, <http://www.oxfordmusiconline.com/>.

Rudel's eight stanzas.⁵⁸ Much of the imagery remains, including the birdsong and the disappointment of never feeling pleasure from love. *Lanquan li jorn* might provide merely part of the inspiration for *En mai*. Rudel's work was already one hundred years old at the creation of the Montpellier Codex, and perhaps Rudel's fame would have made direct quotation unnecessary. Nevertheless, the refrain *C'est la fin, je voil amer!* is not present in Rudel's work any more than in Riquier's.

An extant melody for *Lanquan li jorn*, likely written by Rudel himself, appears in the manuscript Chansonier de Saint-Germain-des-Prés (Paris, Bibliothèque Nationale, français 20.050).⁵⁹ Though certain aspects of the song seem similar to the motetus line, little direct musical borrowing appears to have occurred. In modern transcriptions of the song, the mode even seems to differ from that of the motet, though Hendrik van der Werf notes that his transcription is written a fifth lower than the manuscript.⁶⁰ His transposition is confirmed in another transcription by Jean Maillard.⁶¹ While the poetry is reminiscent of the motet text, the music is almost unrecognizable and apparently unrelated. Thus, two aspects of intertextuality are separated: the text and the music, though sometimes initially paired, do not always remain together. Interestingly, *Lanquan li jorn* as a melody has an otherwise extensive relationship with the intertext: beyond the common poetic topoi, Rudel's melody is found in two other manuscripts, was borrowed by German composer Walther von der Vogelweide, and bears

⁵⁸ Berry, *Florilège des Troubadours*, 58-61.

⁵⁹ "Chansonier français, dit de Chansonier de Saint-Germain-des-Prés," folio 81v, Département de manuscrits of Bibliothèque Nationale de France, accessed March 31, 2017, <http://gallica.bnf.fr/ark:/12148/btv1b60009580/f170.item.zoom>.

⁶⁰ van der Werf, *The Extant Troubadour Melodies*, 217. While van der Werf's collection of troubadour melodies are a valuable addition to the field, some caution must be exercised when referring to him. Though he was a qualified and known scholar, his book is self-published and thus has not undergone strict critical review.

⁶¹ Jean Maillard, *Anthologie de Chants de Troubadours* (Nice: Georges Delrieu, 1967), 24-25.

striking similarities to contemporaneous English songs, though the latter were likely unknown to Rudel.⁶²

Tischler's edition also has another refrain text emphasized: "*brunet sans ami, vos m'evés mort!*" Though Boogaard's compendium does not list this particular refrain, it does contain a similar one: "Brunete, a qui j'ai mon cuer doné / por voz ai maint grief mal endure" [Brunette, to whom I gave my heart, for you I have badly endured many griefs].⁶³ A love-spurning brunette is almost omnipresent in the texts of the Codex. Evidently, a particular brunette was the love of Jaufre Rudel; legend maintains that he pined in full courtly tradition for a married brown-haired noblewoman.⁶⁴ Indeed, fickle brunettes are a common medieval archetype.

The Refrain

The motetus and triplum of *Plus bele que flor / Quant revient et fuelle et flor / L'autrier joer m'en alai par un destor / Flos (filius)* do not entail the same difficulties of translation as the quadruplum, though ambiguities exist. However, problems of translation and source text identification are not the sole reasons for intertextual complication within motets: the motetus *L'autrier joer m'en alai* quotes a refrain, "*Amours ai / Qu'en ferai? / C'est la fin, la fin, que que nus die, j'amerai!*" A similar problem arises in *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*, where the motetus quotes a nearly identical refrain but the triplum remains unremarkable. Mark Everist defines the refrain as "two self-contained lines of poetry with their own music."⁶⁵ However, such a definition is perhaps oversimplified. The history of the refrain is in fact considerably more complex, and current scholarship suggests that

⁶² van der Werf, *The Extant Troubadour Melodies*, 218-219.

⁶³ Boogaard, *Rondeaux et Refrains*, 119; translation mine.

⁶⁴ Berry, *Florilège des Troubadours*, 56.

⁶⁵ Everist, *French Motets in the Thirteenth Century*, 55.

trouvère lyrics might not be the origins of refrain texts. Robyn Smith problematizes this definition by noting that “Refrains found attached to clausula-motets throw doubt on the hypothesis that the text and music of the refrain necessarily go together” because “the text is set to pre-existent music.”⁶⁶ She calls such a refrain a “poetic convention” rather than a musical one.⁶⁷

Though most refrains seem to refer to another piece of secular music, with roots in trouvère lyrics or descendants of the oral tradition, the specific origins are often difficult to ascertain.⁶⁸ Such is the case with *Amours ai*. Scholar Jeremy Packer suggests that the lines may represent a rondeau, though the structure of the first lines of the poem, “L’autrier jour,” suggest a pastourelle tradition; the differences in poetic structure ultimately do not matter because the refrain is an insert.⁶⁹ However, this claim goes a step too far: the musical *formes fixes* did not exist in the thirteenth century. More accurately, the French texts can be either “chansons à refrains,” (songs of refrains), or “chansons avec des refrains” (songs with refrains), according to Everist’s work; they are distinct from precise poetic form.⁷⁰

Packer’s claim is not entirely unfounded, however. In Nico van den Boogaard’s seminal work on refrain origins, the rondeau’s origins date from 1228, the year of publication of Jean de Meun’s famous French text *Le Roman de la Rose*.⁷¹ Like the motet, the rondeau was an experimental form; its goal was to escape some of the strict rules otherwise present in French

⁶⁶ Smith, *French Double and Triple Motets in The Montpellier Manuscript*, 31.

⁶⁷ Smith, *French Double and Triple Motets in The Montpellier Manuscript*, 33.

⁶⁸ Suzannah Clark, “Refrain,” *Grove Music Online*, ed. Deane Root, accessed March 9, 2017, <http://www.oxfordmusiconline.com>.

⁶⁹ Jeremy Packer, *Tracing the Intertext in Old French Song: Relations Between Music, Text, and Genre, circa 1200-1300* (PhD diss., University Wisconsin-Madison), 195.

⁷⁰ Everist, *French Motets in the Thirteenth Century*, 55.

⁷¹ Boogaard, *Rondeaux et refrains*, 10.

poetry.⁷² Thus the close association between the motet and the refrain can be understood in part because of their progressive nature. Smith points out that most refrains in some way concern love, and their appearances often serve as speakers' exclamations, pieces of dialogue, or laments, so while the structure may be progressive, the words themselves are quite traditional.⁷³

Scholar Beverly Evans further separates the refrain types: "motet refrains, though linked to those of the rondeau, pastourelle, and other lyric forms, do not function like the refrains of chansons."⁷⁴ Some scholarship even suggests that refrains, though perhaps still a borrowing in form, originate in the motet in which they had been assumed to be quoted.⁷⁵ Many, like *Amours ai*, seem to echo across networks of motets, sometimes with variations in wording but always the same spirit, as in the continuation of *Amours ai, c'est la fin*. Indeed, the combination of *Amours ai / Qu'en ferai? / C'est la fin, la fin, que que nus die, j'amerai!* is deceptive because what is ostensibly one refrain is in fact two refrains separated into couplets. *Amours ai* appears only in Boogaard's list of refrains, not in any known chansons.⁷⁶

The motetus of *Plus bele que flor / Quant revient et fuelle et flor / L'autrier joer m'en alai par un destor / Flos (filius)* is linked to the motetus of *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)* by what is ostensibly a variation of a line of refrain: *C'est la fin, la fin, que que nus die, j'amerai!* and *C'est la fin, je voil amer!* The origin of these words is murky, and at first glance the difference in phrasing might suggest two different source texts. However, the refrain of *C'est la fin* can be traced to a virelai (called a rondeau by

⁷² Boogaard, *Rondeaux et refrains*, 12.

⁷³ Smith, *French Double and Triple Motets in The Montpellier Manuscript*, 33-35.

⁷⁴ Beverly J. Evans, "The Textual Function of the Refrain Cento in a Thirteenth-Century French Motet," *Music and Letters* 71, no 2 (May 1990), 188.

⁷⁵ Everist, *French Motets in the Thirteenth Century*, 55.

⁷⁶ Boogaard, *Rondeaux et refrains*, 105.

some scholars) by Guillaume d'Amiens.⁷⁷ Not only is the text found in Guillaume's virelai, but so is a small segment of music: *C'est la fin* does exist as its own melodic phrase, also attributed to Guillaume d'Amiens. The segment of *L'autrier joer* quotes the refrain melody exactly, despite the variation in the meters of the transcriptions. In *En mai*, on the other hand, the quote is shorter and at first appears transposed. However, upon inspection of the full virelai, *C'est la fin je veul amer* comes from the B section of the song.⁷⁸ These matching melodic fragments are evidence of musical borrowing in the Montpellier Codex. No matter the ultimate origin of the source song, the melody is quoted in both *L'autrier joer* and *En mai*. In this example, Everist's definition of refrain is accurate, though lacking nuance: the refrain text and music do remain together; however, in other cases they may be separated or either the text or music may be missing. For an illustration of the musical quotations, refer to Figure 2.6.

Packer analyzes the text of the of the virelai (in his text, the rondeau) as also being pastoral in nature, and therefore further reinforcing the floral imagery of both motets.⁷⁹ The *C'est la fins* refrain is considered to be the one of the most widespread refrain texts, and its frequent presence in clausulae, motets, and songs must point to more widespread origins.⁸⁰ The origins of the refrain texts are unlikely ever to surface—either a manuscript was lost, or as Beverly Smith contends, the refrains' origins are merely from the motets themselves. *Amours ai / qu'en ferai* seemingly has no formal poetic counterpart; Boogaard lists the origins as exclusively motet-based. Indeed, more recent scholarship suggests refrain origins in clausulae. At least, Bradley

⁷⁷ Boogaard, *Rondeaux et refrains*, 59.

⁷⁸ Harold Gleason, *Examples of Music Before 1400*, New York, 1942, 10.

⁷⁹ Packer, *Tracing the Intertext in Old French Song*, 197.

⁸⁰ Bradley, "Contrafacta and Transcribed Motets," 57.

demonstrates that many of the materials might have been composed or transcribed concurrently in her discussion of the Latin motet on which *Plus bele que flor* is based.⁸¹

Editors of the motet texts have varying opinions on what lines constitute refrains; indeed, Smith points out a lack of consensus in the scholarship.⁸² The Tischler edition of the Montpellier Codex lists three more lines as refrain parts in *L'autrier joer*: "*L'autrier joer je m'en alai*," "*En un vergier m'en entrai*," and "*Dame plesant i trovai*."⁸³ Certainly, the topos of "the other day" is repeated throughout the manuscript, and often signals poetry of the pastourelle form.⁸⁴ However, though these lines appear frequently as common imagery in the motets of the Montpellier Codex, none are listed as refrains in Boogaard's work.

Intertextuality Within the Montpellier Codex

The motets of the Montpellier manuscript are at times organized in ways that promote an intertextual reading of their contents. *Plus bele que flor*, for example, with its tenor of *Flos (filius)*, is immediately followed by a tenor consisting only of *Eius*, which seemingly situates this second motet as a continuation of *Plus bele que flor*. This instance is not consistent throughout the manuscript, but because of the relationship between the tenors, it does not seem entirely accidental. However, the motets are otherwise unrelated: *Par un matinet l'autrier oi chanter / Hé sire, que voz vantés / Hé berchier, si grant envie / Eius* is a rather vulgar collection of poetry, in which the speaker criticizes or praises a shepherd who has slept with his sweetheart. All three voices of French poetry include refrains, none of which are related. Thus, communication between works can be almost too easy to spot: these two motets are linked in the manuscript only

⁸¹ Bradley, "Contrafacta and Transcribed Motets," 57.

⁸² Smith, *French Double and Triple Motets in The Montpellier Manuscript*, 30.

⁸³ Hans Tischler, *The Montpellier Codex* (Madison: A-R Editions, 1978), 4, 3.

⁸⁴ Stakel, "Preface," *The Montpellier Codex*, vol. 8, xvii-xviii.

by the continuation of the tenor text; an intertextual reading between the upper voices of the motets serves no further interpretive value, unless we choose to particularly note the opposition between the texts, one in subtle praise of the Virgin Mary, the other a ribald discussion of sex.

Other motets in later fascicles introduce the Robin and Marion characters, with some texts possibly written by well-known troubadour and chanson composer Adam de la Halle. Though this thesis does not examine Adam de la Halle's role in the Montpellier Codex and cannot specifically refer his work, his writing and the quotations of his writing help to situate motets in a greater literary movement. The presence of Robin and Marion is of particular intertextual interest in the modern era. Our pop-culture obsession with retellings of the Robin Hood legend in various guises stems from these two archetypical characters, though our versions of the stories have morphed and changed dramatically in the last millennium.

In these motets, both characters are simple village people, shepherds or woodland folk. One motet in Fascicle 7, *En mai, quant rosier sont flouri / L'autre jour par un matin / Hé! resveille toi, Robin*, provides several points of contrast with the other motets scrutinized in this thesis, while simultaneously demonstrating intriguing connections. Both the triplum and the motetus bear striking similarities to the texts of *L'autrier joer je m'en alai* and *En mai quant rose est florie*. The floral imagery of both *En mai* texts harkens back to the web of meaning that surrounds motets based on the *Flos filius eius* tenor. Such similarities can suggest a few possibilities: first, the prevalence of the topoi in the motetus texts is undeniable. Second, the lines link the appearance of Robin and Marion to a history of troubadour-based texts and refrains, connecting parts of French literary history through musical forms. However, beyond the specific wording of the first lines, the texts diverge. As Figure 1.5 attests, both triplum and motetus are very similar in content and structure. Both take a pastourelle form, and adhere to the topos of a

wandering knight who stumbles upon a sighing youth. In *En mai, quant rosier sont flouri*, the speaker finds an unnamed shepherdess who weeps at losing her lover Robin to a woman called Margot. However, Robin returns for the shepherdess after he “hears her clearly,” and sweeps her away into the woods.⁸⁵ In the motetus, the opposite occurs: the speaker finds Robin, “sighing deeply,” for his lost love—in this version, Marot. As in the triplum, Marot hears his sighs and runs to him, announcing that he has won her love.⁸⁶ The French tenor addresses Robin directly, warning him of Marot’s loss.

The most striking difference between this motet and the earlier two is perhaps the obvious inter-relatedness between voices. Very little interpretive strain is placed on the audience: the parallelism between Robin and Marot is clear, and the tenor is not liturgically based; rather, it is rooted in refrains: *Hé! resveille toi, Robin, / car on enmaine Marot* is listed in Boogaard’s refrain compendium as refrain 870.⁸⁷ In fact, the entire motet reads like a refrain, a lighthearted and simplistic text so despised by scholars of later motets. Its French tenor is also a surprising departure. As one of only twenty-five motets in the Montpellier Codex with a French tenor, it stands apart from its fellows. The troped section of the tenor is longer than the earlier motets, and the entire motet has a more substantial songlike feel. Though several of the motets surrounding *En mai, quant rosier sont flouri / L’autre jour par un matin / Hé! resveille toi* refer to Robin and Marion characters in a pastourelle form, this motet is peculiar in its disconnect from the liturgy that grounds so many other works.

⁸⁵ Smith, *French Double and Triple Motets*, 258.

⁸⁶ Smith, *French Double and Triple Motets*, 258.

⁸⁷ Boogaard, *Rondeaux et refrains*, 170.

Machaut Motets and Their Interpretation

The study of the Montpellier motets can shed light on the genre's later developments, specifically the motets of the fourteenth-century poet and musician Guillaume de Machaut. The growing pool of scholarship in intertextuality in Machaut motets can in turn inspire more creative investigation of older manuscripts. Kevin Brownlee, in his analysis of Guillaume de Machaut's Motet 15, begins his argument with the idea that the triplum and motetus derive from the same poetic speaker. Already, this identification is a significant departure from the Montpellier motets, where typically their voices are viewed with only cursory interpretive lenses. However, Machaut's techniques are markedly different from those of the composers of the Montpellier motets of the previous century. Both triplum and motetus of Machaut's Motet 15, *Amours qui a le pouvoir / Faus samblant m'a deceu / Vidi Dominum*, are likely taken from Jean de Meun's *Roman de la Rose*. Brownlee calls the literary work "the point of departure for virtually all late medieval courtly poetry."⁸⁸ Direct and obvious textual quotations are evident, and both triplum and motetus help to establish a sense of dialogue akin to that found in the *Roman*. Indeed, Brownlee points out that Machaut's entire body of work derives in some way from *Roman de la Rose*, and therefore each motet is authorized by this seminal literary work.⁸⁹ This sense of authority is perhaps what is lacking in the Montpellier Codex motets: because most of the motets are anonymous, with paraphrased troubadour lyrics, they are less able to claim poetic significance.

The two poetic voices of Motet 15 are marked by their differing "discursive modes," both specific to the end of the thirteenth century.⁹⁰ Brownlee provides context from *Roman de la Rose* to better understand the motet's text: Love questions Faus Semblant ("False Seeming"), who

⁸⁸ Brownlee, "Machaut's Motet 15," 1.

⁸⁹ Brownlee, "Machaut's Motet 15," 4-5.

⁹⁰ Brownlee, "Machaut's Motet," 6.

replies with complicated, possibly untrue quips. Brownlee uses stringent literary terminology to describe these conversations, calling Faus Semblant's answers "a radical detachment of sign from referent."⁹¹ Love's last question to Faus Semblant is a "brief and specific query about the meaning of Matthew 23:4," and Faus Semblant's answer heightens questions of credibility within the narrative.⁹² This contextualization serves to illuminate the voices of Machaut's Motet 15 and what Brownlee calls a "fallen linguistic world of appearances, of seeming," and ultimately puts God's word above the complex web of half-truths told by Love and Faus Semblant, suggested in part by the liturgical tenor.⁹³

His careful metaphorical reading of the context of the motet and motet's voices reflects on the readings of earlier motets in two ways. First, Montpellier motets are not often read as significant; because the poetry is immediately dismissed as mediocre, readings of deep literary signification are seldom—if ever—attempted. Second, they often do not contain the same depth of signifiers or the same complexity of literary context as Machaut's works. In some cases, this phenomenon is unsurprising—bawdy songs about women may not warrant deep scrutiny. But the interactions between Montpellier Codex voices are still an intertextual phenomenon worthy of study, and like Machaut's later motets, the religious reference provided by the tenor cannot be overlooked.

Jacques Boogaart maintains that Machaut's motets are among his more structured pieces, bound as they are by the now-formalized genre, but the structure allowed Machaut to demonstrate creativity and inventiveness. Boogaart provides a good summary of intertextuality within motets: "All three melodies carry different literary messages which each in turn, by reference or by quotation, evoke the presence of other voices which speak behind or under the

⁹¹ Brownlee, "Machaut's Motet 15," 7.

⁹² Brownlee, "Machaut's Motet 15," 9.

⁹³ Brownlee, "Machaut's Motet 15," 12-13.

surface of the given texts and may clarify their content.”⁹⁴ He also emphasizes the importance of the tenor on intertextual readings, citing the appeal such connections would hold for medieval audiences. Boogaart cites a contemporary of motet composers, Egidius de Murino, who elucidates a kind of holistic approach to motets. Egidius claims that tenors serve as the base of the motet and are chosen to correspond with the motet’s overarching subject. In the early fourteenth century, composers considered the tenors to be the “foundation” of a motet, providing the structure and serving as the most important voice.⁹⁵ These characteristics also seem true of earlier motets, though Egidius’s writings date from the mid-fourteenth century and therefore might not refer to Montpellier motets.⁹⁶

Boogaart sees connections between the somber tenor (*Quare non sum mortuus*, or “Why did I not die?”) of Motet 3 and the “pangs of courtly love” illustrated in the motetus.⁹⁷ He analyzes the rhyme scheme, noting the unusual mirroring structure that can be read as a parallel to the love and death present in the poem. He also draws a parallel between the last lines of the motetus, a dramatic expression of death being the only reward for love, and a common trouvère chanson topos; as in thirteenth-century motet research, possible trouvère poems can be traced as sources.⁹⁸ However, as in the earlier motets, intertextual correlations may ultimately ring false: the connection between Boogaart’s trouvère source citation and M3 motetus line, while possible, appears somewhat arbitrary as the texts do not strikingly resemble one another.

⁹⁴ Jacques Boogaart, “‘Speculum mortis’: Form and Signification in Machaut’s Motet ‘He! Mors / Fine amour / Quare non sum mortuus’ (M3),” in *Machaut’s Music: New Interpretations*, ed. Elizabeth Eva Leach (Rochester, NY: Boydell and Brewer, 2003), 13.

⁹⁵ Boogaart, “Form and Signification,” 14.

⁹⁶ Gilbert Reaney, “Egidius de Murino,” *Grove Music Online*, ed. Deane Root, accessed March 31, 2017, <http://www.oxfordmusiconline.com>.

⁹⁷ Boogaart, “Form and Signification,” 14-15.

⁹⁸ Boogaart, “Form and Signification,” 16.

As in earlier motets, the other voices—here, the triplum—are rather more difficult to interpret. In the case of Motet 3, the triplum is also extraordinarily long, adding complications and ambiguities to the poetry. Nevertheless, the content matches with that of both the motetus and the tenor: a lament for lost love and the inevitability of death. The triplum, like the motetus, refers to common topoi; a refrain is present that Machaut used in at least four other instances.⁹⁹

One particular ambiguity presented largely by the triplum but present throughout the motet is that of how the love was lost. The tenor and triplum especially suggest a funereal mood. However, as Boogaart specifies, death can be a form of payment for “the grant of love.”¹⁰⁰ In this sense, Boogaart contends, Machaut may allude to *Roman de la Rose*, where death symbolizes a loss of memory or “souvenir” of the beloved object. Combined, the three voices and the *Roman de la Rose* context “express both a fear of and a longing for death,” with the motetus focusing on the darker parts of the love and the triplum recalling and mourning lost joys, but nevertheless finding hope in death.¹⁰¹ The content of Machaut’s motet can be directly related to the Montpellier motet *Amours mi font souffrir peine a tort*, in which the speaker also expresses his despair.

Boogaart interprets the talea of the tenor itself to be funereal in nature, a kind of illustration of the text. He emphasizes Machaut’s decision to divide the talea unevenly, the final, shorter talea “possibly meant to symbolize the breaking-off of life by Death.”¹⁰² Careful arithmetic seems to have also affected the triplum and motetus, with death-words often serving as the exact midpoint of phrases. Machaut toys with the conventions of the motet to create

⁹⁹ Boogaart, “Form and Signification,” 19.

¹⁰⁰ Boogaart, “Form and Signification,” 20.

¹⁰¹ Boogaart, “Form and Signification,” 20.

¹⁰² Boogaart, “Form and Signification,” 22.

“sound symbolism.”¹⁰³ Boogaart argues that because motets typically prioritize a gapless, ever-flowing texture of voices, Machaut’s careful concurrences of rests between the triplum and motetus must serve as another death symbol. Indeed, there is some precedence for such death symbols in the texture of the music: thirteenth-century motets based on a *Mors* (“death”) clausula occasionally include the same effect.¹⁰⁴ Thus, Machaut does not exclusively innovate; he joins a line of intertextual convention. Evidenced in this example is conversation between the voices of Machaut’s M3, the content of the three voices affecting the music’s expression, the method of expression a precedented technique, and a specific point of connection—the tenor—to link all three.

Ultimately, Boogaart proposes a reading of Machaut’s *Hé Mors / Fine amour / Quare non sum mortuus* that carefully integrates the text and music. The tenor is sufficiently examined for context and as foundational in the “question” the motet poses, and the motetus and triplum are shown to represent alternative methods of viewing death and love. Boogaart integrates both detailed criticism of the poetry and specific commentary on the music’s structure; making his reading the intertextual ideal.

Another scholar, Anna Zayaruznaya, examines three of Machaut’s motets by using the relationships of technical and structural elements to demonstrate intertextuality. In Motet 14, Zayaruznaya identifies elements of voice-crossing: the typically-higher triplum drops below the motetus in certain instances. She reasons through the crossing by identifying it in motets M12 and M15, finding “several remarkable passages that cue a network of ideas connected with Fortune.”¹⁰⁵ The technique of voice-crossing was used in earlier motets, but had mostly

¹⁰³ Boogaart, “Form and Signification,” 24.

¹⁰⁴ Boogaart, “Form and Signification,” 24.

¹⁰⁵ Anna Zayaruznaya, “‘She Has a Wheel That Turns’: Crossed and Contradictory Voices in Machaut’s Motets,” in *Early Music History* 28 (2009), 186.

disappeared by Machaut's time.¹⁰⁶ Thus, his use of crossing is a calculated choice. In M11, Zayaruznaya shows the careful adjustments and calculated leaps within both triplum and motetus to allow the motetus the higher register. Like Boogaart, Zayaruznaya refers to Machaut's attention to a "sonic image" created by the combination of text and music, intensified in part by the voice-crossings.¹⁰⁷ She also notices evidence of crossings at the structurally important midpoints of phrases.

M12, one of Machaut's motets that exhibits voice-crossing at a midpoint, is particularly intriguing because its triplum text is in French but its motetus is in Latin; this linguistic difference prevents the motetus from fitting "comfortably into the conventions of any one poetic register."¹⁰⁸ The three stanzas of the motetus itself are in some ways disjunct: the first two address a lady, each doing so differently, but in the final stanza Machaut's speaker spurns love entirely. Zayaruznaya reads these ladies first as a courtly dame, second as Fortune—in the second stanza, where the voice-crossing occurs—and third as a religious allusion to Mary, and ultimately demonstrating Fortune as a mediator.¹⁰⁹ She works through some of these conclusions by using the philosopher Boethius as a primary source of Machaut's inspiration.

Beyond direct references to Fortune in the poetry, the voice-crossing suggests the structure of the wheel, the symbol of Fortune. Zayaruznaya explains that just as Fortune's wheel turns the fates of mortals upside down, Machaut's voice-crossing techniques upset the natural order of the motet's organization: "a normally low voice is raised to the highest place, while the highest voice is plunged downwards."¹¹⁰ In M12, Fortune's mentions coincide with the voice-crossing and mentions of good versus evil; Zayaruznaya calls these events a depiction of "the

¹⁰⁶ Zayaruznaya, "She Has a Wheel That Turns," 187.

¹⁰⁷ Zayaruznaya, "She Has a Wheel That Turns," 190.

¹⁰⁸ Zayaruznaya, "She Has a Wheel That Turns," 192.

¹⁰⁹ Zayaruznaya, "She Has a Wheel That Turns," 193-194.

¹¹⁰ Zayaruznaya, "She Has a Wheel That Turns," 194.

effect of Fortune upon her victims,” which demonstrates “a musical representation of the goddess’s spinning wheel.”¹¹¹ The return to the natural state of things—when the triplum crosses back to its accustomed position above the motetus—is an escape from the wicked Fortuna. The motetus is not the only voice affected by Fortune, however. According to Zayaruznaya, the triplum’s courtly love text can also be read as Fortune preparing to spite the lover and his desires.

Zayaruznaya employs manuscript illustrations to support her claims intertextually; here, she describes an illumination that accompanies another of Machaut’s works, his *Remede de Fortune*. The illustration is a lover sitting atop a wheel spun by the lady Fortuna. To Zayaruznaya, such a drawing is a visual representation of the process within the motet. Beyond the structural elements, the speaker’s role “circles around the sacred tenor” almost literally, allowing the listener to “trace the outlines of a ruthlessly turning wheel” symbolically, making the motet as a whole a cyclic, wheel-like experience.¹¹² Cycles and wheels and Fortuna herself are all representative of Machaut’s works, his motets included, and this analysis makes a move toward using intertextuality to better analyze a part of this canon through this lens of inclusivity.

Indeed, this metaphorical visualization is also important because it might have been a literal process for a medieval audience. Zayaruznaya cites a few examples of medieval philosophy, including Boethius, as she discusses “visualization. . . as a new and persistent mode of cognition.”¹¹³ Though this theory excludes older motets, since visualization as cognitive method did not arise supposedly until the fourteenth century, it nevertheless calls into question the medieval thought process as a whole. As the method in which people imagined texts changed, their relationship with the music developed. Structurally, motets could be mapped onto

¹¹¹ Zayaruznaya, “She Has a Wheel That Turns,” 195.

¹¹² Zayaruznaya, “She Has a Wheel That Turns,” 199.

¹¹³ Zayaruznaya, “She Has a Wheel That Turns,” 199.

three concentric circles, the triplum on the outside with the most rhythmic complexity, and the tenor on the inside.¹¹⁴

Beyond direct allusions, Zayaruznaya's work also demonstrates reading "seeing" as a part of Fortune metaphors. Because Fortuna is often depicted as blind, special stress is placed on verbs related to sight. She even reads the tenor *Libera me* as part of this sight nexus, because its origins are from the Old Testament story of Jacob, who tricks Isaac by using his father's blindness.¹¹⁵ By using the tenor's context, Zayaruznaya reveals sight and blindness as a point of connection between the three voices, further linking ideas made structurally clear by the motet's voice-crossing and composition.

In a vein similar to Zayaruznaya's work, Thomas Brown works with relationships between Machaut's motets more closely than do other scholars. He considers different groupings of Machaut's work, noting Machaut's peculiarity as a named author with exclusive compilations of his works—a significant departure from what he calls "anthology manuscripts."¹¹⁶ Other, especially earlier compilations of music, such as the Montpellier text, are arranged anonymously. An otherwise unconsidered aspect of the motets presented in this thesis is their appearance in other manuscripts. *Plus bele que flor*, for example, appears as a piece of music with Latin text, and in other versions lacking only the quadruplum.¹¹⁷

Brown interprets the order of one of Machaut's manuscripts, called MS 'E' in his article, by comparing it to the order of another primary source for Machaut pieces, MS 'A.' MS E is peculiar because it leaves spaces for some of Machaut's other works—for example, rondeaux inserted between motets to fill out the pages "highlights textual connections" between the two

¹¹⁴ Zayaruznaya, "She Has a Wheel That Turns," 203.

¹¹⁵ Zayaruznaya, "She Has a Wheel That Turns," 205.

¹¹⁶ Thomas Brown, "Another Mirror of Lovers? – Order, Structure and Allusion in Machaut's Motets," *Plainsong and Medieval Music* 10, no. 2 (2001), 122.

¹¹⁷ Bradley, "Contrafacta and Transcribed Motets," 55.

forms.¹¹⁸ Indeed, these connections are often quite literal: a voice of a motet may correspond exactly with the first line of a rondeau. Sometimes, the connection is more structural, showing that motets and rondeaux might share tenor configuration.¹¹⁹

Machaut also used refrain texts, as Brown demonstrates with Motet 5. This familiarity with troubadour texts and his considerable knowledge of *Roman de la Rose* situate Machaut as an authority, possibly a parallel to the character Genius, interpreter in the *Roman*.¹²⁰ These parallels might point to the ordering of events within *Roman de la Rose* as an influence for the structure of Machaut's motets. Specific classical allusions from the *Roman* also find their way into Machaut's motets: in M7, Machaut treats the Narcissus and Echo myth with a "theme of reflection and echo," using word pairs and echoes across voices of the motet to illustrate the myth.¹²¹

There is no direct connection between the ordering of Machaut's motets and the chronological narrative of *Roman de la Rose*. In short, the motets do not attempt to recreate the literary work; they merely use it as a source. However, Brown outlines some scholarship that demonstrates the order of the motets to correspond with an important structural aspect of *Roman*: the change in authorship. Depending on which motets are included in the grouping, this structural midpoint can change position. Brown quotes Anne Robertson who describes a set of seventeen motets and calls M9 the midpoint, but Brown suggests that the true midpoint would fall "in the silence between M10 and M11" in the complete set of twenty motets.¹²² The original

¹¹⁸ Brown, "Another Mirror of Lovers?" 123.

¹¹⁹ Brown, "Another Mirror of Lovers?" 124.

¹²⁰ Brown, "Another Mirror of Lovers?" 125.

¹²¹ Brown, "Another Mirror of Lovers?" 125.

¹²² Brown, "Another Mirror of Lovers?" 129.

poet, Guillaume de Lorris, like the protagonist of M10, dies and the poetic torch transfers to the second author in M11, Jean de Meun, making M10 the true site of “authorial revelation.”¹²³

Brown also points out that Machaut’s twenty motets do not seem to be organized chronologically, and are rather paired by structural similarities.¹²⁴ Beyond obvious commonalities of style and length, Brown reads into the ratios of breves contained within the motets’ voices; his approach leads him to conclude that the complex proportions demonstrate “counterpoints of order” between the motets.¹²⁵ Essentially, Brown suggests that the ordering of Machaut’s motets is as much a part of the musical effect as the motets themselves.

Brown’s analysis, while fascinating to consider for Machaut’s work, is impossible to apply to the Montpellier motets. While I have sought to identify intertextuality between the motets, I do not contend that they exist as part of a specific system of interworking, as Brown does with Machaut’s twenty motets. The distinction is subtle, but crucial: the Montpellier Codex’s intertextuality suggests relationships and cultural norms that are only available through subtext. Machaut’s motets, in contrast, are all part of one poet-composer’s corpus; they exist as interacting and in some ways inseparable works.

Conclusions

Examining intertextuality within medieval motets can lead to new interpretations, allowing for the pre-existing relationships between texts to inform one another explicitly. Within motets, the tenor often serves as this intertextual informant. In this thesis, I show how a tenor’s original wording can aid in translating the poetry in another voice of the motet. By investigating the tenor’s origins and reevaluating a translation of the original Latin, I could better interpret the

¹²³ Brown, “Another Mirror of Lovers?” 129.

¹²⁴ Brown, “Another Mirror of Lovers?” 130.

¹²⁵ Brown, “Another Mirror of Lovers?” 132.

Old French quadruplum text of *Plus bele que flor*. Scholarship on famed motet composer Machaut produces a similar result: Boogaart in his analysis of Machaut's M3 explains how the tenor presents a framing question that is answered by the triplum and motetus texts. In short, research in intertextuality can reframe and inform new examinations of texts. However, not every foray in intertextuality can result in the perfect reading of a text or work of music. Acknowledging intertextual relationships should not be a process of overdrawing conclusions; rather, it is a method of recognizing and discussing the details that might tie texts together without forcing conclusions.

This thesis also tries to introduce a notion of intertextual inquiry into our modern society. Such texts can be pop music, research documents, or anything in between. In pop vocalist Lana Del Rey's music video to her song "National Anthem," she uses United States iconography surrounding patriotism in the 1960s, quoting Marilyn Monroe and dressing as former First Lady Jackie Kennedy.¹²⁶ Despite being called "National Anthem," the song does not refer to "The Star-Spangled Banner." Instead, she borrows music from another famous song popularized by Quentin Tarantino in the *Kill Bill* film franchise, actually written for the film *Twisted Nerve* by composer Bernard Herrmann. Similar to *Dies Irae*, the musical theme has become synonymous with creepy cinema, and its presence in Lana Del Rey's song calls to mind unexpected, perhaps disturbing, associations. Such associations may be intentional: the music video tracks Lana as Jackie Kennedy through the moment of her husband's assassination. Indeed, the lyrics in the section of musical borrowing refer to the husband: "He will do very well, I can tell, I can tell;" but the video foreshadows disaster by showing tears in Lana's eyes and an image of her attempting to rouse her sleeping husband—a task she will fail to do upon his death later in the video.

¹²⁶ Lana Del Rey, "National Anthem," <https://www.youtube.com/watch?v=sxDdEPED0h8>

In another song by Lana Del Rey, “Off to the Races,” she quotes a line from Vladimir Nabokov’s *Lolita*, using the text “Light of my life, fire of my loins” as a refrain and shifting the pronouns as the song progresses. These unexplained, unaddressed relationships are, in a modern context, remarkably similar to the relationships in thirteenth-century motets. Indeed, Lana’s borrowed refrain text functions very similarly to those of earlier motets. Her allusions, through small, succinct literary quotes, link her to a broader history of authorship as much as medieval authors. Like *C’est la fin* in medieval times, the *Lolita* quotation is ubiquitous today and appears frequently to describe romance in many contexts. And like the nexus of motets connected to Robin and Marion, Lana Del Rey’s “Off to the Races” and “National Anthem” and the Jay-Z/Justin Timberlake-produced song “Holy Grail” address an array of topoi found in music—lost love, sex, and the meaning of fame.

Crucially, the motets of the Montpellier Codex and the modern music examples in this thesis are deliberately accessible to their respective popular cultures. I do not present either Jay-Z or Lana Del Rey as the next Machaut. Rather, I present their works to demonstrate how truly awash our culture is in intertextuality. Whether or not we can directly identify the source of each reference, we recognize that borrowing is at work: the *Twisted Nerve* theme is a pesky earworm immediately recognizable as something not native to Lana Del Rey’s song writing, even if the listener cannot so easily identify the original composer.

A research document such as a thesis can perform the same kind of function as a motet: it compiles sources and rearranges them to create something entirely new. This new creation is by nature intertextual: it enters into the web of intertextual associations that it discusses. My thesis thus serves both as an analysis of motets and ultimately as an homage to their form. As in any text, ambiguities remain; here, such ambiguities—questions of refrain sources, origins of poetry,

and manuscript dates—give me possibilities for further research and connect me to the history I have attempted to uncover. Though the medieval French motet and its sources may have long since gone out of style, the art of borrowing in culture and in academic knowledge endures.

Appendix 1: Lyrics from the Montpellier Codex, H. 196

Robyn E. Smith's *French Double and Triple Motets in The Montpellier Manuscript: Textual Edition, Translation, and Commentary* builds upon the work of older research in translating, analyzing, and understanding the poetry of the Montpellier Codex motets. Smith's method for examining the text consults both the music and the structure of poetry itself to form an accurate picture of the motet's words. The translations are "made as literal as possible," and follow French grammatical structure as much as is logical in English.¹²⁷

Figure 1 demonstrates the parts of a Smith-style entry. She provides the folio number and the assigned number, the "number of verses in the strophe," meaning essentially the number of lines in the poem, and the metric structure. In the case of *Plus bele que flor*, the structure is very simple, with only two end rhymes possible, which are assigned the letters a and b for metrical purposes. This structure corresponds to the first column, "rhyme-scheme," which identifies each line according to the overarching structure. Where applicable, capital letters indicate the refrain. *Plus bele que flor*, the quadruplum of the motet, lacks a refrain, where both the motetus and the triplum have one. The second column lists the number of syllables per line, and the third column describes the number of perfections in the line.¹²⁸ Here, Smith integrates music theory into her poetry analysis "in an attempt to correlate the poetic and musical structures of the motet."¹²⁹ By listing the number of perfections, or groupings of three beats that approximately correspond to the modern idea of measures, Smith links her heavily text-based analysis with a subtler musical analysis.

¹²⁷ Smith, *French Double and Triple Motets*, 3.

¹²⁸ Smith, *French Double and Triple Motets*, 10-11.

¹²⁹ Smith, *French Double and Triple Motets*, 12

Figure 1.1: Smith, *Plus bele que flor* structural annotations¹³⁰

ff. 26^v-27^v (652) ff. #: Folio number
 (#): Motet number (assigned by Ludwig)

12^v. Number of verses in strophe

a: or
 b: is } Metric structure

French original text

5

10

Plus bele que flor
 est, ce m'est avis,
 cele a qui m'ator.
 Tant com soie vis,
 n'avra de m'amor-
 joie ne delis
 autre més la flor
 qu'est de paradis:
 mere est au Signour,
 qui si voz a mis,
 et nos a retor
 veut avoir tot dis.

syllable count

a	5	3p
b	5	3p
a	5	3p
b	5	3p
a	5	3p
b	5	3p
a	5	3p
b	5	3p
a	5	3p
b	5	3p
a	5	3p
b	5	3p

rhyme-scheme

perfections

English prose translation

{ More beautiful than a flower, methinks, is she to whom I turn. As long as I live no one but the flower that is from Paradise will have joy or delight from my love: she is the mother of the Lord, who indeed created you and wants to keep us safe forever.

¹³⁰ Smith, *French Double and Triple Motets*, 87.

Figure 1.2: Tischler, text and translation of *Plus bele que flor*¹³¹

21.

1. Plus bele que flor
2. est, ce m'est avis,
3. cele a qui m'ator.
4. Tant com soie, vis,
5. n'avra de m'amor
6. joie ne delis
7. autre mes la flor
8. qu'est de paradis:
9. Mere est au Signour,
10. qui si voz, amis,
11. et nos a retor
12. veut avoir tot dis.

Q

(The one to whom I submit is, in my opinion, more beautiful than a flower. As long as I am alive, in truth, no one will have the joy and pleasure of my love except for this flower which grows in Paradise: she is the mother of our Lord who wants forever to possess you, friend, and the two of us together.)

Hans Tischler's edition of the motets and their texts, *The Montpellier Codex*, provides historical background to the motets, a discussion of their transcription, followed by the modern music in two volumes and the texts and translation in a fourth. Tischler bases his edition on the seminal *Polyphonies du XIIIème siècle* edition by Yvonne Rokseth.

Tischler's text makes use of Rokseth's different numbering system, which seeks to maintain the original manuscript order of the motets. Each line is given a number, and though the lines are separated in the same manner as Smith's text, a few punctuation and spelling changes differentiate the two.

The translators, Susan Stakel and Joel C. Relihan, place special emphasis on the words of the motet that are related to the tenor. In the example, this practice is emphasized by the underlined *flor* that relates back to the tenor's *Flos*. Where applicable, the refrain text is italicized. In this way, aspects of text-specific intertextuality are subtly incorporated. Generally,

¹³¹ Stakel and Relihan, *The Montpellier Codex*, vol. 8, 3.

however, their method, other than providing for some literal connections, lacks critical explanation.

Figure 1.3: Text and Translation of *Plus bele que flor / Quant revient et fuelle et flor / L'autrier joer m'en alai par un destor / Flos (filius)*¹³²

Quadruplum:

Plus bele que flor
est, ce m'est avis,
cele a qui m'ator.
Tant com soie vis,
n'avra de m'amor
joie ne delis
autre més la flor
qu'est de paradis:
mere est au Signour,
qui si voz a mis
et nos a retor
veut avoir tot dis.

More beautiful than a flower, methinks, is she to whom I turn. As long as I live no one but the flower that is from Paradise will have joy or delight from my love: she is the mother of the Lord, who indeed created you and wants to keep us safe forever. (87)

Triplum:

Quant revient et fuelle et flor
contre la saison d'esté
Deus! adonc me sovient d'amors
qui toz jors
m'a cortois et [t?]doz esté.
Molt aim ses secors,
car sa volenté
m'alege de mes dolors;
molt me vient bien en henors
d'estre a son gré.

When both leaf and flower return towards the summer season, Lord! then I am reminded of love which has always been courteous and gentle to me. Much do I love its aid, for its will alleviates my pains; *much good and honour come to me from following its pleasure.* (88)

¹³² Smith, *French Double and Triple Motets*, 87-88.

Motetus:

L'autrier joer m'en alai par un destor;
en un vergier m'en entrai pour queillir flor.
Dame plesant i trovai, cointe d'atour.
Cuer ot gai;
si chantoit en grant esmai:
Amours ai.
Qu'en ferai?
C'est la fin, la fin, que que nus die, j'amerai!

The other day I wandered off to play; I entered a grove to pick a flower: there I found a winsome lady, elegantly dressed. Her heart was gay, yet she sang in great dismay: *I have a love. What shall I do? This is the end, the end, whatever anyone says, I will love.*

Figure 1.4: Text and Translation of *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*¹³³

Triplum:

Amours mi font souffrir peine a tort
car ma dame qui m'a mort
ne me daigne des maus qu'ai por li
douner confort;
et si l'ei toz jours mout bien servi,
n'ainc certed ne li menti,
ains sui toz a son vouloir, ne l'en desdi,
et ainsi voeil ester adés a son acort,
et toz dis a jointes mains li cri merci,
pour Diu qu'ele le deignast avoir de mi!

Loves wrongly make me suffer pain, for my lady, who has slain me, does not deign to give me comfort for the ills I feel because of her; and I have always served her very well, nor certainly have I ever lied to her, rather am I always at her command, and not against my will. And thus I wish to be always at her pleasure, and always, with hands clasped, beg her for mercy, for the love of God, to deign have mercy on me!

Motetus:

En mai, quant rose est florie,
que j'oi ces oisiaux chanter,
moi covient par druerie
joie demener.
C'est la fin, je voil amer!

¹³³ Smith, *French Double and Triple Motets*, 160-161.

Et si ne croi mie'
 qu'ele sache ja/ don[t] vient li maus d'amer qui m'ocirra,
 qu'onques en ma vie'
 d'amors n'oi deport;
 més se je n'ai vostre aïe,
 vostre amor, vostre confort,
 brunet sans ami, vos m'evés mort!

In May, when the rose is in bloom, and I hear the birds singing, love compels me to be joyful.
This is the end, I want to love! Indeed, I do not at all believe that she already knows from whence comes the pain of love which will kill me, for never in my life have I had pleasure from love; but if I do not have your help, your love, your comfort, brunette without a lover, you have slain me.

Figure 1.5: Text and Translation of *En mai, quant rosier sont flouri / L'autre jour par un matin / Hé! resveille toi, Robin*¹³⁴

Triplum:

En mai, quant rosier sont flouri,
 que chantent oisel tant seri,
 que tout amant sont resbaudi
 encontre le dous tans joli,
 par un matin me levai, si coisi
 pastourelle seant delés un gaut fueilli;
 de cuer souspiroit et regretoit son ami,
 et disoit: "Aymi! Robin, mise m'avés en oubli,
 pour Margot, la fille Tierri:
 bien me doi desconforter
 et souspirer
 puis que j'ai perdi celi
 qui j'aim de cuer sans guiler
 et sans fauser!"
 Robechons qui bien l'a oi
 vint acourant a li;
 si a pris a flaïoler:
 au bois sont alé pour deporter.

In May, when rose-bushes are in flower, when birds sing so sweetly, when all lovers are joyful in the sweet and lovely weather, one morning I arose, and I noticed a shepherdess sitting beside a leafy wood; deeply she sighed and lamented the loss of her lover, and said: "Alas! Robin, you have forgotten me for Margo, the daughter of Tierri; indeed I ought to be distressed and sigh since I have lost the one whom I love truly, without trickery and without falseness!" Robechon, who heard her clearly, came running up to her; he began to play his flageolet: *they went to the woods to make merry.*

¹³⁴ Smith, *French Double and Triple Motets*, 257-258.

Motetus:

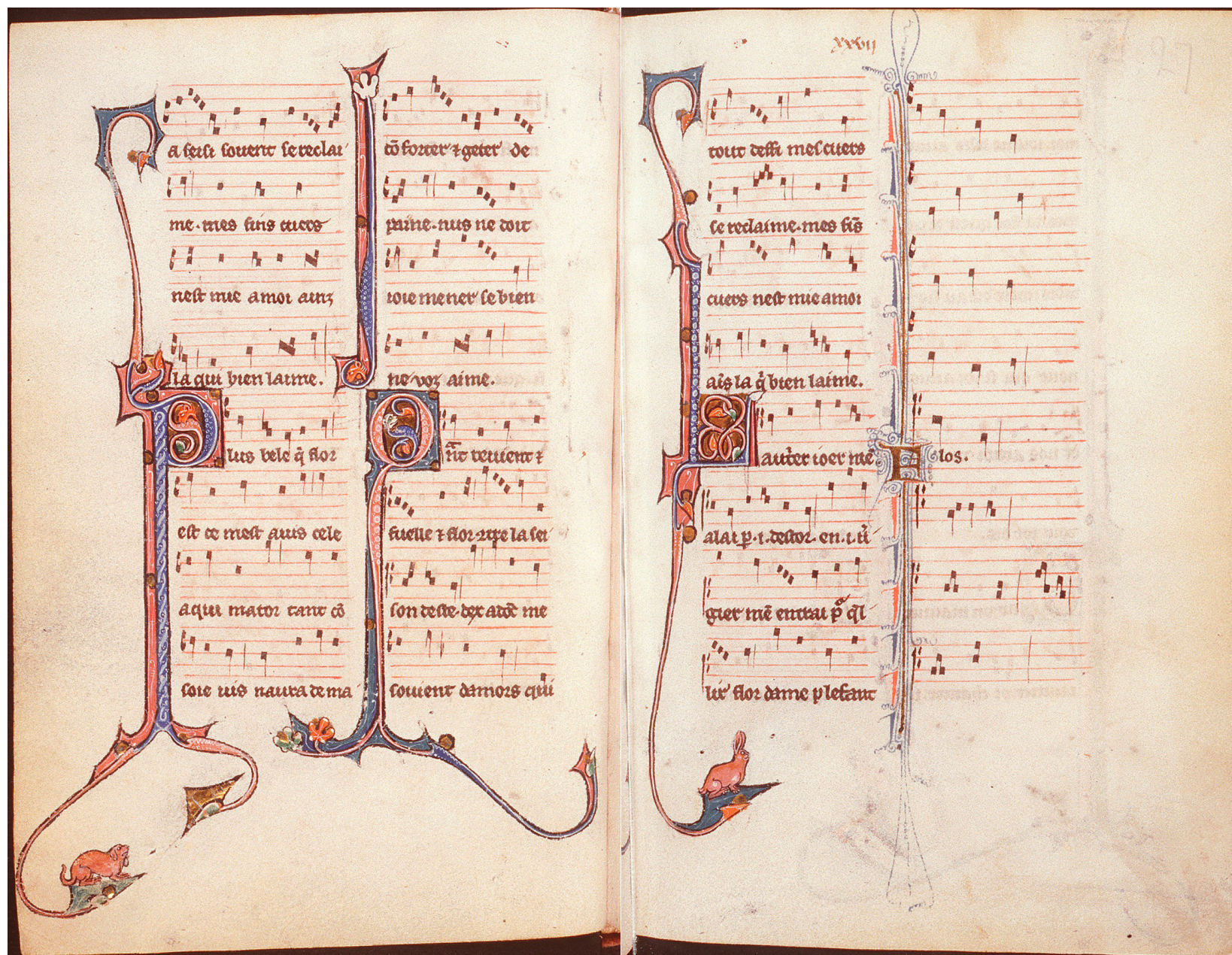
L'autre jour par un matin,
chevauchoie lés un pré:
regardai en mon chemin,
 si ai Robin rencontré
de cuer forment souspirant
 pour Marot qu'il n'a trouvé
et disoit: "Aymi!
Quant vendra la bele au cuer joli,
que j'atent ci?"
Maros, qui bien l'a entr'oï,
 erroment vint a li,
si li dist: "Robin,
 conquis avés l'amour de mi!"

The other morning I was riding alongside a meadow: I was looking along my path and I met Robin who was sighing deeply, from the heart, for Marot whom he had not found, and he said: "Alas! When will she come, the beauty with the happy heart, whom I am waiting for here?" Marot, who heard him clearly, came to him straight away, and she did say: "Robin you have won my love!"

Tenor:

*Hé! resvelle toi, [Robin,
car on enmaine Marot,
car on enmaine Marot.]*

Hey! Wake up, [Robin, for someone is stealing Marot, for someone is stealing Marot.]



mor. iore ne delis aune
 mes la flor quest de pa
 radis. mere est au sig
 nour qui si vo; amis
 et nos aretor veur a
 voir tot dis.
 ar vn mannet
 lauxier. oi chanter. i.
 tes que vous auez

to; iors ma cortois et
 to; este. mlt ain les
 seors. car la volente.
 malege de mes tolois
 mlt me uies bte i henort
 desire a longie.
 e lire q w; van
 tes que vous auez

xxviii
 troyat cointe d'atour
 auz or gab. la chatoir
 en qm elmat. amors
 at que fent cest la fi
 la fin queq nus die
 iametat.
 e bechier le gnt
 enue iat de voi
 us.



tes mains li cœ merci pour diu quele le
deignast auoir de mi.

Pour escouter le chant du roussignol
et pour desdure un matin me leuai en .i.
ueigier men artier chapiau faillant arto
uee emelot. les li massis. et la mor li requis
sans delai. el me respont amors ai ne men
culorum amen.

E uostre amor uostre deport brunete sans
ami vos meues mort
autier ioc men alai. en .i. ueigier
men entrai. dame plesant trouat. bele et
toit sen se len amai. et la mor li demandai
ele respot sans de
lai qua

Appendix 2: Musical Sources

Montpellier Codex

Montpellier, Bibliothèque Interuniversitaire, Section Médecine, H 196,¹³⁵ commonly known as the Montpellier Codex, is among the most important manuscript sources for motets. Containing over 330 compositions, it serves as the primary source for the motets discussed in this thesis.¹³⁶ Very little is known of its provenance: it was copied in Paris but otherwise untraced until the late sixteenth century.¹³⁷ The manuscript had a series of owners in the 1700s until a teacher turned it over to the Ecole de Médecine in Montpellier, where it remains.¹³⁸ It is generally dated between 1260 and 1290, though scholars have proposed varying theories of when each fascicle (or grouping) was transcribed.

The manuscript pages of the Fascicle 2, where *Plus bele que flor* is found, is arranged in columns, which, as noted by Tischler, is not the standard for all motets of the Montpellier Codex.¹³⁹ In this figure, the folios are arranged according to their number, which seems at first counterintuitive to the modern eye. Each embellished letter marks the head of each voice of the motet: quadruplum and triplum on folio 26v and motetus and tenor on folio 27r. The three French voices and the tenor continue on folios 27v and 28r. See Illustration 1. Conversely, in Fascicle 5, where *Amours mi font souffrir peine a tort* is located, the two-voice motets are arranged so that the triplum and motetus face each other and the tenor runs beneath both. See Illustration 2.

¹³⁵ Wolinski, "The Compilation of the Montpellier Codex," 263.

¹³⁶ Stanley Boorman, et al., "Sources, MS.," *Grove Music Online*, ed. Deane Root, accessed November 29, 2016, <http://www.oxfordmusiconline.com>.

¹³⁷ Stanley Boorman, et al., "Sources, MS."

¹³⁸ DIAMM, "F-MO H 196," accessed April 4, 2017, <http://www.diamm.ac.uk/sources/888/#/>.

¹³⁹ Tischler, *The Montpellier Codex*, vol. 2-3: xxix.

Such difference in arrangement between the fascicles is especially intriguing, considering the scribe for text and music was likely the same person, and the same illuminator decorated both versions of the tenor.¹⁴⁰ The staves were drawn in advance by a different hand, likely line by line, thus adding to the mystery of the differing arrangement.¹⁴¹ However, the motets' stylistic differences in *mise en page* facilitate alternative methods of viewing the motet as a 'score.' In *Plus bele que flor*, the view is more holistic; each voice is distinct but shown that they might be declaimed simultaneously. In *Amours mi font souffrir*, the music appears much more like prose, with the motetus and triplum connected by the tenor that runs across both pages. The manuscript illustrates intertextuality visually by the continuity of the scribe's work and the illumination of the tenor text.

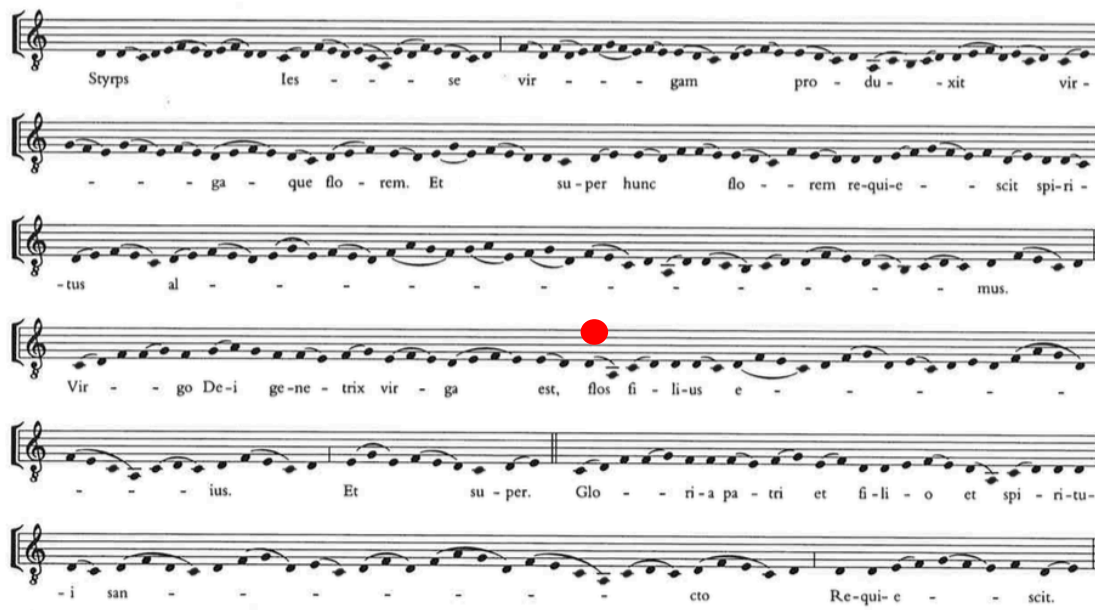
Stirps Jesse

The plainsong responsory *Stirps Jesse* is the source of the tenor on which both *Plus bele que flor* and *Amors mi font souffrir peine a tort* are based. Refer to figure 2.1, where the *flos filius* motive is identified by a red circle in the fourth system. Below, in Figure 2.2, a manuscript version of the chant *Styrps Iesse* begins at the large red *S* at the top of the image and the *flos filius* motive is marked by the black arrow.

¹⁴⁰ Wolinski, "The Compilation of the Montpellier Codex," 266-267.

¹⁴¹ Wolinski, "The Compilation of the Montpellier Codex," 265.

Figure 2.1: Everist transcription of *Stirps Jesse*¹⁴²



Example 3.1 Plainsong responsory *Stirps Jesse* (O16)

Figure 2.2: *Stirps Iesse* Manuscript Page¹⁴³



¹⁴² Everist, *French Motets in the Thirteenth Century*, 44.

¹⁴³ "Antiphonarium Massiliense," folio 212r, Département de manuscrits of Bibliothèque Nationale de France, accessed March 1, 2017, <http://gallica.bnf.fr/ark:/12148/btv1b60007359/f435.image>.

Musical Transcriptions

Tischler provides the main source of Montpellier motet musical transcriptions. They are prepared with a modern consideration for accidental usage and barring, with an effort to pay close attention to the structure of perfections. Tischler once again considers the Rokseth edition, which, as one of the first modern transcriptions, contains errata that he attempts to correct. Capitalization follows the scheme provided by the punctuation (if available) or the sense of rhythms. Latin tenors are written entirely in capitals, where French tenor words resemble the motet's upper parts.¹⁴⁴ Tischler also links the transcription to the manuscript by providing folio numbers at the beginning of each line and marking any shifts to different folio numbers. In the case of *Plus bele que flor*, the quadruplum begins on folio 26v, but at measure 8 a shift is notated to folio 27v. See Illustration 1 for the corresponding manuscript pages.

Figure 2.3: Tischler transcription of *Plus bele que flor* / *Quant revient et fuelle et flor* / *L'autrier joer m'en alai par un destor* / *Flos (filius)*¹⁴⁵

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The musical score is written in 8/8 time and consists of four staves. The top staff is labeled 'Q' and 'fol. 26v'. The second staff is labeled 'Tr' and 'fol. 26v'. The third staff is labeled 'M' and 'fol. 27'. The bottom staff is labeled 'T' and 'fol. 27'. The lyrics are in French and Latin. The score includes folio numbers (fol. 26v, fol. 27) and a section labeled 'FLOS [FILIUS EIUS]'.

Q fol. 26v
1. Plus be- le que flor 2. est, ce m'est a- vis, 3. cele a qui m'a-
Tr fol. 26v
1. Quant re- vient et fuelle et flor 2. con- tre la sei- son d'es- té,
M fol. 27
1. L'au- trier jo- er m'en a- lai 2. par un des- tor. 3. En un ver- gier
T fol. 27
FLOS [FILIUS EIUS]

¹⁴⁴ Tischler, *The Montpellier Codex*, 2-3: xxxvii.

¹⁴⁵ Tischler, *The Montpellier Codex*, 2-3: 39-40

5 fol. 27v

-tor. 4. Tant com soi- e, vis, 5. n'a- vra de m'a- mor 6. joi- c

3. Deus, a- donc me so- vient d'a- mors, 4. qui toz jors 5. m'a cor -

m'en en- trai 4. por quel- lir flor. 5. Da- me ple- sant²⁾ i tro- vai, 6. coin-

fol. 28

10

ne de- lis 7. au- tre mes la flor 8. qu'est de pa - ra- dis: 9. Mere est au Si -

- tois[e] et doz es- té. 6. Moutl aim ses se- cors, 7. Car sa vo- len - té 8. m'a- le -

- te d'a - tour, 7. cuer ot gai; 8. si chan- toit 9. en grant es- mai: 10. A- mors ai!

15

- gnour, 10. qui si voz, a- mis, 11. et nos a re- tor 12. veut a- voir tot dis.

- ge de mes do- lors; 9. moutl me vient bien et he- nors 10. d'estre a son gré.

11. Qu'en fe- rai? 12. C'est la fin, la fin, 13. que que nus di- e, j'a- me- rai."

x2 3) 4)

x2 4)

x 4)

x 4)

Figure 2.5: Tischler's transcription of *Amours mi font souffrir peine a tort / En mai quant rose est florie / Flos (filius eius)*¹⁴⁶

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Tr fol. 153v
1. A-mours mi font souf - frir peine a tort, 2. car ma da - me, qui m'a m'ort, 3. ne me

M fol. 154
1. En mai, quant rose est *flo - ri - e*, 2. que j'oi ces oi - siaus chan-ter, 3. moi co-vient par

T fol. 153v
FLOS FILIUS EIUS

dai - gne des maus, qu'ai por li, 4. dou - ner con-fort. 5. Et si l'ai²⁾ toz jours mout bien ser -

dru - e - ri - e 4. joi - e de - me - ner. 5. C'est la fin, je vuoil a - mer; 6. et si

¹⁴⁶ Tischler, *The Montpellier Codex*, 3: 121-122.

8 -vi, 6.n'ainc cer - tes ne li men - ti. 7. Ains sui toz a son vo - loir, ne l'en des -
 8 ne croi mi - e, 7.qu'e-le sa - che ja, 8. don[t] vient li maus d'a - mer, 9. qui m'o - cir-ra.

8 -di, 8. et ain - si voeil estre a - dés a son a - cort. 9. Et toz dis a join - tes
 8 10. Qu'on-ques en ma vi - e 11. d'a - mors n'ai⁴⁾ de - port, 12. mes se je n'ai vostre a - i - e.

8 mains li cri mer - ci, 10. pour Diu, qu'e - le le dei - gnast a - voir de mi!
 8 13. vostre a - mor, vos - tre con - fort, 14. bru - ne - te sans a - mi, 15. vos m'a -
 13. vos m'a - vés⁸⁾ mort!

Figure 2.6: *C'est la fin* refrain¹⁴⁷

Virelai
C'est la fin
 Guillaume d'Amiens (13th Century)

Chorus
 1. C'est la fin, koi- que nus di- e, J'ai- me- rai.
 2. C'est la fin, en mi les prés;
 3. C'est la fin, je veul a- mer.
 4. C'est la fin, et bous i koi-
 5. Jus et bous i koi-
 6. Bele a- mie ai.
 7. C'est la fin, koi-
 8. J'ai- me rai.

Solo
 3. C'est la fin, en mi les prés;
 4. C'est la fin, je veul a- mer.

Here, I compare the virelai attributed to Guillaume d'Amiens with the quoted refrain sections from the Montpellier motets. The quotation in *L'autrier joer* is the full refrain itself, visible in the first six measures of the Gleason transcription. In contrast, the quotation found in *En mai* comes from the section marked "Solo," thus reconciling the difference in the wording of the two refrain texts.

From *L'autrier joer*

12. C'est la fin, la fin, 13. que que nus di- e, J'ai- me- rai."

From *En mai*

C'est la fin, je vuoil a- mer;

¹⁴⁷ Gleason, *Examples of Music Before 1400*, 10.

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