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Seen and not heard: symbolic uses of notation in the early *ars nova*

This essay explores the ways in which medieval notation of the early *ars nova* period communicates to the eye, as well as to the ear. It will consider how notation can be simultaneously both descriptive and prescriptive: a double system operating at once in the medium of sight and sound.¹ This binary function is innate to systems of Western notation from their earliest incarnation in the neumatic signs of ninth-century chant to the present day. While in one sense they are partial, serving as a prompt for performance, early notations nonetheless are far from incomplete and they work, too, as descriptive signs of vocal presence.² Moreover, even as notation's prescriptive imperative has ascended, its potential to communicate graphically, as well as aurally, has continued to inspire musicians. Thus, some scores by contemporary composers and

This article began life as a paper presented at the round table on the subject of music writing in the Middle Ages and Renaissance, as part of XXVII Colloquio di Musicologia del «Saggiatore musicale» in Bologna, 22-24 November, 2013. I am grateful to Pedro Memelsdorff, Matteo Nanni and Cesarino Ruini for the invitation to present my work, and to members of the panel and conference for their valuable feedback.

¹ I here draw on distinctions made by Leo Treitler in his work on the origins and semiotics of chant notation. See in particular L. TREITLER, *Reading and Singing: On the Genesis of Occidental Music-Writing*, «*Early Music History*», IV, 1984, pp. 135-209; L. TREITLER, *With Voice and Pen: Coming to Know Medieval Song and How it was Made*, Oxford, Oxford University Press, 2003. Treitler has recently revisited the semiotics of notation in his *Reflections on Musical Meaning and its Representations*, Bloomington, Indiana University Press, 2013. See in particular chapter six, *What Kind of Thing is Musical Notation?*, pp. 107-172. The distinction has its roots in the context of work by ethnomusicologist Charles Seeger, see in particular C. SEEGER, *Prescriptive and Descriptive Music-Writing*, «*Musical Quarterly*», XLVI, 1958, pp. 184-195. Another influential study to address the visuality of notation, particularly as it relates to the problems facing the modern editor is M. BENT, *Editing Early Music: The Dilemma of Translation*, «*Early Music*», XXII, 1994, pp. 373-392.

² On which see, too, S. RANKIN, *Capturing Sounds: The Notation of Language*, in “*Cantus Scriptus*”: *Technologies of Medieval Song*, ed. E. DILLON and L. RANSOM, Piscataway, Gorgias, 2012, pp. 19-50.

sound artists might be perceived as being ‘medieval’ in the sense that they embrace music’s graphic potentials.³

The variety of ways in which medieval notation communicates, and the variety, too, of the meanings it conveys, have been the subject of investigation from multiple perspectives. Music’s visual dimension features in accounts of compositional process, performance practice, music theory, theology, intellectual and social history, and pictorial design. Anna Maria Busse Berger’s work has been particularly important in establishing new contexts for the meaning and genealogy of early modal and mensural systems.⁴ Connecting notation associated with the Notre Dame repertoires to a larger context of medieval mnemonics, Busse Berger suggests how it could function as an image, designed to impress itself on the memory, as well as serve as a map for performance. In her account of later mensural systems, she demonstrates how certain signs developed from non-musical systems of measurement, linking notation to worlds of mathematics and commercial economics, and to the graphic symbols associated with them.⁵ In scrutinising why signs of mensuration evolved to look the way they did, Busse Berger argues that we need ‘to gain access to at least a part of the conceptual world of the musicians who used it’.⁶ In a similar vein, Dorit Tanay’s study of rhythmic notation and theory from 1250-1400 situates the theory of musical signs in a wider

³ For recent exploration of the medieval nature of modern graphic notation, see J. ALDEN, *From Neume to Folio: Mediaeval Influences on Earle Brown’s Graphic Notation*, «*Contemporary Music Review*», XXVI, 2007, pp. 315-332.

⁴ A. M. BUSSE BERGER, *Medieval Music and the Art of Memory*, Berkeley, University of California Press, 2005.

⁵ A. M. BUSSE BERGER, *Mensuration and Proportion Signs: Origins and Evolution*, Oxford, Clarendon Press, 1993. See especially chapter two, where she relates the system of mensural signs to Roman systems of fractions, derived from systems of weight and monetary value: pp. 33-50.

⁶ BUSSE BERGER, *Mensuration and Proportion Signs* cit., pp. 2-3.

intellectual history, and in a history of science and theology. Her work thus restores to notation a sense of its cultural significance in the ‘age of the sign’.⁷

Music’s visual potential remained a vital currency in fourteenth- and fifteenth-century repertoires. Recent work by Emily Zazulia demonstrates that the visual field of notation was a meaningful element in the compositional act.⁸ Indeed, among the repertoires associated with *ars subtilior*, experimentations with mensural signs and graphic shapes and colours were often a feature of musical design – for the sake of visual, rather than necessarily audible effect.⁹ Meanwhile, studies by Jesse Ann Owens, Cristle Collins Judd and others attest to the importance of the visuality of music for composers, theorists, scribes, and printers of the later fifteenth and sixteenth centuries.¹⁰ Finally, from the cheironomic hand that ‘painted’ melodies,¹¹ to the sometimes extreme examples of the *ars subtilior*, where notation was disposed in the form of hearts or circles on the folio, the graphic equivalent to the meaning of the lyrics contained in it, notation’s iconographic possibilities have long been understood to be

⁷ D. TANAY, *Noting Music, Marking Culture: The Intellectual Context of Rhythmic Notation 1250-1400*, American Institute of Musicology, Hänssler-Verlag, 1999, p. 6.

⁸ E. ZAZULIA, *Verbal Canons and Notational Complexity in Fifteenth-Century Music*, PhD dissertation, University of Pennsylvania, 2012, and her *The Transformative Impulse*, in *The Cambridge History of Fifteenth-Century Music*, ed. A. M. BUSSE BERGER and J. RODIN, Cambridge, Cambridge University Press, forthcoming, 2015.

⁹ On which see, for example J. STOESSEL, *Symbolic Innovation: The Notation of Jacob de Senleches*, «Acta Musicologica», LXXI, 1999, pp. 136-164, J. STOESSEL, *The Interpretation of Unusual Mensuration Signs in the Notation of the “Ars Subtilior”* in *A Late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564)*, ed. Y. PLUMLEY and A. STONE, Turnhout, Brepols, 2009, pp. 179-202, A. STONE, *Writing Rhythm in Late Medieval Italy: Notation and Musical Style in the Manuscript, Biblioteca estense*, α. M. 5. 24, PhD dissertation, Harvard University, 1994 and A. STONE, *Che cosa c’è di più sottile riguardo l’“ars subtilior”*, «Rivista italiana di musicogica», XXXI, 1996, pp. 3-31.

¹⁰ C. COLLINS JUDD, *Reading Renaissance Music Theory: Hearing with the Eyes*, Cambridge, Cambridge University Press, 2000 and J. A. OWENS, *Composers at Work: The Craft of Musical Composition 1450-1600*, New York, Oxford University Press, 1997.

part of music's graphic lexicon.¹² Beyond musicology, art historians and historians of the senses have considered visual representations of music – notation included – in the context of the medieval conception of the inner senses. Their work suggests that the sight of sound could serve as a prompt to interior sensory recollection, and that it could be as affecting as its sonic correlate.¹³ All this encourages us to consider the visual text of music as being just one among many aspects of musical experience, taking its place alongside performance, composition and audition.

Building on this scholarship, the present essay offers fresh perspective on the visuality of music in the early *ars nova* period, with particular focus the semantic possibilities of musical notation. The decades around the turn of the fourteenth century coincided with a transformation of notational scripts, in practice as in theory. Music consequently looked different. Those graphic transformations, which included experimentation with new signs and reconfiguration of the use of old ones to signal a broader range of temporal possibilities, within theoretical discourse were the outcome of profound shifts in intellectual thought about the nature of duration and its representation. While the story of these changing practices is well known and documented, the goal of the present essay is to contextualize music's notated presence

¹¹ For an overview see C. FLOROS and N. MORAN, *Introduction to Early Medieval Notation*, Warren, Mich., Harmonie Park Press, 2005, pp. 12-15 and pp. 141-143.

¹² Among the best-known examples of these are the rondeaux *Tout par compas* and *Belle, bonne, sage*, attributed to Baude Cordier and copied in Chantilly Codex, Musée Condé, MS 564. One is represented in the round, the other in the shape of a heart, representing the subject of the respective texts. Discussed in TREITLER, *Reflections on Musical Meaning* cit., pp. 131-135, where he draws on J. HAAR, *Music as Visual Language*, in *Meaning in the Visual Arts: Views from the Outside – A Centennial Commemoration of Erwin Panofsky (1892-1968)*, ed. I. LAVIN, Princeton, Institute for Advanced Study, 2005, pp. 265–284. For important new contributions to scholarship on Chantilly and the *ars subtilior* more generally, see *Codex Chantilly: Bibliothèque du Château de Chantilly, Ms. 564: Facsimilé*, ed. Y. PLUMLEY and A. STONE, Turnhout, Brepols, 2008 and *A Late Medieval Songbook and its Context*, ed. PLUMLEY and STONE cit..

¹³ See in particular B. WILLIAMSON, *Sensory Experience in Medieval Devotion: Sound and Vision, Invisibility and Silence*, «*Speculum*», LXXXVIII, 2013.

within another, perhaps more fundamental, transformation in the modes of music's material transmission in this period. Notation was just one participant in a move to make a greater variety of music visible and durable in the medium of the codex, and as theorists grappled with ways to resolve sound into signs so, too, were scribes and compilers developing new systems for the codification and copying of traditions of vernacular song and sacred polyphony, the earliest of which date from the mid thirteenth century. Music's graphic turn may fruitfully be situated in the wider context of medieval book-making, which likewise underwent significant transformation in this period, notably with the rise of a commercial book trade, itself a response to the demands of new markets of scholars and literate aristocratic and bourgeois readers.¹⁴ As scholars of medieval text production and manuscript design have long recognised, the thirteenth century thus holds a particularly important place in the history of the codex, and particularly in the experimentation with the expressive forms of the material text.¹⁵ Scribes, artists, compilers were thus recognised as 'authorial', as the look of books contributed in no small way to the meaning of texts.

¹⁴ The classic work on this topic as it relates to Parisian bookmaking remains R. ROUSE AND M. ROUSE, *Manuscripts and Their Makers: Commercial Book Producers in Medieval Paris 1200-1500*, Turnhout: Harvey Miller, 2000.

¹⁵ The scholarship on this topic is substantial. Among the most influential contributions are D. MCKENZIE, *The Panizzi Lectures 1985: Bibliography and the Sociology of Texts*, London, British Library, 1986 and M. PARKES, *The Influence of the Concepts of "Ordnatio" and "Compilatio" on the Development of the Book*, in *Medieval Learning and Literature: Essays Presented to Richard William Hunt*, ed. J. ALEXANDER and M. GIBSON, Oxford, Clarendon Press, 1976, pp. 115-141. Recent studies to extend the theoretical reach of those earlier works, influential on my own approach here, includes A. BAHR, *Fragments and Assemblages: Forming Compilations of Medieval London*, Chicago, University of Chicago Press, 2013. Sylvia Huot and Ardis Butterfield, referring to the codification of vernacular song and poetry in thirteenth-century France, have characterized the move 'from song to book' as an ontological transformation, that is to say, a shift in song as immaterial performance, to a written phenomenon, on which see S. HUOT, *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry*, Ithaca, Cornell University Press, 1987, A. BUTTERFIELD, *Poetry and Music in Medieval France: From Jean Renart to Guillaume de Machaut*, Cambridge: Cambridge University Press, 2002, and A. BUTTERFIELD, *The Musical Contexts of "Le Tournoi de Chauvency" in Oxford, Bodleian MS Douce 308* in *Lettres, musique et société en Lorraine médiévale: Autour du Tournoi de Chauvency (Ms. Oxford Bodleian Douce 308)*, ed. M. CHAZAN and N. FREEMAN

Resituating the debates and practice of the early *ars nova* within a broader material environment, in which texts' graphic forms were imbued with expressive meaning, my essay seeks to scrutinize the multiple ways in which the visual encounter with notation could contribute to the experience and meaning of music. As new graphic conventions of textual organization, design, layout, and decoration were established, so music assumed an identity that was visible as well as audible, shaped by the forms of the books, and thus determined by its scribes, as well as by its composers and performers. This essay is thus concerned not only with the *look* of notation, but also with its contribution as one visible element among many others in the medium of the codex. By locating the notated text within a broader material environment, one concerned with fashioning meanings through physical forms of texts, we shall see not only *how* music notation communicates in the realm of sight, but also *what* it has to say.

I take here as case study a source famous both as a record for notational innovation, and also for its challenge to the prevailing conventions of book design. Indeed, there is perhaps no better example of a musical text designed to speak to the eye, as well as to the ear, than the early fourteenth-century *Roman de Fauvel*, in the version extant in Paris, BN fr. 146.¹⁶ Dating from c. 1316, the book contains a rich

REGALADO, Geneva, Librairie Droz, 2012, pp. 399-422. Recent contributions to medieval musicology to locate music history within a broader material context include E. DILLON, *Medieval Music-Making and the "Roman de Fauvel"*, Cambridge, Cambridge University Press, 2002, see especially pp. 29-49, J. ALDEN, *Songs, Scribes, and Society: The History and Reception of the Loire Valley Chansonniers*, Oxford, Oxford University Press, 2010, L. JENNINGS, *Senza Vestimenta: The Literary Tradition of Trecento Song*, Farnham, Ashgate, 2014, and *Manuscripts and Medieval Song: Inscription, Performance, Context*, ed. H. DEEMING AND E. E. LEACH, Cambridge, Cambridge University Press, 2015.

¹⁶ For editions see "*Le Roman de Fauvel*", ed. A. LÅNGFORS, Paris, Firmin Didot, 1914, and more recently "*Le Roman de Fauvel*", ed. and transl. A. STRUBEL, Paris, Librairie Général Française, 2012; I refer throughout to Strubel's edition. For a facsimile see "*Le Roman de Fauvel*" in the *Edition of Mesire Chaillou de Pesstain: A Reproduction in Facsimile of the Complete Manuscript*, Paris, Bibliothèque Nationale, Fonds Français 146, introduction by E. ROESNER, F. AVRIL, and N. FREEMAN

compilation of political poems, a chronicle, and songs, many of which allude to unsettling events in the household of the last Capetians, most notably under the rule of Philip IV, le Bel, and his sons. It is known to musicology for its version of the Old French satire on Capetian politics, the *Roman de Fauvel*, infamous for its horse-hero, Fauvel, whose very name epitomizes his evil nature ('fau-vel' – 'false veil'). The text in fr. 146 is a reworked version of an earlier *roman* by chancery clerk, Gervais du Bus, the reworkings attributed in a rubric to one Chaillou de Pesstain. Gervais's original tale recounted the evil horse's ascent to rule as king, his egomaniacal quest to wed Dame Fortune, and his second-best marriage to the Vice Vain Glory, the whole a thinly veiled attack on events in the years leading up to the coronation of Philip V in 1317. At the hands of Chaillou, the original narrative was greatly expanded with the inclusion of new literary episodes, the addition of illuminations, and over 169 musical items, ranging from chant, to thirteenth-century conductus, to state of the art motets.

The book constructs its messages through a unique collaboration of its different elements: poetic, musical, visual, and codicological. Music's role is crucial here in amplifying a political message of complaint about the past, and concern for the future. It does so in ways that are eminently audible, but also silently communicative, operating within the conceptual framework of graphic notational systems. Fr. 146 clearly had a prescriptive imperative: the notation of the music was comprehensive and undertaken with a high degree of accuracy and detail. Thus, the scribe of fr. 146 endeavoured to make a musical text that was in one sense performable. Performance,

REGALADO, New York, Broude Brothers, 1990. There is a substantial bibliography of studies relating to this source. Key studies to offer comprehensive overview of the contents and context of the book's production include the introduction to the *Fauvel* facsimile, cited above, *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS Français 146*, ed. M. BENT and A. WATHEY, Oxford, Clarendon Press, 1998 and DILLON, *Medieval Music-Making* cit., see especially pp. 11-28 for an introduction to the manuscript and its music.

however, was evidently not the sole, nor indeed primary goal of the manuscript. There are many cues and clues to suggest how the graphic, non-sounding aspects of the musical text are brought into the semantic campaigns determined by the physical forms of the codex, and by the literary and political agendas of its texts. While there are numerous examples of how the book itself is the performance,¹⁷ surprisingly little work has attended to the ways in which its systems of musical graphics communicate. In what follows, three examples of music's visuality will illustrate the possibilities that result from endowing sound with material form.

Notation as Iconography

The first example is one which is not notated, and which indeed does not involve an obvious visible script of any kind. It is, instead, a vivid *verbal* description of an act of musical looking: in this case, at songs notated as part of an elaborate series of wall paintings. The passage in question occurs early in Book II of the *roman*, and describes the wall decorations in Fauvel's royal palace in intricate detail. Among the painted scenes are a collection of notated songs, 'bien escriptez et bien noteez':

Dedens estoit paint richement
 Le dit palais et cointement
 De singes et de renardiaus
 Contrefaiz a petiz hardiaus,
 A trichierres, a bouleurs,
 A avocas, a plaideeurs,
 A faux juges, faux conseillers,

¹⁷ See above footnote 16.

Faux tesmoigns, faux rapporteurs,
 Faux hosteliers, faux compteurs,
 Faux seigneurs et faux flateurs;
 Toute maniere de baraz
 Y estoit painte a grant haraz.
 Et tout entour y avoit peintes
 Chançons, lais et balades mainte,
 Hoquez, motez et chançonnetes
 Qui n'estoient pas d'amouretes
 Mais de fraude bien esprouvees,
 Que mestre Barat ot ditees;
 La furent ou palais signees,
 Bien escriptez et bien noteez
 Par bemoulz et fausses musiques.
 Aussi i furent les crosniques
 De fausseté, la et en ça,
 Puis que le monde commença,
 Et de Renart toute l'istoire
 Y estoit painte a grante memoire.¹⁸

Inside, the aforementioned palace is richly and elegantly decorated with
 monkeys and foxes in disguise, as little herds, as tricksters and as gamesters, as
 lawyers and as litigants, as false judges and false counselors, as false witnesses

¹⁸ “*Le Roman de Fauvel*”, vv. 1370-1394.

and false advocates, as false inn-keepers and false story-tellers, as false lords and false flatterers; all the currency of trickery was painted there in grand form, and all around there were painted songs, lays and ballades, hockets, motets and ditties, not about love, but of well-proven frauds, that Master Trickery invented, which he had signed in the palace, well inscribed and well notated with deviant and false music; there were also the chronicles of Falsity here and there, from when the world began, and all the story of Renart was painted there in full.

This example has not surprisingly drawn commentary, particularly for its references to specific facets of musical theory and notation (notably, reference to ‘bemoulz et fausses musiques’), which instill the account with a reality-effect, evocative of contemporary musical practice.¹⁹ Here, however, I am interested in contextualizing musical writing in the broader visual environment of wall decoration: to see what purpose such decorations served, and, by extension, what role notation might play within those conventions. In fact, examples of music’s use as decoration are relatively rare in the Middle Ages. In attempting to decipher meaning here, we may take a cue from later examples of musical iconography in the fifteenth and sixteenth centuries. As James Haar has argued in his study of musical visibility in Renaissance art, notation was ‘not illustrative of musical performance, nor even necessarily concerned with music as we understand it’.²⁰ In these contexts, examples of ‘unheard music’ communicated within the broader iconographic logic of the given context. We may go

¹⁹ See M. LECCO, *Ricerche sul “Roman de Fauvel”*, Alessandria: Edizioni dell’Orso, 1993, pp. 66-81 and J. DAUPHINÉ, *Objets et réalité dans “Le Roman de Fauvel”*, «Razo», II = *L’Image du corps humain dans la littérature et l’histoire médiévales*, 1981, pp. 101-104, and my *Medieval Music-Making* cit., pp. 108-120, with discussion of the musical references at pp. 117-119.

²⁰ HAAR, *Music as Visual Language* cit., p. 267.

further in the case of *Fauvel*, and situate this scene both in literal contexts of wall-painting, and also within a long-standing literary tradition of describing such spaces.

The wall decorations are part of a longer description of the palace scenery, replete with visual detail. *In toto*, it may be understood in a tradition of ekphrastic episodes, common in romance narratives. These are vivid descriptions of objects or actions, in which words conjure their fullest sensation to the mind's eye: a 'hyper-conscious creation of art within art'.²¹ It is also what Roland Barthes refers to as an 'effet de réel', a jolt of the literal in the literary environment, as the thing described appears to manifest as a tangible object within the fabric of the text.²² A classic example is the description of a saddle, decorated with the story of Dido and Aeneas, belonging to the heroine of Chrétien de Troyes's *Erec et Enide*. As well as offering a pleasurable hiatus in the narrative, such scenes also, as Renata Blumenfeld-Kosinski argues, 'call upon the readers to engage in interpretation'.²³ How, then, do the walls compel the reader to *see* the music? And in turn, what does such a sight mean?

For early readers of the text, the fantastical scenery of Fauvel's palace would have sparked connection not only to literary models, but also to real environments and perhaps also to contexts where literary sources were the inspiration for their decorative schema. Among the most famous examples of ekphrastic description of painted walls is that of the Prose *Lancelot*. In the scene in question, the hero Lancelot paints the walls

²¹ L. CLEMENTE, *Literary "objets d'art": Ekphrasis in Medieval French Romance, 1150-1210*, New York, Peter Lang, 1992, p. 5.

²² A connection proposed by Nicholas Perkins in his essay *Ekphrasis and Narrative in "Emaré" and "Sir Eglamour of Artois"* in *Medieval Romance, Medieval Contexts*, ed. R. PURDIE and M. CICHON, Cambridge, D. S. Brewer, 2011, pp. 56-57. Perkins cites Barthes's essay *L'effet de réel*, «*Communications*», XI, 1968, pp. 84-89.

²³ See her *Ekphrasis and Memory in the Fourteenth-Century "Parfait du Paon"*, in *The Medieval French Alexander*, ed. D. MADDIX and S. STURM-MADDIX, Albany, State University of New York Press, 2002, p. 194.

of his prison with the story of his relationship with Guenevere.²⁴ Lancelot is thus ‘a type of chronicler, who produces the visual story of his own life’.²⁵ Indeed, so powerful are the images Lancelot produces of his lady, that he touches and kisses her image. While, in this case, Lancelot’s art imitates his life, the wider context of the scene illustrates how literary art was itself also often the subject of wall paintings. Lancelot’s impetus to paint comes from having witnessed an artist at work in the apartments of King Arthur’s sister, Morgan, painting scenes of Aeneas’s escape from Troy.²⁶ It will be useful to cite the passage in some detail:

Aprés Noël, quant la froidor fu passee, si avint .l. jor a Lancelot qu’il fu alez a une fenestre de fer apoer, dont l’an veoit bien el palais. Il oevre la fenestre et voit leanz .l. home qui poingnoit .l. ancienne estoire et desus chascunne ymage avoit letres, si connoist que c’est l’estoire d’Eneas, coment il s’anfoui de Troie. Lors se porpense que se la chamber ou il gisoit estoit portraite de ses faiz et de ses diz, moult li plairoit a veoir les beaux contenemenz de sa dame et moult li seroit grant alegement de ses maux.

Lors dist au prodome qui poingnoit qu’il li donnast de ses colors a faire .l. ymage an la chamber ou il gist et cil dist que si feroit il volentiers. Il l’ambaille et les estrumenz qui aferoient a cel mestier. Il prant ce que il li baille et referme

²⁴ Discussed in M. MEUWSES, *Crossing Borders: Text and Image in Arthurian Manuscripts*, in *Arthurian Literature: The European Dimensions of Arthurian Literature*, ed. B. BESAMUSCA, F. IRANDSMA and K. BUSBY, «*Arthurian Literature*», XXIV, Cambridge, D. S. Brewer, 2007, pp. 157–177.

²⁵ MEUWSES, *Crossing Borders* cit., p. 158.

²⁶ See MEUWSES, *Crossing Borders* cit., and A. STONES, *Seeing the Walls of Troy in Manuscripts in Transition: Recycling Manuscripts, Texts and Images. Proceedings of the International Congress Held in Brussels (5-9 November 2002)*, ed. B. DEKEYZER and J. VAN DER STOCK, Paris, Peeters, 2005, pp. 109-125.

l'uis sor lui, que nus ne voie comment il fera. Lors conmanche a poindre
 premierement comment sa dame del Lac l'anvoia a cort por estre chevalier
 nouvel et comment il vint a Kamaalot et comment il fu esbahiz de la grant biauté
 sa dame, quant il la vit premierement et comment il ala fere secors a la
 damoisele de Noant. Itex fu la jornee Lancelot; si i furent les ymages si bien
 faites et si soltivement com s'il eust touz les jorz de sa vie fait cest mestier.

...

Au matin, quant Lanceloz fu levez et il ot les fenestres ouvertes par devers le
 jardin et il vint en la chamber peinte, si vit l'ymage de sa dame, si l'ancline et la
 salue et vait prés et l'ambrace et la baise en la bouche, si se delite assez plus
 qu'il ne feist en nule autre fame fors en sa dame.²⁷

After the cold of the Christmas season was passed, it happened that one day
 Lancelot went to rest against one of the iron windows, from which one could
 easily see into the palace. He opened the window and saw a man there painting
 a mural depicting an ancient legend, and over each picture was writing, and he
 recognized the story of Aeneas and how he had fled from Troy. Then he thought
 that if a room he was in were decorated with his own feats and words, he would
 be most pleased to behold the fair deeds of his lady, and this would be a great
 comfort in his sufferings.

So Lancelot asked the man who was painting to give him some of his paint to
 make a picture in the room where he slept, and he said he would be glad to. He
 offered him some paint and the necessary implements of the trade. Lancelot

²⁷ *Lancelot*, ed. A. MICHA, V, Paris, Librairie Droz, 1980, LXXXVI, 20-23, pp. 51-54.

took what the man gave him and closed the door so that no one could see what he was going. Then he began to paint first how his Lady of the Lake sent him court to become a knight, and how he came to Camelot and was overwhelmed by the great beauty of his lady, when he first saw her, and how he went to rescue the lady of Nohaut. This took all Lancelot's day, and the paintings were as skillfully and well done as if he had practiced this trade all the days of his life.

...

In the morning after Lancelot had risen and opened the windows into the garden, he came into the painted room. When he saw the image of his lady, he bowed in front of it, saluted it, came over and kissed it on the mouth, and took much more pleasure in that image than in any other woman except his lady.

...²⁸

It is in such a context that we may read references to *Renart* in Gervais's account. And indeed, there are several surviving traces of that text's survival in wall paintings and other decorative arts of the thirteenth and fourteenth centuries, in which the wicked fox appears to serve as a moral exemplum.²⁹ The tradition translating medieval French narrative into wall decorations continued on into the fifteenth century. The medieval French romance, the *Chastelain de Vergi* enjoyed a graphic transmission

²⁸ Translation from *Lancelot-Grail: The Old French Arthurian Vulgate and Post-Vulgate*, ed. N. LACY, vol. V: *Lancelot-Grail*, ed. W. KIBLER, Cambridge, D.S. Brewer, 2010, reprint from 1992-1996 edition, pp. 207-208.

²⁹ On the pictorial tradition of *Renart*, see for example K. VARTY, *Reynard the Fox: A Study of the Fox in Medieval English Art*, Leicester, Leicester University Press, 1967.

in a series of fifteenth-century frescos of the Florentine Palazzo Davanzati, just one example of many literary histories translated to graphic design.³⁰

It is also possible there were precedents for notated walls. John Haines's study of the reception of the troubadours and trouvères considers a passage from the early fourteenth-century *Chroniques de France* which describes how the trouvère, Thibaut de Champagne, had his songs 'written in his hall at Provins and in that of Troyes'.³¹ While this may mean that he had copies of his songs inscribed into *chansonnières* in these venues, Haines notes that it is also possible that the lines refer to wall paintings. Support for that reading comes from Claude Fauchet, a sixteenth-century scholar of the trouvères, who offered intriguing commentary to the chronicle, noting that he had seen remnants of the notated walls at the castle of Provins.³²

These examples lend to Gervais's account an element of realism, and, more importantly, a practice for reading music as a visual sign. They point to practices of wall painting in which decorations served as emblems of pleasure, memory, history-making, or moral guidance. Lancelot's walls are so realistic as to become the object of his affections. In the case of Thibaut's halls, songs serve as a form of self-identification or heraldry. Fauvel's palace walls may moreover have had a very specific model in

³⁰ For further examples and illustration of the translation of romance narratives into wall painting and other decorative arts, see for example M. CAMILLE, *The Medieval Art of Love: Objects and Subjects of Desire*, London, Laurence King, 1998.

³¹ J. HAINES, *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music*, Cambridge, Cambridge University Press, 2004, p. 35, quoting from "*Les Grandes Chroniques de France*", ed. J. VIARD, Paris, Société de l'Histoire de France, 1920, pp. 67-68. The passage reads: 'Ai fist entre luy et Gace Brulé les plus belles chançons et les plus délitables et mélodieues qui onques fussent oies en chançon né en vielle. Et les fist escrire en la sale a Provins et en celle de Troyes et sont appellees Les Chansons au Roy de Navarre [...] ', 'He and Gace Brulé made the most beautiful and delightful songs which were ever heard in song or on the vielle. And he had them written in his hall at Provins and in that of Troyes, and they are called 'The Songs of the King of Navarre' [...] '. (Translation by Haines).

³² HAINES, *Eight Centuries* cit., pp. 55-56.

mind. They may be a parody of decorations of the *grande salle* of the Capetian *palais royal* on the Île-de-la-Cité, which architectural and art historians have discovered were likewise decorated.³³ In the case of the royal palace, these took the form of images of kingship – scenes designed to instruct the present monarch, and to reflect his power and authority. Fauvel’s palace walls have a similar function, but invert the moral rectitude of his royal counterpart. The walls depict genealogies of deceit, fraud, and ‘falsity’ – the repetitions of ‘faux’ connecting to the name of Fauvel (‘fau’-‘vel’). Songs, ‘bien escriptez et bien noteez’, covering a range of genres, are likewise agents of meaning. And the message is clear: music can be a visual script; and in its material incarnation, it can participate in the construction of an exemplary message – or in this case, a message reflecting the perverse ‘glory’ of the horse-king.

Read *in situ* of fr. 146, the palace description also takes on a reflexive meaning. While ekphrasis is a kind of ‘word painting’,³⁴ using words to conjure a visual effect in the imagination, the manuscript itself serves as an uncanny materialization of the object described. The book – which folio after folio contains images, texts, and music – becomes *like* the palace walls described. Reading fr. 146 is thus being within the space of Fauvel’s *grande salle*, and, as such, the visual text takes on the symbolic values of the wall paintings. This in turn encourages the reader to engage with the book as if with a decorated space, and to take in the totality of its notated surfaces in the immense context of the compilation as a whole.

Notation as “Variété”

³³ J. GUÉROUT, *Le Palais de la Cité à Paris, des origines à 1417: essai topographique et archéologique*, «Mémoires de la Fédération des sociétés historiques et archéologiques de Paris et d’Île-de-France», II, 1950, pp. 21-204: 131. For further discussion see DILLON, *Medieval Music-Making* cit., pp. 113-117.

³⁴ BLUMENFELD-KOSINSKI, *Ekphrasis and Memory* cit., p. 194.

The description of Fauvel's palace walls points to ways in which musical notation can serve a general iconographic function, generating meanings that may require little musical literacy to decipher. What, though, of notation's more precisely functional aspects, and specifically its facility to prescribe temporal values? To what extent do literacy-dependent facets of notation participate in the non-sounding experience of the musical text?

Fr. 146 holds an important place in the history of mensural notation.³⁵ Because of the variety of musical genres represented, and because of the broad timeframe from which they were drawn (from chant, to Notre Dame conductus, *ars antiqua* motets to modern *ars nova* motets), the notation covers a wide spectrum of rhythmic styles. These range from examples of unrhythmicised chant, to the modal dialect of Notre Dame conductus, to complex temporal innovations associated with the *ars nova* repertory. Thus, as Edward Roesner observes, the manuscript offers insights not only into the emerging visual language of *ars nova*, but also into the ways musicians related to older repertories and their notational practices.³⁶

A great deal remains to be said about the notational nuance of *Fauvel*, and particularly its relationship to recent and contemporary theory, and indeed its role, potentially, in defining that theory. For now, the focus is on the visual consequences of the book's encyclopedic scope, and, in particular, on aspects of musical meaning that arise from the readers' position of scopic control over the totality of the manuscript's

³⁵ Key studies include J. WOLF, *Geschichte der Mensural-Notation*, I, pp. 40-63, F. LUDWIG, *Besprechung*, in *Sammelbände der Internationalen Musikgesellschaft*, 6, 1905, pp. 624-629. W. APEL, *The Notation of Polyphonic Music, 900-1600*, 5th ed., Publications of the Medieval Academy of America, 38, Cambridge, Mass., Medieval Academy of America, 1961, pp. 325-337, ROESNER ET AL., "*Le Roman de Fauvel*" cit., pp. 30-38 which includes the most comprehensive discussion of the notational styles and their relationship to contemporary theory.

³⁶ ROESNER ET AL., "*Le Roman de Fauvel*" cit., p. 30.

contents. The invitation to grapple with the music as a collection – a sum of its parts – is issued by the presence of an opening index (folio Ar), which permits the reader to see in one folio shot the summary of the music in its entirety. The medium of the book in turn permits an experience of music’s visuality that can be both local (operating at the level of a single piece), and also lateral (arising from the facility to look across the codex). The latter – a scopic overview – not only enables a more global engagement with the songs as a collection; it also situates musical texts in and among other non-notated texts with which it shares parchment space. What, then is there to see?

One consequence of the scopic control is the revelation of a paradox: the limited nature of the graphic signs, or *figurae*, for sound, and, by the same token, the sheer variety of temporal values those signs could express. To begin, then, it will be useful to look more closely at notation’s facility to use the same graphic signs to represent different temporal relationships: what Emily Zazulia designates as notation’s facility to be ‘the same but different’.³⁷ While Zazulia’s work emphasizes the importance of visual sameness in later fifteenth-century notation, she observes precedents in the earlier repertories.³⁸ Indeed, the possibility for a single sign to mean multiple things is at the very heart of notational innovation at the end of the thirteenth and early fourteenth centuries, and was key to debates about notational ontology and the semantics of signs.³⁹ As Dorit Tanay has observed, theorists such as Johannes de Muris struggled with the paradox of the unchanging look of a physical sign that could stand

³⁷ ZAZULIA, *Verbal Canons* cit., esp. chapter three, *The Same but Different: On Notational Consistency*, pp. 83-132.

³⁸ For a discussion of earlier attitudes to notational ‘sameness’, and particularly theoretical attitudes to the meaning of *figurae*, see ZAZULIA, *Verbal Canons* cit., pp. 92-102.

³⁹ TANAY, *Noting Culture* cit., esp. pp. 54-63.

for so varied a palate of *res musicalis*.⁴⁰ The *Fauvel* repertory exaggerates the principle of temporal variety inherent in a single notational sign or *figura*. That is because notwithstanding the stylistic and historical range of the musical repertories, with a few notable exceptions, the notation follows the mensural principles of a Franconian system.⁴¹ Thus, with the exception of chant, the oldest and newest repertories share the same ‘rhythmic and orthographic practice’, as Edward Roesner puts it.⁴² In cases such as the older conductus repertory or monophonic love lyrics, this involves a translation of modal or non-rhythmic notation into the newer mensural system: and it is probable that these transformations were made expressly for the manuscript. While the flattening out of the notational languages into one system may reflect scribal taste and training, the visual effects of this overarching ‘sameness’ has interesting implications within larger discourses about sameness and variety in the *roman*.

One effect of the encyclopaedic encounter is that it exaggerates the point that a single sign can be so multiple in its aural realisation. Thus, the proximity of genres which are more usually kept codicologically distinct from one another, underscores the principal of ‘same but different.’ The book’s radical move to position the chant and pseudo-chant repertories⁴³ -- repertories that are rhythmically neutral – alongside examples of the *ars nova* repertories, which test new temporal possibilities of notation – serves as a *practicum* of how a single sign may be realised as different durations. The fact that chant deploys the same signs and ligature groups found elsewhere, charged

⁴⁰ TANAY, *Noting Culture* cit., p. 57. The passage discussed is from JOHANNES DE MURIS, *Notitia artis musicae, Corpus scriptorum de musica*, 17, ed. U. MICHELS, p. 71.

⁴¹ Outlined by ROESNER ET AL., “*Le Roman de Fauvel*” cit., pp. 30-31.

⁴² ROESNER ET AL., “*Le Roman de Fauvel*” cit., p. 30.

⁴³ For a catalogue, see S. RANKIN, *The “Alleluies, antenes, respons, ygues et verssez” in BN.fr. 146: A “Catalogue Raisonné”*, in *Fauvel Studies* cit., pp. 421-466.

with temporal significance, thus brings into one codicological space the paradox of the sign's variety.

That the same signs signify different temporalities is unsurprising: it was the cornerstone of theoretical reasoning in the late thirteenth and early fourteenth centuries. However, the manuscript, understood as an environment of looking, as well as of listening, forces contemplation, folio turn by folio turn, of how things that are so different, sonically, can look the same.⁴⁴ This principle operates not only at the micro-level of a particular symbol or ligature group, but also at the macro level, whereby pieces of entirely different styles and eras share a notational language and look. Read as a collection, then, the *Fauvel* notation brings into one, largely homogeneous system, music of considerable generic and historical variety.

In one sense, the book is an illustration of the very arguments debated in theory: what could a sign be, what kind of variety could it express? But at the same time, this inherent variety of the sign resonates with another expression of variety in the manuscript. The conception of a single form or object capable of representing multiple meanings is not limited to musical notation, and is a central facet of the character of Fauvel. He is the epitome of 'variété', which forms one of the words in the acrostic of his name. Master of disguise and deceit – of looking like one thing, but being another – the very physical form of the horse becomes a key organizing principle in the moral lesson of the story. Further, in fr. 146 this topos of *variété* is the inspiration for artistic commentary.⁴⁵ Fauvel appears as a horse, but also in human form, and sometimes as a hybrid man-horse. This variety is uniquely visual – that is, it is not described as such in

⁴⁴ This was of course a later source of fascination for composers, who enjoyed the possibilities of mensural manipulations through verbal canons of a fixed set of note shapes.

⁴⁵ M. CAMILLE, *Hybridity, Monstrosity, and Bestiality in the "Roman de Fauvel"*, in *Fauvel Studies* cit., pp. 161-174.

the text at all: like notation, then, it exists in a visual system apart from the verbal text. Seeing notation intermingled with these images of Fauvel, the reader thus encounters two graphic species which demonstrate how a single entity can be multiple or hybrid. Together, music and image are mutually informing on the nature of signs and of the paradox of variety within sameness.

Notation as Historical Time

The final example requires a shift of perspective, from the position of scopic overview, to an exegetical engagement with notation at the localized level of a single folio. Its focus is on two cases where notation takes on the role of temporal commentary and interacts with a larger preoccupation with time, history and prophecy in the *roman*. In these examples, notation serves as a tool for what I term ‘typological reading’.

The examples under review are ones of notational anomaly: that is, where the scribes include a sign or procedure out of the norm of the notational language of the rest of the book. The first, *Quare fremuerunt/T*, occurs on the right-hand column of folio 1r, the opening of the *roman*, and, which, together with two other two-part motets on that folio, has ancestry stretching back to the conductus repertory of Notre Dame.⁴⁶ The second, *Garrit gallus/In nova fert/N[euma]*, the most modern of the *ars nova* motets in the collection and final large-scale work of the *roman*, falls on the penultimate folio, 44v.⁴⁷ While both are independently interesting as witnesses to the notational

⁴⁶ A digital reproduction of the complete manuscript, in colour, is available on open access through the website of the Bibliothèque nationale de France at <http://gallica.bnf.fr>. For colour reproduction of folio 1r see <http://gallica.bnf.fr/ark:/12148/btv1b8454675g/f13.image.r=français%20146.langEN>

⁴⁷ Colour reproduction of the folio may be accessed at <http://gallica.bnf.fr/ark:/12148/btv1b8454675g/f104.image.r=français%20146.langEN>

innovations of fr. 146, their positioning, at the beginning and end of the story, forges a connection between them: as preface and conclusion to the *roman*. So, too, does their notation, as we shall see. In broadest terms, they articulate a historical narrative: namely, the book begins with music that is stylistically associated with the oldest composed repertoires dating from the thirteenth century, and ends with the most current genre of *ars nova* motet. This distinction is audible, too: the effects of conductus-like coordination of voices, and the repetitive modal rhythmic patterns of the music on folio 1r contrasts with the rhythmic complexities and polytextual effect of the later motet. There is much to say about the meaning and content of these pieces. Here, though, it is the non-audible effect of their notation that warrants closer attention.

The three-part *ars nova* motet, *Garrit gallus/In nova fert/N[euma]*, attributed to Philippe de Vitry and likely to have been composed for the manuscript, is one of the most modern of the entire collection. According to Daniel Leech-Wilkinson, in compositional terms it is ‘a statement of intent, and advertisement of a new way of doing things’.⁴⁸ It is also revolutionary for the way it notates its chant tenor: it is a landmark in studies of the *ars nova* as one of the earliest examples of the use of red notation to signify change of mensuration, as later recorded and described in *ars nova* theory.⁴⁹ Thus the note shapes stay the same, while the colour signals temporal

⁴⁸ D. LEECH-WILKINSON, *The Emergence of “ars nova”*, «*Journal of Musicology*», XIII, 1995, pp. 285-317, quoting from p. 303.

⁴⁹ The three-part motet *Thalamus puerpere/Quomodo cantabimus/A*, on folio 32r, makes fleeting use of red notation in three red longs at the end of the tenor voice. Fr. 146 pre-dates the earliest sources of Philippe de Vitry’s *Ars nova* treatise (c. 1322), which is the first documented case to deal with the topic of red notation in Chapter XIX. There, the motet *Garrit gallus/In nova fert/N[euma]* is listed along with two other motets attributed to Vitry as exemplary of the uses of red notation. For the classic account of the treatise, see S. FULLER, *A Phantom Treatise of the Fourteenth Century: The “Ars Nova”*, «*Journal of Musicology*», IV, 1985, pp. 23-50. For an edition, see “*Ars Nova*”, ed. G. REANEY, *Corpus Scriptorum de Musica*, VIII, Rome, American Institute of Musicology, 1964. Other sources for the notational theory codified in the treatise, and reference to a ‘new art’ associated with its repertoires similarly postdate *Fauvel* by several years. These include Johannes de Muris’s “*Ars novae musicae*” (c. 1320) Jacobus’s “*Speculum musicae*” (from the 1320s), and the famous invective against the new arts in

mutation, from imperfect to perfect. Adding to the communicative nature of the script, the tenor is also a visual palindrome, a facet that is apparent to the eye, if not to the ear. These features, wrought through graphic systems, embody the citation, from the opening of Ovid's *Metamorphosis*, at the opening of the motet's duplum: 'In nova fert animus mutatas dicere formas'. While apt as reference to the Fauvelian traits of morphing seen in the book's representations of the horse, it is also self-reflexive, perfectly describing the process of seamless mensural adjustment as the notational forms, or *figurae*, remain the same.

However, at the same time that the innovations speak internally, of transformation described in the text, the notation has an added function in the wider visual scheme of the book. It would have stood out as starkly contemporary – a technology unlikely to have been seen before. As noted above, there are no extant witnesses of red notation prior to fr. 146; and indeed, it also precedes theoretical exposition of the use of red notation in the *Ars nova* treatise attributed to Philippe de Vitry. One effect of the notation for the scribe and early readers, then, is to bring the motet into the present time of the book's manufacture. That is, as well as signaling transformations of musical time, its sheer novelty forces it to be read in terms of the historicity of the manuscript itself: here, it is a raw mark of the contemporary.

On folio 1r, an equally novel visual sign intrudes into the graphic system, but by contrast to *Garrit gallus/In nova fert/N[euma]*, it radicalizes an environment that ostentatiously evokes an historical past. This folio is the location of another frequently

the 1324-25 bull of Pope John XXII. For a useful overview of the chronology of the *ars nova* is given in D. FALLOWS, "Ars Nova", in *Grove Music Online. Oxford Music Online*, Oxford University Press, web. 2 May, 2015. <http://0-www.oxfordmusiconline.com.catalogue.urls.lon.ac.uk/subscriber/article/grove/music/01360>

cited example of nascent *ars nova* notation, albeit one less eye-catching than the red ink of folio 44v. It occurs in the two-part motet, *Quare fremuerunt/T*, and takes the form of stubby stems rising from certain semibreves – a sign for *semibrevis minimae* or minims – and a feature of considerable novelty at the time that fr. 146 was copied. This flash of modernity occurs, however, in a piece multiply engaged with older repertoires. *Quare fremuerunt/T* is based on the text of a Notre Dame conductus, with elements of its original musical setting recast to form a two-part motet, albeit one conductus-like in style.⁵⁰ Further, it is embedded in a folio context steeped in historical and temporal signals. Reference to the conductus repertory is echoed in the style, music, and poetry of the other two motets on the folio: *Mundus a munditia/T* and *Favellandi vicium/T*.⁵¹ The relation to the Notre Dame repertory is most evident in the case of *Mundus a munditia/T*, whose upper voice is extracted from the lowest voice of a three-part conductus: a case of musical inversion, then, mimicking the inversion of power described in the *roman*.⁵² *Favellandi vicium/T* similarly has a prior model: it survives as a three-part motet, however, as Lorenz Welker suggests, the triplum of that work (and basis for the duplum of the *Fauvel* motet) may have been conceived as a monophonic Latin song, similar in style to *Mundus a munditia/T* and *Quare fremuerunt/T*.⁵³ Notwithstanding these traces of ancestry, though classified as motets,

⁵⁰ The texts come from a three-part conductus preserved in Florence, Biblioteca Medicea-Laurenziana Plut. 29.1, folio 244v.

⁵¹ See L. WELKER, *Polyphonic Reworkings of Notre-Dame Conductūs in BN fr. 146: “Mundus a munditia” and “Quare fremuerunt”*, in *Fauvel Studies* cit., pp. 615-636.

⁵² *Mundus a munditia* is extant in several sources, including a three-part setting in Florence, Medicea-Laurenziana Plut. 29.1, folio 240v. For discussion of the recasting for *Fauvel*, see WELKER, *Polyphonic Reworkings* cit., pp. 620-622.

⁵³ For a discussion of the pre-history of *Favellandi vicium*, see WELKER, *Polyphonic Reworkings* cit., pp. 631-634. The identification of the motet’s connection to a three-part *ars antiqua* motet, *Bien de doi/Cum li plus/In corde ipsius*, also extant with a Latin poem for the duplum and triplum, was made by Joseph Morin: see J. MORIN *The Genesis of Manuscript Paris, Bibliothèque Nationale, Fonds Français 146, with Particular Emphasis on the “Roman de Fauvel”*, PhD dissertation, New York

the three pieces are stylistically conductus-like in their rhythmic alignment of upper and lower voices. Together, then, the trio imbues the opening folio of the *roman* with a blast of musical antiquity.

How these pieces *look*, however, introduces another vital layer of commentary. The folio visualizes a message – through notation – concerned with both genealogy (a relationship to pre-existent models) and historicity (a self-consciousness regarding their antiquity, and their relationship to time of their copying in fr. 146). *Mundus a munditia/T* and *Favellandi vicium/T* are modal in rhythmic design, adhering to an old-world, thirteenth-century temporal authority. Their notation in fr. 146 represents another example of transformation, as the older notational language (evident in earlier sources of *Mundus a munditia*) is now rendered in a more recent mensural system. This translation brings the pieces into the language of the book's notational system. However, viewed within that wider notational scheme, the two motets retain the accent of their upbringing: they operate within the temporal register of long and breve combinations, and with almost no deployment of the distinctive semibreve sign. Their visual vocabulary is in striking contrast to the visual impression of *Quare fremuerunt/T*. This piece occupies a different temporal register, populated exclusively by breve and semibreve signs, and void of longs altogether. It is in the context of these contrasts that we may situate the minim stems, as a signal of radical modernity.

To understand the significance of these competing registers requires understanding of just how novel the minim stems would have been to the makers and first readers of the manuscript. As with the red notation of *Garrit gallus/In nova*

University, 1992, pp. 325-344. Based on the presence of spaces for melismas in the duplum of the *Fauvel* text, Welker proposes that the *Fauvel* editor was working from a monophonic version of the triplum (embellished with a *cauda*), perhaps emanating from the Notre Dame repertory, see p. 632.

fert/N[euma], they represent a rarity for their time, and for the manuscript context. The minim is nowhere else seen in this graphic form in the book, which makes the visual effect here all the more extraordinary. So much so that Willi Apel suggested that the stems were later additions, ‘timidly and furtively drawn’, by a scribe who regretted the decision to ‘correct’ or ‘update’ semibreve groups to signal minims, and stopped instantly.⁵⁴ But as Roesner has observed, the stems’ proportions are entirely in keeping with the orthographic features of stems used elsewhere in the notation. Instead, the use of the upward stems here to signal *semibrevis minima* is more likely to reflect the rarity of the five semibreve groups in which they occur.⁵⁵ In the context of fr. 146, the grouping appears just twice in *Quare fremuerunt/T*, and once more (unstemmed) in a later *ars nova* motet.⁵⁶ A possible scenario to explain the inclusion of this rhythmic unit and its novel notation is that the piece was written expressly for the manuscript, reflecting a musical and notational tradition closer to doctrine described by Philippe de Vitry’s treatise.⁵⁷ Indeed, the stems may have been the first experiment in the use of the sign: there are no earlier sources extant making use of the minim stem, with the next earliest dating several years after the creation of fr. 146.⁵⁸ Like the red notation of *Garrit gallus/In nova fert/N[euma]*, then, the stems are a signal mark of modernity, contemporary to the time of the book’s creation.

While the literary and musical context may have guided the decision to include *Quare fremuerunt/T* in poll position as the opening of the *roman*, the visual effect of

⁵⁴ Discussed in APEL, *Notation of Polyphonic Music* cit., pp. 325-326 and pp. 332-333.

⁵⁵ ROESNER ET AL., “*Le Roman de Fauvel*” cit., pp. 32-33.

⁵⁶ In the motet *Servant regem/O Philippe/Rex regum*, on folios 10v-11r.

⁵⁷ ROESNER ET AL., “*Le Roman de Fauvel*” cit., pp. 32-33.

⁵⁸ K. KÜGLE, *Two Abbots and a Rotulus: New Light on Brussels 19606*, in “*Quomodo cantabimus canticum*”? *Studies in Honor of Edward H. Roesner*, ed. D. CANNATA, G. ILNITCHI CURRIE, R. MUELLER, J. NÁDAS, Middleton, Wisconsin: American Institute of Musicology, 2008, pp. 145-185.

notation may also have been a priority. How this folio looks is a vital part of the messages it conveys. Many other aspects of folio 1r are temporally hyper-aware. The texts of *Favellandi vicium/T* and *Mundus a munditia/T* are agonized complaints at the state of the world, corruption, and the reversal of ecclesiastical law. They speak with present-tense immediacy, and in the case of *Favellandi vicium/T*, deploy temporal cues to situate themselves in a present time:

Favellandi vicium

Et fex avaricie

Optinent *nunc* solium

Summumque locum curie.⁵⁹

(The vice of the Fauvelites and the dregs of avarice *now* occupy the throne and the highest place of the curia.)

Meanwhile, the authorial voice of the *roman* announces himself in a timeframe, too, as the text opens with entry into an epoch of melancholy, linked with the fourth and final age of man: ‘De Fauvel que tant voi torcher/Doucement, sanz lui eschorcher./Sui entrez en merencoli’ (‘Because of Fauvel who so many come to groom, softly, without scorching him, I am sunk into melancholy’).⁶⁰ *Quare fremuerunt/T* joins the chorus of discontent, and the old conductus text likewise rages from a perspective of a present time, though with an eye to the future: it is also a premonition of a time when the eyes

⁵⁹ E. DAHNK, *L’Hérésie* cit., pp. 6-7, v. 1-4.

⁶⁰ “*Le Roman de Fauvel*”, vv. 1-3. On the status of melancholy and its relationship to the medieval traditions of the humours, see N. PALMER, *Cosmic Quaternities in the Roman de Fauvel*, in *Fauvel Studies* cit., pp. 395-419.

of the world, now blind, will finally open to see the source of the turbulence ‘Quia non viderunt/Monstra tot oculi’ (‘For the eyes have not seen the monstrous portents’).⁶¹

While the verbal cues here beg the question of *when* this present time is, the musical notation offers clues to negotiate an answer. From the visual perspective of notation, time is not static on this folio and is rather simultaneously antique and contemporary. The folio’s layout permits all three motets to be seen simultaneously and read together, such that the differences in their temporal registers interject a commentary into the temporal concerns of the lyrics. As noted above, *Mundus a munditia/T* and *Favellandi vicium/T* operate in a register of long and breve divisions, while breves and semibreves are the currency of *Quare fremuerunt/T*. The former roots the music in an historical past: the present tense perspective of the lyrics is uttered from within a visual context that retains a sense of the thirteenth-century ancestry of the music. It thus represents a present that is past: a present-past. *Quare fremuerunt/T*, though also speaking through a literary and stylistic medium of the thirteenth century, locates itself in a more current time on account of its notation. First, it is a *different* time to its musical counterparts on the folio: it occupies the temporality of breve and semibreve, by contrast to their long and breve temporalities. Second, the minim stems intensify the impression that this piece speaks from the present tense perspective of the makers and readers of *Fauvel*: it is a sign of their current time. In this case, the world of thirteenth-century musical antiquity represented on this folio is brought into a new present of the book’s construction.

Music is not the only aspect of the codex concerned with time. Indeed, a fruitful way to interpret the graphic signals here is in the context of a much more widespread

⁶¹ E. DAHNK, *L’Hérésie* cit., p. 9, vv. 3-4.

topos concerned with history and prophecy in fr. 146. This manifests in many ways in the manuscript, not least owing to the presence of a historical chronicle as part of the confection of texts.⁶² Time is a particular concern within the *roman*, too. As noted above, the beginning and end of the *roman* are framed with music that is stylistically old (folio 1r) and new (folio 44v). Elsewhere, as Margaret Bent has shown, topical motets are organized in reverse chronological order, to suggest that the present time is no more than a reprise of the tumultuous recent past.⁶³ Meanwhile, the entire *roman* is imbued with prophetic and portentous statements, anticipating despair to come. This is nowhere more evident than in the narrator's opening lines: his state of melancholy locates him in fourth age of man – the end of time. All these contribute to a mode of typological thinking on the part of the book's makers. Such a model of exegetical thinking, familiar in scriptural and liturgical commentary, would be entirely in keeping with the author's ostentatious displays of scholastic credentials.⁶⁴ It serves here as a useful framework in which to understand the temporal signals conveyed at the level of text, image, and notational language.

Indeed, it should hardly be a surprise that notation – the most overt emblem of time – should play a role in articulating the book's temporal agendas. Read within a typological framework, the notation of folio 1r effects a clear commentary.

⁶² “*La Chronique métrique*” attribuée à Geffroy de Paris, ed. A. DIVERRÈS, Paris, Les Belles Lettres, 1956.

⁶³ M. BENT, *Fauvel and Marigny: Which Came First?*, in *Fauvel Studies* cit., pp. 35-52.

⁶⁴ For a useful introduction of biblical hermeneutics, and particularly the significance of history and prophecy in models of exegesis contemporary with *Fauvel*, see G. DAHAN, *Lire la bible au moyen âge: essais d'herméneutique médiévale*, Geneva, Droz, 2009. An essential guide to biblical exegesis in the Middle Ages remains B. SMALLEY, *The Study of the Bible in the Middle Ages*, Oxford, Blackwell, 1952, 2nd edition. Dante's *Commedia*, contemporary with *Fauvel*, is another example of a vernacular text indebted to structures of organisation and interpretation derived from scholastic models, a facet reflected in the early commentary tradition associated with that text, on which see *Interpreting Dante: Essays on the Traditions of Dante Commentary*, ed. P. NASTI and C. ROSSIGNOLI, Notre Dame, University of Notre Dame Press, 2013.

Accordingly, the present-past represented in *Mundus a munditia/T* and *Favellandi vicium/T* is rendered in the present – that is, current to the time of copying – in *Quare fremuerunt/T*, through the transformation of notational language from old to new, from past to current. What is foreshadowed and feared in the past, then, is fulfilled and reaffirmed in the present time. Past, present and future thus merge as one and the same.

These messages are reinforced on the next folio, 1v, in the first major motet of the book, *Super cathedram/Presidentes in thronis/Ruina*.⁶⁵ This, too, forges a similar typological message through its notation. The lyrics are once again concerned with history and prophecy. They relate to historical events dating prior to the book's construction: their present tense perspective, then, is once more present-past at the time of the book's copying.⁶⁶ The texts are furthermore prophetic and anticipate a future of danger and ruin: 'Periculum est in mora!' ('Danger is imminent!') proclaims the triplum's last line, simultaneous with the portentous 'Prope est ruina!' ('Ruin is soon!') at the conclusion of the duplum, echoing 'ruina', the tenor tag.⁶⁷ The notation and *mise-en-page* serve an exegetical function, and draw new meaning from these temporal markers. The motet enjoys an idiosyncratic layout. While much of the music in *Fauvel*, polyphony included, is copied to work within the regular three-column layout of the folios, the layout of folio 1v adapts the standard design by ruling staves across the folio space. Thus, the triplum voice beginning at the bottom of the left-hand column, and spreading across the two adjacent columns. The effect, though, is to line up the duplum (beginning on the right-hand column) adjacent to its upper voice. This exaggerates a difference in their notation: like folio 1r, the song space parallels two time frames, but

⁶⁵ E. DAHNK, *L'Hérésie* cit., pp. 10-12. Colour reproduction of this folio may be accessed at <http://gallica.bnf.fr/ark:/12148/btv1b8454675g/f14.image.r=français%20146.langEN>.

⁶⁶ E. DAHNK, *L'Hérésie* cit., p. 12 notes allusion to a papal bull of 1300, issued under Boniface VIII.

⁶⁷ E. DAHNK, *L'Hérésie* cit., pp. 10-12, triplum v. 36 and duplum v. 10.

now deployed in the simultaneity of a single motet. The triplum voice deploys is busy with breves and semibreves, while the duplum is rooted in a temporality of longs and breves. This in itself is not an unusual feature of motets of this era – the faster-moving triplum is a feature of their style, and similar temporal hybridities can be seen in motets from the later layer of the Montpellier codex, among the so-called Petronian motets. However, in the context of the temporal cues of the texts, and in the broader environment of the codex, notation offers graphic equivalence to the two timeframes foregrounded in the texts (past and future premonition). Notation is the typological equivalent, allowing two times to reside together. These simultaneous temporalities are key to the book's messages of admonition: the anxiety about the present expresses itself as a fear about the repetition of the past. Here, though, the stakes are more fearful, as the future foreshadowed in the present-past of these pieces promises an era of despair and anguish that is signaled as the present time. Crucially, though, it is music's visual texts that effect that typological exegesis, and do so more effectively than any other medium in the manuscript.

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The cases examined in this essay hope to enrich the understanding of a major witness to music in the era of *ars nova*, and invite further study of the notational nuance of fr. 146. At the same time, they also shed light on some more widespread facets of musical visuality in this period. The examples point to the fluidity of the boundaries between theory and practice: the notational novelties of *Garrit Gallus/In nova fert/N[euma]* and *Quare fremuerunt/T* are not simply the product of theoretical innovation, but themselves serve as a kind of *practicum* of theory, and perhaps even played a role in directing contemporary discourse. If the theory of signs was determined through

compositional acts, it is also the case that the hands that marked these texts were active agents in determining their meaning. How the music on folio 1r looked was no less an agent of its meaning than were its audible and literary texts; and where the music was situated within the codicological design of the book and folio was also part of its text. Decisions about layout and disposition, and about the unifying and breaking of an overarching notational language in the book, were the remit of the scribes. Indeed, it is telling that folio 1r underwent an unusually large number of erasures and corrections, pointing to decisions and changes being made at the very level of parchment at the time of copying. In an era of increasing visibility of music, then, scribes may be seen to play an active and creative role in constructing meanings intended for eyes as well as ears. Finally, looking beyond *Fauvel*, the cases explored here may invite us to remember to heed the look of music in an era in which it was evermore parchment reliant. The graphic innovations of the Machaut manuscripts, the Chantilly codex, or Squarcialupi Codex, bear vivid witness to the long-lasting significance of music's visual potential.