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Emma Dillon, *Medieval Music-Making and the Roman de Fauvel. New Perspectives in Music History and Criticism*. Cambridge and New York: Cambridge University Press, 2002. xiii + 304 pp. Figures, tables, notes, bibliography, and index. \$70.00 U.S. (cl.). ISBN 0-521-81371-9.

Review by Lawrence M. Earp, University of Wisconsin at Madison.

The anonymous author of Book I of the *Roman de Fauvel* (1310), pessimistic about the state of the world, criticizes the government of King Philip IV (1285-1314) in an allegory in which the evil and corrupt half-man/half-horse figure named Fauvel is in charge. Book II, dated 6 December 1314, is attributed to a royal notary, Gervais du Bus. Here, Fauvel designs to marry Lady Fortune, but she rebuffs him and he settles for Vain Glory. Their many children threaten the fate of France, now under Louis X (1314-16). A third stage in the genesis of the work, a revision attributed to one Chaillou de Pesstain, can be placed in 1317, just after the end of the rule of Louis X, the short life of the infant John I, and at the beginning of the rule of Philip V (1316-22). This dazzling compilation—giving the text of Book I and a revision and extension of Book II, along with illuminations and inserted musical pieces—is transmitted in a single manuscript, Paris, Bibliothèque Nationale de France, fonds français 146. Thoroughly pessimistic in tone, new segments detail the courtship of Fauvel and Fortune, the wedding feast of Fauvel and Vain Glory, the charivari interrupting their marriage night, the tournament of Vices and Virtues held the following morning, and a scene at a corrupted Fountain of Youth that renews Fauvel and his progeny.

The *Roman de Fauvel* in Paris 146 provides the most elaborate example of a characteristic genre of medieval French poetry cultivated from the early thirteenth to the early fifteenth century, the narrative poem with lyrical insertions, or, hybrid narrative. Musical insertions include plainchant (some newly composed specifically for the occasion), conductus (some with newly composed music), motets, French refrains, fixed-form songs, *lais*, *sottes chansons*, and, for want of a better term, semi-lyric hybrids. In the unique source, it is followed by several political *dits* by Geffroy de Paris, a collection of songs by Jehan de Lescurel, and, finally, an anonymous rhymed chronicle covering the period 1300-16. Collaborative interdisciplinary investigations of the source began with the publication of a complete facsimile in 1990;[1] a full assessment and appreciation of the complex manuscript is found in the superb contributions to the 1998 collection *Fauvel Studies*. [2] Emma Dillon's book, a revision of her Oxford doctoral dissertation, is now the most recent contribution to this growing body of scholarship.

Because such an explosion of scholarship on the *Roman de Fauvel* makes it difficult for the average reader to "get up to speed," Dillon provides in her first chapter a good overview of the present state of research, freely citing and critiquing contributions to the facsimile and to *Fauvel Studies*. Her book draws particularly on the contributions of Kevin Brownlee, Joseph Morin, and Ardis Butterfield.

Chapter two, "Music and the book: approaches to the interpretation of manuscripts" provides background in literary theories of the materiality of texts, based on the work of Jerome McGann, Donald McKenzie, and Roger Chartier. The New Philology finds a model subject in Paris 146, in which "textual meaning is shaped by the physical context of transmission" (p. 29). The discussion of

nineteenth- and early twentieth-century scholarship on the *Roman de Fauvel*, continued in an "interpolation" between chapters three and four, gives a useful analysis of scholars' prejudices and assumptions. It is symptomatic, for example, that today one needs to assemble a large number of modern editions in order to access the diverse contents of the source, reflecting past scholars' emphasis on individual works and individual authors.

Chapter two has a further goal of detaching a manuscript's musical notation from direct expectation of performance. Examples that Dillon adduces include a manuscript of Gautier de Coinci's *Les Miracles de Nostre Dame*, in which the space for music is filled with nonsense pseudo-notation, and the great chansonniers of troubadour and trouvère songs, assembled less for performance than as retrospective collections for posterity.

The unique version of the *Roman de Fauvel* in Paris 146 is attributed in the source to one Chaillou de Pesstain, whose editorial work consisted of making lyrical insertions into the old narrative as well as the composition of new verse narrative. Dillon considers his authorial presence in chapter three, and then in chapter four goes further in considering the full range of compilers of the manuscript, a product of collaboration between poets, composers, scribes, illuminators and other book artisans, as well as an editor. Dillon suggests that one scribe, present at key moments throughout the project, including the redaction of the original index, may be the illusive Chaillou de Pesstain, named as the author of the "addicions...en ce livre" in a passage on folio 23v, the midpoint of the *Roman de Fauvel* in Paris 146. "By thus identifying the codex itself as a unit of expression, the book announces its own materiality, inviting the reader to consider *how the order of things within the binding may construct meaning*" (p. 82; my emphasis).

It is worth pausing a moment to consider this statement. Scholars since 1990 have noted a web of connections between diverse parts of the manuscript. Nancy Regalado's articles in particular have emphasized the importance of what she calls "reciprocal" reading: absolutely everything in Paris 146, it seems, contributes to the overall message that the welfare of the kingdom depends on the moral strength of the king. A reader can move back and forth in the manuscript, the eye lighting on an enormous diversity of material: visual, musical, lyrical, narrative, prose, historical chronicle or allegory, yet everything reinforces the message. This aesthetic approach, in which interpolations and intertextual parallels cumulate into some overarching point, is characteristic of this period. Reading becomes a non-linear and laborious process of reinforcement. For example, in Machaut's *Voir Dit* (1363-65), the same turns of phrase may appear in multiple contexts, in narrative, in lyrics, in prose letters. Statements and re-statements resonate in the mind; time stops.

Dillon wants to move in a different direction, to restore the element of item-to-item progression in the equation, because of her interest in the notion of performance. Since Paris 146 is an elaborate and complex "stage" production that still reveals clues to the lively process of its making, she pursues the causes and ramifications of this moment-by-moment "staging" of the *Roman de Fauvel*.

Chapter five, "Music and the narratives of compilation," provides some examples of symbolic or literary connections with music in the manuscript. For example, consider the *complainte d'amour*, "Hélas! Com j'ai le cuer plain d'ire." Now found at the very beginning of the manuscript, it was removed from its original position in the courtship scene between Fortune and Fauvel, and the conjugate portion of its bifolio was utilized for the manuscript's original index. Dillon considers the *complainte* apposite as a kind of Prologue to the *Roman*, for its expressions of complaint are subsequently taken up by several musical insertions, whose exclamations in French and Latin, "Hélas!," "Las!," and "Heul," are to be read "through the filter of the *complainte d'amour*" (p. 187).

All this is fine, but soon the interpretation goes in directions I am unwilling to follow: Dillon finds the martyrdom of the lover-protagonist of the *complainte* Christ-like, and interprets the occurrence of five parchment flyleaves at the beginning and five at the end of the manuscript as symbolic of the Five Wounds of Christ. Then the *je* of the *complainte* conflates with the Chaillou de Pesstain named on folio 23v, and the concluding line of Chaillou de Pesstain's transformed *Roman de Fauvel*, "J'ai sef, il est temps que je boive" (I am thirsty--it is time that I drink), becomes an allusion to Christ's last words on the Cross. The very layout of that final page, in three columns, with the final lines of narrative in the middle, between the voices of an interpolated musical piece, is to be considered Crucifixion iconography. The last word *boive* is answered in the musical piece by three-fold repetition of the refrain "Cis chans veult boire" (this song wants to drink) and by two appearances of the word *vin*: "Five repetitions or associations emanate or "bleed" from the final word into the musical surround, a number in this context evocative of the Five Wounds" (p. 208). The music--in performance I find it a rambunctious drinking song--now "becomes Eucharistic in function" (p. 212).

Chapter six, finally, gives additional examples of "music's role in the material performance of the book" (p. 217). Drawing on the work of Ardis Butterfield, Dillon distinguishes cases where music interpolations are simply juxtaposed and not integrated into the narrative, when the music "closes down the possibility of straightforward, linear rendition of the texts in performance" (p. 219). In other cases, the music may be elaborately cued into the proceedings (staged, as it were), page layout may become a signifier, or music may function as a kind of illumination, as when snippets of chant illustrate a description of the arms of the Virtues as "visual emblems" (p. 255).

Dillon's most extensive discussion concerns the lai *Pour recouvrer aligence*, a work on a separate, unfoliated bifolio tipped into a gathering.[3] The lai's connection to the narrative context, Fortune's long rebuke of Fauvel, is tenuous, and earlier scholars have proposed that the work is out of order. Dillon instead finds it a carefully staged interruption. Rupture of the narrative means that Fauvel is in denial, not listening to Fortune's harangue. In due course we return to material more clearly related to the narrative of Fortune, and references to death near the end of the lai prepare the way for later musical interpolations, such as the motet *Aman novi / Heu Fortuna / Heu me*.

A broader view of genre might push this farther. The lai is discordant (recall that the Provençal analogue to the northern lai is the descort) in that the form is not strophic: each stanza has a fresh rhyme scheme, syllable count, and melody. Thus the rupture occasioned by the lai is fully characteristic of its genre. Further, one might contextualize the problem of rupture caused by the lai by moving beyond the *Roman de Fauvel*. In Machaut's *Remede de Fortune*, the discordant lai near the beginning is the point of departure for the whole plot, and in Froissart's *Prison amoureuse*, the lai is split into two widely separated segments: both strategies are fresh solutions to the problem of rupture. Single-minded focus on the Fauvel manuscript leaves the point *in vacuo*.

A discussion so concerned with the staging of musical works should also take into account the style of those works and how it changes from one to the next. Dillon might fruitfully have explored this interesting aspect of the deployment of music for symbolic purposes in the *Roman de Fauvel*, for, despite the title, her book actually deals very little with the music. Fauvel himself cultivates a radical new style, the so-called *Ars nova*, while Fortune's music maintains a more conservative style. At one point, Fauvel even perverts a venerable conductus of Philippe the Chancellor (d. 1236) with the new rhythmic-melodic ballade style. Thus at each interpolation the style of music is significant to the message, and the *avant garde*, Fauvel's preferred musical language, represents what is evil and corrupt. And, of course, Chaillou's co-workers are the *avant garde*. Now that is a situation begging for explication.

NOTES

[1] *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 Edward H. Roesner, François Avril, and Nancy Freeman Regalado (New York: Broude Brothers, 1990).

[2] *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS français 146*, ed. Margaret Bent and Andrew Wathey (Oxford: Clarendon Press, 1998).

[3] See also the separate publication of this material in Emma Dillon, "The Art of Interpolation in the Roman de Fauvel," *Journal of Musicology* 19 (2002): 223-63.

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