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The Art of Hidden Messages: Fauvel and the Poems that Came Before

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Abstract

Poetry plays a vital role in both early music as well as modern music; thus, in order to understand the music, one must first understand the social, historical, and emotional context of a poem and what brought the poet to write the way they did. The purpose of this research project is to explore the poems and stories similar to those in *Roman de Fauvel*. This topic allows for a deeper understanding of the context behind the stories that helped shape *Fauvel*. Three poets from the time period will be discussed: Blondel de Nesle, Chastelain de Couci, and Chrétien de Troyes. In our analysis we will see the techniques used to shape their poetry.

The Art of Hidden Messages: Fauvel and the Poems that Came Before

The *Roman de Fauvel* is a 14th century, two-volume Medieval poem composed by Gervès du Bus that presents an elaborate allegory of kingship and the state in France during the second decade of the 14th century. The *Roman de Fauvel* is partially based on the tradition of *admonitio regum*, or advice to kings, as well as on contemporary satire directed at the church and society in general.

The text has been preserved in two versions. The shorter and earlier poem, written in 1314 and consisting of 3280 lines, has been preserved in 14 manuscripts, including excerpts. Only the longer version--which contains extensive interpolated additions of poetry, prose, music, and illustrations--has survived. The musical contents of the interpolated Fauvel include the single most important collection of polyphony from the early 14th century, marking the beginning of the French *Ars Nova* and having far-reaching significance in music history. The most recent musical pieces were almost certainly composed specifically for this collection, but all of the interpolated material is used to further the work's political and allegorical messages. Both versions appear to have come from royal and higher noble circles, close to the chancery and other central government organs. Although a horse named Fauvel appears in the late 12th and early 13th-century chansons de geste *Gaydon* and *Otinel*, Gervès du Bus appears to be the first to cast the male horse Fauvel as the central character symbolizing triumphant evil. By the 12th century, 'fauve,' a dark yellow with hints of red, had acquired connotations of hypocrisy and deception, possibly through association with 'faus'; it took on figurative expression, symbolizing treachery and deception, in the 'fauve ânesse' (fallow she-ass or mare) found in the *Roman de Renart* (late 12th century) and later proverbially. The 'cheval pâle'¹ appears frequently in medieval sources as a symbol of heresy or hypocrisy, beginning with Bede. Gervais du Bus was described as Enguerran de Marigny's chaplain. Seeing as Marigny's downfall was referenced in *Roman de Fauvel* and its interpolations, du Bus may have had a vantage-point from which to observe the *Roman's* target.² He was credited as being the author of Book 2 of *Fauvel*. In the book there is a passage which contains *doi, boi, and esse*, or the spelled out letter names for D, B, and S. The line can therefore be read out as 'Ge rues d.v. B.u.s.'³ Du Bus's involvement with the *Roman de Fauvel* was exclusive to Book 2, although there are persuasive arguments saying Book 1 was also his responsibility. In 1313, du Bus was moved to royal service, which happened around the same time as the recruitment of his senior officials. Two of these officials, Michel de Maucondit and Philippe le

¹ Tischler, Hans. "Interpreting the 'Roman de Fauvel.'" *Early Music* 21, no. 4 (1993): 670–71. <http://www.jstor.org/stable/3128386>.

² Wathey, A. "Fauvel, Roman de." *Grove Music Online*. (2001)

³ *Ibid.*

Convers, had their own connections with Charles, Count of Valois. This provided du Bus with ready access to royal business as well as the political circles in which the interpolated *Roman* was created.⁴

Chastelain de Couci was a French trouvère poet and composer of the 12th century. Not much is known about this poet, however it is speculated that he was born into a family of wealth and power due to the belief that he was the hero of a well known French story, *Roman du Chastelain de Couci et de la Dame de Fayel*.⁵ Couci's sires were among the most powerful noble families of medieval France, and the Castellanship of Couci le Chateau was an important post held by the descendants of the Thourotte family in the 12th century. Through marriage, the post was passed down to the house of Magny in the early 13th century. Two chansons by Chastelain de Couci are quoted by Jean Renart in the *Roman de la rose ou de Guillaume de dole*,⁶ a work possibly dating from the 1220s. Presumably, the Chastelain was acquainted with other trouvères who participated in the third and fourth crusades including Conan de Bethune and Hugues de Berze. Chastelain de Couci is mentioned as a minor in an act of 1170 and appears in his own right in documents of 1186-1202. The Chastelain was a very skillful poet during his time, which is evident in the way he uses rhyme schemes. He favored isometric and decasyllabic strophes. However, his works became more and more complex with considerable variety to the melodic structures. His poems leave an impression of elegance and sincerity, but do not stray from conventional paths of thought and imagery. For example, *A vous, amant* (appendix A)⁷ follows a conventional path in which meters were balanced and usually written in the context of ten syllables per line.⁸

Chastelain de Couci was also known for his love poems. When representing love's trauma, he used well known poetic techniques. The violent nature of the lovers' fate in the *Roman du Chastelain de Couci et de la dame de Fayel*⁹ addresses the complicated relationship between the figurative and the physical. In this story, authentic lovers must claim themselves disfigured, and the scars which cover the lover's body are portrayed through the mediating force of metaphor. What tiptoes the line of being grotesque is converted into an expression of pain. In this story, the process of falling in love involves a physical sense of being attacked until the entire body is overwhelmed by tormenting sensations; the body is where the lover's desire is tested by suffering. Only the lady (or other lover)

⁴ Ibid.

⁵ Solterer, Helen. "Dismembering, Remembering the Châtelain de Couci." *Romance Philology* 46, no. 2 (1992): 103–24. <http://www.jstor.org/stable/44943541>.

⁶ Caldwell, John. "Chapter 6: French Music in the Fourteenth Century." Essay. In *Medieval Music* 8, 8:159–82. S.I.: ROUTLEDGE, 2020.

⁷ Appendix A, "Lerond." Lerond | *Lirica Medievale Romanza*. Accessed December 2, 2021.

<https://letteraturaeuropea.let.uniroma1.it/?q=laboratorio%2Flerond-5>.

⁸ Karp, Theodore. "Chastelain de Couci." *Grove Music Online*. 2001; Accessed 1 Nov. 2021.

⁹ Tischler, Hans. "Interpreting the 'Roman de Fauvel.'" *Early Music* 21, no. 4 (1993): 670–71. <http://www.jstor.org/stable/3128386>.

can relieve the tormented from their pain. When the love is reciprocated, the two enjoy a period of healing and recuperation. While rather dramatic, Chastelain de Couci's metaphors were effective in conveying emotions of pain and lust.¹⁰

Chrétien de Troyes was a French trouvère poet-composer, best known for his Arthurian subjects, including tales that are still in circulation today such as *Perceval*, *Lancelot*, and *The Holy Grail*. In fact, some suggest that these stories originated independently, and that it was Chrétien de Troyes that amalgamated them.¹¹ Although not much is known about his life, it is known that he flourished in England and France around 1160-1190.¹² Allusions within his text to other romances and historical events and figures suggest that Chrétien received clerical study in a church school in Troyes (where his presence is documented around the year 1159) which implies his involvement in minor orders.¹³ Marie of Champagne, the great-granddaughter of the first known troubadour¹⁴, became Chrétien's wife sometime around 1170. It is widely believed that many of his works were inspired, influenced, and requested by Marie of Champagne.¹⁵ Chrétien is thought to have also been influenced by King Henry II to write some of his works; for example, the book-length poem *Erec and Enide* holds a myriad of similarities between real-life Henry II and the main character, Erec. One theory suggests that Henry II was attempting to facilitate a marriage between his third son, Geoffrey, and Constance, the daughter of Conan IV of Brittany. In order to legitimize this potential marriage (which would in turn benefit him greatly) Henry II essentially commissioned Chrétien de Troyes to write this poem, in which the story mirrors contemporary politics.¹⁶ The tale follows that of Erec, a triumphant knight on the court of King Arthur, son of King Lac, and his most beautiful bride, Enide. Erec won Enide's hand in marriage after winning a tournament in her village. After their blissful wedding, Erec stopped paying attention to his chivalric duties, and gossip began to spread. Upon hearing this, Erec ordered Enide to prepare for an undisclosed journey. On this expedition, Enide was ordered to be silent, to only speak when spoken to; however, the pair were attacked on numerous occasions, and each time Enide warned her lord. Though her disobedience angered him, he eventually realized the depth of her loyalty to him. Towards the end of their journey and after numerous victories, they are given word of King Lac's death; on Christmas day, they are crowned King and Queen.¹⁷ This extravagant romance

¹⁰ Coward, David. *A History of French Literature*. Blackwell, 2003.

¹¹ Owen, D. D. R.. *Chrétien de Troyes Arthurian Romances*. J. M. Dent & Sons Ltd. vii.

¹² Falck, Robert. "Chrétien [Crétien] de Troyes." Grove Music Online. 2001.

¹³ Kibler, William W. *Chrétien de Troyes Arthurian Romances*. Penguin Books, 1991.

¹⁴ Owen, D. D. R.. *Chrétien de Troyes Arthurian Romances*. J. M. Dent & Sons Ltd. viii.

¹⁵ Falck, Robert. "Chrétien [Crétien] de Troyes." Grove Music Online, 2001.

¹⁶ *Ibid.*

¹⁷ Carroll, Carleton W. *Chrétien de Troyes Arthurian Romances*. Penguin Books, 1991.

speaks to the ebb and flow of love and the importance of loyalty. It also addressed a common question among the courts: “how can a knight, once married, sustain the valour and glory that first won him a bride?”¹⁸ The romance between husband and wife was not the kind typically written about during this time, so the insight into maintaining chivalry along with a marriage was somewhat unique.

In the time that Chrétien was authoring his works, presentation of tales was beginning to shift from verse to prose.¹⁹ *Erec and Enide*, along with some of his other works, are octosyllabic with rhymed couplets, which was the traditional setting at the time.²⁰ Although Chrétien’s Arthurian tales are seemingly the first of their kind, it is believed that not many, if any, of Chrétien’s narratives were created by him, but rather evolved from mythology and fables. Both *Erec and Enide* and *Yvain, The Knight with the Lion* (*Yvain ou le Chevalier au Lion*) are derived from Welsh mythology.²¹ Chrétien’s stories also played a large role in the development of courtly love, his works serving as some of the earliest examples.²²

Le Chevalier à l’épée and *La Mule sans frein* are two chansons that could be accredited to Chrétien de Troyes; while most of his works are much longer and complex (9000 lines or more), these shorter poems (roughly 1200 lines each) are undoubtedly in part owed to Chrétien. The first, *Chevalier*, is attributed to Chrétien de Troyes directly, while *Mule* is attributed to an author known as Païen de Maisières, which many scholars theorize is simply a pseudonym for Chrétien himself.²³ Both stories were found published together, though no one knows for certain who the sole true author was. If one or neither poem was in fact not the work of Chrétien de Troyes, it is almost undoubtedly a disciple of his that took inspiration from his other works; the style of these two shorter poems are similar to that of Chrétien’s, but not identical enough to name an author.

Blondel de Nesle was a French trouvère who flourished between roughly 1180 and 1200; his date of birth is estimated to be between 1155 and 1160. Grounds to support this come from his poems *Quant je plus sui* and *Tant ai en chantant* being dedicated to Conon de Béthune, therefore preceding 1200; and *A l’entrée de la saison*, which was sent to Gaçe Brulé, who was among the oldest generation of trouvères. Features of dialect in his poems suggest that he was native to Picardy, with his home most likely being the town of Nesle in the département of Somme.²⁴ Not much is known about Blondel outside of his career as a trouvère, and his identity is a matter of speculation. He has

¹⁸ Ibid., 6.

¹⁹ Owen, D. D. R.. *Chrétien de Troyes Arthurian Romances*. J. M. Dent & Sons Ltd. vii.

²⁰ Ibid., x.

²¹ Kibler, William W. *Chrétien de Troyes Arthurian Romances*. Penguin Books, 1991.

²² Ibid., I.

²³ Owen, D. D. R.. *Chrétien de Troyes Arthurian Romances*. J. M. Dent & Sons Ltd. ix.

²⁴ Karp, T. Blondel de Nesle. *Grove Music Online*. (2001)

never been named Messire or Monsignor in manuscripts, suggesting that he is at most a younger son of lesser nobility, or even a commoner. Other suggestions, however, state he is identifiable with the powerful Jehan II de Nesle.²⁵ This argument was made by Holger Petersen Dyggve, who based the suggestion on the literary and crusading activity of the Lords of Nesle.²⁶ Yvan LePage argued that Jehan II's father Jehan I is a better candidate instead since it would better coincide with how Blondel referenced Conon de Béthune.²⁷ When it comes to the trouvère repertory, Blondel's works were among the most widespread, with several surviving in at least ten manuscripts. The aforementioned *Quant je plus sui* has not only served as the model for four other chansons, but it is also among the famous works quoted by Gilles de Vies Maisons. Eustache Le Peintre de Reims coupled Blondel's name with those of the Chastelain de Couci and Tristan, viewing them as ideal representatives of the tradition of courtly love.²⁸

Indeed, Blondel wrote his fair share of love songs. One such example is *Mes cuers me fait commencer*, which translates to "My heart makes my joy commence" (Appendix B). The song itself is of the *pedes cum cauda* type. There it contains a *frons*, made up of two identical *pedes* (AA), which sets four poetic lines rhyming abab.²⁹ The poem contains seven-line stanzas with a *pedes* rhyming abab followed by a *cauda*, which rhymes bbc. If anything was to be seen as unusual, it would likely be within the verse-structure, i.e., the status of the c-rhyme. The c-rhyme is known as a *rim estramp*, meaning that its status as a rhyme relies on there being other stanzas.³⁰ In other words, it rhymes with the same line in later-stanzas as opposed to rhyming within the same stanza.

There is a special person in mind within this poem, referred to as a "sweet friend." While the narrator is dealing with pain from their amount of desire, the "sweet friend" does not have any idea about their pain. In the second stanza, the narrator mentions that if anybody else experienced that amount of desire, that person would surely die. The narrator, however, felt as if desire, along with hope, served as a relief to his pain. The concluding line of the stanza has the narrator sending their song to the "sweet friend." It can be assumed that the narrator is aiming to express their desire through a love song. The quatrain of the third stanza includes a dialogue between the narrator and their song. The narrator feels that the delivery of the song is rather urgent, fearing that the song will be too late. The song reassures the narrator, and asks if there is anything else they would like to deliver. The narrator declines,

²⁵ Ibid.

²⁶ Quinlan, M. (2020). Can melodies be signs? Contrafacture and representation in two trouvère songs. *Early Music*, 48(1), 13–27.

²⁷ Ibid.

²⁸ Karp, T. Blondel de Nesle. *Grove Music Online*. (2001)

²⁹ Leach, E. E. (2020). Imagining the un-encoded: staging affect in Blondel de Nesle's *Mes cuers me fait commencer*. *Early Music*, 48(1), 29–40.

³⁰ Ibid.

not wanting to offend. The final three lines have the narrator speaking about their pain and the difficulty of finding a remedy, and warning the song of mis-speaking. It is possible that this exchange is an internal dialogue in the narrator's head as they prepare to deliver the song. In the final stanza, the narrator explains one who is civil in their love and without deception should not fear or regret what caused their torment. Rather, they say, throughout all the sorrow, love is very rewarding in the end.³¹

In conclusion, Chastelain de Couci seamlessly used dramatic metaphors to convey emotions of pain, lust, and love, Blondel de Nesle used a poetic abab to structure his poems, and Chrétien de Troyes poems were influenced by the English monarchy. Although these poets took different approaches in their craft, and covered a variety of topics, the common theme they each share is love. Chastelain de Couci conveyed the trauma of love through grotesque metaphors. Blondel de Nesle used the structure of his stories to express the feelings of desire, and hope. And Chretien de Troyes used poetry to mimic love in contemporary politics. Each poet had undoubtedly helped pave the way for how today's poetry is written and interpreted. Poetry has many approaches and is also essential for understanding early music as well as modern music. Thus, in order to understand the music, one must first understand the social, historical, and emotional context of a poem and what brought the poet to write the way they did.

³¹Ibid.

Appendix A

Text and translation of Chastelain de Couci's *A vous, amant*

To you, lovers, more than all other people, it is right that I express my grief, for of necessity I am compelled to leave and part from my faithful companion; and once I lose her, there is nothing left to me; and be aware, Love, truly, that if anyone ever died of a sorrowing heart, then no song or lay will ever emanate from me.

Good Lord God, what will therefore come about, and how? Shall I finally have to take my leave of her? Yes by God, it cannot be otherwise, without her I must go into a foreign land; I do not think now ever to be free of dreadful pain, since I have no comfort or consolation from her, and expect no joy from any other love but hers, and I do not know whether this will ever be.

Good Lord God, what will become of the kind thoughts, the great solace, the companionship and loving looks which the one who was my lady, companion, friend, used to bestow on me? And when I call to mind her simple courtesy and the sweet words with which she is accustomed to speak to me, how can my heart remain within my body? If it does not part from there it is assuredly most wretched.

Not for nothing has God wished to grant me all the delights I have had in my life; instead he makes me pay dearly for them, to the point where I fear that this price will be my death. Have pity, Love, if God ever acted basely, it is a cruel thing to sunder good love: but I cannot free myself of love, and yet I am obliged to leave my lady.

Now the false slanderers who so resented the good things I used to have/enjoy will be glad, but I shall never be so penitent as ever to be well disposed towards them; for this reason I could lose all the benefits of my pilgrimage, because the traitors have done me so much harm that if God desired me to love them, He could not burden me with a heavier load.

I leave, Lady: I commend you to God the creator, wherever I may be, and I know not if you will ever see my return; it is a matter of chance whether I shall see you again; I beg you, for God's sake, wherever I may be, to keep true to our promise, whether I return or stay, and I pray God to grant me honour, just as I have been your true friend.

A vous amant, plus k'a nul'autre gent,
est bien raisons ke ma dolor complaigne,
car il m'estuet partir outreement
et desevrer de ma loial compaigne;
et, quant li pert, n'est riens ki me remaigne;
et sachiés bien, Amors, seürement,
s'ainc nus morut por avoir cuer dolent,
dont n'ert par moi mais meüs vers ne lais.

Beaus sire Diex, k'iert il dont et coment?
convenra il k'ens la fin congié praigne?
Oïl, par Dieu, ne puet estre autrement,
sans li m'estuet aler en terre estraaigne;
or ne quic mais ke grans maus me soffraigne
quant de li n'ai confort n'alegement,
ne de nule autre amor joie n'atent
fors ke de li, ne sai se ch'iert jamais.

Beaus sire Diex, k'iert il del consirrer,
del grant soulas et de la compaignie
et des samblanz ke me soloit moustrer
cele ki m'ert dame, compaigne, amie?
Et quant recort sa simple courtoisie
et les dols mos ke suet a moi parler,
coment me puet li cuers el cors durer?
quant ne s'em part, certes molt est mauvais.

Ne me vaut pas Diex por noient doner
tos les deduis k'ai eüs ens ma vie,
ains les me fait c(h)ièrement comperer,
s'ai grant paour chis loiers ne m'ochie;
merchi Amors, s'ainc Diex fist vilonie,
ke vilains fait boine amor desevrer:
ne je ne puis l'amor de moi oster
et si m'estuet ke jou ma dame lais.

Or seront lié li faus losengeor
cui tant pesoit des biens k'avoir soloie,
mais ja de çou n'ere pelerins jor
ke ja vers aus boine volenté aie;
por tant porrai perdre tote ma voie,
car tant m'ont fait de mal li traïtor,
se Diex voloit k'il eüssent m'amor,
ne me porroit cargier plus pesant fais.

Je m'en vois, dame: a Dieu le creator
comanc vo cors, en quel lieu ke je soie,
ne sai se ja verrés mais mon retor;
aventure est que jamais vous revoie;
por Dieu vous pri, en quel lieu ke je soie,
ke nos convens tenés, viegne ou demour,
et je proi Dieu k'ausi me doinst honor
com je vous ai esté amis verais.

Appendix B

Text and translation of Blondel de Nesle's *Mes cuers me fait commencer*

<p>My heart makes my joy commence, When it truly ought to end, So that my sorrow, immense I'd make known to my sweet friend; But she cannot comprehend, That my pain is so intense, That grief my heart's joy is ending</p> <p>It would cause another's end If desire made them so tense; But hope and desire suspend My pain and so cure offence From which I seek no defence Nor my sorrow swift to mend. Tell her, my song-- you I'm sending</p> <p>'Good God! Don't delay! Go hence! --'I, sir, am your loyal friend! Do you want to send more thence?!' --'Oh, but I dare not offend, If I say what I can't mend I don't know what would make sense; But take care in not offending</p> <p>One who serves without pretence And deceives not his sweet friend, Should fear not, nor make defence, Against all that sorrow send. Love can that sorrow upend And love can well recompense That pain, both things are Love's sending</p>	<p>Mes cuers me fait commencer, Quant je deüsse fenir, Pour ma grant douleur noncier Cele qui me fait languir; Maiz ainc ne sot mon desir, Si ne m'en doi merveillier Se j'en ai angoisse et ire.</p> <p>Uns autres deüst morir S'il fust en tel dessirier; Maiz esperance et desir Me font assez mainz gregier Et mes douleurs alegier, Dont ja ne me quier partir. Chançonete, va li dire.</p> <p>'Pour dieu! trop i pues targier! —'Biauz sire, a vostre plaisir! Volez me vous pluz chargier?' —'O je, maiz ne l'os gehir, Car tant me fait mal sentir Que ne m'en sai conseillier; Maiz garde toi de mesdire.'</p> <p>Qui bien aime sanz trichier Et bien veut amours servir, Ne s'en doit mie esmaier, Ne pour painne repentir. Bien a pooir de merir La douleur et l'encombrier Amours, qu'ele est mauz et mire.</p>
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