

picture of the Word of God confounding each of the seven liberal arts in turn. 'Quis sit modus ligature' ('What is the mode of ligature?' asks the poem in its sixth stanza devoted to music which ends: 'Stupet sui fracto iure / Musica proportio' [Musical proportion stands amazed at the breaking of its own law]). The piece is transmitted in twenty sources, of which three are preserved with monophonic music.<sup>94</sup> Strangely, the version in *I-FI* Plut. 29.1 only gives the first of seven stanzas, although the copying of the refrain suggests that the scribe understood that it was multistanzaic even if he was unable to find a source for the poetry of the remaining six. The music is as impressive as the poetry: the musico-poetic discourse encompasses a complex neumatic structure with each stanza prefaced by an impressive melisma.

Alan's single *conductus* is related to a larger repertory via the rhymed paraphrase of his *Anticlaudianus* by Adam de la Bassée, as well as by his interest, via his *De planctu naturae*, in the mixed form that will be so important in the discussions of the aesthetic of the polyphonic *conductus* in Chapter 5. Adam de la Bassée's *Ludus super Anticlaudianum* includes thirty-eight Latin compositions, all but one of which are monophonic.<sup>95</sup> About half have known sources for what are clearly *contrafacta* and are so identified in the unique manuscript for the *Ludus super Anticlaudianum*, Lille, Bibliothèque municipale, 316 (hereafter *F-Lm* 316); it may be assumed that the rest are new compositions for which Adam was probably the author and quite possibly the composer as well. But these are very late contributions to the tradition given that the *Ludus super Anticlaudianum* dates from between 1279 and Adam's death in 1286. In keeping with such a late date, the notation of the single manuscript is mensural, with *longae* and *breves* being clearly differentiated.

Almost a century earlier, Peter of Blois contributed a number of poems that figure in the *conductus* repertory. Problems of attribution abound here, but a reasonably conservative judgement attributes the poetry of six *conducti* to him.<sup>96</sup> Three of these are monophonic, and found in the tenth

<sup>94</sup> St Gallen, Stiftsbibliothek, 1397, p. 21; St Gallen, Stiftsbibliothek, 382, p. 87/86; *I-FI* Plut. 29.1, fol. 444r.

<sup>95</sup> Paul Bayart (ed.), *Adam de la Bassée (d.1286): Ludus super Anticlaudianum d'après le manuscrit original conservé à la Bibliothèque Municipale de Lille publié avec une introduction et des notes* (Tourcoing: Georges Frère Imprimeur, 1930).

<sup>96</sup> Peter Dronke, 'Peter of Blois and Poetry at the Court of Henry II', *Medieval Studies* 28 (1976) 185–235; R in *The Medieval Poet and His World*, *Storia e letteratura: raccolta di Studi e Testi* 164 (Rome: Storia e Letteratura, 1984) 281–340. R. W. Southern, 'The Necessity for Two Peters of Blois', *Intellectual Life in the Middle Ages: Essays Presented to Margaret Gibson*, ed. Lesley Janette Smith (London: Continuum, 1992) 103–114 is a critical contribution to Peter of Blois's

Example 1.2(a and b) Comparison of opening melismas of ‘A globo veteri’ and ‘Olim sudor Herculis’; *I-FI* Plut. 29.1, fol. 446v and fol. 417r

fascicle of *I-FI* Plut. 29.1. ‘Vitam duxi iocundam sub amore’ is a simple strophic *conductus* that rarely exploits more than three notes in ligature to a single syllable.<sup>97</sup> Both ‘A globo veteri’ and ‘Olim sudor Herculis’ are more ambitious pieces.<sup>98</sup> ‘Olim sudor Herculis’ develops a structure out of four pairs of stanzas each of which shares the same music while ‘A globo veteri’, although somewhat similar, lacks the even-numbered stanzas in *I-FI* Plut. 29.1. Both begin their first stanzas with embryonic melismas whose scope is worth noting (Example 1.2).

In both cases, a melisma consisting of a single note followed by a group of ligatures yields to a strictly syllabic presentation of the next words in the poem. The only difference is that ‘Olim sudor Herculis’ does not repeat the opening syllable after the melisma, which is conventional in the repertory, both monophonic and polyphonic and clearly visible in ‘A globo veteri’.<sup>99</sup> Like ‘Vitam duxi iocundam sub amore’, these

biography but does not affect the work list. For a rare account of the music to Peter’s *conducti*, see Lyndsey Michelle Thornton, ‘Musical Characteristics of the Songs Attributed to Peter of Blois (c. 1135–1211)’ (MMus diss., State University of Florida, 2007). See also Thomas B. Payne, ‘Peter of Blois’, *Grove Music Online. Oxford Music Online*, Oxford University Press, consulted 10 October 2016; [www.oxfordmusiconline.com/subscriber/article/grove/music/40524](http://www.oxfordmusiconline.com/subscriber/article/grove/music/40524).

<sup>97</sup> Unique in *I-FI* Plut. 29.1, fols. 429v–430r.

<sup>98</sup> The music to ‘A globo veteri’ is found only in *I-FI* Plut. 29.1; the poetry also in Munich, Bayerische Staatsbibliothek, clm 4550 (hereafter *D-Mbs* clm 4660), fols. 26r–26v and *GB-Lbl* Arundel 248, fols. 233v. ‘Olim sudor Herculis’ is more widely distributed. For its music, see *I-FI* Plut. 29.1, fols. 417r–417v; *GB-Ob* Auct. VI.Q.3.17, fols. 16 ext. b; 19 ext. a; 21 ext. a; Cambridge, University Library, Ff. 1.17 (hereafter *GB-Cu* Ff. 1.17), fol. 7r (300r); for its poetry: *D-Mbs* 4660, fols. 23v–24r; *GB-Ob* Add. A. 44, fol. 70r; Rome, Città del Vaticano, Biblioteca Apostolica Vaticana, Reg. Lat. 344 (hereafter *I-Rvat* Reg. Lat. 344, fols. 36r–36v).

<sup>99</sup> Such a convention has been taken as axiomatic for as long as the genre has been under scholarly scrutiny. A recently discovered source, Salamanca, Universidad, Archivo y Biblioteca, 226, however, provides incontrovertible evidence that such assumptions are indeed warranted. See Gregorio Bevilacqua, ‘*Conductus* or *Motet*? A New Source and a Question of Genre’, *Proceedings of Conference: The Gothic Revolution in Music, 1100–1300*, *Musica disciplina* 58 (2013) 9–27.

two *conducti* exploit a very restricted rhythmic palette, rarely using ligatures at all, only very occasionally ligatures of more than two notes. ‘Veneris prosperis’, despite being in two parts, has none of the *caudae* of \*‘A globo veteri’ and \*‘Olim sudor Herculis’, although its rhythmic range is a little more ambitious. \*‘A globo veteri’ is also found in *D-Mbs* clm 4660;<sup>100</sup> so too are two of the *conducti* with poetry attributed to Peter of Blois that have no real contact with the central Notre-Dame sources. These are ‘Dum iuventus floruit’ and ‘Vacillantibus trutinibus’, and the latter is also found in the collection known as the ‘Later Cambridge Songs’ *GB-Cu Ff. I. 17*.<sup>101</sup>

More or less contemporary with Peter of Blois’s efforts, Walter of Châtillon’s eight poems made a much more direct contribution to the poetry of the *conductus*. He was a pedagogue and also *notarius* and *orator* in the retinue of William of Champagne, Archbishop of Reims; he may also have served in the chancery of Henry II.<sup>102</sup> The eight poems discussed here are those for which music survives; there is a wider repertory of *conductus* poetry without music that may have originally been provided.<sup>103</sup> Unlike Adam de la Bassée’s achievements, which appear not to have been emulated beyond the manuscript *F-Lm* 316, Walter of Châtillon’s poetry served as the basis for a wide range of compositions. Four of the eight are monodies: ‘Dum medium silentium tenerent’, ‘Ecce torpet probitas’, ‘Frigescente caritatis’ and ‘Licet eger cum egrotis’, survive either with monophonic music or – most often – simply as poetry, but

<sup>100</sup> Fols. 26r–26v.

<sup>101</sup> Fols. 1r–1v. The claim that \*‘Vite perdit me legi’ is by Peter of Blois had already been rejected as an attribution before it was analysed as one of his compositions in Susan Rankin, ‘Taking the Rough with the Smooth: Melodic Versions and Manuscript Status’, *The Divine Office in the Latin Middle Ages*, ed. Margot Fassler and Rebecca Baltzer (Oxford, etc.: Oxford University Press, 2000) 219–220; the shelfmark for one of the concordances is incorrect: *D-Mbs* clm 4880 should read *D-Mbs* clm 4660. For the rejection of \*‘Vite perdit me legi’ from the Peter of Blois canon, see Dronke, ‘Peter of Blois’, 317.

<sup>102</sup> See Thomas B. Payne, ‘Walter von Châtillon’, *Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik*, 2nd edn., ed. Ludwig Finscher, 26 vols. (Kassel, etc.: Bärenreiter, 1994–2007) 17:428–430.

<sup>103</sup> Walter’s poetic works are edited, and their attributions discussed, in Karl Strecker (ed.), *Die Lieder Walters von Châtillon in der Handschrift 351 von St. Omer*, *Die Gedichte Walters von Châtillon 1* (Berlin: Weidmann, 1925); Strecker (ed.), *Moralisch-Satirische Gedichte Walters von Châtillon aus deutschen, englischen, französischen und italienischen Handschriften*, *Die Gedichte Walters von Châtillon [2]* (Heidelberg: Carl Winter, 1929); André Wilmart, ‘Poèmes de Gautier de Châtillon dans un manuscrit de Charleville’, *Revue bénédictine* 49 (1937) 121–169 and 322–365. Several of Wilmart’s attributions (including those for all of the poetry that survive with music) have been challenged in Dronke, ‘Peter of Blois’, *passim*, who prefers an attribution to Philip the Chancellor.