

Soterraña Aguirre-Rincón

*Nunca fue pena mayor* and European Courts: Symbolism and emotion.

Imagine Leonardo da Vinci writing his treatise on painting, probably from the Milanese *corte vecchia* at the end of the fifteenth century, noting the differences between his craft and music. As he pondered, what music could have come to his mind? Perhaps *Nunca fue Pena Mayor*, one of the great successes of the North-Italian courts since the decade of the 1480s.

The song also sounded in the Burgundian court of Juana de Castilla and Margarita de Austria, women, melomaniacs and lovers in pain from amorous disappointments and losses. And, of course, it also resonated in the courts of Castile and Portugal, where the success of *Nunca fue Pena Mayor* came to make it proverbial saying.

Therefore, the same creation acted as mediation between different territories and courts. The careful examination of the diverse musical and literary sources allow us to approach some of the symbolisms and sensibilities that the song could unfold. This is the purpose of my presentation.

Anna Alberni

Minstrels and poets in the Crown of Aragon: a digital database

In the late medieval period, the Crown of Aragon was a political and cultural crossroads, a coveted destination for artists of various kinds who attended the refined court of the Catalan kings. Musicians and performing entertainers with skills in the verbal and non-verbal domains were among the most sought after. This paper introduces a new project, *Ioculator seu mimus. Performing Music and Poetry in medieval Iberia* (ERC-CoG-2017-772762), which will gather and analyse a corpus of documents (over 5,000 items) from the Archive of the Crown of Aragon in Barcelona on musical activity and performing artists in the Crown of Aragon in the Middle Ages (1235-1435). A central aim of the project is to provide transcriptions of all the documents and to create a digital database of these archival corpus that will serve as a repository of data that can be interrogated through semantic queries and ontologies. The extraordinary characteristics of the MiMus corpus, due to the nature and quantity of the documents, make it a unique source with potential to unlock answers to some of the questions that have haunted scholarly approaches to medieval music and poetry production, regarding its performance, dissemination and consumption. This corpus, which draws on chancellery letters and accountancy records, can be interrogated as a direct witness of the complex microcosmos of one the most powerful and long-lasting courts in the South of Europe. Thus, it provides intriguing evidence about the ‘cultural politics’ led by its sovereigns, both kings and queens consort, and is rich with diplomatic and psychological nuances for the historian to unravel.

Eric Bousmar

Gender Matters at the Court of Burgundy

This paper intends to show how gender framed the court of Burgundy in its various aspects, and this in the light of recent scholarship. The ecology of the court of Burgundy was forged by a combination of male and female rulers, and was supported by the development of a princely State of which significant territorial parts came through feminine line. Therefore, the relationships within the ducal couple will be scrutinized, as well as the cultural and political importance of the ruler's genealogy, its impact on the heir and heiress, and on the duke's widow. The focus will then lay on the following issues: the gendering of spaces inside the ducal palaces and during courtly festivals (including in this respect the interaction of court and city); the place of the ducal couple's relatives (including illegitimate kinship) at court; the gendering of roles and functions within the various houses (i.e. *hôtels* from the duke, the duchess, the heir) inside the court; the court careers of men and women, the constitution of a transnational court elite through multiple marriages over several generations; and finally the importance of chivalric and courtly culture in shaping the court's gendered institutions and representations. In this respect, the cultural expressions of gender inequality and female subordination, stressing male agency and female subordination, esp. through visual arts and literature, are echoed in pageantries, tournaments, *pas d'armes* and theatrical performances. But this courtly discourse is also contrasted by bawdy talks and saucy story-telling. For instance the French translation of the Spanish *Triumph of the Ladies* or Philippe Bouton's *Mirror of the Ladies*, or pieces by La Marche and Chastelain, can be contrasted with the well-known collection of salacious short stories *Cent nouvelles nouvelles*; the same contrast is vivid among the production of some writers, e.g. Jean Molinet writing both salacious and "courtly" pieces. At the same time, female agency in politics, culture, patronage, as shown by the some duchesses like Margaret of Flanders (being heiress and consort at the same time), or Margaret of Bavaria and Isabella of Portugal (as the duke's wife), or by the duke's cousin Jacqueline of Bavaria, is an obvious fact at the Burgundian court and associate courts. The paper will try to make sense of all these evidences. The perspective is interdisciplinary, bringing together insights of political history, cultural history, literary and art history.

Stefano Maria Cingolani

The Court of the Kings of Aragon (1336-1410): a meeting point and a melting pot of sounds, languages and races

As an itinerant place, the Court is more a symbolic than a physical space. In fact, the Court was wherever the King, the Queen or the Heir was located: in the case of medieval Crown of Aragon, this could be one of the royal palaces in the three capitals of the Crown (Barcelona, Zaragoza or Valencia), a small town, a royal monastery or simply the road, because music was also played while travelling. These spaces were inhabited by musicians, entertainers and jesters from all over Europe (Scotland, England, France, Empire, Italy, Slavonia and Spain), who travelled with their associates and families, and mixed together in a melting pot of races and religions (Christians, Jews and Muslims). Music was a courtly entertainment and a necessary component in public, secular or religious festivities; like bird's singing, it was also a therapeutic resource. Our corpus of archival documents demonstrates how the daily life of courtiers and minstrels overlapped, including at the dinner table. These same documents also give insights into the lives of musicians, or into their professional ways of earning a living outside of the Court, as private teachers of musical instruments. Moreover, it illustrates how the fusion of different artistic traditions led to an extraordinary exchange of experiences. Although the music is not extant, it is well known that Muslim theatricals elements influenced Christian festivities. Especially in the last quarter of the century we witness a new fashion for Muslim players and dancers, who mostly came from the city of Xàtiva (south of Valencia). So intense was this fashion that, in at least one case, we see evidence that Christian performers dressed as Muslims.

Nicola Coldstream

Behind the scenes of medieval pageantry: the evidence of organisation

Late medieval courtly display included royal Entries to cities, weddings and coronations, which were accompanied by elaborate processions and pageantry. These involved large numbers of participants as actors and musicians, and the structures and staging on which they performed. The festivities themselves are reasonably well documented: the sources range from chronicles to account books, the latter sometimes providing evidence of an event that was otherwise unrecorded.

Scholars have studied late medieval pageantry in considerable detail, but their work has concentrated on the texts and the symbolism. Although they distinguish between pageantry and plays, they have paid less attention to the practicalities of staging the former. This paper examines the evidence of organisation and what it shows about the different interests of everyone involved. It looks at the co-ordination of construction, commissioning texts, the materials and the actors and musicians; and at how these activities reflect the balance of obligation between ruler and ruled. It pays tribute to the greatest co-ordinator of them all: Olivier de la Marche.

Charlotte Cooper

Architecture and Memory in Christine de Pizan's *Livre de la cité des Dames* and *Mutacion de Fortune*

Two of Christine de Pizan's most famous works comprise architectural features that function as doubles for the literary work within which they appear. They are represented textually and visually, with rich illuminations underscoring the architectural settings of the texts. The Augustinian model for the 'city of ladies' in *Le Livre de la cité des Dames* (c. 1404) is well-known, but the function and architecture of Lady Fortune's chamber in the *Mutacion de Fortune* (c. 1403) has scarcely been remarked on.

Whilst the illuminations of manuscript copies of the work make the metaphorical architectural framework of the *Cité* evident from the outset (see Fig. 1), this essay argues that the somewhat confusing and encyclopaedic scope of the *Mutacion* is to be understood within the overarching architectural display it features. Specifically, the depictions on the walls of Fortune's chamber furnish the subject matter for the latter two thirds of that work. Focusing on the *Mutacion*, this presentation will make the case for the mnemonic potential of visual aspects of and within Christine's works. Whilst this is evident in the very presence of architectural features in the *Cité* (where depictions of the city structure the different sections of the work), this point is also apparent for the reader on a visual level, as individual lessons become associated with particular images. In the case of the *Cité* and *Mutacion*, architectural spaces aren't just doubles for the text, the textual spaces they form operate on an intellectual level both for the reader and for the Christine-protagonist herself.

The content of this talk is also in preparation as an article for the forthcoming volume, *Architectural Representations in the Middle Ages*.

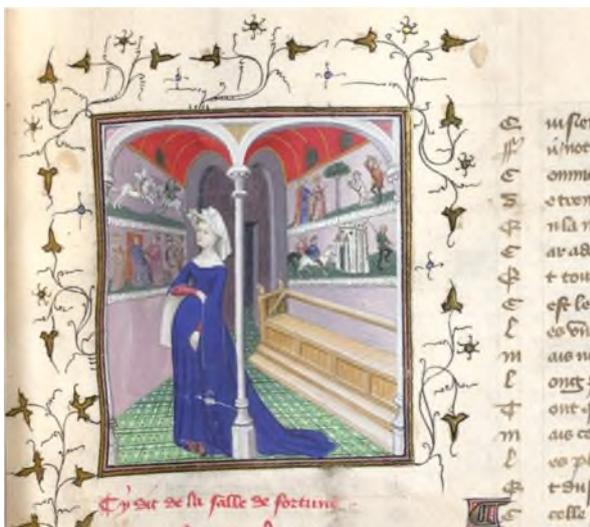


Figure 1: Munich, Bayerische Staatsbibliothek, Cod. gall. MS 11, fol. 53r. Christine examining text and image in the Chamber of Fortune.

Jana Fantysová-Matějková

The Stories of John the Blind in the Works of Guillaume de Machaut; A Historical Approach to the Poetry of Guillaume de Machaut

It is very well known that Guillaume de Machaut grew into a famous poet and musician in the service of John the Blind (1296-1346), King of Bohemia and Count of Luxembourg. Nevertheless, the works of Machaut's written under John's patronage have never been researched from the perspective of the patron and in the context of the milieu of his court. Machaut has often been seen as the principal character of his own works, in spite of the fact that "the function of the poet is not to be a hero, but an interpreter of love" (D. Poirion).

The historical approach anchors Machaut's work and the facts known about him in the context of the history of John the Blind and his court. It allows for minor specifications, e.g. the more accurate chronology of Machaut's narrative poetry (e.g. *Le Dit dou Lyon* and *Le Jugement dou roy de Boesme* refer to the same period: Easter 1342 spent in Luxembourg; some literary abstractions refer to datable facts etc.). Furthermore, the plurilingual court of Bohemia-Luxembourg also involved other literary and historiographical production, which is to be compared with Machaut's work. Specifically, Machaut worked with the largest chronicle of John's rule, *Chronicon aulae regiae*, which accounts not only for the facts related to John the Blind in *Le Confort d'Ami* (and in *Le Dit dou Lyon*), but also for the fictional world of the *Le Dit dou Lyon* and motives in other Machaut works.

The major question entailed by the perspective shift is that of the meaning: what meaning did Machaut's works have for John the Blind? The perspective of the patron consists of his own experience. The historical approach allows the establishment of a series of key moments in John's life and their connection with the structure of Machaut's work: the story of the betrayed knight in *Le Jugement dou roy de Boesme*, the tale of the sparrow hawk (*épervier*) in *Le Dit de l'Alérion* and the series of the Motets 1-17 are three different literary (and musical) elaborations of John's real-life story. The patron is one of the keys to understanding the works of Guillaume de Machaut.

In vernacular texts from medieval Bohemia, the courtliness, represented mainly by the adjective “dvorný”, is a surprisingly ambivalent quality. On one hand, it denotes wisdom, elegance and refinement, on the other, it relates to strangeness, inadequacy, and danger. In the paper I will explore the ways in which this strangeness can be coded with respect to sounds produced by various beings recognized as courtly. In the first place I will interpret Old Czech chivalric romances contained within the manuscript *Codex of Count Baworowsky* (dated 1472), especially the central pieces of this manuscript – a verse translation of Aesop’s fables, accompanied by a peculiar version of psychomachy, and especially *Vévoda Arnošt*, a Czech translation of the German *Herzog Ernst* narrative, whose second starts with an episode of battle between the protagonist’s retinue and bird-headed monsters, the Crane People of Cyprus, who had abducted an Indian princess and tormented her to death before Ernst was able to help her. This scene, common to all major versions of the German *Herzog Ernst* narrative, emphasizes the masculine bestiality and impudence of the monsters in contrast with the princess’ gentle features and Ernst’s civilized smartness, which at the end prevents him from saving her life. Quite paradoxically, this bestiality is classified as a courtly practice in the Czech text and strongly connected with the beaked Cranes’ inability to speak intelligibly. This image of menacing, highly sexualized birds will be then contextualized with various instances of avian existence and communication in the *Aesop*, and also with a more general image of birdsong in the Old Czech lyric poetry (which is more in line with its West European counterparts). Finally, the images from the *Codex of Count Baworowsky* connect with explicitly courtly madness feigned by the protagonist of Old Czech *Tristram*, which will serve as the point of arrival of this paper and whose idiosyncrasies can be fruitfully read in this frame.

Jakub Jauernig

Three crowns of Brutus – An Idea of a universal insular kingdom

The power of myths is enormous. One of the most influential myth in medieval Britain was about its foundation by Trojans and their leader Brutus. Medieval writers, Nennius (9<sup>th</sup> century) and Geoffrey of Monmouth (12<sup>th</sup> century), laid the foundations for trojan origins of Britons and their rule over the whole island. Great realm of Brutus and Arthur fell under the control of invading Saxons and Britain was shattered to small kingdoms without one overlord. This mythical topic became popular in the high and late Middle Ages when many rulers used the argument of restoration of the ancient kingdom of the Britons as their legitimization weapon. English kings and Welsh princes shielded themselves with trojan origins especially in crucial moments when they needed the support of their subjects.

This paper is focused on the usage of “British history” during the War of Roses by Edward IV. of York and especially to one of his genealogical rolls (Philadelphia Free Library, Lewis E 201). This richly illuminated, and highly elaborated manuscript could be used for understanding which role could the “British history” play in medieval rulers’ propaganda. The key role in Edward’s IV. genealogical roll is a coat of arms of the mythical founder of Britain – Brutus of Troy. This is a rare piece of Brutus’ heraldry arms which was, according to primary sources, connected with many English and Welsh monarchs. The Edward’s roll could be a key to understand some and even later older sources from a reign of Edward I to Henry VII.

The second pillar of my sources is formed by early Tudor armorials (from the College of Arms, London). There are more depictions of Brutus’ arms. These arms are very close to the arms of King Arthur and Hector of Troy. This heraldry could be used as the bridge for the understanding of practical usage of Trojan myth during the late Middle Ages. The whole corpus of these material shows us an iconographical expression of the British or even Trojan identity of English monarchs and furthermore an island unification. Even though my sources came from the 2<sup>nd</sup> half of the 15<sup>th</sup> century, it seems that they are an outcome of the older tradition from the end of the 13<sup>th</sup> and 14<sup>th</sup> century.

Christophe Masson

Peripheries as Centre? The Role of Cardinals' Courts during the Late Fourteenth Century (1378-1403)

Cardinals' courts were technically "peripheral" to the pontifical court. This reflected how cardinals were supposed to be submitted to the pope. They were home of representation spaces as well as administrative and governmental offices. Following a convent model, they were carefully enclosed and organized around religious regulations. To a certain extent, courtiers were supposed to follow such stringent regulations.

But when the Great Western Schism broke out, cardinals' ambitions had dramatic consequences. They no longer limited themselves to entertain or host prestigious guests. They wished to gain more importance, and even challenged the pope's authority. This ultimately displaced the centre of the Church from the papal palace to what was usually considered as its periphery, their palaces and courts.

David Murray

'The One and The Many: The Polyphonic Songs of the Monk of Salzburg Corpus'

Among the fifty-seven secular songs attributed to the anonymous Monk of Salzburg, seven can be identified as intended for polyphonic performance. They represent some of the earliest transmitted vernacular secular polyphony in the German-speaking lands. Prominent among these are a group of five variations on the *Tagelied* model, where male and female lovers converse before or after an assignation. Two of the Salzburg songs, rather than the traditional scene of courtly lovers parting at day-break, imagine a midday bucolic tryst ('Das kchühorn') and the evening arrival of under-cover lovers ('Ain enpfahen'). In these two songs, I argue that we see the poet-composer, active at the court of Archbishop Pilgrim II von Puchheim (reg. 1365-1396), thinking through both the boundaries and structures of curial life, and, above all, the place of the individual in the context of the court. They simultaneously bear witness to investigations of the different possible combinations of multiple texted and un-texted voices and different 'characters' from the scene. These two songs contrast in form and content with the second cluster of polyphonic pieces in the Monk of Salzburg-corpus: two canons for Martinmas ('Wolauf, lieben gesellen unverczait' and 'Martein, lieber herre'), devoted to the community-affirming celebration of food and drink.

Bringing together these two contrasting approaches to music and community, I use the intersection of these essays in polyphonic song and their contents to examine the place of song in the elaboration of a shared courtly identity. I confront notions of singularity (including that of a single composer and the attempts to bind together the court legible in the songs' texts) with the plurality of voices, musical and otherwise, and the accepted scholarly view that the 'Monk of Salzburg'-label masks multiple courtly composers. The picture that emerges is that of an ecclesiastical court where innovation and experimentation in song form opens up avenues for the examination of tensions between cultural ideals and social realities.

Lenka Panušková

Guillaume de Machaut and the Court Audience: Changing the Narrative Strategies

The poetic work of Guillaume de Machaut has been profusely studied across the disciplines of history of literature, musicology, art history etc. Machaut started his career at the court of John of Luxembourg, the Bohemian King and it has been established that he was active in the service of John's daughter Bonne, the first wife of King John II of France who gave birth to Charles V and Jean, Duke de Berry. Nonetheless, a little is known about recipients of Machaut's anthologies and their intended audience.

The issue of an audience as well as a purpose of manuscripts BNF fr. 1584, fr. 22545–22546 and fr. 9221 was profoundly approached by Deborah Mcgrady in *Controlling Readers: Guillaume de Machaut and His Late Medieval Audience* (University of Toronto Press: 2006). Based on a critical reading of Machaut's *Le Voir Dit* in connection with an iconographical analysis of miniatures that accompany the text in each of the manuscripts, Mcgrady pointed out some key aspects in their visual program. They suggest a different audience and thus another kind of reading as well. Using the results Mcgrady also tackled Machaut's hypothetical control over the production of both the earlier manuscripts, fr. 1584 and fr. 22545–22546.

Following the methodology applied by Mcgrady, I'm going to concentrate on the earliest preserved anthology of Machaut's work, MS fr. 1586. Although missing the story of *Le Voir Dit* (1360s), the manuscript includes *Remède de Fortune*, an earlier work reflecting abundantly on the role of author and on the reception of poetry. With emphasis on the common iconographical motifs of *Remède de Fortune* and *Le Voir Dit* I'm concerned with the subject of a reader engaged in the manuscript. Simultaneously, it is inevitable to consider the imagery that goes together with the text of *Remède de Fortune* in later Machaut's anthologies.

The aim of my paper is to examine the changing aspects of reception and performance of Machaut's works in relation to the patronage. Hereby my talk contributes to the research of late medieval court culture represented by the personality and oeuvre of Guillaume de Machaut.

Yolanda Plumley

Virtuoso Musicians, Itinerancy, and the Market for Modern French Music, ca. 1400

The Archive of the Crown of Aragon testifies to the vibrancy of musical life at the Aragonese courts but it sheds fascinating light, too, on the personnel and practises of foreign courts and helps us to track the international careers of individuals who shuttled between north and south. Building on newly identified documents that will feature in the digital database currently under development by the project *Ioculator seu mimus. Performing Music and Poetry in medieval Iberia*, this paper traces the career of Jaquet de Noyon, one such musician from northern France who apparently was in great demand over several decades and in several key courts, including in France, Aragon, Navarre, Savoy and Milan. This minstrel is of particular interest to musicologists because his name has long been associated with *Puisque je sui fumeux*, a song in the advanced Ars subtilior style from the celebrated Chantilly codex, one of the most important collections of fourteenth- and early fifteenth-century French music. Intriguingly, the manuscript attribution suggests he made the song collaboratively with a fellow northerner whose profile as clerk-singer in the chapel of the Avignon Pope Benedict XIII seems to us better to fit this highly literate tradition of song-composition represented in the manuscript. However, details emerging from the Aragon court documents and elsewhere now shed new light on the minstrel's itinerant career that strengthens the plausibility of this musician's involvement in the crafting of this song. This case study illustrates how musicians of such seemingly contrasting backgrounds had more in common than we tend to assume: the mobility of both minstrels and clerk-musicians afforded them opportunities to disseminate repertory and new musical practises across surprisingly wide geographical areas, and also occasions to cross paths and to interact with another. My study reveals, too, the ready market for skilled practitioners working at the cutting edge, and the concerns of courtly patrons to acquire their services.

Aleksandra Rutkowska

Death and the maiden, death and the lord: A gender approach to royal tombs of late medieval Castile

Scholarship on late medieval burial practices generally presents grief as the domain of women. Female actors were usually chosen to perform public mourning during elaborate funerary processions, and these *pleurents*, as they are now called, have been immortalised in innumerable sculpted corteges gracing elite tombs. At the same time, the role of women in commissioning and administering sepulchres has largely been neglected and it is only now coming to the fore in the wake of queenship studies. The considerable agency of queens and princesses in planning and designing burial sites and celebrations is being increasingly acknowledged, yet much remains to be done to fully give justice to their efforts.

In my paper, I would like to investigate this issue in the Castilian contexts by focusing on female participation in the establishment and management of the royal pantheons at the basilica of San Isidoro in León and the monastery of Santa María la Real de Las Huelgas in Burgos. Considered to be among Spain's most important medieval monuments, these two sites have been widely associated with powerful queens vital for their histories (Urraca the Reckless and Leonor of England, respectively). However, some problems persist. First, more often than not, Urraca's and Leonor's power is depicted as exceptional in the times of strong kingly authority. That is, other royal women involved in San Isidoro and Las Huelgas are routinely ignored. Secondly, unlike their male counterparts, neither Urraca nor Leonor has been explicitly linked to the functioning of their chosen site as a pantheon. This provides an excellent opportunity to address and interrogate the cultural mapping of mortality onto femininity.

I intend to re-examine the available textual evidence, be it documents pertinent to tomb construction or liturgical calendars specifying what kinds of ceremonies were to be performed in funerary chapels and by whom. I hope to uncover the gendering of the concept of the Reconquest in historiography and compare it to the image presented by source materials, all while investigating late medieval Castilian notions of femininity and masculinity.

Laura Slater

Philippa of Hainault: Queenship and Music

Queen Philippa of Hainault's importance as a transnational cultural patron has long been acknowledged. Sustained scholarly attention has also been paid to her cultivation of her public image through family portraiture, seal imagery and her tomb, the latter personally commissioned from France in the 1360s. Yet the manuscripts associated with the queen's ownership have been neglected. Building on recent exciting cross-disciplinary work between art history and musicology, this paper will examine the presence and functions of the musical notation found in Philippa's personal manuscripts. Focussing on the unusual Psalter of Queen Philippa, which contains around one hundred notated antiphons, I will explore what it may reveal of the queen's daily religious routine and personal musical interests. I will consider how the physical experience of sound, its visual representation on the page and its place in one's inner, imaginative ear may have combined to deepen the queen's engagement with the text of her psalter, enrich her spiritual experience and expression, and how it may have informed the practice of her queenship.

Anne Stone

The Performance of Parchment in Guillaume de Machaut's "Prologue"

Possibly the last thing that Guillaume de Machaut wrote was a literary work commonly referred to today as the "*Prologue*," which survives at the beginnings of three of his complete works manuscripts as well as two later composite manuscripts. This work's importance for our understanding of Machaut's self-fashioning as an author is well known. Eschewing the customary expressions of the author's gratitude to his patron, it instead stages encounters between Machaut and the personifications of Nature and Love, establishing his authority as a love poet and composer, and acting both as introduction to and digest of his complete works that follow.

The text's subversion of traditional courtly roles extends to two half-page illuminations that contain physiognomic portraits of the elderly Machaut receiving the personified Nature and Love, together with their children, in an elaborate outdoor courtly landscape, executed by one of the most important Parisian manuscript painters of the later fourteenth century. Recent scholarship on these illuminations has suggested that other portraits of Machaut's ecclesiastical or noble contemporaries are figured there as well. Yet beyond attention paid to the illuminations, I suggest that the relationship of the "*Prologue*" to the mediality of the codex has not been sufficiently explored, nor has the question of its genre. Although classified by modern scholars as an interpolated narrative *dit* because it contains both octosyllabic rhyming couplets and interpolated lyrics, it has barely any narrative at all beyond the extended rubrics for the two illuminations that were clearly part of the work's essential plan. The title "*Prologue*," I argue, is spurious, based on the use of the term in one manuscript compiled after the composer's death. Once we remove the title and its generic and functional implications, we see what an odd, experimental, generically hybrid text it is, and how indebted it is to the parchment's form for its meaning. Thus while we have long known that Machaut was preoccupied with his authorial status, supervising the creation of complete works manuscripts for his courtly patrons, my paper suggests something further: that he was deeply concerned with the reading experience of those patrons as they encountered his book, and designed the work as a kind of courtly novelty, less a text than an experimental, immersive multimedia experience.

Alison Stones

Music and Late Medieval Court Cultures: The Case of the Périgord

Musical survivals from south-western France in the late Middle Ages are few in number and widely scattered today. Relatively little remains in situ although in recent years acquisitions of manuscripts made for local use have re-entered Périgueux collections so that now it is possible to consider a corpus of survivals and to assess the degree to which they represent evidence for court culture both sacred and secular. We shall see that although still sparse, the importance of the surviving manuscripts is considerable and points to a flourishing musical scene in Périgueux and the Périgord from the 12th to 16th centuries when the Wars of Religion wrecked havoc in the region. Particular individuals stand out for their artistic and musical sensibilities, from Jean d'Asside (†1169), to Raoul du Fou (1463-1470) and Geoffroi de Pompadour (1470-1486), bishops of Périgueux, from Hélié Salomon (fl. 1274), canon of Saint-Astier, and Aremburge de Talleyrand-Périgord, abbess (1305-1307) of the Franciscan convent of Périgueux and her nieces, also abbesses at the same convent, Marquèse (1317-1318), and Armente (1318-1329); to Pierre de Gain, abbot of Cadouin (O. Cist.) (1455-1475). Alongside these ecclesiastical figures are the Troubadour poets of the region: Bernart de Ventadorn, Giraut de Bornelh, Arnaut Daniel, Bertrand de Born.... The range of music manuscripts is considerable, from the Chansonniers with and without notation, to theory, and to noted books for liturgical use, the Pontificals, Antiphoners, and Graduals, and to the unusual prayer book for the Franciscans, written in gold, with its polyphonic supplement. How many of these manuscripts were local products? This paper reviews them and assesses their sources and impact.

Johanna Thöne

### Three ‘political’ motets in the Codex Chantilly (F-CH 564)

The term ‘political’ motet or ‘Staatsmotette’ circulates through scholarly literature for many decades now, but especially for the fourteenth and early fifteenth century there is only an occasional emergence of studies examining compositions fitting into this context. One symptom of the relative sparsity of the topic is certainly owed to the fact that ‘political’ only adds another nuance to the genre rather than defining a new one, which makes it difficult to analyse a certain amount of compositions under fixed criteria.

On the other hand, the famous Chantilly Codex (F-CH 564) has been extensively discussed by scholars, regarding the manuscript as a whole and the shadowy circumstances of its compilation as well as the repertoire, mostly its secular songs. Since Ursula Günther in her edition of all Chantilly motets deciphered many historical references in their texts, no study of the motets under the light of their ‘political’ function has ever been conducted.

Therefore, my paper focuses on the only three Latin motets in Chantilly which refer to a concrete political actor of the years surrounding the Western Schism by praising or advising him: *Pictagore per dogmata* (advice to pope Gregory XI.), *Rex Karole, Johannis genite* (praising Charles V. of France) and *Inter densas deserti* (praising Gaston III Fébus, count of Foix).

The first step of my research is built on the already existent musical and textual analysis of the motets. For instance, going into depth regarding the Latin texts, inspired by the findings Leofranc Holford-Strevens presented about Dufay’s motet texts, seems promising for a better understanding of the poets’ (composers’?) background.

But additional to this traditional way of analysis, I chose to set the motet protagonists into a broader literary context by taking other writings about them into consideration. To set boundaries to this vast interdisciplinary approach, I chose to focus on chronicles (mainly Froissart’s *Chroniques*), prophecies (*Vaticinia in summis pontificibus*) and *specula principum*. Did the depiction of the political actors follow a certain kind of “literary tradition”? Are there key words or certain *topoi* attributed to them which might have triggered a reaction by the readers/ listeners at court? In sum, this study aims to find cross connections within the learned courtly contexts in which literary producing and motet composition were an intertwined means of dealing with the political events at the end of the fourteenth century and their protagonists.

Matouš Turek

The court turned inside out: Spatial, social and ethical transgression in the Old Czech *Tristram*

The value of Old Czech *Tristram*, a local retelling of the Tristan narrative compiled from multiple German versions, has been repeatedly judged in direct comparison with its source texts. One of the hypotexts being *Tristan* by Gottfried of Strasburg, a major point of interest lay in the degree of adherence to the ideals of literary “courtliness” and courtly love as perceivedly promoted by Gottfried. Recent scholarship suggests that such an approach, which typically led to the Czech *Tristram* being described as “less courtly” (and by extension often as “inferior”), is inherently flawed in its basic premise – the horizon of expectation of the recipients of fourteenth-century Czech literature simply should not be symmetrically compared with the one which Gottfried reacted or catered to.

Partially sidestepping the problem in order to be able to view it from a novel angle, I would like to address the very specific issue of “courtliness” of different spaces as construed by the Czech author. I would like to argue that perhaps the main concern of the Czech *Tristram* consists not in the problem of courtly love and courtliness, but rather in the more general question of transgression and its admissibility. Transgression in *Tristram* is conceived in spatial terms, with the governing metaphor being that of traversing a boundary between the exterior and the interior. The various crossings-over represent trespasses, intentional or not, and consequently invite value judgements on the reader’s or listener’s part, with the boundary between the domestic, enclosed court and the rustic, open outland crucially both highlighted and blurred.

The recurring contravention of the distinction between the court and its surroundings may be understood, also in the context of how other narratives written in fourteenth-century Bohemia treat court and space, as a means by which the author invites the recipient to reflect upon the ethical issues of transgression, and chiefly upon whether or to what extent it is appropriate to unquestioningly adhere to overt social or ethical norms and regulations. At the very least, I would like to argue that the fluidity between the court and the outside, a theme very much present in the previous Tristan tradition, was acknowledged by the Czech adaptor as a major opportunity and, as such, maintained and expanded upon.

Anna Zayaruznaya

Philippe de Vitry's Advice to Princes

Philippe de Vitry's motet *Colla/Bona* and his bucolic *Dit de Franc Gontier*, both of them critiques of groveling courtiers, were among his most frequently copied and cited works. In 1351 Petrarch referred to Vitry as "more free than anyone else." And in 1927 Henrich Bessler placed him ahead of his times artistically and politically: "His protest against the societal order (*Colla jugo subdere*) is an essential expression of his artistry, upon which his own world is founded."<sup>1</sup>

And yet Vitry served a series of powerful patrons. His involvement with the *Fauvel* project (e.g. in *Garrut/In nova* and *Tribum/Quoniam*) may have been instigated by the anti-Marigny interests of Louis of Clermont, and two motets addressing, or currying favor with, Robert of Naples (*Flos/Celsa* and *O Philippe/O bone dux*) can now be dated to a time in the 1330s when this ruler was of importance to Louis's crusading ambitions. The motet *O philippe/O bone dux*, addressed jointly to Philip VI and John, duke of Normandy, shows Vitry praising the former and offering advice to the latter in the face of Anglo-French conflict in the 1340s. In such works spanning more than 30 years, Vitry's politics would seem to be identical with the politics of his employees.

The *Chapel de trois fleurs de lis* exemplifies the complexity of Vitry's relationships to his patrons and to nobility more generally. The longest of Vitry's surviving works and the least studied among them, the *Chapel* ultimately serves to further the political aims of Louis of Clermont by mustering support for a crusade. But the same poem dwells at length on the nature and limitations of chivalry, for example in arguing that wisdom cannot be passed down from father to his son, or in casting aspersions against those knights who would go on crusade only to avoid their debtors. Vitry's superimpositions of the admonitory, didactic, and laudatory registers, like his pointed attacks at groveling courtiers, are here revealed as rhetorical strategies that allowed him to serve noble patrons without positioning himself as subservient to them.

- (1) Sein Protest gegen die gesellschaftliche Ordnung (*Colla jugo subdere*) ist wesentlicher Ausdruck seines Künstlertums, in dem seine eigene Welt gründet," "Studien zur Musik Des Mittelalters II," 227.