

Guillaume De Machaut And Reims Context And Meaning In His Musical Works By Anne Walters Robertson 2007 03 26

"Examines the stained-glass windows in the Gothic cathedral of Reims within the context of the evolution of the French monarchy and medieval art"--Provided by publisher.

Guillaume de Machaut was the foremost poet-composer of his time. Studies look at all aspects of his prodigious output.

In the motets of Philippe de Vitry, Guillaume de Machaut, and their contemporaries, tenors have often been characterized as the primary shaping forces, prior in conception as well as in construction to the upper voices. Tenors are shaped by the interaction of *talea* and *color*, medieval terms now used to refer to the independent repetition of rhythms and pitches, respectively. The presence in the upper voices of the periodically repeating rhythmic patterns, often referred to as "isorhythm," has been characterized as an amplification of tenor structure. But a fresh look at the medieval treatises suggests a revised analytical vocabulary: for many fourteenth- and fifteenth-century writers, both *color* and *talea* involved rhythmic repetition, the latter in the upper voices specifically. And attention to upper-voice *taleae* independently of tenor structures brings renewed emphasis to the significant portion of the repertory in which upper voices evince formal schemes that differ from those in the tenors. These structures in turn suggest a revision of the presumed compositional process for motets, implying that in some cases upper-voice text and forms may have preceded the selection and organization of tenors. Such revisions have implications for hermeneutic endeavors, since not only the forms of motet voices but the meanings of their texts change, depending on whether analysis proceeds from the tenor up, or from the top down. Where the presumed compositional and structural primacy afforded to tenors has encouraged a strand of interpretation that reads the upper-voice poetry as conforming to, and amplifying, the tenor text snippets and their liturgical contexts, a "bottom-down" view casts tenors in a supporting role and reveals the poetic impulse of the upper voices as the organizing principle of motets.

This volume offers unparalleled coverage of all aspects of art and architecture from medieval Western Europe, from the 6th century to the early 16th century. Drawing upon the expansive scholarship in the celebrated 'Grove Dictionary of Art' and adding hundreds of new entries, it offers students, researchers and the general public a reliable, up-to-date, and convenient resource covering this field of major importance in the development of Western history and international art and architecture.

The rebirth of realistic representation in Italy around 1300 led to the materialization of a pictorial language, which dominated Western art until 1900, and it dominates global visual culture even today. Paralleling the development of mimesis, self-reflexive pictorial tendencies emerged as well. Images-within-images, visual commentaries of representations by representations, were essential to this trend. They facilitated the development of a critical pictorial attitude towards representation. This book offers the first comprehensive study of Italian meta-painting in the age of Giotto and sheds new light on the early modern and modern history of the phenomenon. By combining visual hermeneutics and iconography, it traces reflexivity in Italian mural and panel painting at

the dawn of the Renaissance, and presents novel interpretations of several key works of Giotto di Bondone and the Lorenzetti brothers. The potential influence of the contemporary religious and social context on the program design is also examined situating the visual innovations within a broader historical horizon. The analysis of pictorial illusionism and reality effect together with the liturgical, narrative and typological role of images-within-images makes this work a pioneering contribution to visual studies and premodern Italian culture.

Delogu examines how biographical writings on kings contributed to nascent ideas of nationhood, exerted pressure upon traditional ideals of kingship, and ultimately redefined the theoretical and practical bases of medieval kingship.

A challenging book which questions how much is really known about the way medieval music sounded.

Guillaume de Machaut is the most important poet and composer of late medieval France. His unique and inventive output is the subject of this edition of Machaut's poetry. *Le Jugement Du Roy De Behaigne* and *Remede De Fortune* was published in collaboration with the Chaucer Library. These two works are among de Machaut's most important artistically in terms of their formal innovations and their influence on contemporaries, notably Geoffrey Chaucer, and the associated *Lay de plour*, presented here with its music. This volume includes the French originals and facing English translations.

This collection provides a comprehensive reading of Machaut's literary and musical corpus that privileges his engagement with contemporary political, ethical, and aesthetic concerns of late medieval culture as well as his reception by artists and thinkers, medieval and modern.

From at least the eighth century and for about a thousand years the repertory of music now known as Gregorian chant, or plainsong, formed the largest body of written music, and was the most frequently performed and the most assiduously studied music in Western civilisation. It lay at the root of all instruction in practical music, and in some sense was at the core of the enormous portion of notated music that survives today. But plainsong did not follow rigid conventions. It seems increasingly clear that, whatever may have been intended with respect to uniformity and tradition, the practice of plainsong varied considerably within time and place. It is just this variation, this living quality of plainsong, that these essays address. In addition, much new information is made available on the study of local rites and practices, and on the liturgical matrix of important polyphonic repertories. The contributors - leading scholars in their field - have sought information from a wide variety of areas: liturgy, architecture, art history, secular and ecclesiastical history, and hagiography, as a step towards reassembling the fragments of cultural history into the rich mosaic from which they came.

At once a royal secretary, a poet, and a composer, Guillaume de Machaut was one of the most protean and creative figures of the late Middle Ages. Rather than focus on a single strand of his remarkable career, Elizabeth Eva Leach gives us a book that encompasses all aspects of his work, illuminating it in a distinctively interdisciplinary light. The author provides a comprehensive picture of Machaut's

artistry, reviews the documentary evidence about his life, charts the different agendas pursued by modern scholarly disciplines in their rediscovery and use of specific parts of his output, and delineates Machaut's own poetic and material presentation of his authorial persona. Leach treats Machaut's central poetic themes of hope, fortune, and death, integrating the aspect of Machaut's multimedia art that differentiates him from his contemporaries' treatment of similar thematic issues: music. In restoring the centrality of music in Machaut's poetics, arguing that his words cannot be truly understood or appreciated without the additional layers of meaning created in their musicalization, Leach makes a compelling argument that musico-literary performance occupied a special place in the courts of fourteenth-century France.

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Just as our society delights in citations, quotations, and allusions in myriad contexts, not least in popular song, late medieval poets and composers knew well that such references could greatly enrich their own works. In *The Art of the Grafted Song: Citation and Allusion in the Age of Machaut*, author Yolanda Plumley explores the penchant for borrowing in chansons and lyrics from fourteenth-century France, uncovering a practice integral to the experiments in form, genre, and style that ushered in a new school of lyric. Working across disciplinary boundaries, Plumley traces creative appropriations in the burgeoning "fixed forms" of this new tradition to build a more intimate understanding of the shared experience of poetry and music in the generations leading up to, and including, Guillaume de Machaut. Exploring familiar and less studied collections of songs as well as lyrics without music, this book sheds valuable light on the poetic and musical knowledge of authors and their audiences, and on how poets and composers devised their works and engaged their readers or listeners. It presents fresh insights into when and in which milieus the classic *Ars nova* polyphonic chanson took root and flourished, and into the artistic networks of which Machaut formed a part. As Plumley reveals, old songs lingered alongside the new in the collective imagination well beyond what the written sources imply, reminding us of the continued importance of memory and orality in this age of increasing literacy. The first detailed study of citational practice in the French fourteenth-century song-writing tradition, *The Art of Grafted Song* will appeal to students and scholars of medieval French music and literature, cultural historians, and others interested in the historical and social context of music and poetry in the late Middle Ages.

Music and Performance in the Later Middle Ages seeks to understand the music of the later Middle Ages in a fuller perspective, moving beyond the traditional focus on the creative work of composers in isolation to consider the participation of performers, listeners, and scribes in music-making. By treating the musical manuscripts of the Chantilly Codex and the Oxford manuscript, *Canonici misc.* 213 not just as scores, but as artifacts of material culture, Elizabeth Randell

Upton illustrates how it is possible to recover more evidence about the composition, performance, and consumption of music than has previously been realized.

This long overdue new edition of Guillaume de Machaut's twenty-three motets, the largest surviving collection of such works by a single composer in this period, is based on the most authoritative of the surviving manuscripts and is designed to meet the needs both of advanced scholars and musicians as well as students and performers. This user-friendly format indicates variants on the scores and has a layout that makes each work's structure clearly visible; the lyrics, with full English translation, are presented at the end of each work.

Guillaume de Machaut, a man famous for both his poetry and his musical compositions, wrote his *Prise d'Alexandrie* (or *Capture of Alexandria*) just a few years after the death of his hero, King Peter I of Cyprus (1359-69). It is a verse history of Peter's reign, and was Machaut's last major literary work. Peter's ancestors had ruled the island of Cyprus since the 1190s, and in 1365 Peter gained notoriety throughout western Europe as leader of a crusading expedition which captured the Egyptian port of Alexandria. His forces, however, were unable to retain control, and Peter was left with a war against the Egyptian sultan. It was his increasingly desperate measures to continue the struggle and carry opinion with him that resulted in his murder in 1369. Machaut relied on information relayed by French participants in Peter's wars, but although he was not an eyewitness of these events, his account is independent of other narratives of the reign which were written in Cyprus apparently under the auspices of the king's heirs.

The touchstones of Gothic monumental art in France - the abbey church of Saint-Denis and the cathedrals of Chartres, Reims, and Bourges - form the core of this collection. The essays reflect the impact of Anne Prache's career, as a scholar of wide-ranging interests and as a builder of bridges between French and American academic communities. The authors include scholars in France and the United States, both academics and museum professionals, while the book's thematic matrix, divided into architecture, stained glass, and sculpture, reflects the multiple media explored by Prache during her career.

In medieval society and culture, memory occupied a unique position. It was central to intellectual life and the medieval understanding of the human mind. Commemoration of the dead was also a fundamental Christian activity. Above all, the past - and the memory of it - occupied a central position in medieval thinking, from ideas concerning the family unit to those shaping political institutions. Focusing on France but incorporating studies from further afield, this collection of essays marks an important new contribution to the study of medieval memory and commemoration. Arranged thematically, each part highlights how memory cannot be studied in isolation, but instead intersects with many other areas of medieval scholarship, including art history, historiography, intellectual history, and the study of religious culture. Key themes in the study of memory are explored, such as collective memory, the links between memory and identity, the fallibility of memory, and the linking of memory to the future, as an anticipation of what is to come.

Guillaume de Machaut is the most important poet and composer of late medieval France. His unique and inventive output is the subject of this new, integrated edition of Machaut's complete poetry and music. Volume 1, *The Debate Series*, presents the two "judgment" poems, which

are among his most important artistically in terms of their formal innovations and their influence on contemporaries, notably Geoffrey Chaucer, and the associated *Lay de plour*, presented here with its music. This volume includes the French originals and facing English translations. Essays on important topics in early music.

This is the first complete edition and the first English translation of one of the most fascinating poems of the late Middle Ages. Machaut's narrative tells "the true story" of the aged poet's romance with a young admirer, constructed around the letters and lyric poems they exchanged, and offers unique insights into the making of poetry, music and manuscripts. Introductory essays survey Machaut's biography, reevaluate the autobiographical content of the poem, explore the literary context, and discuss the miniatures, which are reproduced within the text. Also included is a full listing of variant readings, a commentary on references to contemporary events and the writing of the poem, an outline chronology, indices of lyrics, and a table to convert line numbers between this edition and the incomplete 1875 edition of P. Paris.

Essays - collected in honour of Margaret Bent - examining how medieval and Renaissance composers responded to the tradition in which they worked through a process of citation of and commentary on earlier authors.

A sweeping, ambitious study of the Virgin Mary's emergence and role throughout Western history. How did the Virgin Mary, about whom very little is said in the Gospels, become one of the most powerful and complex religious figures in the world? To arrive at the answers to this far-reaching question, one of our foremost medieval historians, Miri Rubin, investigates the ideas, practices, and images that have developed around the figure of Mary from the earliest decades of Christianity to around the year 1600. Drawing on an extraordinarily wide range of sources—including music, poetry, theology, art, scripture, and miracle tales—Rubin reveals how Mary became so embedded in our culture that it is impossible to conceive of Western history without her. In her rise to global prominence, Mary was continually remade and reimagined by wave after wave of devotees. Rubin shows how early Christians endowed Mary with a fine ancestry; why in early medieval Europe her roles as mother, bride, and companion came to the fore; and how the focus later shifted to her humanity and unparalleled purity. She also explores how indigenous people in Central America, Africa, and Asia remade Mary and so fit her into their own cultures. Beautifully written and finely illustrated, this book is a triumph of sympathy and intelligence. It demonstrates Mary's endless capacity to inspire and her profound presence in Christian cultures and beyond.

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Although canons pervade music of the Middle Ages and the Renaissance, they have not received proportionate attention in the musicological literature. The contributions in this book shed light on canons and canonic techniques from a wide range of perspectives, such as music theory and analysis, compositional and performance practice, palaeography and notation, as well as listening expectations and strategies. Especially in the case of riddle canons, insights from other disciplines such as literature, theology, iconography, emblematics, and philosophy have proved crucial for a better understanding and interpretation of how such pieces were created. The essays extend from the early period of canonic writing to the seventeenth century, ending with three contributions concerned with the reception history of medieval and Renaissance canons in music and writings on music from the Age of Enlightenment to the present. This book was awarded the Special Citation by the Society for Music Theory in

November 2008.

Vernacular Aesthetics in the Later Middle Ages explores the formal composition, public performance, and popular reception of vernacular poetry, music, and prose within late medieval French and English cultures. This collection of essays considers the extra-literary and extra-textual methods by which vernacular forms and genres were obtained and examines the roles that performance and orality play in the reception and dissemination of those genres, arguing that late medieval vernacular forms can be used to delineate the interests and perspectives of the subaltern. Via an interdisciplinary approach, contributors use theories of multimodality, translation, manuscript studies, sound studies, gender studies, and activist New Formalism to address how and for whom popular, vernacular medieval forms were made.

Table of contents

As the visual representation of an essentially oral text, Sylvia Huot points out, the medieval illuminated manuscript has a theatrical, performative quality. She perceives the tension between implied oral performance and real visual artifact as a fundamental aspect of thirteenth- and fourteenth-century poetics. In this generously illustrated volume, Huot examines manuscript texts both from the performance-oriented lyric tradition of *chanson courtoise*, or courtly love lyric, and from the self-consciously literary tradition of Old French narrative poetry. She demonstrates that the evolution of the lyrical romance and *dit*, narrative poems which incorporate thematic and rhetorical elements of the lyric, was responsible for a progressive redefinition of lyric poetry as a written medium and the emergence of an explicitly written literary tradition uniting lyric and narrative poetics. Huot first investigates the nature of the vernacular book in the thirteenth and fourteenth centuries, analyzing organization, page layout, rubrication, and illumination in a series of manuscripts. She then describes the relationship between poetics and manuscript format in specific texts, including works by widely read medieval authors such as Guillaume de Lorris, Jean de Meun, and Guillaume de Machaut, as well as by lesser-known writers including Nicole de Margival and Watriquet de Couvin. Huot focuses on the writers' characteristic modifications of lyric poetics; their use of writing and performance as theme; their treatment of the poet as singer or writer; and of the lady as implied reader or listener; and the ways in which these features of the text were elaborated by scribes and illuminators. Her readings reveal how medieval poets and book-makers conceived their common project, and how they distinguished their respective roles.

Machaut's *Messe de Notre Dame* stands as an enduring monument of medieval musical art. As such it is one of the most widely studied and performed works of music written before 1600. The Mass itself, however, is surrounded by uncertainty; its date of composition is unknown, its purpose is unclear, and its construction yields much ambiguity. Daniel Leech-Wilkinson has now prepared a much-needed modern performing edition of this work, published by OUP's music

department. This companion volume defines his editorial methods in the context of the minefield of controversies surrounding the principles of editing music of this period, and indeed of the many different interpretations of the compositional structure and function of the music. Relating the Mass to other works of the period, he provides the student and performer with an invaluable guide to its intricacies, while his approach will be welcomed by scholars as both controversial and stimulating.

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It includes manuscript studies, textual criticism, iconography, studies of the relationship between words and music, and the relationship between music and society. Articles in volume 23 include: Guillaume de Machaut and his Canonry of Reims 1338-1377; Reading Carnival: The Creation of a Florentine Carnival Song; Schein's Occasional Music and the Social Order in 1620s Leipzig.

St Martin of Tours was a protector saint of numerous French kings. His was one of the most successful saintly cults in medieval Europe, and the city of Tours functioned as a religious metropolis, drawing pilgrims from all over the continent. Until now, little has been known about how St Martin came to inspire such a lively folkloric tradition, numerous works of art, and the establishment of thousands of churches and numerous confraternities. In this book, Yossi Maurey addresses these questions by focusing on the church dedicated to the saint in Tours, which acted as the crucible for Martin's cult. Maurey explores the music and liturgy of the cult - the most effective means of its dissemination - to reveal its enormous diffusion and impact. Building a more concrete picture of how saints' cults operated and shaped medieval realities, this book also provides new insights into the interactions between contemporary religion, art and politics.

An acclaimed biography that recreates the cosmopolitan world in which a wine merchant's son became one of the most celebrated of all English writers Geoffrey Chaucer is often called the father of English literature, but this acclaimed biography reveals him as a great European writer and thinker. Uncovering important new information about Chaucer's travels, private life, and the circulation of his writings, Marion Turner reconstructs in unprecedented detail the cosmopolitan world of Chaucer's adventurous life, focusing on the places and spaces that fired his imagination. From the wharves of London to the frescoed chapels of Florence, the book recounts Chaucer's experiences as a prisoner of war in France, as a father visiting his daughter's nunnery, as a member of a chaotic Parliament, and as a diplomat in Milan. At the same time, the book offers a comprehensive exploration of Chaucer's writings. The result is a landmark biography and a fresh account of the extraordinary story of how a wine merchant's son became the poet of The Canterbury Tales.

As Europe's religious, social, economic, and cultural identity began to take more definite shape in the medieval and Renaissance eras, so too did its literary identity. By capturing in ink the spirit of these transformative periods, such literary giants as

Geoffrey Chaucer, Miguel de Cervantes, William Shakespeare, and John Milton laid the foundations for literature, drama, and poetry today. Readers will be introduced to these and other notable figures from around the world whose works have had an equally enduring impact on the global literary canon.

This text presents intriguing explanations of extraordinary musical creations from diverse cultures across the world. It recounts the contexts in which the music is created and performed and then hones in on elucidating how the music works as sound in process.

In spite of their widely disparate uses, Marian prayers and courtly love songs from the Middle Ages and Renaissance often show a stylistic similarity. This book examines the convergence of these two styles in polyphonic music and its broader poetic, artistic, and devotional context from c.1200-c.1500.

Although medieval English music has been relatively neglected in comparison with repertoire from France and Italy, there are few classical musicians today who have not listened to the thirteenth-century song 'Sumer is icumen in', or read of the achievements and fame of fifteenth-century composer John Dunstaple. Similarly, the identification of a distinctively English musical style (sometimes understood as the *contenance angloise*) has been made on numerous occasions by writers exploring the extent to which English ideas influenced polyphonic composition abroad. *Angel song: Medieval English music in history* examines the ways in which the standard narratives of English musical history have been crafted, from the Middle Ages to the present. Colton challenges the way in which the concept of a canon of English music has been built around a handful of pieces, composers and practices, each of which offers opportunities for a reappraisal of English musical and devotional cultures between 1250 and 1460.

Musical history from the early Middle Ages to the end of the seventeenth century. In the thirteenth century, sculptures of *Synagoga* and *Ecclesia* - paired female personifications of the Synagogue defeated and the Church triumphant - became a favoured motif on cathedral façades in France and Germany. Throughout the preceding centuries, the Jews of northern Europe prospered financially and intellectually, a trend that ran counter to the long-standing Christian conception of Jews as relics of the prehistory of the Church. In this book, Nina Rowe examines the sculptures as defining elements in the urban Jewish-Christian encounter. She locates the roots of the *Synagoga-Ecclesia* motif in antiquity and explores the theme's public manifestations at the cathedrals of Reims, Bamberg, and Strasbourg, considering each example in relation to local politics and culture. Ultimately, she demonstrates that royal and ecclesiastical policies to restrain the religious, social, and economic lives of Jews in the early thirteenth century found a material analog in lovely renderings of a downtrodden *Synagoga*, placed in the public arena of the city square.

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