

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

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.

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.

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.

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.

The Tradition of the Seven Deadly Sins

From Song to Book

Arts of the Medieval Cathedrals

Giving Voice to Love

Vernacular Aesthetics in the Later Middle Ages

Memory and Commemoration in Medieval Culture

Secretary, Poet, Musician

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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.

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 repertoires. 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.

This collection is the first full-length literary study on Machaut, France's leading poet and musician of the 14th century. Machaut's narrative poems, called dits, have only been lightly studied. Here, author William Calin examines the works for their intrinsic merit and for their historical importance in influencing many writers, most notably Chaucer.

Music in Western Civilization: Antiquity through the Renaissance

Le Jugement Du Roy de Behaigne and Remede de Fortune

Context and Meaning in His Musical Works

Languages, Chapel Hill, N.C., 24 – 26 March 1983

Guillaume de Machaut

Canons and Canonic Techniques, 14th-16th Centuries

Plainsong in the Age of Polyphony

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.

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.

Selected from the eight region-based volumes in the "Routledge Encyclopedias of the Middle Ages" series, 587 signed entries provide information about primary figures in Europe between approximately 500 and 1500.

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.

Machaut's Music

Theorizing the Ideal Sovereign

Synagoga and Ecclesia in the Thirteenth Century

A Poet at the Fountain

Politics, Performativity, and Reception from Literature to Music

Early Music History: Volume 23

Sin in Medieval and Early Modern Culture

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

First published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

"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.

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.

Scholarship, Ideology, Performance

Theory, Practice, and Reception History ; Proceedings of the International Conference, Leuven, 4-6 October 2005

The Grove Encyclopedia of Medieval Art and Architecture

Early Music History

Manuscripts and Medieval Song

The Modern Invention of Medieval Music

Romanic Review

Guillaume de Machaut and Reims Context and Meaning in His Musical Works Cambridge University Press

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.

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.

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.

Key Figures in Medieval Europe

The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry

Note sur la tombe de Guillaume de Machaut en la cathédrale de Reims

The Motets

Selected papers from the XIIIth Linguistic Symposium on Romance

The Middle Ages

The papers in this volume are a selection from the paper presented at the 13th Annual Linguistic Symposium on Romance Languages (1983). The languages discussed include Romance in general, Spanish, French, Portuguese, and Gascon. The diversity of the topics encompassed by these papers conforms to the principal goal of the LSRL conferences: to contribute to the synchronic and diachronic description and analysis of the Romance Languages within the context of current developments in linguistic theory.

Medieval Christians knew the past primarily through what they saw and heard. History was reenacted every year in ritual observances particular to each place and region and rooted in the legends of local saints. This richly illustrated book explores the layers of history found in the cult of the Virgin of Chartres as it developed in the eleventh and twelfth centuries.

Focusing on the major relic of Chartres Cathedral, the Virgin's gown, and the Feast of Mary's Nativity, Margot Fassler employs a wide range of historical evidence including local histories, letters, obituaries, chants, liturgical sources, and reports of miracles, leading to a detailed reading of the cathedral's west façade. This interdisciplinary volume will prove invaluable to historians who work in religion, politics, music, and art but will also serve as a guidebook for all interested in the history of Chartres Cathedral.

No description available.

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.

Images-within-Images in Italian Painting (1250-1350)

Book of the True Poem

Reality and Reflexivity

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

The Gothic Stained Glass of Reims Cathedral

Guillaume de Machaut, The Complete Poetry and Music, Volume 9

Early Music Magazine

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

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.

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.

This in-depth exploration of key manuscript sources reveals new information about medieval songs and sets them in their original contexts.

The Jew, the Cathedral and the Medieval City

Essays on the Narrative Verse of Guillaume de Machaut

An Introduction

Mythology in the Narrative Poems of Guillaume de Machaut

Dictionary of World Biography

Song and Self-Expression from the Troubadours to Guillaume de Machaut

Guillaume de Machaut and Reims

One of the most widely studied and performed works of music written before 1600, Machaut's Messe de Notre Dame stands as an enduring monument of medieval musical art. The mass itself, however, is surrounded by uncertainty; its date of composition remains unknown, its purpose is unclear, and its construction yields much ambiguity. A controversial new approach to Machaut's composition technique, this volume provides a case study in the application of music ficta and a detailed introduction to performance.

Relating the Mass to other works of the period, this introduction is an invaluable guide to its intricacies.

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

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.

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.

Goldberg

Studies on Architecture, Stained Glass and Sculpture in Honor of Anne Prache

A European Life

Studies in Medieval and Early Modern Music

An Encyclopedia

New Interpretations

The Capture of Alexandria

Musical history from the early Middle Ages to the end of the seventeenth century.

The lyrics of medieval "courtly love" songs are characteristically self-conscious. Giving Voice to Love investigates similar self-consciousness in the musical settings. Moments and examples where voice, melody, rhythm, form, and genre seem to comment on music itself tell us about musical responses to the courtly chanson tradition, and musical reflections on the complexity of self-expression.

The Virgin of Chartres

Chaucer

A Companion to Guillaume de Machaut

A Guide to Research

The Rise of the French Vernacular Royal Biography

Machaut's Mass

Making History Through Liturgy and the Arts