

1

Ista sunt exposita Theoderici apothecarii et Egidij predicti anno Domini m^{mo} .ccc^{mo} .xxxvj . In primis magistro Waltero scriptori xij gr. de motetis. Item vi. gr. de Credo et Gloria.

These are the expenses of Theodericus the Apothecary and Egidius in the year of Our Lord 1336. Firstly, to magister Walter the scribe, 12 gr. for motets. Also 6 gr. for a Credo and Gloria.

Accounts of the Confraternity of Our Lady, 's-Hertogenbosch, for the year 1336

→ time table

2



3

Ste Croix, Cambrai, fabric accounts, 1346 (LADN 6 G 701)

Cambrai Cathedral, fabric accounts 1356 (LADN 4 G 4567)

Cambrai Cathedral, fabric accounts 1377 (LADN 4 G 4584)

→ nave and choir

4



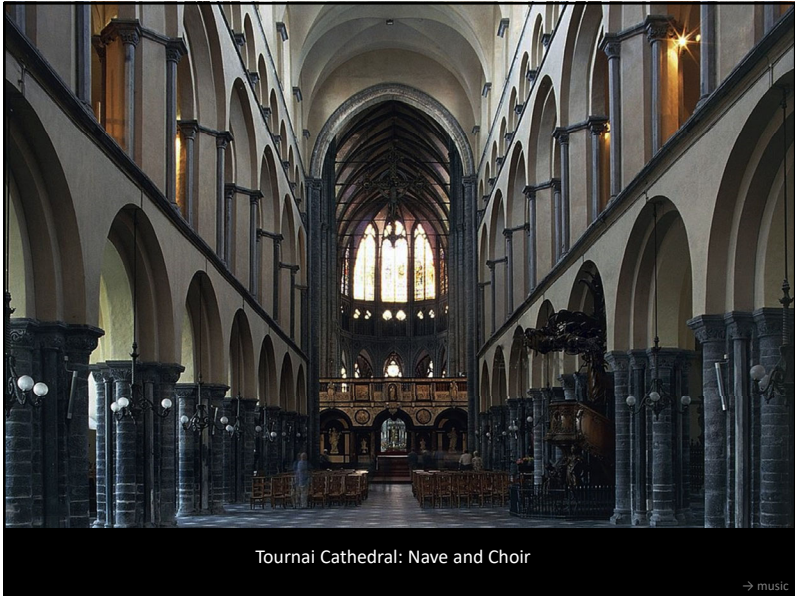
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6



7



8

61. *Kyrie from Mass of Tournai*
 Movement from polyphonic setting of Ordinary Anonymous (French, earlier 14th century)

Triplum Ky - ri - e
 Motetus Ky - ri - e
 Tenor Ky - ri - e

II
 lei - son, Chri - ste lei - son,
 lei - son, Chri - ste lei - son,
 lei - son, Chri - ste lei - son.

III
 Ky - ri - e lei - son,
 Ky - ri - e lei - son,
 Ky - ri - e lei - son.

IV
 Ky - ri - e lei - son,
 Ky - ri - e lei - son,
 Ky - ri - e lei - son.

→ Gloria

9

Se quelle nest a mo main
 tes ad ostium castrum
 garnie de desir de plaudir
 succurre genies domini
 feruir p' consours sans lai
 patre nel adminus
 me deust ma dame retenir
 clamans dicit ne perat

→ score and recording

10

Motetus
 Cum venerint miseri degentes
 ad ostium vestrum, succurrite
 continuo, domini potentes,
 vel adminus clamantes dicite,
 ne pereat quod quidam valentes
 sibi forsan conferent, cedit.

Triplum
 Se grasse n'est a mon maintien contraire,
 et vraie amours garnie de desir
 de plaisamment servir, pour souscours faire
 bien me deuist ma dame retenir.
 Mes tant ne puis prier ne requierir
 sa grant valour que ie li puisse plaire.
 Ce m'est avis or m'en estuet retraire
 du tout en tout, et mendre poursuivre,
 u lessier ent boine amour, convenir
 avoech francise et pitie debonnaire,
 qui pooir ont de tous cuers adouchir.

Tenor
 Ite missa est.

When the wretched who survive have
 come to your gate, help them immediately,
 you powerful lords, or at least speak,
 crying out, yield, lest that which certain
 mighty men will perhaps give to them
 should perish.

If Grace is not adverse to my well-being,
 and true love adorned with the desire to
 serve pleasantly, then, to give succor, my
 lady ought surely retain me. Yet I cannot
 beg nor seek her great virtue so eagerly
 that I could thereby please her. I think now
 that it is for me to withdraw completely,
 and to pursue her less, or leave in good
 affection, to be accommodating, with
 freedom and gracious compassion which
 have the power to soften all hearts.

Tenor
 Go, it is accomplished.

→ ficta in MS

11

Se gra - ce
 Cum ve - ri - t
 Ite missa est. Tenor.
 A l

re et vrai e a - mouro gar - ni - e de de -
 se - ri de - gen - tes

20
 de plai - sam - mont sur - vir pour sous - lors fai -
 ad e - ci - um ve - ri - te

30
 re bien me de - vist ma da - me re - te -
 strum suc - cri - te

→ keyboard

12

Guillaume de Machaut: *Messe de Nostre Dame*

Paris, Bibliothèque nationale de France, MS fr. 1584, fols. Cv-Dr

→ illumination

13

Guillaume de Machaut, *Messe de Nostre Dame*, Kyrie

Paris, Bibliothèque nationale de France, MS fr. 1584, fols. 438v-439r

→ Reims on France map

14

Reims Cathedral



→ West Portal

15



→ Smiling Angel 1

16



The Smiling Angel of Reims

→ Smiling Angel 2

17

Smiling Angel, replica after original sculpted c.1240.
Left: a nearly headless St Nicasius

→ Martyrdom St Nicasius

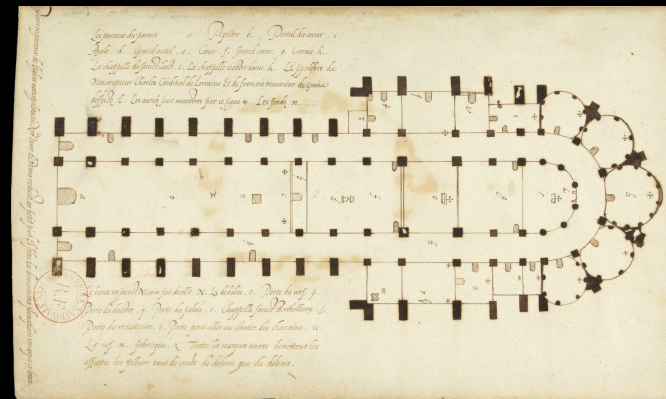
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The Martyrdom of St Nicasius, Reims Cathedral, Portal of Saints (1210s)

→ floor plan

19

Floor plan of Reims Cathedral drawn by Jacques Cellier in 1580,
giving the location of St Nicaise's martyrdom ("N")

Paris, Bibliothèque nationale, MS 9152, fol. 60r

→ Rouelle in nave

20



21

Epitaph for Guillaume and Jean Machaut by the Altar of the Rouelle in Reims Cathedral. The original plaque was destroyed in the 18th or 19th century.

Guillaume de Machaut and his brother Jean
 have been joined together in the grave just as bowl to mouth.
 Their anniversary is according to [their] petition:
 a prayer for the dead will be said every Saturday
 for their souls and for those of their friends
 by the priest who is about to say devoutly
 at the altar by the *Rouelle* the Mass that is due to be sung.
 For [saying] their prayer with pious devotion
 in memory of them, we have received the sum
 of three hundred florins, called *francs*,
 from their executors for the purchase of revenues
 for the increase of the said Mass and the furthering of the revenues
 of those present at the same and skillfully taking part.
 May the Lord who takes away all sin save these brothers.

Obit = Mass service marking the anniversary of a death, for which the stipulations and financial arrangements have to be left in the will of the deceased

→ nave image

22



23

→ Gloria

24



Brussels, Bibliothèque royale, MS 13076-77

→ Boendale

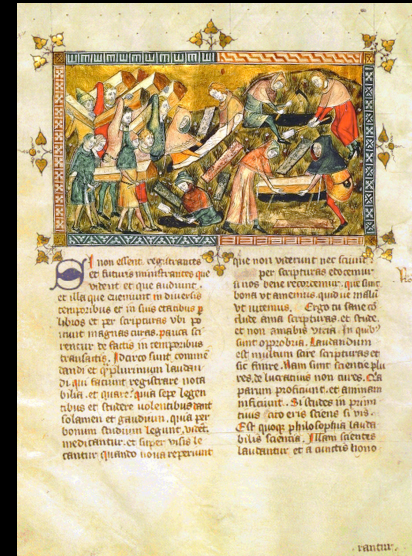
Gilles de Muisis, chronicler and abbot at Tournai, undergoes eye surgery

29

from the Chronicle of Gilles li Muisis, Abbot of St Martin, Tournai:

"In the aforesaid year, that is, 1347, there raged a storm of mortality in [many parts of the world]. And travellers, merchants, and pilgrims, and others who travelled around the countries, said that in the fields, the towns, and remote rural areas, all animals were wandering loose without people to keep them, barns and storerooms were open, houses empty, and few people to be found. In municipalities, cities, and citadels, if there had been 20,000 people at first, scarcely 2,000 remained. And in many towns and rural villages, if there had been 1,500 people, scarcely 100 remained. And vineyards and acres remained uncultivated in many climes.

Brussels, Bibliothèque Royale de Belgique, MS 13076-77, fol. 24v



30



And those in a future ago shall know that in Tournai there was astonishing mortality. For I heard from several people who claimed to speak the truth that around Christmas more than 25,000 people died in Tournai.

31



And it was curious that among the powerful and rich, especially those who took wine and kept away from bad air and avoided visiting the sick, few or none died. But others, who visited and frequented the sick, either fell gravely ill or died.

32



And in public streets and narrow and tight alleys, more people died than in broad streets and spacious areas. And when in some house one or two persons died, then the others died immediately in a short while, so that in one house very often ten people and more passed away—and in many houses even the dogs and cats died.

→ Flagellants

33



Thus no rich, middling, or poor man was safe, but everybody awaited God's will every day. And certainly many curates and chaplains, hearing confessions and administering sacraments, even parish clerks and those joining them in visiting the sick, died."

34

The Flagellants:

"And they had songs each in their own language, which would be begun by appointed singers, with the others responding in one voice. They would form a circle, singing and responding, and the singers and responders lashed each other. Three times during the song they had to spread down on the ground. When they arrived at the first station [of the procession], they all at once prostrated themselves and formed a cross with their arms and body. Then they got up on their knees and inflicted hurt on themselves, so much so that onlookers marveled, and wept, and pitied them for their toil. And they did likewise the second and third time, with the singers singing in the middle of the circle, where their leaders were, that is, the curates or mendicant monks of different orders."

Brussels, Bibliothèque Royale de Belgique,
MS 13076-77, fol. 16v



35



"And on top of their regular clothes they wore a tunic which we call *bell* in the vernacular. And over the tunic they had a red cross before and on the back. It was cut at one end, and from there hung *scorpiones* which we call scourges in the vernacular. These had three iron knots and on each knot there were four pointy ends, sharp like needles. And over their hoods they wore a hat which had a red cross before and on the back. They held penitentiary staves in their hands. And when they entered a town, they carried a cross, banners, and wax torches."

→ The Seventh Seal

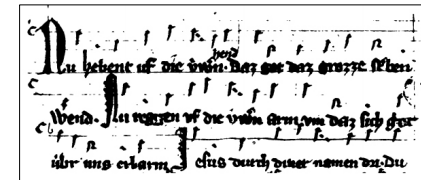
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The Seventh Seal (1957)
featuring Max von Sydow, directed by Ingmar Bergman

→ Geisslerlieder

37



Nu hebet uf die üwren hend, das got das grosse sterben wend.
Nu reggen uf die uwren arm, um das sich got über uns erbarm
Jesus durch diner name dri, du mach uns herre vor sunden fri.
Jesus durch dine wnde rot, behött uns vor dem gehen tot.

So-called *Geisslerlied* (flagellant song), recorded by the chronicler and musician Hugo Spechtshart of Reutlingen

St Petersburg, National Library, MS Lat. O. v. XIV.6, fol. 35v

→ Persecution of Jews

38

Persecution of Jews:

"In the year 1349, Jews everywhere were captured and put in jails and prisons, in every place wherever they lived. The reason for this was the intense suspicion that they were maliciously trying to destroy the Christian people with poison, and that they secretly threw poison in wells, fountains, and waters, as much as they were able to.

For among their religion there were certain subtle and experienced astrologers who had prognosticated the imminent mortality from the motions of the stars. And in this way they hoped to fulfil their malice more surely and cunningly. For they saw in the motions of the stars that one religion would be destroyed—which they hoped would be the Christians—and that there would be people who wore red crosses, and then they doubted if their own religion would be destroyed."

Brussels, Bibliothèque Royale de Belgique,
MS 13076–77, fol. 12v



→

39



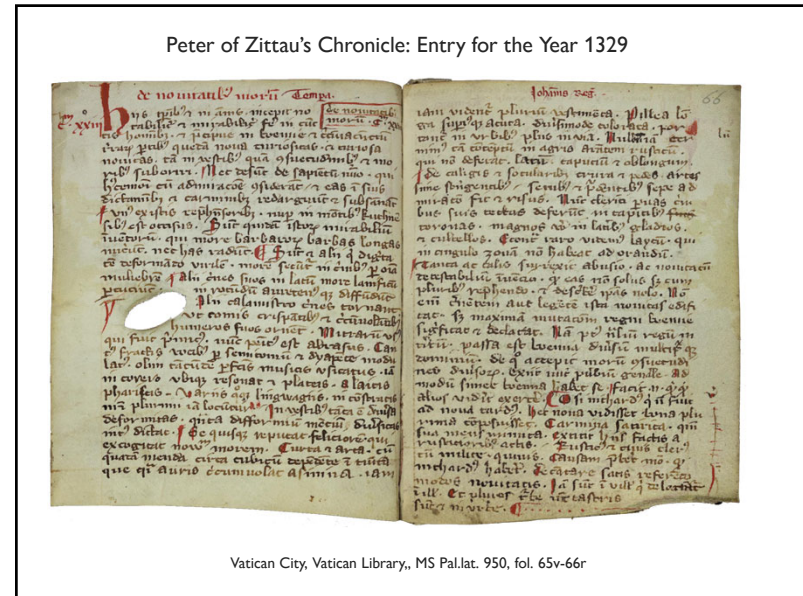
"I do not know the truth as to what was done to them in remote lands. Yet rumor had it that everywhere, in all of Germany and in other realms, Jews were either burned to death or beheaded, or killed in other ways. It is certain that in the counties of Lorraine and Bar, all who could be found there were burned to death."

→ Munich Prognostication

40



41



42

Peter of Zittau:
Concerning the Novelty of Things (1329)

In these times and years, there developed, quite noticeably and strangely, some sort of new curiosity and curious newness, among nearly all people, and especially in Bohemia and surrounding areas, which went beyond what was the norm in customs and manners....

[hereafter follow remarks on ridiculous beards, men dressing like women, curled hairstyles, numerous varieties in clothing, especially veering into the dangerous directions of "short and tight."]

Song in broken notes, sung with the minor sixth, was once used only by perfect musicians, but now they resound in dances everywhere, and in the streets, performed by laypersons and pharisees.

→ lat. 7378 A

43

"However, while dictating the aforesaid things, I remembered the prognostication of Magister Johannes de Muris, how he had said that among other threats portended by the stars and planets, there would be a destruction of religions, uprisings amongst the people, new religious rites, and epidemics.

And it seems to me that these things happened for the most part in this year 1349, as I myself have heard and seen at Tournai, because the religion of the Jews, wherever they were found among Christians, was destroyed by various brutal methods.

Beyond that, the appearance of the Flagellants and their manner of doing penance provoked the people everywhere into rebellion.

→ lat. 7378 A

44



45

"At the beginning of 1349, directly after Easter, all the people, men and women, ecclesiastics and laypersons, fell into such inordinateness of every sort of excess that it was horrifying to behold.

Men made such tight and short clothes that in many individuals the private parts beneath became apparent, which was a shameful thing. Yet women, shamelessly and lasciviously, looked at this with joy.

And those lascivious women? In their dress and in all their ornaments they followed the example of men, dressing tightly. And through these tight clothes the shape of the naked body became apparent. And in this way they seemed to provoke the men who looked at them, also in all their gestures.

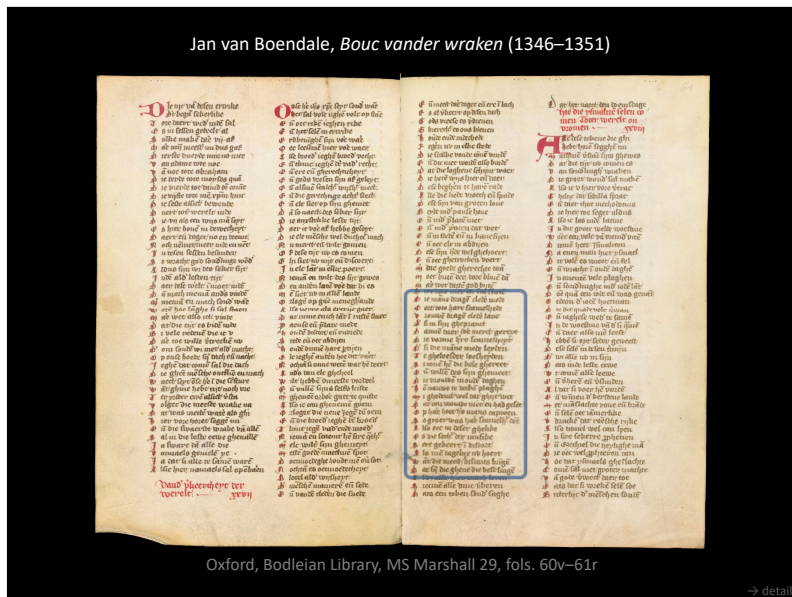
About the lasciviousness, the decadent songs, the new inventions of dancing girls, of instruments, and all other things, it would be tedious to report."



Paris, Bibliothèque nationale, MS fr. 1586, 44v

→ Boendale

46



→ detail

47



Paris, Bibliothèque Sainte-Geneviève, MS 1126, 7v


→ Plusieurs gens

48

"Men wear their clothes short, even up to their privy parts. Women wear their clothes long, and have them pressed tightly around the body, so that one can easily see the shape of their shameful parts, with which they lead men into loose folly.

They're quick to open their mouths for them, and expect them to do likewise. In former days, women used to keep themselves strictly covered. You remember, I'm sure, that a woman would not have put her husband's hat on her own head, so great was her sense of shame then.

In the same way, the sweetness of music has been turned much into discord, as one may now hear every day. For it is the best singers who bring the most discord."



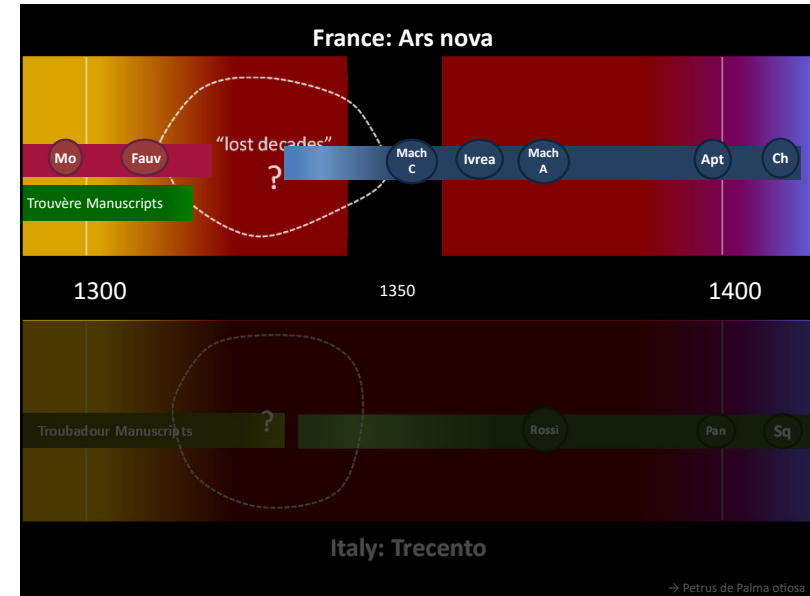
I see many people who take great pains
to wear fine clothing.
One puts on an embroidered tunic.
another a woollen garment lined with grey fur.
They wear cloaks long or short.
but, when all is said and done.
I stick to a Jacquette.

Others there are who, full of hot air,
dress in well-made doublets
or in a tunic of cypress
and in other clothing of great worth
in which they are much more attractive.
but, when all is said and done.
I stick to a Jacquette.

For it is so well fashioned
in all sizes, so I believe.
that in all the world there is no furred coat
of soft, thick cloth, taffeta or rich silk
which pleases me as much, and for this reason I say,
when all is said and done.
I stick to a Jacquette.

→ time table

49



50



51



52



London, British Library, MS Add. 27695, fol. 13r (Northern Italy, c.1330–1340) → organ Valère, Sion

53



the world's oldest playable organ (c.1430)
in the Basilica of Valère, Sion, Switzerland

→ Quinte juste

54