

The Marian Image in the Gruuthuse songs

II.97, II.99 and II.101

Bachelor thesis in Musicology

Academic year 2012/2013

Supervisor: Prof Dr K. Kügle

Maria Prause (3614417)

Date of submission: 8 June 2013

Table of contents

Introduction	3
The image of Mary in the Gruuthuse songs II.97, II.99 and II.101	4
II.97 – Binnen in mir herten cas	4
II.99 – Wel up, elc sin die vruecht begaert	8
II.101 – Musike, die in der naturen	11
Viewing the Egidius cyle	15
Marian images in motets by Guillaume de Machaut and in motets of	
 French provenance	20
Case study I: Motets by Guillaume de Machaut	20
Case study II: Motets of French provenance	32
Interim balance	40
Conclusion	41
Bibliography	42

The Marian Image in the Gruuthuse songs II.97, II.99 and II.101

Introduction

The Gruuthuse manuscript has been written in Bruges around the year 1400. It consists of three parts – the first part accommodates seven prayers, the second part of one hundred and forty-seven songs and the last part of eighteen poems.¹

In this Bachelor thesis I would like to investigate three songs of the second part of this manuscript, which are quite special because of what they are. Together with another song, namely II.120 (*Wel op, elc zondich si bereit*), there are just three songs, II.99 (*Binnen in mir herten cas*), II.99 (*Wel up, elc sin die vruecht begaert*) and II.101 (*Musike, die in der naturen*), which can be and are called Marian songs. The three songs are situated round the so called *Egidius elegies*, of which, above all, the first elegy, II.98, *Egidius waer bestu bleven*, has gained much attention.

My aim in this thesis is to give some attention to these three Marian songs to find out how the poet(s) of these songs describe(s) the Virgin Mary and if it is possible to find some relationships to contemporary motet repertory. Therefore I will first analyse the three mentioned Gruuthuse song texts and proceed in comparing them to the texts of the motet repertory by Guillaume de Machaut and motets of French provenance.

¹ Koninklijke Bibliotheek Den Haag and Huygens Instituut. "Inhoudsopgave van het handschrift." *Koninklijke Bibliotheek Den Haag*. Web. 29 Jan 2013 <<http://www.kb.nl/bladerboeken/het-gruuthuse-handschrift/inhoudsopgave-van-het-handschrift>>.

The image of Mary in the Gruuthuse songs II.97, II.99 and II.101

The three Gruuthuse songs *Binnen in mir herten cas* (II.97), *Wel up, elc sin die vruecht begaert* (II.99) and *Musike, die in der naturen* (II.101) are the only Marian songs of the second part of the Gruuthuse manuscript, with the exception of song II.120. In these three songs we can find descriptions directly related to the Virgin Mary, although she is not called by her actual name, Maria. Nevertheless the songs can be identified as Marian songs through the various images given to her in the songs and the allusions to the Annunciation of the birth of her Son and Mary's immaculacy.

The songs are situated around the so called two *Egidius elegies* (II.98 and II.100), of which especially the first one, *Egidius waer bestu bleven*, has gained much attention. Frank Willaert, among others, already pointed out that the two *Egidius elegies* might form a cycle together with the three Marian songs, situated around them. While the *Egidius elegies* speak of sorrow, the Marian songs remind the reader or singer of the fact that the way to heaven is possible through Mary.²

II.97 – Binnen in mir herten cas

The text:

Binnen in mir herten cas	In the shrine of my heart
Daer staet een bloume die liefst mir bas	there is a flower , which is more pleasant
Dan wes ich anders doen begrijf	than anything else what I take into my hands.
Robijn . carbonkel . no topas	Neither ruby, carbuncle nor topaz
5 Ne sijn te prisene niet een vlas	are to be praised

² See F. Willaert, "Klerikaliserings of verburgerlijking? Enkele beschouwingen over het profiel van de Gruuthuse-dichter(s)." *De fiere nachtegaal: Het Nederlandse lied in de middeleeuwen*. Ed. L. P. Grijp and F. Willaert (Amsterdam: Amsterdam University Press, 2008) 95.

See also J. Reynaert, *Laet ons voort vroelyc maken zanc: Opstellen over de lyriek in het Gruuthuse-handschrift* (Gent: Studia Germanica Gandensia, 1999) 108-109.

	Voor haer die zoent der zonden kijf	compared to Her who reconciles in the fight against sins.
	Dijnre roke ³ en dooch gheen blijf	Do not make an end to your scent,
	Roze vul van tsemels dauwe	rose full of heavenly dew.
	Du best onse hope beware ons stijf	You are our hope, guard us firmly.
10	De wech es ons te nauwe	The way is too narrow for us,
	Werde vrouwe	beautiful Lady,
	Doe ons trauwe	stay with us,
	Quijt onsen rauwe	liberate us from our pain
	Ende ons bescauwe	and consider us
15	Als therte flauwe	as the weak heart
	Eer ons ghelauwe	before the infernal jaw
	Die helsche cauwe	grabs us.
	Du steis ghegroyt in eenre stas	You are planted in a place
	Int wortel dies de planter was	with a root, of which the planter was
20	V kint . v vader . maecht moeder ende wijf	Your Child, Your Father. Virgin, mother and wife.
	Eua leedde ons int maras	Eva led us into the quagmire.
	Aue weder ons ghenas	Ave liberates us
	Om dijn omoediche zuuer lijf	through your ⁴ good-natured and immaculate body.
	Dijnre roke en dooch gheen blijf <i>et cetera</i>	Do not make an end to your scent etc.
25	Also de zonne dorscijnt een glas	As the sun radiates through glass
	Ende bi der rayen groyet gras	and grass grows in the rays of sunlight,
	So de uader een neder drijf	so the triune Father sent down three rays
	Drie rayen endende in eenen pas	stopping in one determined spot.
	Bescenen die roze die zuuer ras	They shone upon the chaste rose, ⁵

³ According to Klaas Heeroma ‘the scent of a rose is a symbol of love’, see K. Heeroma, *Liederen en gedichten uit het Gruuthuse-handschrift* (Leiden: Brill, 1966) 439.

⁴ *Dijn* means literally ‘you’, but it could be read as ‘Ave liberates us through her good-natured and immaculate body’ because the speaker speaks of Mary in the 3rd person singularis.

⁵ *Roze die zuver ras* means literally ‘the rose which was chaste.’

30 Ontfijnc dat zaet om ons beclijf

who received the seed for the sake of
of our well-being.

Dijnre roke *et cetera*

Do not make and end to your scent etc.

The song II.97, *Binnen in mir hertzen cas*, can be found on folio 28r of the Gruuthuse manuscript, and is written down there in fifty-one verse lines,⁶ subdivided into three strophes, which have identical rhymes, and three refrains (with the same text). The main topic of this song is Mary's immaculacy. The first strophe is obviously praising Mary. In verse 2 she is compared to a flower (*bloume*), which is more beautiful than anything else a person could ever possess. As continuation of this thought the speaker stresses that not even any gemstone or jewel could be praiseworthy compared to the Virgin. The gemstones which are mentioned here are ruby, carbuncle and topaz. In reference to the Bible, we can find these gemstones in different contexts. All three are mentioned in Exodus 28, 17-20,⁷ as instruction as how to ornament the high priest's breastplate, as well as in Exodus 39, 10-13,⁸ and in Ezekiel 28, 13, being stones in the Garden of Eden.⁹ Topaz is also mentioned together with the ruby in

⁶ The number of verses results from counting all verses, including also all verses of the refrains, though the refrains except the first one are only indicated by the first verse of the refrain and 'etc.' (the palaeographic sign respectively).

⁷ In the Vulgate it says in Exodus 28, 17-20: *ponesque in eo quattuor ordines lapidum in primo versu erit lapis sardius et topazius et zmaragdus; in secundo carbunculus sapphyrus et iaspis; in tertio ligyrius achates et amethystus; in quarto chrysolitus onychinus et berillus inclusi auro erunt per ordines suos.*

(Translation, as in the King James Version: And thou shalt set in it settings of stones, even four rows of stones: the first row shall be a sardius, a topaz, and a carbuncle: this shall be the first row. And the second row shall be an emerald, a sapphire, and a diamond. And the third row a ligure, an agate, and an amethyst. And the fourth row a beryl, and an onyx, and a jasper: they shall be set in gold in their inclosings.)

⁸ Exodus 39, 10-13: *et posuit in eo gemmarum ordines quattuor in primo versu erat sardius topazius zmaragdus; in secundo carbunculus sapphyrus iaspis; in tertio ligyrius achates amethystus; in quarto chrysolitus onychinus berillus circumdati et inclusi auro per ordines suos.*

(Translation, KJV: And they set in it four rows of stones: the first row was a sardius, a topaz, and a carbuncle: this was the first row. And the second row, an emerald, a sapphire, and a diamond. And the third row, a ligure, an agate, and an amethyst. And the fourth row, a beryl, an onyx, and a jasper: they were inclosed in ouches of gold in their inclosings.)

⁹ Ezekiel 28, 13: *in deliciis paradisi Dei fuisti omnis lapis pretiosus operimentum tuum sardius topazius et iaspis chrysolitus et onyx et berillus sapphyrus et carbunculus et zmaragdus aurum opus decoris tui et foramina tua in die qua conditus es praeparata sunt.*

Revelation 21, 19-20, as ornaments of the sixth and the ninth foundations of the city walls of the New Jerusalem.¹⁰ Already in the first strophe's last verse Mary's role as reconciler is touched upon. The following refrain extends this by stating that she is the only hope for sinners, while the poet/singer of this song prays to her and asks her to guard him against and save him from Hell. Instead of calling her by 'Mary' (or probably 'Maria' in Middle Dutch), she is named *werde vrouwe* (beautiful Lady) and *roze vul van tsemels dauwe* (rose full of heavenly dew), alluding to the conception of Christ, as do the second and third strophe, with an additional emphasis on Mary's immaculacy. Especially the third strophe narrates the course of events of the Annunciation. In the first two verses of the second strophe Mary's origin is indicated by stating that her root's planter is God, referring to the root of Jesse.¹¹ Furthermore it is said that Mary is *maecht* (virgin), *moeder* (mother) and *wijf* (wife) – one might also take notice of the order of her names – and in the last verse of the strophe it is explicitly stated that her *omoediche zuver lijf* (good-natured and immaculate body), which conceived and bore the Saviour, is (in part) responsible for the redemption of all sinners, while it is expressed in the verse before that Eva was accountable for the downfall of the human beings into sin. Eva's name is also the reverse of *Ave*, the way Mary is called in the fifth verse of this strophe. This also reminds of the angel Gabriel's greeting to Mary at the

(Translation, KJV: Thou hast been in Eden the garden of God; every precious stone was thy covering, the sardius, topaz, and the diamond, the beryl, the onyx, and the jasper, the sapphire, the emerald, and the carbuncle, and gold: the workmanship of thy tabrets and of thy pipes was prepared in thee in the day that thou wast created.)

¹⁰ Revelation 21, 19-20: fundamenta muri civitatis omni lapide pretioso ornata fundamentum primum iaspis secundus sapphyrus tertius carcedonius quartus zmaragdus; quintus sardonix sextus **sardinus** septimus chrysolitus octavus berillus nonus **topazius** decimus chrysoprassus undecimus hyacinthus duodecimus amethystus.

(Translation, KJV: And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald; The fifth, sardonyx; the sixth, sardius; the seventh, chrysolyte; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst.)

The 'Sarder' or 'Sardion', to which is so referred to in the Vulgate, is actually a red-coloured agate gemstone, which one could sometimes mistake for a ruby. See J. Grimm and W. Grimm, "Sarder." *Deutsches Wörterbuch* (Leipzig: Verlag von S. Hirzel, 1854-1961) Web. 20 May 2013 <<http://woerterbuchnetz.de/DWB/?sigle=DWB&mode=Vernetzung&lemid=GS02072>>.

¹¹ See Isaiah 11, 1 and 11, 10: et egredietur virga de radice Iesse et flos de radice eius ascendet [...] in die illa radix Iesse qui stat in signum populorum ipsum gentes deprecabuntur et erit sepulchrum eius gloriosum. (Translation, KJV: And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots [...] And in that day there shall be a root of Jesse, which shall stand for an ensign of the people; to it shall the Gentiles seek: and his rest shall be glorious.)

Annunciation. Thus it forms a bridge to the third strophe of this song, where the procedure of the actual conception of Christ is told in short, yet quite precisely, and where it is stressed again that Mary's willingness (here she is called *roze die zuver ras* (chaste rose)) to receive God's Son who would redeem the human beings. One could say that Mary is seen as equally responsible for the people's redemption as Christ himself. The song text serves therefore three main goals: firstly narrating the Annunciation, secondly, which is connected to the first, describing Mary with her extraordinary features that set her apart from the rest of human- and womankind, and thirdly as a prayer to Mary, asking her to save and protect all sinners, or rather those who pray to her, from Hell.

II.99 – Wel up, elc sin die vruecht begaert

The text:

	Wel vp elc sin die vruecht begaert Om vruechden wille trueren spaert	Now, everyone who desires joy and avoids sadness in favour of gladness, should listen joyfully to this.
	Wilt vroylic hier naer horen Een roze es ons gheopenbaert	There is a rose, revealed to us
5	An eenen edelen wingaert In midden XII coren Van coninghen gheboren	at a precious vineyard born in the middle of twelve grains with kings.
	O roze die in den hemel zijt Ghebenedijt	O rose who art in heaven, be blessed
10	Sidi van allen monden Al sijn wi vro . cort es de tijt Een ouerlijt Crijcht ons ten lesten stonden Aflaet van allen zonden	by everyone. ¹² Even if we all are glad. Time is short, Something that passes. Receive indulgence for us during our last moments.
15	Jesse so heet desen rozengaert	Jesse is the name of this rose garden

¹² *Ghebenedijt / Sidi van allen monden* means literally 'be blessed by all mouths.'

	Daer dese edele bloume tzaert	where this noble, delicate flower
	In bloyet sonder doren	without thorns.
	Den donckeren nacht heift zoe verclaert	She elucidated the dark night
	Ende elcken zondare zoe bewaert	and thus she guards every sinner.
20	Ne ware dese roze te voren	If this rose had not been for us,
	Waren wi alle verloren	each of us would be lost.
	O roze die in den hemel zijt <i>et cetera</i>	O rose who art in heaven. Etc.
	Nv louen wi haer vut milder aert	Now we praise her in a gentile manner
	Ende desen edelen wijn rijnscaert	and we drink this noble Rhine wine ¹³
25	Drincken wi sonder toren	without bitter mood.
	Van der roze wert hi ghespaert	Because of the rose , those are
	Die vroilic hier sijn ghelt uertaert	protected,
	Ende die ons willen storen	who joyfully use up their money here.
	Gaen daer zi behoren	And those who would like to hinder
		us
		are going to where they belong.
30	O roze die in den hemel zijt <i>et cetera</i>	O rose who art in heaven. Etc.

Song II.99, *Wel up, elc sin die vruecht begaert*, is written on folio 28v and contains again three strophes with three refrains (with the same text) and consists of forty-two verse lines. The second and third refrains are again just indicated by the first refrain line with a palaeographic abbreviation. The song is a laud to Mary and a drinking song. In the first strophe the singer invites his audience, or those who would like to trade sadness in favour of joy, to listen to what he is going to tell. Following this he gives a short narrative on the Annunciation and the royal lineage of the Virgin. It should be noted first that again Mary is never called by her actual name. In the first strophe it is stated that Mary is born at a ‘precious

¹³ *Wijn rijnscaert* can mean either Rhine wine, meaning wine originating from the Rhine area, or can be understood as Rhine wine with a sweet or agreeable taste. See De Geïntegreerde Taal-Bank, “rijnscaert.” *De Geïntegreerde Taal-Bank* (Instituut voor Nederlandse Lexicologie, 2010) Web. 5 Feb. 2013 <<http://gtb.inl.nl/iWDB/search?actie=article&wdb=MNW&id=46427&lemma=rijnscaert>>.

vineyard',¹⁴ in 'the middle of twelve grains' and originating from kings, meaning actually from King David.¹⁵ In the first verse of the refrain the speaker addresses her in a manner that alludes to the *Pater noster*, by saying *O roze die in den hemel zijt*. This practise does not seem to have been uncommon during the Middle Ages, as Bonnie Blackburn points out.¹⁶ In the verses 11 and 12 we see that the audience is reminded of the shortness of life, a thought that fits its place in the *Egidius cycle* quite well. Nevertheless this is immediately relativised by the last two verses of the refrain. Here the singer asks for Mary's protection and intercession during the last moments of life – these two verses clearly reminds one of the last verses of the *Ave Maria*.¹⁷ Furthermore *bloume* appears in the second strophe again, as well as some key adjectives such as *edel* (noble) and *tzaert* (delicate). Compared to song II.97, *zuver* does not appear again. In exchange Mary is called the flower without thorns (*daer dese edele bloume tzaert / In bloyet sonder doren*), affirming her immaculacy. The 'rose garden of Jesse', mentioned in verse 15, refers to two different Bible verses, namely Isaiah 11, 1 and 11, 10 and secondly to the some verses in the Song of Songs.¹⁸ It is also stressed again that she is

¹⁴ The 'precious vineyard' slightly refers to the root of Jesse, with regard to the symbolism of the communion wine (Matthew 26, 26-29, Luke 22, 14-23 and Mark 14, 22-25), representing the blood of Christ.

¹⁵ These 'twelve grains' indicate the twelve tribes of Israel (see Genesis 29, 31 – 30, 24, Genesis 35, 23-26, Genesis 49, 1-27 and Numeri 26, 4-51), which can also symbolise the twelve stars referred to in Revelation 12, 1. That Mary is of royal lineage, comes forth of the opinion that the genealogy provided in Luke 3, 23-38. There is discussion about the possibility that this genealogy might, in fact, be the genealogy of Mary (see A. Maas, "Genealogy of Christ." *The Catholic Encyclopedia*. Vol. 6 (New York: Robert Appleton Company, 1909) Web. 11 March 2013 <<http://www.newadvent.org/cathen/06410a.htm>>.

¹⁶ See B. J. Blackburn, "'Te Matrem dei Laudamus.'" A Study in the Musical Veneration of Mary." *Musical Quarterly*. 53.1 (1967): 57. Web. 15 Feb. 2013. <<http://www.jstor.org/stable/741097>>.

¹⁷ Although the last part of the *Ave Maria* was only added officially only in course of the 15th century, the verses of the Gruuthuse song sound similar. The last part of the *Ave Maria* is:

Sancta Maria, Mater Dei,	Holy Mary, Mother of God,
ora pronobis peccatoribus,	pray for us sinners,
nunc et in hora mortis nostrae. Amen.	now and at the hour of our death. Amen.

See J. Socias (ed), *Handbook of Prayers* (Princeton (NJ): Scepter Publishers, 2001) eBook. 11 May 2013 <<http://books.google.nl/books?id=AgaDx-NSiMYC&lpg=PA472&dq=Alma%20Redemptoris%20Mater&pg=PP1#v=onepage&q=Alma%20Redemptoris%20Mater&f=false>>. 41.

And see "Ave Maria." *The Oxford Dictionary of Music*, 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. Oxford University Press. Web. 27 May 2013 <<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e684>>.

¹⁸ See Song of Songs 2, 1-2: ego flos campi et lilium convallium; sicut lilium inter spinas sic amica mea inter filias.

included in the salvation by her role as Christ's mother and acts as an intercessor for sinners.¹⁹ The third strophe links back to the beginning of the first strophe. The singer invites his audience, as it seems his friends who are sharing a drink with him, to praise the Virgin for her accountability in the salvation – the singer even restricts the protection especially to those spending their money at this gathering, while drinking *edelen wijn rijnscaert* (noble Rhine wine).

II.101 – Musike, die in der naturen

The text:

Musike die in der naturen	Oh cosmic order, ²⁰ which can embitter
Can bezuren	because of the nature, ²¹
Beseffen der consten vroylicheit	experience the joy through the craftsmanship.
Wes vroylic nu . la uaren trueren	Be merry now. Release the sorrow,

(Translation, KJV: I am the rose of Sharon, and the lily of the valleys. As the lily among thorns, so is my love among the daughters.)

See Song of Songs 4, 12: hortus conclusus soror mea sponsa hortus conclusus fons signatus.

(Translation, KJV: A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed.)

¹⁹ Her role as intercessor is shown through an allegory alluding to John 8, 12: iterum ergo locutus est eis Iesus dicens ego sum lux mundi qui sequitur me non ambulabit in tenebris sed habebit lucem vitae.

(Translation, King James Version: Then spake Jesus again unto them, saying, I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life.)

²⁰ *Musike* might be seen here (and in verse 22) as a possible interpretation of i.a. Boethius's definition of music, in its tripartite division: *musica mundana*, *musica humana* and *musica instrumentalis*, whereas *musica mundana* includes the 'cosmic or heavenly music [...] made by the rapid motions of heavenly bodies, giving the proportions of the seasons and other subdivisions of time.' See E. E. Leach, *Sung birds: music, nature and poetry in the later Middle Ages* (Ithaca etc.: Cornell University Press, 2007) 12.

And see Reynaert (1999) 113-119.

One might also note the difference of interpretation in comparison to Klaas Heeroma's text edition and interpretation of the year 1966, where he stated that *musike* should be read as personification of 'music', here possibly meaning the 'delight of singing' or a 'circle of friends having delight in singing'. See Heeroma (1966) 449.

²¹ 'Nature' is, in its meaning, linked closely to the *Egidius elegies* by Heeroma. See Heeroma (1966) 449.

5	Looft tesor vren Der rozen vul der reynicheit Wiens omoet ende zuuerheit Der triniteit Ontsluten dede schemels duren	and praise the rose, which is full of chastity, during these hours, whose mercy and purity unlocks the heavenly doors of the trinity,
10	Om alre meinschen zalicheit Daer soe bereit Toe was vor alle creaturen Eua brochte ons int bezuren Aue was bi den here gheseit	for the sake of salvation for all human beings. She was willing to do so for the whole creation. Eva led us into torment, Ave was said by the Lord. ²²
15	Aue der werder rozen teeren Die ons mach leeren Quaets ombeeren Te duechden keeren Den viant weeren	Ave in honour to the beautiful rose who may teach us to refrain from evil, to turn towards virtues, to resist the enemy.
20	An haer so steit Al onse meeste zalicheit Bi den here so was muzike In hemelrike Eer hi adame tlijf in blies	In her we find all our beatitude. There was cosmic harmony in the Lord's heavenly realm, before He brought Adam to life,
25	Dien wildi maken van den slike Na sire ghelike Ende gaf hem alre herten kies Den uiant dien vernoyde dies Ende uantene ries	He wanted to make him of mud according to His resemblance. And He gave him everything what he could wish for. This displeased the enemy and he considered Adam foolish,
30	Doe eua slouch sbeuelens swike Aue beterde ons tuerlies Doe soe vp wies	when Eva disregarded God's command. Ave compensated our bane when she grew up,

²² *Ave was bi den here gheseit*, in verse 14, can be understood as 'Ave was said by the Lord' in the meaning of 'Ave was said [to Mary] by the Lord', e.g. as in J. D. Janssens (etc.), *Egidius, waer bestu bleven: liederen uit het Gruuthuse-manuscript* (Leuven: Davidsfonds, 1992) 103-105.

	Die werde roze die met verzike	this beautiful rose who received the
	Den heere ontfinc oetmoedelike	Lord
35	Nu danct der rozen die vruechden plies	anxiously and humbly.
		Now give thanks to the rose, you who
		enjoy the pleasure.
	Aue der werder rozen teeren et cetera	Ave in honour to the beautiful rose etc.
	O zuure roze zonder doren	O pure rose without thorns
	Vutuercoren	elected
	Van den heere dor sijn ootmoet	by the Lord through His mercy.
40	Ne ware hi niet van di gheboren	If you had not given birth to Him,
	So ware verloren	we all would be lost,
	Al dat adame ye bestoet	those, who are related to Adam.
	So wie musiken eere doet	Therefore, who bestow luck to him
		who honours the arts, ²³
	Verleent hem spoet	music will bestow luck to him,
45	Tallen vruechden sonder toren	for all joy, without grief.
	Ende neimt ons allen roze zoet	Take care of us all,
	In dijn behoet	sweet rose.
	Die van musiken gheerne horen	Those who listen to music with
		pleasure
	Ende diese node souden storen	and who would not hinder it, ²⁴
50	Nu elc sijn alre blijste doet	now make music in the most cheerful
		manner. ²⁵

²³ *Musike* is meant here as the concept including both poetic and musical arts.

²⁴ *Ende diese node souden storen* has been interpreted by Heeroma as ‘en die haar (Musica) niet graag zouden ontstemmen’ (and [those] who would not [like to] untune her (Musica)) whereas I think it is also possible to interpret it as ‘[those] who would not [like to] hinder/trouble/inhibit it (the arts).’ See De Geïntegreerde Taal-Bank, “storen.” *De Geïntegreerde Taal-Bank* (Instituut voor Nederlandse Lexicologie, 2010) Web. 5 Feb. 2013 <<http://gtb.inl.nl/iWDB/search?actie=article&wdb=MNW&id=55583&lemma=storen>>.

²⁵ *Nu elc sijn alre blijste doet* can be understood as an invitation to the audience to join the speaker/singer to practise music with him. *Alre blijste* is here a superlativus of the adjective *blij*, which is here intensified by *alre*, meaning ‘very’, so the verse would mean literally ‘now everyone does/make [something/it] very most cheerful.’ The object of this (main) clause is missing, but from the previous (sub -) clause we can assume that the object is *musike* and that it is an invitation to make music ‘very most cheerful.’ I have chosen to translate the adverbial *alre blijste* as ‘in the most cheerful manner’ for the sake of reading and also to stress that it is about *how* the music should be made.

Song II.101, *Musike, die in der naturen*, is the last song of the so called *Egidius cycle*. It is written on folio 29r and contains three strophes and three refrains and has a total length of 63 verses. It is therefore also the longest of these three Marian songs. One might suggest that there exists a link between this song and the end of song II.99 in a way that the speaker addresses an audience more directly than he has been doing in song II.97. He puts a strong emphasis on inviting his listeners to abandon any sad thoughts, which are or were present in the songs before, namely II.98 and II.100. Although the speaker invokes the sad mood again at the beginning of the song, in the verses 1 to 3, he asks his audience to cheer up and leave all sadness behind, because of the existence of the Virgin Mary, whom he intends to praise ‘during these hours.’²⁶ The Virgin is, again, not named by her name, but characterised by most of the descriptions we have already encountered – she is called *roze vul der reynicheit* (rose full of chastity), *werde roze* (beautiful rose) and *zuvre roze zonder doren* (pure rose without thorns).²⁷ Furthermore it is stated clearly that her *omoet* (mercy) and her *zuverheit* (purity) are the reasons why she was able to unlock the heavenly doors, which she did for the salvation of the human beings. Again the audience is reminded of the contrast between Eve and Mary in verses 13 to 14. It should be noted that the speaker/poet chooses here the same verb (*bezuren*), as in verse 2 to describe the way nature can influence the ‘cosmic order’, to state the adversity of sin, induced by Eve. This ties the original sin to the disturbance of the ‘cosmic order.’ The refrain is a call to honour the Virgin and at the same time a request to Mary to teach those, who ask for her help, to stay away from all evil and to approach and live a virtuous life. The second strophe (beginning at verse 22) is turning first to a short narration of the creation of the human beings (verses 24 to 27), the fall of Adam and Eve (verses 28 to 30),²⁸ before the speaker alludes to the Annunciation in the verses 31 to 35, thereupon and asks his audience²⁹ again to join the praise to the Virgin. At this point the refrain with its

²⁶ See the verses 4 to 6. Joris Reynaert says in this context that this is a ‘quite conventional laudatio’, see Reynaert (1999) 112.

²⁷ See the verses 6, 15 (and 33) and 37 respectively.

²⁸ It is also noteworthy that the devil (he is the *viant*) considered Adam the foolish one, while Eve is the first to disregard God’s command. Although Adam is not pictured very clever or self-evaluating in the Bible (see Genesis 3, 1-19) as well, he is not stated that the devil especially focused on his stupidity.

²⁹ The audience is addressed here as ‘you who enjoy pleasure’ (*die vruechden plies*) in verse 35.

beginning *Ave der werder roze teeren* is interposed again, before the praise continues in the third strophe. Immediately in the first verse of the third strophe Mary's immaculacy is stressed again in a sort of tautology – *o zuvre roze zonder doren* (o pure rose without thorns) – one of the two, either *zuvre* or *zonder doren*, already attests her immaculacy. In consideration of the following verses, where it is stated that she was 'elected by the Lord through His mercy' (*Uutvercoren / Van den heere dor sijn ootmoet*) might explain why the speaker has chosen to 'double' the description of Mary's immaculacy – it is the only instance, where it is definitely stated that it was *God's mercy* which disposed Him to redeem the human race through His incarnation. In the next verses of the third strophe the speaker concludes with a prayer to the Virgin to 'bestow luck to those who honour the arts' and to 'take care of us'³⁰ and thereafter prompts his audience to join him in practising poetry and music.

Viewing the Egidius cyle

After viewing all three Marian songs of the *Egidius cycle* we have seen several ways in which they relate to each other. The songs' main topic is the Annunciation and the Virgin Mary's role in the salvation. The Virgin is referred to as a rose (*roze*) or flower (*bloume*), while her immaculacy is stressed by words or phrases such as *zuver*, *sonder doren / zonder doren*, *reynicheit* and *zuverheit* in order to attest her worthiness of being a vital element in the salvation. In addition character traits such as gentleness (*omoedich*), mercy (*omoet*) and humbleness (*oetmoedelike*) are attached to her – it is noteworthy that the Middle Dutch word group around *omoedich* seems to have such a wide range of meanings.

It might be of interest that song II.99 is the only one referring indirectly to the original sin of Adam and Eve, while the two other songs both mention Eve at least, but it is also the only one of the three alluding to common medieval prayers, namely the *Pater noster* and the *Ave Maria*.³¹ Furthermore there is also a thematic difference between song II.97 and the two others (II.99 and II.101) – *Binnen in mir hertzen cas* only engages a praise and a prayer towards Mary whereas *Wel up, elc sin die vruecht begaert* and *Musike, die in der naturen* additionally include invitations towards the audience.³²

³⁰ The 'us' is here includes the speaker/singer and his audience, or at least those who honour the arts.

³¹ Song II.97 just mentions Eve, whereas the downfall of Adam and Eve is told in more detail and therefore Adam mentioned there as well.

³² The 'invitations' are here meant with reference to the last strophe of II.99, where the speaker invites the audience to drink wine with him, and to the third strophe of II.101, where the speaker encourages the audience to make music with him. Of course these two songs also include the general requests to praise the Virgin Mary.

We clearly see the thematic similarities and connections between these three songs, but one might ask if there are more aspects, which qualify these Marian songs, or all five songs of the *Egidius cycle*, to form a cycle. Before I have a look at the rhymes schemes, numbers of verses etc. of all five songs on my own, it should be mentioned that Joris Reynaert has sorted the whole corpus of the Gruuthuse song, belonging to the second part of the Gruuthuse manuscript, by several characteristics such as the poetic structures. In this sorting he identified the songs II.97, II.99 and II.101 as chansons, II.98 as rondeau and II.100 as ballade.³³ Now follows my short list of the rhyme scheme³⁴ of all five songs (where I can confirm Reynaert's grouping as well), see table 1:

³³ See Reynaert (1999) 65-66.

³⁴ In all five songs I will only make an attempt to show the different rhymes employed, in this case with no regard to the number of syllables per verse. Nevertheless it might be instructive for later research, also with regard to the musical form and the music notations belonging to each song, although this will be more restricted because of the 'shortcomings' of the musical notation in this manuscript. For the songs II.97, II.99, II.100 and II.101 I will only present the first strophe and the first refrain each to show the rhyme schemes of these songs. The lower case letters stand for the strophe rhymes whereas the capital letters for the refrain rhymes.

verse number	II.97	II.98	II.99	II.100	II.101
	a	A	a	a	a
	a	B	a	b	a
	b	A	b	a	b
	a	B	a	b	a
5	a	B	a	b	a
	b	a	b	b	b
	B	b	b	c	b
	C	a	C	b	b
	B	A	C	b	a
10	C	B	D	c	b
	C	A	C	C	b
	C	a	C	D	a
	C	b	D	D	a
	C	a	D	D	b
15	C	b		D	C
	C	b		D	C
	C	A		D	C
		B		C	C
		A		C	C
20		B			B
		B			B
total number of verses	51	21	42	57	63
verses per strophe	6		[8] 7	10	14
verses per refrain	11		[13] 7	9	7

table 1.

It is possible to make some observations according to the table above. One song, the first *Egidius elegy*, uses two different rhymes, II.97 and II.101 use three different rhymes and the songs in the middle, II.99 and II.100, four different rhymes.³⁵ None of the songs ends with its first rhyme syllable (A), but two end with their second rhyme syllable (B), two end with their third rhyme syllable (C) and one with its fourth rhyme syllable (D).³⁶ We can also see that there is a difference between the beginnings of the songs: while the songs II.97, II.99 and II.101 begin with the syllable order *a-a-b* (shown in turquoise/blue), the songs II.98 and II.100 employ the order *a-b-a* (shown in orange). One could try to analyse the following syllable orders as an attempt to find more groupings of syllables and how such groupings in each song could relate to groupings of the other songs, but then it would become necessary to analyse each strophe apart from each other.³⁷

There are still some other observations made, meant to be mentioned here, concerning the length of the songs. As can be seen in the table, there seems to be nothing special about the number of verses employed in the five songs each, but at a closer look one might note the following: although there is no constancy from song II.97 to II.101 with regard to a increase or decrease of the quantity of verses, it is visible that the shortest song is in the middle. This song, II.99, also a balanced proportion of the number of strophe verses to the number of refrain verses,³⁸ and it is possible to observe a development of the proportions between the number of verses in the strophes and the refrains respectively. In song II.97 the proportion is approximately 33% strophe – 66% refrain, in song II.98 it is 38% strophe – 62% refrain and

³⁵ It should be noted nevertheless that II.97 (and also II.99) engages the same rhyme syllables of the first strophe also for the second and third strophe (it has therefore an identical rhyme scheme throughout the whole song), which does not happen in II.101, where there are different rhyme syllables chosen for each strophe, although the general rhyme scheme remains the same. Furthermore it is important to mention that II.98 is the only one of the five songs that employs a French poetic structure, namely the *rondeau* form.

³⁶ II.98 and II.101 are ending on rhyme syllable B, II.97 and II.100 are ending on rhyme syllable C and II.99 is ending on its rhyme syllable D. It should also be noted that II.99 is the only song where there is no crossing in the use of the different rhymes: it uses the rhyme syllables *a* and *b* in the strophes and *C* and *D* in the refrains, whereas the songs II.97 and II.101 use *a* and *b* in their strophes and *B* and *C* in their refrains, II.98 uses the rhyme syllables *a* and *b* throughout strophes and refrains (thus *a* and *b* and *A* and *B*) and the song II.100 engages the rhyme syllables *a*, *b*, and *c* in the strophes and *C* and *D* in the refrains. Thus the second last rhyme syllable forms a rhyme connection between strophes and refrains in the songs II.97, II.100 and II.101.

³⁷ Joris Reynaert has already proposed some possible groupings for the song II.101. See Reynaert (1999) 109. It could lead into another research project if one liked to investigate the poetic structures of the songs with reference to each other.

³⁸ The proportion number of strophe verses to number of refrain verses is 7 – 7. See also table 1.

in song II.99 50% strophe – 50% refrain. Song II.99 seems to be a sort of angular point, because after that the share of the refrain in the songs declines: the proportion in song II.100 is 53% strophe – 47% refrain and in II.101 it is approximately 67% strophe – 33% refrain.³⁹ Thus song II.97 and II.101 mirror each other exactly regarding the proportions of the lengths of strophe and refrain respectively.

Furthermore one might also consider other features with regard to the number of verses. It could probably have a special meaning that all verses of all songs counted together are 234.⁴⁰ Or one could also contemplate the meaning of the cross sums of the number of verses of each song.⁴¹ Those observations I have touched lightly on, they might be starting points for investigations of this cycle to be continued.

³⁹ The proportion in II.97 is actually one third (strophe) to two thirds (refrain) (33, 333...% to 66, 666...%) and in II.101 two thirds (strophe) to one third (refrain) (66, 666...% to 33, 333...%).

⁴⁰ Of course one should be careful with this observation because the first *Egidius elegy* could be sung eternally if one decided to do so, caused by its poetical form (the rondeau).

⁴¹ The cross sums are as following: II.97 – 6, II.98 – 3, II.99 – 6, II.100 – 12 and II.101 – 9. It is eye-catching that there are all multiples of the number 3.

Marian images in motets by Guillaume de Machaut and in motets of French provenance

Case study I: Motets by Guillaume de Machaut

In the Middle Ages the ways how Marian devotion could be set into lyric poetry were numerous. Marian prayers could show astonishing similarities with regard to ‘secular’ love poetry. From the 12th century onwards

‘polyphonic composition proved an especially fruitful venue in which to explore symbolic connections between the genres of Marian devotion and of earthly love. This exploration was possible because genre in polyphony is defined by so many parameters – language, style, number of voices, means of transmission, etc. – that secular and sacred genres can be mixed in extremely subtle and creative ways. The characteristics of the relevant genres changed from the thirteenth to the sixteenth century, as did the relative emphasis on secular and sacred elements, but the tendency among composers to use Marian devotion to elevate secular love and secular love to humanize Marian devotion remained constant.’⁴²

One of the most central figures in fourteenth century polyphonic music is Guillaume de Machaut, a gifted poet and musician, whose ‘influence is indelible [in the world of late medieval courtly poetry].’⁴³

Therefore I will take a look at the corpus of Machaut’s motets in order to explore the way how the image of the Virgin Mary or of a beloved lady is formed. The corpus of Guillaume de Machaut’s motets consists of twenty-three settings of which there are two, which directly call upon Mary. These are the motets no. 9 and 23.

The motet *Fons totius superbie / O livoris feritas / Fera pessima* (motet no. 9) deals with the characterization of the devil in the triplum text during the first nine strophes until Mary is called upon with *Sed Maria* in verse 32. The last verses of the triplum refer

⁴² D. J. Rothenberg, *The Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music* (Oxford: Oxford University Press, 2011) 5-6.

⁴³ See B. K. Altmann, “Guillaume de Machaut’s Lyric Poetry.” *A Companion to Guillaume de Machaut*. Edited by D. Mc Grady and J. Bain (Leiden, etc.: Brill, 2012) 311, 324-326.

One should also consider Reynaert’s discussion on the influence of French poetry on the Gruuthuse songs. It seems that one cannot deny a certain influence but one should also be careful not to regard the poetry of the Gruuthuse songs to be exclusively tied on French poetic model. See Reynaert (1999) 43-47.

exclusively to Mary and her role in the salvation, however without naming any attributes such as ‘flower’, ‘rose’ or ‘pure/immaculate’. She is just called ‘virgin’ (*virgo*) once. Instead there is an allusion to the prayer *Ave Maria* in verse 33 with *Virgo, que, plena gratia [...]*, in the context of her liberating Adam from the Stygian dungeon.⁴⁴

Motet no. 23, *Felix virgo, mater Christi / Inviolata genitrix / Ad te suspiramus gementes et flentes* is unambiguously a Marian motet. The triplum engages several adjectives in his description of Mary – she is called *felix virgo* (blissfull virgin), *dulcissima* (sweetest), *castissima* (chastest), *piissima* (most pious), *lux lucis splendissima* (most radiant light of light), *gracie fons et virtutis* (fountain of mercy and virtue), *sola nostre spes salutis* (only hope for our salvation).

Triplum.⁴⁵

1	Felix virgo, mater Christi, Que gaudium mundo tristi Ortu tui contulisti, Dulcissima;	Happy Virgin, Mother of Christ, Who has brought joy to an unhappy world By your birth, Sweetest one,
5	Sic hereses peremisti, Dum angelo credidisti Filiumque genuisti, Castissima.	Thus you destroyed the heresies When you believed the angel, and bore a Son, Most chaste one.
10	Roga natum, piissima, Ut pellat mala plurima	Beseech your Child, most faithful one, That He may drive away the many evils

⁴⁴ The verses 32-40 of the triplum text:

35	Sed Maria Virgo, que, plena gracia, Sua per puerperia Illum ab hac miseria Liberavit, Precor et anguis tedia Augeat et supplicia Et nos ducat ad gaudia	But I pray that the Virgin Mary, Who, full of grace, By her childbearing Has freed him from this Misery, may both increase his sufferings And punishments of the serpent And lead us to joy,
40	Quos creavit.	Whom she has created.

See A. Walters Robertson, *Guillaume de Machaut and Reims: Context and meaning in his musical works* (Cambridge: Cambridge University Press, 2002) 308.

⁴⁵ See Robertson (2002) 329-330.

	Tormentaue gravissima, Que patimur; Nam a gente ditissima, Lux lucis splendissima,	And severest torments That we endure; For we are brought down by a most wealthy tribe, [O] Most splendid Light of the Light,
[...]		
25	Gracie fons et virtutis, Sola nostre spes salutis, Miserere destitutis Auxilio, Ut a culpis absolutis	Fountain of grace and virtue, Only hope of our salvation, have mercy on those bereft Of help, So that, freed from [our] sins
30	Et ad rectum iter ductis Inimicisque destructis Pax sit nobis cum gaudio.	And led to the right path, And our enemies destroyed, We may have peace and joy.

The motetus cites numerous names for Mary as well, even more than the triplum does, such as *inviolata genitrix* (immaculate mother), *superbie grata victrix* (gracious victoress over pride), *celestis aule janitrix* (guard of the celestial hall), *miserorum exauditrix* (you who hearken the wretched), *stella maris* (star of the sea), *que ut mater consolaris* (you who consoles like a mother), *humilis* (humble), *gracie fons singularis* (only source of hope).

Motetus:⁴⁶

1	Inviolata genitrix, Superbie grata victrix Expers paris, Celestis aule janitrix,	Inviolata mother, Beloved conqueress of pride Having no peer, Door-keeper of the celestial palace,
5	Miserorum exauditrix, Stella maris,	You who hearken the wretched, Star of the sea,
	Que ut mater consolaris Et pro lapsis deprecaris Humiliter,	You who comfort like a mother, and intercede humbly on behalf of The fallen,
10	Gracie fons singularis, Que angelis dominaris, Celeriter	Singular font of grace, You who rule over the angels, Swiftly

⁴⁶ See Robertson (2002) 330.

	Para nobis tutum iter	Prepare a safe way for us,
	Juvasque nos viriliter;	And help us with vigor,
15	Nam perimus,	For we perish,
	Invadimur hostiliter,	We are invaded by enemies,
	Sed tuimur debiliter.	But weakly defended,
	Neque scimus	Nor do we know
	Quo tendere nos possimus	Which way we may go,
20	Nec per quem salvi erimus	Nor by whom we shall be saved
	Nisi per te.	If not by you;
	Eya! ergo poscimus,	Ah! Therefore we pray
	Ut sub alis tuis simus	That we may be under your wings
	Et versus nos te converte.	And turn yourself towards us.

The tenor derives its text from the well-known prayer *Salve regina*. The prayer itself makes use of certain attributes we have encountered already in the Gruuthuse songs and in motet no. 23 by Machaut, such as *dulcedo*, *dulcis*, *pia* or *clemens*.⁴⁷

It is notable that barely any of adjectives or descriptions, which we have seen in the three Gruuthuse songs, return in these two motets, with the exception of some adjectives such as *dulcissima* or *inviolata*, or if we take the context of the tenor into account, as a quote from the *Salve regina*.

Although these motets relate directly to the Virgin, there are some other motets by Machaut which describe a lady, to whom the poet speaks about his love to her or about the pain resulting from his love to her. In these cases there are also certain features attributed to the lady, which is often quite analogue to the manner how the Virgin Mary is addressed or described. Describing a lady in this way can be detected in no less than thirteen of Machaut's motets, namely in the motets no. 1, 2, 4, 5, 6, 10, 11, 12, 13, 14, 15, 17 and 20, although in some motets these descriptions can be more or less extensive.

Motet no. 1 (*Quant en moy vint premierement / Amour et biauté parfaite / Amara valde*) discusses some negative sides of being in love, e.g. the impatience of waiting for the lady to return the feelings of the singer/speaker. He speaks to the personification of Love and shortly describes the lady in question. In course of the text of both the triplum and the motetus

⁴⁷ For the text of the *Salve regina* see Socias (2001) 470-471.

there are several features attached to Love (the personification of love) or the lady in case. So we read in the lyrics of the triplum as following, the verses 26 to 28:

26	Et s'Amours loyal le consent	And if faithful Love consents
	Que ma douce dame au corps gent	that my sweet lady, who is so fair of body,
28	Me vueille son ami clamer [...]	may wish to call me her friend [...]

In the lyrics of the motetus we find two short descriptions of the lady, namely in the verses 1 and 7:

	Amour et biauté parfaite	Love and perfect beauty
	Doubter,	cause me to fear
	Celer	and to
	Me font parfaitement	conceal perfectly,
5	Et vrais desires, qui m'afaite	as does true desire, which teaches me
	De vous	to love you,
	Cuer dous,	sweet-hearted lady,
	Amer sans finement.	without end.
	Et quant j'aim si finement,	And because I love so nobly,
10	Merci	I beg mercy
	Vous pri,	of you,
	Car elle me soit faite,	but that it be granted to me
	Sans vostre honnour amenrir,	with no harm to your honour,
	Car j'aim miex einsi languir	for I prefer thus to languish
15	Et morir, s'il vous agrée,	and to die, if it pleases you,
	Que par moy fust empire	rather than that through me, by any thought or deed,
	Vostre honnour, que tant desir,	there be harm to your honour,
	Ne de fait ne de pensée.	which I so deeply desire.

Although the poet is confused about his feelings, which is triggered especially by the perfection of beauty and perfect feeling of love, he states the perfect beauty of his lady as a fact and calls her *cuer dous* (sweet heart) in the verse 7. It should also be noted that he beseeches the lady for mercy (in verses 10 and 11), which is similar to the petition which the speaker presents to Mary in the motets no. 9 and no.23.

The topic of the triplum text of *Tous corps qui de bien amer / De souspirant cuer dolent / Suspiro* (motet no. 2) is the necessity to experience hardships of love, however with

the conclusion that it is permissible and better to experience the joys of love by beseeching a lady's love for mercy instead of staying miserable.⁴⁸ The motetus text sketches a similar sphere. Together both texts are well matched to the tenor text, which is implied by its indication *Suspiro*, which refers to a responsory text taken from Job 3, 24-26.⁴⁹ While there is no reference to a lady in the implied text of the tenor, there are two places where the triplum and motetus texts respectively give attributes to a lady. In the triplum the mentioned lady is described as *ma dame pure* (my pure/chaste lady), in the motetus as *ma dame debonnaire* (my benevolent lady). In both places these descriptions are again also connected to beseeching the lady or the personified Love for help or mercy, or at least the wish to do so.⁵⁰

Although motet no. 4 (*De Bon Espoir, de Tres-Dous Souvenir / Puis que la douce rouse / Speravi*) deals with negative aspects of loving, it is possible to read out certain features of the concerned lady such as *le Biauté* (the Beauty), *le Scens* (the Intellect), *l'Onneur* (the Honour), *le Pris* (the Value) and *la Bonté* (the Benevolence). One might also take a look to the verses 17 to 22, where the poet states that following characteristics have been 'put to sleep' (*endormir*), namely *Grace* (grace), *Amour* (liefde), *Franchise* (uprightness), *Loyauté* (loyalty), *Pité* (compassion), *Doctrine* (refinement) and *Debonnairété* (graciousness), although it is not entirely clear to whom it refers precisely.⁵¹ However there are some verses in the motetus text which engage some imagery we have already seen.

1	Puis que la douce rousée D'umblesse ne vuet florir Pitez, tant que meürée Soit Mercy que tant desir,	Because Pity does not wish to make blossom the sweet dew of humility until mercy, which I so desire,
5	Je ne puis avoir durée [...]	has ripened, I cannot long endure [...]

⁴⁸ See for the text of motet no.2, the triplum verses 32-34, Robertson (2002) 296.

⁴⁹ See Robertson (2002) 297.

⁵⁰ In the triplum it says:

25	Ne lairay ja que secours Ne quiere demes dolours	I shall never cease to look for relief from my sufferings
27	A ma dame pure [...]	from my pure lady [...]

In following verses of the motetus we find a similar situation:

12	Ou merci procheinement De ma dame debonnaire ,	I must soon receive from Love my sweet lady's grace
14	Ou morir en languissant.	or else die languishing.

See Robertson (2002) 296-297.

⁵¹ For the triplum and the motetus texts of motet no. 3 see Robertson (2002) 297-299.

Although these verses do not describe a lady, they should be noted here for their use of imagery alone, namely *la douce rousée (d'umblesse)* and *florir* which, in another context, would be connected closely to Mary, a case we have seen in the Gruuthuse song II. 97. Besides the desire of receiving mercy that appears here again and further below in the motetus text we find a short description of the lady, consisting of only two words, namely *ma dame désirée par sa biauté coulourée* in the verses 10 and 11. It is possible to interpret *coulourée* differently from the translation chosen by Colleen Donagher. Jacques Boogaart translates *biauté coulourée* as ‘blozende schoonheid’, which corresponds to ‘blooming beauty’ or ‘rosy beauty’ in English.⁵² Seen from such a perspective, it refers as well to the motetus verses 6 to 12:⁵³

6	Car en moy s'est engendrée, Par un amoureux desir, Une ardeur desmesurée Qu'Amours, par son dous plaisir,	[...]	for amorous desire has enkindled in me a fire beyond all measure, which Love's sweet pleasure
10	Et ma dame désirée, Par sa biauté coulourée, De grace y ont fait venir.		and my desired lady's radiant beauty have caused to enter therein.

In the triplum of motet no. 5 (*Aucune gent m'ont demandé que jay / Qui plus aime plus endure / Fiat voluntas tua*) the poet is speaking about his love for a lady with a “cruel heart” – although he knows that this lady is determined to let him suffer, he declares the he is “entirely hers”. In this text the lady is shortly described by the poet as *ma dame honnourée* (my honoured lady) with a *crueus cuer* (cruel heart), a *simple visage* (sweet face) and a *gracious viaire* (gracious countenance), in the course of the verses 10 to 13.⁵⁴

The four verses 14 to 18 in the triplum text of motet no. 6 (*S'il estoit nulls que pleindre se deüst / S'amours tous amans joïr / Et gaudebit cor vestrum*) offer a more interesting description of the lady in question. Here, the lady is even set quite contrary to the personification of Love, who, in the view of the speaker, is responsible to firstly have awoken

⁵² See J. Boogaart, 'O series summe rata': de motetten van Guillaume de Machaut: de ordening van het corpus en de samenhang van tekst en muziek. Vol. 2 (Diss. Utrecht University, 2001) 513.

⁵³ See Robertson (2002) 300.

⁵⁴ See Robertson (2002) 301-302 for the full text of the triplum.

the feeling of love in him, just to make him suffer from the negative sides of this feeling afterwards. From verse 10 onwards he tells:⁵⁵

10	[...] puis en prison Elle me mist, où j’euç ma livrison D’ardans desirs qui si mestient contraire Que, s’un tout seul plus que droit en eüsse Je sçay de voir que vivre ne peüsse 15 Sans le secours ma dame debonnaire Qui m’a de ci, sans morir, respite. Et c’est bien drois, car douçour en pité Et courtoisie ont en li leur repaire.	[...] she [Love] then put me in prison, where I received my full measure of the burning desire which does me such harm that I surely have the right to say that I truly know I could never have long endured but for the aid of my gentle lady, who has given me respite from this place and kept me alive. And this is truly right, for it is in her that sweet compassion and courtliness make their home.
----	--	---

Besides calling the lady *ma dame debonnaire* and calling her ‘home’ of ‘sweet compassion’ and ‘courtliness’, it is clear that the speaker thanks the lady for helping and caring for him after he was put in ‘prison’ by Love. Although we can presume that this prison of Love is definitely not the same as the *helsche cauwe*, for it is the ‘infernal jaw’ mentioned in the refrain of Gruuthuse song II. 97, a certain lady is in both texts the centre of mercy and protection.

The motets no. 10 (*Hareu! hareu! le feu, le feu, le feu / Helas! où sera pris confors / Obediens usque ad mortem*) and no. 12 (*Helas! pour quoy virent onques mi oueil / Corde mesto / Libera me*) are connected with each other through calling the lady *ma dame chiere*⁵⁶ or *ma chiere dame au tres plaisant acueil*.⁵⁷ Except this we meet *biauté* again in the motetus text of motet no. 10, this time accompanied by *fine vraie* and preceded by *grant bonté* in the previous verse 9.⁵⁸

⁵⁵ See Robertson (2002) 302-303.

⁵⁶ See motet no. 10, motetus, verse 4 in Robertson (2002) 310.

⁵⁷ See motet no. 12, triplum, verse 2, meaning ‘my dear and sweetly welcoming lady’, in Robertson (2002) 311.

⁵⁸ The verses 9 and 10 of the motetus text of motet no. 10 are read:

Me moustre adès sa grant bonté	[...] constantly sets before me her great goodness
Et sa fine vraie biauté [...]	and truest beauty [...]

See Robertson (2002) 310.

The following motets no. 11, 13, and 14 adopt many of the lady's features we have already discovered in the previous motets. We read in motet no. 11 (*Dame, je sui cils qui vueil endurer / Fins cuers dous, on me deffent / Fins cuers doulz*) following descriptions of the lady in some verses of the triplum:

6	[...] la tres grant biauté vraie De vo gent corps qui tant a de valour	[...] the great and true beauty of your noble body, which is of such great worth
8	Que vous estes des bonnes la millour.	that you are the best of all good ladies.

In the motetus text (of motet no.11) we find a similar use of words such as *fins cuers dous* (sweet noble heart),⁵⁹ *vostre dous viaire gent* (your sweet and noble countenance) and again *biauté*. Motet no. 13 and motet no. 14 are tied together by *ma dame d'onour* (my honoured lady),⁶⁰ which describes more the estimation of the speaker towards the lady than a feature of the lady. Furthermore she is referred to as someone with *Bel Acueil et Dous Attrait nés de dous viaire* (Fair Welcome and Sweet Greeting, born of a sweet visage), *regart riant* (smiling gaze) and *plaisant attrait* (pleasant greeting) in course of the triplum verses 1 to 6 of motet no. 13 and is called *ma dame debonnaire* in verse 8, a name which we encountered already twice in other motets. The lady is furthermore associated with a *fine douçour de son plaisant ris* (elegant sweetness of her charming smile) and *biens gentils*⁶¹ and with *riche meintieng coy*

⁵⁹ It should be noted here that Colleen Donagher's translation again differs from the one by Boogaart. He translates *fins cuers dous* as 'volmaakt zoet hart', meaning 'perfect/faultless sweet heart.' See Boogaart (2001) 527.

⁶⁰ In motet no. 13 it is found in the motetus text, verse 1, while it appears in verse 9 of the triplum text in motet no. 14.

⁶¹ These descriptions appear in verses 9 to 11 in the motetus text of motet no. 13. Here it should be noted that there appears a difference again between the translations made by Donagher and Boogaart respectively. While Donagher translates *Or me tolt ses biens gentils* (verse 11 of the motetus text) as "she takes from me her noble riches", Boogaart puts it as "thans onneemt zij mij haar edele goedertierenheid" (at present she deprives me of her noble benevolence). This offers different opportunities for interpretation. See Robertson (2002) 314 and Boogaart (2001) 531.

(calm and noble bearing).⁶² In the motetus text of motet no. 14 the speaker says as following:⁶³

De ma dolour confortés doucement,	You sweetly comfort my suffering,
De mon labour meris tres hautement,	you richly reward my service,
De grant tristour en toute joie mis,	you turn great sadness into pure joy,
De grief langour eschapés et garis,	you set me free from grave maladies
5 De bon eür, de grace, de pitié.	and protect me by bestowing on me
	good fortune, grace and pity.
Et de Fortune amis et à mon gré,	And I am Fortune's friend and I have
	everything as I wish it
Com diseteus richement secourus	I am like a hungry man given aid, like
Et familleus largement repeüs	a starving man generously fed with all
De tous les bien que ma dame et bonne Amours	the riches that a lady and good Love
10 Pueent donner à amant par honnour	can honorably give to a lover,
Suis, et Amours m'est en tous cas aidans;	and Love is my helper in every
	circumstance;
Mais, par m'ame, je mens parmi des dens.	but, upon my soul, I am lying through
	my teeth.

Although the speaker states at the end that everything he just has told the audience is a lie, it nevertheless gives another clear image of what a lady does or should do in return, if she receives affection and service from a lover. Especially in the first five verses it is made clear that the lady (or Love) is the one from whom everything good is evolving – the lady comforts, rewards, sets free from maladies, protects and is responsible for joy. If one did not know that these verses belonged to a 'secular' text, one could also use it for describing the 'tasks' of the Virgin Mary.

While there is just one single description regarding a lady in motet no. 15 (*Amour qui ha le pouoir / Faus Samblant m'a deceü / Vidi Dominum*), where she is called *ma dame pure*,⁶⁴ it is said of the personified Love in motet no. 17 (*Quant vraie amour enflame / O series summe rata! / Super omnes speciosa*) that she is 'without being in any way corrupted.'

⁶² See verse 15 of the triplum in motet no. 14, in Robertson (2002) 315.

⁶³ Here again appear differences in the translations by Donagher and Boogaart respectively. I base my observations, in this case, on Donagher's translation, for in this translation the speaker addresses a lady or (most likely) the personification of love. See Robertson (2002) 315-316 and Boogaart (2001) 533.

⁶⁴ See verse 22 of the motet's triplum text in Robertson (2002) 317.

Here again, this description could come quite close to describing Virgin Mary's immaculacy.⁶⁵ The tenor, which is used in motet no. 17, reinforces previous mentioned thought, as the tenor melody is indicated with the text *Super omnes speciosa*, originating from the Marian antiphon *Ave regina celorum*.⁶⁶

The last motet to be mentioned in this search for Mary-like descriptions of a lady is motet no. 20 (*Trop plus est bele que biauté / Biauté parée de valour / Je ne suis mie certains*), which shows us some already encountered images, but also awaits us with some new thoughts on the lady. We read as following in the text of the triplum:⁶⁷

	Trop plus est bele que biauté	Far more beautiful than beauty
	Et millour que ne soit bonté,	and better than goodness itself;
	Pleine de tout ce, à dire voir,	full in truth, of all
	Que bonne et belle doit avoir,	that a good and fair lady should possess:
5	Ce m'est vis, celle que desir	so, I believe, is she whom I long for
	Et aim sans nul vilain desir.	and love with no unworthy desire.
	Dont se je l'aim, et je qu'en puis,	I cannot help, but lover her,
	Quant en sa fine biauté truis	for I find in her perfect goodness

⁶⁵ See verses 26 to 28 of the motet's triplum text:

26	Qu'elle ensieut comme ordenée	[...] she has followed the command
	Nature qui l'a formée,	of Nature, her creator,
28	Sans ester en rien brisie [...]	without being in any way corrupted [...]

⁶⁶ David Rothenberg states that *Ave regina celorum* was one of the best known Marian antiphons during the Middle Ages. See Rothenberg (2011) 17. And see Robertson (2002) 321. The text of the Marian antiphon *Ave regina celorum* is as following:

Ave regina celorum, ave, Domina angelorum;	Hail Queen of heavens, hail, Lord of the angels;
salve, radix sancta, ex qua mundo lux est orta;	hail, holy root from whom a light is arisen on the world;
Virgo gloriosa, super omnes speciosa ;	glorious Virgin, beautiful above all;
vale, valde decora , et pro nobis semper exora Christum, alleluia.	farewell, exceedingly beautiful one, and entreat Christ for us always, alleluia.

One might also note the short indication of the root of Jesse, referring to the Bible verses Isaiah 11, 1 and 11, 10: *et egredietur virga de radice Iesse et flos de radice eius ascendet [...] in die illa radix Iesse qui stat in signum populorum ipsum gentes deprecabuntur et erit sepulchrum eius gloriosum.*

(Translation, KJV: And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots [...] And in that day there shall be a root of Jesse, which shall stand for an ensign of the people; to it shall the Gentiles seek: and his rest shall be glorious.)

⁶⁷ See Robertson (2002) 325.

	De tous mes maus la garrison,	the cure for all my ills, as well as joy,
10	Leesse, confort, guerredon	consolation, recompense
	Et secours de tous les meschiés	and help in all the misfortunes
	Dont par desir sui entichiés,	by which I am assailed through desire,
	Comment qu'elle n'en sache rien;	although my lady herself knows nothing about
		it;
	Car toute la joie et le bien,	for all the joy and good things
15	Que j'ay, de sa grace me vient,	I possess come to me through her grace alone,
	Sans plus, quant de li me souvient;	whenever I think of her;
	N'autre bonté de li n'enport.	no other kindness do I receive from her.
	Si pri Amours qu'en tel acort	And so, because I lover her more than myself,
	Soit, pour ce que miex l'aim que mi,	I implore Love so to arrange matters
20	Qu'elle me teingne pour ami.	that she may take me as her friend.
	Amen.	Amen.

While we already have seen the lady's role as a protector, easer of pain and sufferings, and her mention of being the best and the most beautiful, there are two verses, namely the verses 14 and 15, where one might take notice of a parallel to the Bible verse, found in James 1, 17.⁶⁸ Although it the verses 14 and 15 are not exactly telling the same as the cited bible verse, they are very close in the understanding of the speaker about the origin of his well-being. One might suggest that in fact the lady here substitutes God the Father. As it is known that the Virgin Mary occasionally is considered having the same role as redeemeress as Jesus Christ is the redeemer, it seems possible here to consider these parallels. The *Amen* at the end of the triplum text suggests this as well.⁶⁹ The last to be viewed text is the one from the motetus of the same motet. Unlike in the triplum text, we find less features attributed directly to the lady, namely two in number, which are nevertheless worth noticing. The lady is said to possess a "beauty adorned with worth" and to be the 'flower of ladies.'⁷⁰

⁶⁸ In James 1, 17 it says as following: omne datum optimum et omne donum perfectum desursum est descendens a Patre luminum apud quem non est transmutatio nec vicissitudinis obumbratio

(Translation, KJB: Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning.)

⁶⁹ See e.g. E. A. Johnson, "Marian Devotion in the Western Church." *Christian Spirituality: High Middle Ages and Reformation*. Ed. J. Raitt, B. McGinn and J. Meyendorff (London: Routledge & Kegan Paul, 1987) 400-410.

⁷⁰ See verse 1, Biauté parée de valour, and verse 9, des dames la flour, in Robertson (2002) 325.

Case study II: Motets of French provenance

While the status Guillaume de Machaut in the musical and literary world of the fourteenth century is undisputed, other contemporary motets by known or anonymous composers should not be underestimated. The fact that those works survive in manuscripts, such as the Chantilly manuscript (F-Chantilly, Musée Condé, MS 564) or the Ivrea Codex (I-Ivrea, Biblioteca Capitolare [I-IV], MS CXV (115)), means that they were estimated highly enough to be selected for preservation for later generations.

Therefore, to balance my observations of Marian descriptions or of texts borrowing or referring to those descriptions, I have investigated several motets of French provenance by different and anonymous composers, which were published in the music series *Polyphonic music of the fourteenth century, Vol. 5*.⁷¹ Following this analysis of the motet's texts, it can be stated that there are twelve motets in the investigated corpus of thirty-three motets, which engage either definite descriptions of the Virgin Mary or otherwise Marian-like descriptions of a lady. Nine of those refer directly to the Virgin Mary, the remaining three motets address a lady.⁷²

The motet *Apta caro plumis ingenii / Flos virginum, decus et specius / Contratenor / Tenor Alma redemptoris* (motet no. 4), composed by Pierre des Moulins, is the first Marian motet to be examined. All the texts, the triplum text, the duplum text and the indicated tenor text are prayers and praises to the Virgin Mary. While the first half of the triplum text is spent to acknowledge the weakness of the human flesh, the second half praises Mary, from verse 14 onwards.⁷³

	Stillo laudes parentis virginis,	I pour forth the praises of the virgin mother,
15	misereri qua sola trahitur	by whom alone the just one is persuaded
	justus; vivit ex qua mors moritur.	to have mercy; she lives, by whom Death is
		conquered!
[...]		
25	et propria bonitate dea	Bride of Christ,
	Deus nupta tocius ydea,	

⁷¹ F. Ll. Harrison (ed.), *Polyphonic music of the fourteenth century. Vol. 5: Motets of French provenance*. Latin texts ed. A. G. Rigg. French texts ed. E. Rutson. Monaco: Les Remparts, 1968. Print.

⁷² The nine Marian motets are the motets no. 4, 8, 10, 13, 23, 24, 25, 26 and 28. The remaining three are the motets no. 12, 16 and 17.

⁷³ See F. Ll. Harrison (ed.), "Supplement." *Polyphonic music of the fourteenth century. Vol. 5: Motets of French provenance*. Latin texts ed. A. G. Rigg. French texts ed. E. Rutson (Monaco: Les Remparts, 1968) 4.

forme cuius non posse figere
gradus pudet naturam misere,
carni humane subveni propere.

whom nature cannot emulate,
help the human flesh.

We encounter three names for the Virgin Mary. In verse 14 she is referred to as ‘virgin mother’⁷⁴ and ‘bride of Christ’ (although *Deus nupta* actually means ‘bride of God’). In verse 25 we find *propria bonitate dea*, which can be translated literally as ‘the everlasting goddess with goodness.’ In the duplum of the motet we find more descriptions of the Virgin, for it is a prayer and praise entirely addressed to her.⁷⁵

	Flos virginum, decus et species,	Fair flower of virgins, you do not
	adultere lucis connubio	lack the ‘marriage of adulterous light’
	non indiga vel auri radio,	or the golden ray,
	si gemmarum vesperescit dies	even if the day turns to evening
5	te surgente.	when you rise.
	Decor ipse, quo nichil gracios	By your unsurpassable glory
	et a grata gratie linea,	the Styx becomes the sun,
	quo Stix atrum sol, squalor trabea,	foul garments become robes of state,
	limus ostrum quod tinxit Tirus,	and filth becomes Tyrian purple,
10	fit candente.	when you shine.
	Multa, abissus virtutum, calculo	You are an abyss of virtues,
	numerorum non certa, filia	you are many and unlimited number,
	nati, mater patris, plue, pia,	daughter of your son, mother of your father;
	lacrimarum nimbus pro populo	blessed one, rain of showers of tears for your people
15	te poscente.	who beseech you.

As can be read, the Virgin Mary is called *flos virginum* (flower of virgins) immediately in the first verse, followed by an allusion to the Annunciation – the *adultere lucis connubio* may be interpreted as the light God sent out, in the form of the rays of light so that Mary could conceive Jesus Christ. The *auri radio* seems to confirm that kind of interpretation. *Decus et species* are an addition to *flos virginum*, stressing Mary’s beauty, meaning ‘adornment’ (*decus*) and ‘beauty’ or ‘spendour’ (*species*). In the proceeding text Mary is actually described as ‘adornment by yourself, through which nothing [is] lovelier and of esteemed lineage of

⁷⁴ One might see a similarity between this and the manner how Mary is called in the Gruuthuse song II.97, verse 20.

⁷⁵ See “Supplement”, 5.

mercy', in verses 6 and 7, and later on as 'shining' (*candente*), in verse 10. Furthermore she is called an 'abyss of virtues' (*abissus virtutum*), 'daughter of your son' (*filia nati*), 'mother of your father' (*mater patris*) and 'pious' (*pia*).⁷⁶ Especially the last two verses, 14 and 15, give attention to Her role as defenderess of the sinners, who beseech her – she is the literally the 'cloud of tears' (*lacrimarum nimbus*). Then there is the tenor, whose text is indicated by *Alma redemptoris*, which clearly relates to the well known Marian antiphon *Alma redemptoris mater*.⁷⁷

	Alma redemptoris mater,	Loving Mother of the Redeemer,
	quae pervia caeli porta manes	gate of heaven,
	et stella maris,	star of the sea,
	succurre cadentes.	assist your people who have fallen,
5	Surgere qui curat, populo:	as we strive to rise again.
	tu quae genuisti,	To the wonderment of nature
	natura mirante,	you bore
	tuum sanctum Genitorem,	your Creator,
	Virgo prius ac posterius,	yet remained a virgin after as before.
10	Gabrielis ab ore sumens illud ave,	You who received Gabriel's joyful greeting,
	peccatorum miserere.	have pity on us poor sinners.

Although the Virgin Mary is not showered with numerous attributes, her role description is clear: she is the *alma mater redemptoris*, in which *alma* can be understood as 'benevolent, gracious', but also as either 'fertile, fruitful' or 'being nourishing.' These different nuances cover a lot of aspects of her motherhood of Jesus Christ, but also for the whole of humankind. A second important aspect is Mary being called the 'gate of heaven' (*caeli porta*). This is also said of Mary in the Gruuthuse song II.101.

Motet no. 8, *Almifonis melos cum vocibus / Rosa sine culpa spina / Tenor*, is a motet for three voices of which the triplum and the duplum are texted. While disputing the Assumption of the Virgin Mary in the triplum text, Mary is called *virgo digna* (dignified virgin), *pulchra* (beautiful), *pia*, *dulcis* (sweet), *benigna* (kind, benign) and being 'full of grace' (*tota repleta gratia*) and 'entirely full of splendid sediment' (*est tota plena [...] fece lota*).⁷⁸ The following phrases might attract attention as well: verse 31 alludes to the

⁷⁶ *Pia* has several meanings actually, e.g. pious, affectionate, merciful, favourable, soft, delicate etc.

⁷⁷ See Socias (2001) 472-473. See also again Rothenberg (2011) 17.

⁷⁸ See "Supplement", 8. These descriptions can be found in the verses 30 to 40:

beginning of the well known prayer *Ave Maria*, although the word *repleta* substitutes the *plena* and second that *est tota plena fece lota* suggests the ‘heavenly dew’ and therefore also draws a connection to the Annunciation story. The duplum text of motet no. 8 provides us with more names and attributes of Mary than we have seen in the triplum. It is above all a praise of the Virgin, with some inserted petitions of the speaker.

Duplum.⁷⁹

	Rosa sine culpe spina	Rose without the thorn of sin, Mary,
	per quam patet lex divina,	through whom the law of God shines,
	stella Maria maris ,	star of the sea,
	mundi salus et regina ,	hope of the world,
5	mundum mundans a sentina,	purifier of every sin,
	sydus jam solem paris;	you are mother of the sun;
	stella rubens matutina ,	morning star,
	via vite medicina ,	healing way of life,
	portusque salutaris ,	door of salvation,
10	aurem nobis hunc inclina	listen to us
	ut nos serves a ruina	and preserve us from ruin,
	parens et expers paris .	mother without knowledge of a mate.
	Revelatrix pauperum ,	Messiah of the poor,
	superatrix onerum	conqueress of toils,
15	atque sortis veterum	healer of the filth
	medicatrix vulnerum ,	of ancient sins
	auge, pia , munerum,	increase our virtues and deserts,

30	[...] vane pia	The Virgin
	[...] tota replete gratia	full of grace
	dicatur virgo Maria,	would have been vainly pious,
	sed est tota	but she is entirely beautiful
	plena, pulchra, fece lota.	and pure,
35	Ego non est vermi nota	and not
	velut lingna	like wood
	caro tua; virgo digna	eaten by worms.
	defenderis nobis signa,	Virgin,
	O dulcis, O pia,	defend
40	O benigna.	us.

⁷⁹ See “Supplement”, 8-9.

	rogans regem superum	and beg the King above
20	ne nos premat iterum	not to allow the weight of sin
	feda moles scelerum.	to oppress us again.

Again, we encounter many descriptions already seen before, especially in the motetus text of Machaut's motet no. 23. Immediately in the first verse it is stressed that the Virgin Mary is immaculate and was conceived without being subjected to sin, while also her chastity is stated later in the text.⁸⁰ She is furthermore described as *stella rubens matutina* (red morning star), *via vite medicina* (healing way of life),⁸¹ *portus salutaris* (door of salvation), *mundi salus et regina* (salvation of the world and queen) and *pia*. In the verses 13 to 16 we see light parallels to the first five verses of motetus of motet no. 23 by Machaut.

In motet no. 10, *Zolomina zelus virtutibus / Nazarea que decora / Tenor Ave Maria*, we only find a few attributes attached to the Virgin Mary, namely in the first three verses or the duplum text of the motet. There she is described as 'originating from Nazareth, graceful, [provided] with goodness, splendid virgin' (*nazarea que decora bonitate que fulgora [...] virgo*). Apart from this description there is just the tenor text, indicated by the texting *Ave Maria*, suggesting thus the prayer of the same name.

Motet no. 13, *A vous vierge de douçour / Ad te, virgo, clamitans venio / Tenor Regnum mundi*, is a generally a prayer to the Virgin Mary. In the triplum the speaker asks for Mary's intercession for him, being a sinner, on the Judgement's Day so that he might be saved from Hell. In the whole triplum text Mary is given three explicit names, being *vierge de douçour* (virgin of gentleness / sweetness), *vierge de valour* (virgin of worthiness) and *gracieuse flour* (gracious flower). The duplum text provides us with another prayer, where the first two verses allude to the prayer *Salve regina*,⁸² but uses no elaborate descriptions of the Virgin Mary, who is actually called *virgo* once and *mater (Dei)* twice throughout the whole text.⁸³

In the motet *Degentis vita / Cum vix artidici / Contratenor / Tenor Vera pudicitia* (motet no. 23), only the duplum text, including a prayer to the Virgin, and the tenor refer to Mary. The duplum verses 14 to 21 provide us with some (known) Marian features:

⁸⁰ See verse 12 of the duplum text. The phrase *expers paris* can also be found in verse 3 of the motetus text of motet no. 23 by Guillaume de Machaut, which is translated by Colleen Donagher as "having no peer."

⁸¹ *Medicina* actually means "medicine" or "medication."

⁸² *Salve regina* is also mentioned by D. Rothenberg as one of the best known antiphons during the Middle Ages, see again Rothenberg (2011) 17.

⁸³ *Vierge de douçour* appears verse 1, *vierge de valour* in verse 25 and *gracieuse flour* in verse 31 of the triplum text. The Virgin Mary is called *virgo* in verse 1, *Dei mater* in verse 2 and *mater* in verse 9 of the duplum text.

Duplum, verses 14 to 21:⁸⁴

	Expers istorum	Virgin,
15	cum sim, sed non miserorum, te rogo, flos florum , michi parti regna polorum, cordis tu scelera mea purgans, virgo decora ,	flower of flowers, I beseech you – purge my sins
20	celi dans dulcora , vera salutifera .	and give me a share in heaven.

Mary is called *flos florum* (flower of flowers), *virgo decora* (graceful virgin), a description already encountered in motet no.10, *dulcora* (which means approximately “sweet one”) and *vera salutifera* (truly salutary/beneficial). The tenor indication *Vera pudicitia*, meaning ‘true chastity’ ties thematically very well together with the end of the duplum.

Motet no. 24, *Pictagore per dogmata / O terra sancta suplica / Contratenor / Tenor Rosa vernans caritatis*, gives no Marian descriptions in its triplum or duplum, but the incipit of the tenor uses the first three words of a Marian alleluia, and uses the plainchant melody of its first five words, namely *Rosa vernans caritatis, lilium virginitatis*.⁸⁵ Meaning in translation ‘vernal rose of love, lily of virginity’, it is clear that its text refers to the immaculacy of the Virgin Mary.

In motet no. 25 (*Alpha vibrans monumentum / Cetus venit heroycus / Contratenor / Tenor amicum querit*) there are some verses in the triplum text, which engage some images of Mary’s immaculacy, such as in verse 8, *puella incorrupta* (unharmd girl), in verse 15, *virgo mater cum pudore* (virgin mother with purity)⁸⁶ and *flos* (flower) in verse 16 and 21.⁸⁷

In motet no. 26 (*Rex carole, Johannis genite / Leticie, pacis, concordie / Contratenor / Solus Tenor / Tenor [Virgo prius ac posterius]*) we only find some descriptions in the duplum text

⁸⁴ See “Supplement”, 14.

⁸⁵ See A. V. Clark, *Concordare cum material: the Tenor in the Fourteenth Century Motet* (Diss. Princeton University, 1996) Web. 5 May 2013 <<http://www.diamm.ac.uk/redist/pdf/Clark.pdf>>. 47.

⁸⁶ This phrase might remind one on the Marian antiphon *Gaude virgo Mater Christi*, which tells the story of the Annunciation, among the other ‘joys’ of Mary.

⁸⁷ It is actually *florem* in verse 16, the accusativus of *flos*.

as it is again a prayer to the Virgin Mary, in this case to help France.⁸⁸ There she is called, in the verses 1 to 5:⁸⁹

Leticie, pacis, concordie,	Restorer of gladness
ac salutis humano generi	to the human race,
reparatrix, solem justicie	mother of the son
claustris tui baiulans uteri,	of justice,
effugatrix Eve tristicie	dispeller of the sadness brought by Eve.

Mary is called in ‘restoress of joy, peace, harmony and well-being for the human race’ and *effugatrix Eve tristicie*. Verse 24 takes quotes a verse of the Marian antiphon *Alma redemptoris mater*, while this plainchant is also indicated in the tenor, and therefore it stresses again the chastity of the Virgin.

The last motet, dealing directly with the Virgin Mary, is motet no. 28, *Alma polis religio / Axe poli cum artica / Contratenor / Tenor*, where the only reference to Mary appears in the second to last verse of the duplum, where she is called upon with *O gloriosa domina* (O glorious mistress/lady).

There are three motets left within the investigated corpus of motets of French provenance, which do not speak to the Virgin, but provide us with a lady’s description which could be interpreted as Marian-like. The first motet in question is motet no. 12, *Tant a soutille pointure / Bien pert qu’en moy n’a d’art point / Tenor Cuius pulcritudinem sol et luna mirantur*, of which the triplum⁹⁰ is of interest:

Tant a soutille pointure	The so noble image
la tres gentille pointure	of my beautiful lady
ma dame jolie	has such a subtle sting,
que sa maniere meüre	for her perfect demeanour
5 trembler me fet en ardure	makes me tremble and burn

⁸⁸ See the commentary of A. G. Riggs on this duplum text on page 17 of the supplementary.

⁸⁹ See “Supplement”, 17.

See also R. Strohm, *Music in Late Medieval Bruges*. Rev. Ed. (Oxford: Oxford University Press, 2003) 103.

Strohm mentions there that ‘according to Ursula Günther this motet was composed on the occasion of the peace negotiations of 1375-76 in Bruges.’

⁹⁰ See “Supplement”, 23-24. The translation is taken from T. Rose-Steel, *French Ars Nova Motets and their Manuscripts: Citational Play and Material Context* (Diss. University of Exter, 2011) Web. 29 April 2013 <<https://ore.exeter.ac.uk/repository/bitstream/handle/10036/3313/Rose-SteelT.pdf?sequence=2>>. 187.

	quant je remir sa faiture	whenever calling her appearance
	tant gente et polie,	so refined and beyond reproach.
	sa cheveleure dorée,	Her golden hair,
	crispé, menu cercelée	curly and in little ringlets,
10	qui taint par mastrie,	which are so artfully gathered
	son[t] front de forme quarrée,	on her well formed brow,
	de bruns sourcix porfilée,	bordered by her glossy eyebrows,
	plus playsanment coulourée	their colour more beautiful than that
	que rose espanie,	of the rose in bloom,
15	si vair oeil plains d'atrature	such grey-blue eyes full of attractiveness,
	todis riant par nature,	always laughing by their very nature,
	garni d'escremie,	full of mischief,
	son nes traytis à droyture	her nose well formed and straight.

Here we read some features and titles given to the lady, which have appeared already in previous investigated motets such as *ma dame jolie* or *(la) tres gentille (pointure)*. In addition the poet describes some parts of her body, such as her hair (*cheveleure dorée / crispé, menu cercelée*), her eyebrows (*de bruns sourcix porfilée / plus playsanment coulourée / que rose espanie*), her eyes (*si vair oeil plains d'atrature*) and her nose (*son nes traytis à droyture*), rather than just stating the lady's general appearance and behaviour. We therefore get at least a vague physical sketch of a lady who is considered beautiful and worth of admiration by the speaker. Noteworthy is also the comparison of her eyebrows colour with the colour of 'a rose in bloom.'

In the duplum text of motet no. 16 (*Sa pāour d'umble astinance / Diex tan desir ester amés de m'amour / Tenor Concupisco*) the poet calls his regarded lady *des floures la flour* (the flower of all flowers) in the second verse and in verses 5 and 6 it is also said that *sa bonté conprent toute valour / sa grant biauté desirée en savour* (her mercy includes all worthiness / her great beauty coveted as flavour). In motet no. 17 (*Fortune, mere à dolour / Ma doulour ne cesse pas / Tenor Dolor meus*) we find a description of a lady in the duplum text, the last to be considered here.⁹¹ In verse 5 she is called the 'handmaiden of goodness' (*qui bonté est ancelle*). This title bears a strong Marian connotation, because the Virgin Mary calls herself

⁹¹ See "Supplement", 28.

the ‘handmaid of the Lord’ after having heard the message by Gabriel, during the Annunciation.⁹²

Interim balance

Concluding this investigation of the motets by Guillaume de Machaut and those of French provenance, we have seen that Mary’s role as co-redeemer is stressed by stating her immaculacy as well as her gentleness. Occasionally she is attributed with adjectives such as ‘sweet’ (*chiere, dous, dulcis*), chaste/inviolata (*castissima, inviolata*), beautiful (*pulchra, jolie*), kind/gentle (*benigna, debonnaire*) or she is referred to as a ‘source of virtues / grace’ in some Machaut motets and as ‘flower’ or ‘rose’ (in different environments). In both corpora Mary is called *stella (maris)* and receives titles such as *virgo, reparatrix, effugatrix, victrix, janitrix celestis aule / portus salutaris, exauditrix*.

It seems that one could indeed agree with Robertson in following: ‘The lyrics of most Marian polyphony (organa, conductus, motets) are quite general in nature and often could relate to any of her feasts. Much of this repertory consists of texts that catalogue her virtues, describer her beauty or attributes, or petition her grace.’⁹³

⁹² See Luke 1, 38: dixit autem Maria ecce ancilla Domini fiat mihi secundum verbum tuum et discessit ab illa angelus.

(Translation, King James Bible: And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her.)

⁹³ A. Walters Robertson, “Remembering the Annunciation in Medieval Polyphony.” *Speculum*. 70.2 (1995): 275-304. Web. 23 March 2013 <<http://www.jstor.org/stable/2864894>>. 285-286.

Conclusion

In the research above I have aimed at sketching the image of the Virgin Mary in the three Marian Gruuthuse songs II.97 (*Binnen in mir herten cas*), II.99 *Wel up, elc sin die vruecht begaert*) and II.101 (*Musike, die in der naturen*) and how their Marian imageries relate to those, which can be found both in sacred and secular motets by Guillaume de Machaut and those of French provenance.

It has become visible that both repertoires share the basis of Marian imageries, because they mainly seem to use the same sources, plainchants, the Song of Songs, theological writings and a popular belief towards the Virgin. Nevertheless it is possible also to see several differences between these two corpora. In the motets by Machaut and those of the French provenance, it is clearly to see which characteristics (mostly adjectives or adverbs) or titles are given to Mary, or in the cases of the secular motets, to a lady – most of them tend to be very precise. In the three Gruuthuse songs some of the characteristics encountered in the motets, are impossible to miss, such as immaculacy, chastity, sweetness, beauty and a comparisons to a flowers.

What is different indeed is that the investigated Gruuthuse songs emphasize the story of the Annunciation, which is told in all three songs quite elaborately, and that they produce a strong communal feeling or sphere. This results possibly from the speaker's invitation to his audience to join him in prayer, drinking (wine) or making music at some point, whereas in the motets the speaker is directed exclusively towards the Virgin Mary or a lady.

It could be of interest for further research to investigate other sacred and secular repertoires such as from the German – speaking or German – influenced regions. One could analyse both how Mary is imagines and described there, but one could also go on a look – out for 'group songs' which engage prayers or Marian imageries.

For the time being I will conclude my research here, but although this has been just a very small research on those three Gruuthuse songs, I hope this Bachelor thesis might serve as a source for further contemplation, about those songs, by themselves or in their context, most often called the *Egidius cycle*, or in the much wider context of the Gruuthuse manuscript and its context as well. As far as the research on the Gruuthuse manuscript has evolved, above all since 2007, there is still a lot to discover and many questions to be asked.

Bibliography

Primary Sources

Den Haag, Koninklijke Bibliotheek, manuscript 79 K 10.

Koninklijke Bibliotheek Den Haag and Huygens Instituut. "Gruuthusehandschrift." *Koninklijke Bibliotheek Den Haag*. Web. 29 Jan. 2013. <<http://www.kb.nl/bladerboeken/gruuthusehandschrift>>.

Editions of music

Harrison, Frank Ll. (ed.). *Polyphonic music of the fourteenth century*. Vol. 5: *Motets of French provenance*. Latin texts ed. A. G. Rigg. French texts ed. E. Rutson. Monaco: Les Remparts, 1968. Print.

Heeroma, Klaas Hanzen. *Liederen en gedichten uit het Gruuthuse-handschrift*. Leiden: Brill, 1966. Print.

Secondary Sources

Blackburn, Bonnie J. "'Te Matrem dei Laudamus:' A Study in the Musical Veneration of Mary." *Musical Quarterly*. 53.1 (1967): 53-76. Web. 15 Feb. 2013. <<http://www.jstor.org/stable/741097>>.

Boogaart, Laban Jacques Henri. *'O series summe rata': de motetten van Guillaume de Machaut: de ordening van het corpus en de samenhang van tekst en muziek*. Diss. Utrecht University, 2001. Print.

Clark, Alice V. *Concordare cum material: the Tenor in the Fourteenth Century Motet*. Diss. Princeton University, 1996. Web. 5 May 2013 <<http://www.diamm.ac.uk/redist/pdf/Clark.pdf>>.

Janssens, Jozef D., Veerle Uyttersprot, and Lieve Dewachter. *Egidius, waer bestu bleven: liederen uit het Gruuthuse-manuscript*. Leuven: Davidsfonds, 1992. Print.

Johnson, Elizabeth A. "Marian Devotion in the Western Church." *Christian Spirituality: High Middle Ages and Reformation*. Ed. Jill Raitt, Bernard McGinn and John Meyendorff. London: Routledge & Kegan Paul, 1987. Print. 392-414.

Leach, Elizabeth Eva. *Sung birds: music, nature and poetry in the later Middle Ages*. Ithaca etc.: Cornell University Press, 2007. Print.

Reynaert, Joris. *Laet ons voort vroelyc maken zanc: Opstellen over de lyriek in het Gruuthuse-handschrift*. Gent: Studia Germanica Gandensia, 1999. Print.

Robertson, Walters Anne. "Remembering the Annunciation in Medieval Polyphony." *Speculum*. 70.2 (1995): 275-304. Web. 23 March 2013 <<http://www.jstor.org/stable/2864894>>.

Robertson, Anne Walters. *Guillaume de Machaut and Reims: Context and meaning in his musical works*. Cambridge: Cambridge University Press, 2002. Print.

Rose-Steel, Tamsyn. *French Ars Nova Motets and their Manuscripts: Citational Play and Material Context*. Diss. University of Exeter, 2011. Web. 29 April 2013 <<https://ore.exeter.ac.uk/repository/bitstream/handle/10036/3313/Rose-SteelT.pdf?sequence=2>>.

Rothenberg, David J. *The Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music*. Oxford: Oxford University Press, 2011. Print.

Strohm, Reinhard. *Music in Late Medieval Bruges*. Rev. Edition. Oxford: Oxford University Press, 2003. Print.

Willaert, Frank. "Klerikalisering of verburgerlijking? Enkele beschouwingen over het profiel van de Gruuthuse-dichter(s)." *De fiere nachtegaal: Het Nederlandse lied in de middeleeuwen*. Ed. Louis Peter Grijp and Frank Willaert. Amsterdam: Amsterdam University Press, 2008. Print. 91-104.

Other cited sources

Grimm, Jacob and Wilhelm Grimm. *Deutsches Wörterbuch*. 16 vol. Leipzig: Verlag von S. Hirzel, 1854-1961. Web. 20 May 2013 <<http://woerterbuchnetz.de/DWB/?sigle=DWB&mode=Vernetzung&lemid=GS02072>>.

Maas, Anthony. "Genealogy of Christ." *The Catholic Encyclopedia*. Vol. 6. New York: Robert Appleton Company, 1909. Web. 11 March 2013 <<http://www.newadvent.org/cathen/06410a.htm>>.

Socias, James (ed). *Handbook of Prayers*. Princeton (NJ): Scepter Publishers, 2001. eBook. 11 May 2013 <<http://books.google.nl/books?id=AgaDx-NSiMYC&lpg=PA472&dq=Alma%20Redemptoris%20Mater&pg=PP1#v=onepage&q=Alma%20Redemptoris%20Mater&f=false>>.

De Geïntegreerde Taal-Bank. Instituut voor Nederlandse Lexicologie, 2010. Web.

"Ave Maria." *The Oxford Dictionary of Music*. 2nd ed. rev. Ed. Michael Kennedy. *Oxford Music Online*. Oxford University Press. Web. 27 May 2013.