Majesty, Memory, and Mourning in the Late Middle Ages

Undergraduate and Graduate DAMA/FRAME course offered by SMU and UTD

The public are invited as auditors

SMU: ENGL 3320, HIST 3332, CFB 3320, FNAR 6303
UTD: AHST 4342, HUAS 6330.001

Faculty of Record

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Professors Brettell, Adams, and Wheeler will do most of the course lecturing and all the grading. Professor Wheeler is the course coordinator. Listed below are topics, readings, and guest lecturers.

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Syllabus

This syllabus should be treated as a guideline to which changes will be made as necessary ad possible. Check the website frequently for any changes: http://smu.edu/mourners

August 26: Remembering in the Middle Ages: The Dead are always with us

In addition to discussing course methods, vocabulary, and expectations, we will begin to think about concepts of mourning from the antique to the contemporary with Visiting Faculty member Dennis Kratz (UTD). Visiting Faculty member Irina Dumitrescu (SMU) will join us to discuss deep literary evocations of loss in the poem “The Wife’s Lament,” inscribed around the year 1000. Then Visiting Faculty member Margaret Cotter-Lynch (Southeastern Oklahoma) will concentrate on current theories of medieval memory in her introduction to medieval memoria before we turn to a brief historical overview of Burgundy.

Required Readings:

• Mary Carruthers, in Memory: Histories, Theories, Debates, ed. Susannah Radstone (Fordham UP, 2010), ch. 1, “Memory Craft in Antiquity and the Middle Ages,” pp. 15-29. OLR
• “The Wife’s Lament” (Old English poem) OLR

Recommended Readings:

• Rosamond McKitterick, *History and Memory in the Carolingian World* (Cambridge: Cambridge UP, 2004). ON RESERVE

September 2: “France” 843–1223: From partition at Verdun to the elevation of Paris as imperial capital

Today we combine a historical survey of the development of “memory” in literary, historical, and architectural modes, up to the transition from Romanesque to Gothic. We focus on the mortuary church of Frankish kings and their families, the abbey church of St Denis (near Paris), which becomes the model for later Burgundian mausolea, perhaps especially or the Carthusian abbey of Champmol at Dijon. Visiting Faculty member William W. Clark (Queens College, CUNY) will focus on monastic and royal architecture and the development of French royal memory-machines in discussing “Saint-Denis and Royal Burials.”

Required Readings:


Recommended Readings:

• E. A. R. Brown, “Philippe le Bel and the Remains of St.Louis,” *Gazette des Beaux-Arts, 6e série* 95 (1980), 175-82. OLR
• Georgia S. Wright, “The Tomb of St. Louis,” *Journal of the Courtauld and Warburg Institutes* 34 (1971), 65-82. Look at the unusual standing figure on the altar/tomb. **OLR**

**September 9: Courts and Palaces: From Capetian to Valois France, 1223–1360**

Today we focus on the court of Paris as a model for the courts of Dijon and London as we discuss cultures of the interlinked North European royal “clan”—Capetians–Valois–Plantagenets. As aesthetic and practical practices, we consider the elaboration of the Louvre and of later suburban palaces in and around Paris with their visual decorative manifestations in such arts as tapestry. To look more deeply at their literary aesthetics, we examine two cross-channel courtly poets—the French Guillaume de Machaut and the English “Father of English Poetry” Geoffrey Chaucer—with their daringly different conceptions of how poets forge arts of solace and remembrance. With his “Book of the Duchess,” Chaucer provided new roles for English as a courtly literary language.

**Required Readings:**

• Duby, *France in the Middle Ages*, chs12–14. (skim)
• Guillaume de Machaut, selections from *Jugement du roy de Behainge* and the *Jugement du roy de Navarre*. **OLR**

**Recommended Readings:**

• Selections from Andreas Capellanus, *De Amore*: on-line at [http://www.courses.fas.harvard.edu/~chaucer/special/authors/andreas/de_amore.html](http://www.courses.fas.harvard.edu/~chaucer/special/authors/andreas/de_amore.html)
• Guillaume de Machaut, *The fountain of love=La fontaine amoureuse ; and, two other love vision poems*, ed. and trans. R. Barton Palmer (New York: Garland, 1993). **OLR**
September 16: The Grand Dukes of the West and The Splendor of their Courts

Today we begin our investigation of the impressive biographies, patronage, political maneuverings of the Burgundian dukes who are the center of our course. We consider the magnificence of the spaces they endowed, especially the sculpture of Sluter and his workshops. With Visiting Faculty member Pamela A. Patton (SMU), we address the material culture of the medieval court and the objets de luxe that nobles sponsored. We start here to focus on Dijon as a dynastic capital and on the construction of the ducal residence.

Required Readings:

- Duby, France in the Middle Ages, chs. 12–14, pp. 253–287.
- Tyler, Dijon and the Valois Dukes of Burgundy, chs. II-IV, VII.
- Juliet Vale, The Princely Court. ch. 5, “Court Life and Court Culture.” OLR

Recommended Reading:

- Richard Vaughan, Valois Burgundy (Hamden CT: Archon, 1975), esp. chs. 2, 6. ON RESERVE
- Susan Martí et al., Splendour of the Burgundian Court (Cornell UP, 2009). ON RESERVE
- Art from the Court of Burgundy. The Patronage of Philip the Bold and John the Fearless 1364-1419, exhibition catalog from the Cleveland Museum of Art (October 24, 2004 -January 9, 2005). ON RESERVE

September 23: Chivalry, Tournaments, Crusades: War and War Games in France, Burgundy, and Flanders

Today we consider the development of medieval chivalry that reached its most glamorous height in the Burgundian courts, but we also remember darker sides of bickering warfare and the international repercussions of continuing Crusades against ‘the Infidel.’ Part of today’s class will examine how powerful spectacles were represented aesthetically, both in Chaucer’s poetry and in tapestries for the Anjou Dukes. Visiting Faculty member Laura Weigert (Rutgers) will discuss “War Games: Tapestry and Spectacle in the Burgundian and French Courts.”
Required Readings:

- Tyler, Dijon and the Valois Dukes of Burgundy, ch. 6. OLR
- Chaucer, “The Knight’s Tale” and the figure of the Knight and the Squire in the “General Prologue” to The Canterbury Tales, in The Riverside Chaucer ON RESERVE or on-line at http://www.courses.fas.harvard.edu/~chaucer/teachslf/kt-par0.htm

Recommended Readings:

- Jeffrey Chipps Smith, “Portable Propaganda – Tapestry as Princely Metaphors at the Courts of Philip the Good and Charles the Bold,” Art Journal 48 (1989), 123-129. OLR
- Marina Belozerskaya, Rethinking the Renaissance, pp. 104-116. OLR
- Laura Weigert, “Medieval Theatricality in Tapestry and Its Afterlife in Painting,” Art History 23.2 (April, 2010), 224-235. OLR
- Susan Marti et al., Splendour of the Burgundian Court. ON RESERVE
- Sidney Painter, French Chivalry. ON RESERVE
- Maurice Keen, Chivalry (New Haven: Yale UP, 1984), esp. chs. 5, 12: ON RESERVE

**September 24–26.** The Texas Medieval Association (which gather participants from Texas and other nations) meets at SMU and the DMA. You are welcome to attend general lectures free and to register for the whole conference. See http://pages.towson.edu/duncan/tmahome.html or ask conference organizer Dr. Wheeler.

**September 30: The Mourners and the Tomb of John the Fearless**

Today we view the exhibition for a first glance with Visiting Faculty members Heather MacDonald (DMA Curator) and Sophie Jugie (Musée des Beaux-Arts, Dijon) and discuss the making of the Mourners exhibition.

**Required Reading:**

- The Mourners catalogue

**October 7: Chivalry and Ceremony: Kings of France, Dukes of Burgundy, and the Order of the Golden Fleece**

What was chivalry in theory and practice? What are the arts of chivalry? Today we discuss chivalry and the arts of the courts as we consider the Limbourg Brothers and manuscript illumination for the Dukes of Berry; the ceremonial impact of the Order of the Golden Fleece and the Feast of the Pheasant (Lille in 1454); The Vow of the Peacock. Visiting Faculty member Valerie Hotchkiss (Rare Book Librarian, University of Illinois) will discuss and show examples from ceremonies of “Coronations and Important Late Medieval Manuscripts.”

**Required Reading:**
October 14: The individual in Late Medieval Europe: Portraiture, social orders, and biography

Today we discuss how individual identity became an increasing point of reference for medieval persons and artists as we consider plastic and literary arts. Visiting Faculty member Stephen Perkinson (Bowdoin) concentrates on aesthetic “identity production.”

Required Readings:

- Duby, France in the Middle Ages, chs. 5–8, pp. 41–152. (skim)
- Geoffrey Chaucer, Parlement of Foules, House of Fame, in The Riverside Chaucer ON RESERVE or on-line at http://www.kankedort.net/index.htm
- Geoffrey Chaucer, “The Knight’s Tale,” in The Canterbury Tales, in The Riverside Chaucer ON RESERVE or on-line at http://www.courses.fas.harvard.edu/~chaucer/teachslf/kt-par0.htm

Recommended readings:

- Huizinga, Autumn of the Middle Ages, chs. 7-10.
- Keen, Chivalry, ch. 7. ON RESERVE
- Stephen Perkinson, The Likeness of the King: A Prehistory of Portraiture in Late Medieval France (Chicago: University of Chicago Press, 2009)
October 15  Friday Night Museum Lecture  [optional]: Marina Belozerskaya, “Rethinking the Renaissance”

October 21: Women, Power, Inheritance, and Agency in Valois France

Today, in addition to discussing selections from Romance of the Rose and the tapestry of the Romance of the Rose commissioned by Philip the Bold, we will consider roles of Burgundian women in relation to marriage, monasticism, inheritance, and various other forms of power and disempowerment with Visiting Faculty Member Constance Berman (University of Iowa), who will pay particular attention to Margaret of Flanders.

Required Readings:

• Jean Froissart, Chronicle, pp. 252-259; 418-420.

Recommended readings:

• Constance Berman, Women and Monasticism in Medieval Europe: Sisters and Patrons of the Cistercian Order, editor and translator (Kalamazoo, MI, Medieval Institute Publications, 2002)

October 28: Monuments, Mourning and Memory

Today we analyze some ideas of mourning in late medieval Europe. Visiting Faculty members Mark Rosen (UTD) and Sarah Kozlowski (Yale) will broaden our concerns out from the Dijon tombs to sculptural funerary monuments found throughout Europe.

Required Readings:

• Jean Froissart, Chronicle, pp. 193-198.
• Paul Binski, Medieval Death, ch. 2, ”Death and Representation.” OLR
• Mary Carruthers, The Book of Memory, Appendix B, pp. 267-380. OLR

Recommended readings:

• Huizinga, Autumn of the Middle Ages, ch. 5, 6, 8, 11, 12.
November 4: The Majesty of Later Medieval Religious Life and Sacred Spaces

Today we consider how the development, popularity, and varieties of monastic life relate to mourning and memory. Visiting Faculty member John Sommerfeldt (U of Dallas), a renowned expert of medieval monasticism, will briefly outline some patterns and varieties of monastic life in our period. With Visiting Faculty member Sherry Lindquist (Knox College) we will concentrate on monastic orders and the religious context of the Chartreuse de Champmol. With Visiting Faculty member Laura Neagley (Rice) we will consider monastic architecture vs. cathedral architecture around 1400—and how different spaces reflected different devotional and liturgical practices and how funerary architectural space has a specific developmental trajectory.

Required Readings:


Recommended Readings:

- Huizinga, *Autumn of the Middle Ages*, chs. 7, 8.

November 11: The 100 Years War and Joan of Arc

Today we confront some Burgundian “challenges”—such political issues as murder, mayhem, assassination, etc. Burgundy figured heavily, almost decisively, in the context of royal succession in Northern Europe, and there we might locate a strategic error in Burgundian policy. Today’s discussion pivots on the figure of an illiterate peasant girl from the frontier, Joan of Arc, who represents the emerging conscious of “France” as a nation at the same time that she represents a throwback to conservative chivalric values.

Required Readings:

- Duby, *France in the Middle Ages 987-1460*, ch. 15 and epilogue, pp. 288–99..
November 18: The Political and Art Historical Significance of Late Valois Burgundy

The visual arts flourished in the Burgundian Netherlands under Duke Philip the Good. Visiting Faculty members Douglas Brine (Trinity University, San Antonio) and Eric White (SMU) consider early Netherlandish painting and manuscripts in relation to the arts of commemoration.

**Required Readings:**


**Recommended Readings:**


December 2: Music, Dance, Procession, and Performance in Valois France

Our final class will be literally a moving experience with Visiting Faculty member Catherine Turocy (New York Baroque Dance Theater) on declamatory gesture and expressive posture as used on the stage and its relation to *The Mourners*. And (in our own ending today) we return to our first questions: what are the most visible traces of the relations between memory, majesty, and mourning?

**Required Readings:**

- [http://memory.loc.gov/ammem/dihtml/diessay1.html](http://memory.loc.gov/ammem/dihtml/diessay1.html)
- Huizinga, *Autumn of the Middle Ages*, ch. 5.
- Machaut, *OLR, Music*

**Recommended Readings:**

- Huizinga, *Autumn of the Middle Ages*, chs. 12, 14.

**FINAL EXAMINATIONS AT HOME CAMPUS in places and times announced.**