Job Description and Person Specification

<table>
<thead>
<tr>
<th>Post</th>
<th>Postdoctoral Researchers, <em>Music and Late Medieval Court European Cultures</em> (ERC funded)</th>
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</thead>
<tbody>
<tr>
<td>Department/Faculty</td>
<td>Faculty of Music</td>
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<tr>
<td>Division</td>
<td>Humanities</td>
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<tr>
<td>Contract type</td>
<td>Full-time, Fixed term (48 months) starting 1st September 2016</td>
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<tr>
<td>Grade and salary</td>
<td>Grade 7: £30,738- £33,574 per annum</td>
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INTRODUCTION

The Faculty of Music proposes to appoint two postdoctoral researchers to work on a new ERC Advanced grant, *Music and Late Medieval European Court Cultures* (MALMECC). The project seeks to develop a new, post-national and trans-disciplinary method of studying pre-modern cultures; specifically, the focus will be on European courts of the ‘long’ fourteenth century, defined as 1250-1450. The project seeks to achieve its objectives through a systematic collaboration of a team of scholars drawn from relevant disciplines (including but not limited to history, art history, architectural history, modern and classical languages, music) under the leadership of the Principal Investigator (PI), Karl Kügle. Each team member will work on one of four specific sub-projects. Sub-projects include (1) the effects of gender and lineage on patronage in northwestern Europe, (2) the courts of ecclesiastic princes in France and southern Europe; (3) the artistic patronage of the Luxembourgs in Germany and the Czech lands; (4) the politics of prince-bishop Pilgrim II of Salzburg and the songs of the ‘Monk of Salzburg’. A fifth sub-project, (5) Cyprus and the court of Savoy in the 1430s and 1440s, will be in the hands of the PI.

Candidates may come from any of disciplines relevant for the period 1250-1450. Candidates may apply for any one of the sub-projects 1-4, indicating clearly in their application for which sub-project they wish to apply.

More information on the project can be found in Appendix 1.

OVERVIEW OF THE ROLE

Reporting to the project’s Principal Investigator (PI), Karl Kügle, the post-doctoral researchers will pursue an individual research project within their specific selected sub-project, and in collaboration with the project team. Postdoctoral researchers will be expected to liaise with the research team to refine and develop their research and ensure synergy of
The post-doctoral researchers will be based with the PI in the TORCH Office in the Radcliffe Humanities building and they will have an opportunity to link with the Oxford Medieval Studies (OMS) Research Programme. More information on TORCH and OMS is below.

**DUTIES OF THE ROLE**

The appointee will be required to undertake the following duties:

- Manage personal academic research activities in tandem with the aims and activities of the entire project. This involves managing their project, including problem-solving and regular consultation with the PI, and the co-ordination of multiple aspects of work to meet the deadlines of the project;
- Adapt existing and develop new research methodologies and materials;
- Analyse qualitative and/or quantitative data from a variety of sources, prepare working theories, reviewing and refining theories as appropriate;
- Collaborate in the preparation of relevant research publications, and support the work of the project's publications;
- Present papers at conferences or public meetings;
- Represent the project at internal and external meetings or seminars, either in conjunction with the PI, or alone, both to facilitate knowledge exchange and to enhance/disseminate the project as it develops;
- Engage with members of the public in a variety of different fora to publicise or disseminate project outputs and information about project activities, so as to enhance the impact of the underpinning research;
- Ensure personal development of a strong research profile and high-quality research outputs as part of an overall career development strategy in consultation with the PI;
- Contribute ideas for new research projects, developing ideas for generating research income, and presenting detailed research proposals to senior researchers;
- Act as a source of information and advice to other members of the group on methodologies or procedures.

**PERSON SPECIFICATION**

Applications will be judged only against the criteria which are set out below. Applicants should make sure that their application shows very clearly how they believe that their skills and experience meet these criteria.

The successful candidate will demonstrate the following:
Essential

- PhD/DPhil or equivalent in a relevant field;
- Significant research output (or clear promise thereof) in an area of research including or at least very closely related to the chosen sub-project;
- Excellent communication skills, including the ability to write for publication (in English), present research proposals and results, and represent the project at meetings;
- Experience of contributing to relevant publications/presentations;
- Proven organisational skills, with the ability to manage own academic research and associated activities as well as (participating in) management of teams of varying size, skills and expertise;
- Ability to work independently without supervision as an independent researcher, and as part of an international, multi-disciplinary team;
- Ability to work congenially within a team, communicating ideas and information with confidence and clarity, and willingness to engage with a challenging and innovative project and a novel way of doing research in the Humanities;
- High-level competencies in at least one other of the relevant languages (Latin, German, Dutch, French, Czech, Italian, Greek) including inasmuch as possible its late-medieval stages of development;
- Ability and willingness to collaborate across the disciplines of musicology and medieval studies/medieval history;
- Excellent IT skills.

Desirable

- Ability to contribute ideas for new research projects and research income generation;
- Experience of actively collaborating in the development of research outputs for publication;
- Significant knowledge of and/or experience in disciplines adjacent to their home discipline and relevant to the project;
- Demonstrable competence in medieval palaeography and codicology as relevant to the candidate’s area of research and the chosen sub-project;
- Experience of independently managing a discrete area of a research project;
- Experience in building and maintaining websites;
- Experience in using social media to communicate research plans and project results;
- Experience in organising scholarly meetings and conferences.
OVERVIEW OF THE FACULTY

The Faculty of Music is one of the largest and liveliest music departments in the country, and an internationally renowned centre of musical teaching and research. The Faculty came top of the 'intensity rankings' for music departments in the Research Excellence Framework (REF 2014), with 55% of its research rated as 'world-leading' and a 'research environment' given the highest possible grade.

The Faculty has nearly 300 students, of whom two-thirds are undergraduates. There are presently 16 staff holding permanent academic appointments in the Music Faculty: the statutory Heather Professor of Music, nine other professors, and six associate professors. The total membership of the Faculty, including research staff and college tutors, is over 50. The Faculty is situated in self-contained and specially adapted buildings in central Oxford, next to Christ Church Meadow. The facilities comprise fully equipped teaching and lecture rooms, a rehearsal hall, a new suite of practice and ensemble rooms, the award-winning Faculty Library (which has one of the most extensive collections in the UK), the Bate Collection of Musical Instruments, high-specification electronic music studios, and a MAC-based Multi-media Resource Centre. The Faculty offers a full annual programme of recitals, performance and composition workshops, and masterclasses, as well as public lectures and research seminars, featuring international musicologists, composers and performers. Many of the Faculty's recitals and concerts are held in the Holywell Music Room, the oldest purpose-built concert hall in Europe, and occasionally in the Sheldonian Theatre. The exceptionally rich musical life of the University and its colleges – including world-famous choirs, University orchestras, chamber groups and jazz ensembles, in addition to the Faculty-based new music ensemble and laptop orchestra – is complemented by the wide range of musical activities to be found in and around the city, drawing on numerous musical traditions.

Through its undergraduate and postgraduate programmes, the Faculty offers a highly stimulating environment for anyone interested in a practical, scholarly and creative engagement with music. Our undergraduate and graduate curricula are strong in traditional musicological and musical skills, but are also notably wide-ranging and imaginative, reflecting contemporary developments in music and musicology. The Faculty’s research and teaching strengths cover a broad spectrum, including European music of many periods, ethnomusicology, composition, opera, film music, analysis and music theory, the psychology of music, performance, and performance practice.

For more information about the Faculty, please visit: www.music.ox.ac.uk

TORCH and the Oxford Medieval Studies (OMS)

The Oxford Research Centre in the Humanities TORCH is a collaborative University of Oxford initiative that seeks to stimulate and support research that transcends disciplinary and institutional boundaries. It has a key role in promoting Oxford humanities research and public engagement with research internally and externally. It is based in the Radcliffe Humanities building.

The Oxford Medieval Studies (OMS) is a TORCH Research Programme bringing together over 200 scholars at all stages of their careers across the University. Oxford Medieval Studies is one of the largest forums in the world for interdisciplinary humanities scholarship on the Middle Ages, a period of a thousand years (c.500-c.1500) which, contrary to modern stereotypes, saw huge social change, political upheaval, technological revolution, intellectual debate, and artistic innovation across Europe and the wider world. Medieval studies have continued significance in the modern world; it is a key part of our mission to use Oxford’s
unique resources to foster activities which make that relevance plain – often in unexpected ways.

OMS builds upon the University’s world-leading strengths in medieval studies in individual intellectual disciplines (Archaeology; Art History; Byzantine Studies; Classics; English; History; European, Middle- and Far-Eastern languages; Music; Philosophy; Theology and Religion) by bringing together scholars to generate interdisciplinary approaches to research. OMS enriches research activity through collaborative endeavour, integration of resources, and strategic vision.

For more information on TORCH, please visit http://www.torch.ox.ac.uk/
For more information on OMS, please visit: http://torch.ox.ac.uk/medievalstudies

HOW TO APPLY

Please apply online on the Oxford University jobs pages https://www.ox.ac.uk/about/jobs/

Before submitting an application, you may find it helpful to read the ‘Tips on applying for a job at the University of Oxford’ document, at www.ox.ac.uk/about/jobs/supportandtechnical/.

If you would like to apply, click on the Apply Now button on the ‘Job Details’ page and follow the on-screen instructions to register as a new user or log-in if you have applied previously. Please provide details of three referees and indicate whether we can contact them now.

You are also required to upload the following:

- a covering letter or statement of no more than two A4 sides, explaining how you meet the selection criteria set out above;
- a research proposal (750-800 words excluding bibliography) indicating as clearly and specifically as possible how you wish to shape your contribution within your chosen sub-project;
- a full CV.

Please upload all documents as PDF files with your name and the document type in the filename.

Your application will be judged solely on the basis of how you demonstrate that you meet the selection criteria stated in the job description.

All applications must be received by midday Wednesday 6 July.

Interviews are expected to take place week commencing 18 July 2016.

Information for priority candidates

A priority candidate is a University employee who is seeking redeployment because they have been advised that they are at risk of redundancy, or on grounds of ill-health/disability. Priority candidates are issued with a redeployment letter by their employing departments.

If you are a priority candidate, please ensure that you attach your redeployment letter to your application (or email it to the contact address on the advert if the application form used for the vacancy does not allow attachments)
Should you experience any difficulties using the online application system, please email recruitment.support@admin.ox.ac.uk. Further help and support is available from www.ox.ac.uk/about_the_university/jobs/support/. To return to the online application at any stage, please go to: www.recruit.ox.ac.uk.

Reasonable expenses will be reimbursed for candidates invited to interview. The appointment will be subject to satisfactory completion of a medical questionnaire and the provision of proof of the right to work in the UK.

Please note that you will be notified of the progress of your application by automatic emails from our e-recruitment system. Please check your spam/junk mail regularly to ensure that you receive all emails.

Should you have any queries about the post or how to apply, please contact: administrator@music.ox.ac.uk
Important information for candidates

Pre-employment screening

Please note that the appointment of the successful candidate will be subject to standard pre-employment screening, as applicable to the post. This will include right-to-work, proof of identity and references. We advise all applicants to read the candidate notes on the University’s pre-employment screening procedures, found at:
www.ox.ac.uk/about/jobs/preemploymentscreening/.

The University’s policy on retirement

The University operates an employer justified retirement age for all academic and academic-related posts (grade 6 and above), for which the retirement date is the 30 September immediately preceding the 68th birthday. The justification for this is explained at:
www.admin.ox.ac.uk/personnel/end/retirement/revisedejra/revaim/.

For existing employees any employment beyond the retirement age is subject to approval through the procedures: www.admin.ox.ac.uk/personnel/end/retirement/revisedejra/revproc/

There is no normal or fixed age at which support staff in posts at grades 1–5 have to retire. Support staff may retire once they reach the minimum pension age stipulated in the Rules of the pension scheme to which they belong.

Equality of Opportunity

Entry into employment with the University and progression within employment will be determined only by personal merit and the application of criteria which are related to the duties of each particular post and the relevant salary structure. In all cases, ability to perform the job will be the primary consideration. No applicant or member of staff shall be discriminated against because of age, disability, gender reassignment, marriage or civil partnership, pregnancy or maternity, race, religion or belief, sex, or sexual orientation.

Benefits of working at the University

Training and Development

A range of training and development opportunities are available at the University. Further details can be found at
www.ox.ac.uk/staff/working_at_oxford/training_development/index.html.

For research staff only: Support for Research Staff

There is a particularly wide range of support for career development for research staff. Please visit: www.ox.ac.uk/research/support-researchers to find out more.

Pensions

The University offers generous occupational pension schemes for eligible staff members. Further details can be found at www.admin.ox.ac.uk/finance/epp/pensions/pensionspolicy/.

Information for international staff (or those relocating from another part of the UK)

A wealth of information is available on the University’s International Staff website for staff who are relocating to Oxford from abroad, at
www.admin.ox.ac.uk/personnel/staffinfo/international/.

The University of Oxford Newcomers’ Club
The Newcomers' Club is aimed at helping partners of newly-arrived visiting scholars, graduate students and academic members of the University to settle in and to meet people in Oxford.

**Transport schemes**
The University offers a range of travel schemes and public transport travel discounts to staff. Full details are available at [www.admin.ox.ac.uk/estates/ourservices/travel/](http://www.admin.ox.ac.uk/estates/ourservices/travel/).

**University Club and University Sports Facilities**
The University Club provides social, sporting and hospitality facilities. It incorporates a Club bar, a cafe and sporting facilities, including a gym. See [www.club.ox.ac.uk](http://www.club.ox.ac.uk) for all further details.

University staff can use the University Sports Centre at discounted rates, and have the chance to join sports clubs. Please visit [www.sport.ox.ac.uk/oxford-university-sports-facilities](http://www.sport.ox.ac.uk/oxford-university-sports-facilities).

**Childcare and Childcare Vouchers**
The University offers quality childcare provision services at affordable prices to its employees. For full details about the services offered, please visit [www.admin.ox.ac.uk/childcare/](http://www.admin.ox.ac.uk/childcare/). **NB: Due to the high demand for the University's nursery places there is a long waiting list.**

The University also offers nursery fee payment schemes to eligible staff as an opportunity to save tax and national insurance on childcare costs. Please visit [www.admin.ox.ac.uk/childcare](http://www.admin.ox.ac.uk/childcare).

**Disabled staff**
The University is committed to supporting members of staff with a disability or long-term health condition and has a dedicated Staff Disability Advisor. Please visit [www.admin.ox.ac.uk/eop/disab/staff](http://www.admin.ox.ac.uk/eop/disab/staff) for further details.

**BUPA - Eduhealth**
Bupa Eduhealth Essentials private medical insurance offers special rates for University of Oxford staff and their families [www.eduhealth.co.uk/mini-site/](http://www.eduhealth.co.uk/mini-site/).

**All other benefits**
For other benefits, such as free entry to colleges, the Botanic Gardens and staff discounts offered by third party companies, please see [www.admin.ox.ac.uk/personnel/staffinfo/benefits/](http://www.admin.ox.ac.uk/personnel/staffinfo/benefits/).
Appendix 1: Project Overview
Music and Late Medieval European Court Cultures (MALMECC, malmecc.eu)

General
Music And Late Medieval European Court Cultures (MALMECC) is a five-year research project (2016-2020) funded by an Advanced Grant of the European Research Council. The project is headed by Principal Investigator Karl Kügle and operates with a trans-disciplinary team of dedicated scholars in medieval studies, including two full-time post-doctoral research researchers, two PhD students, and the Principal Investigator. Visiting scholars, and an advisory board comprised of a diverse range of distinguished international experts round out the MALMECC research team.

Late medieval European court cultures have traditionally been studied from a monodisciplinary and national(ist) perspective. This focus has obscured much of the interplay of cultural performances that informed “courtly life”. Recent research has begun to reverse this, focusing on issues such as the tensions between orality, writing, and performance; the sociocultural dimensions of making and owning manuscripts (musical and otherwise); the interstices between musical, literary and visual texts and political, social and religious rituals; and the impact of gender, kinship, and social status on the genesis and transmission of culture and music. These “new medievalist” studies have significantly enhanced our understanding of the cultural meanings of singing, listening, and sound in late medieval times. Taking a decisive step further, MALMECC will, for the first time, systematically explore late medieval (c. 1250-1450) court cultures and their music synoptically across Europe. England, the Low Countries, Avignon, Bohemia, south-eastern Germany/Salzburg, Savoy, and Cyprus have been selected for study as each was a vibrant site of cultural production but has been relatively neglected due to prevailing discursive formations favouring “centres” like Paris and Florence. Linking these courts in a large-scale comparative study focused on the role of music in courtly life but embedded within a multidisciplinary framework encompassing all the arts as well as politics and religion will reveal the complex ecology of late medieval performances of noblesse in unheard-of depth while at the same time throwing the unique qualities of each court into distinct relief. The project will apply an innovative research paradigm that develops a trans-disciplinary and post-national(ist), “relational” approach to the study of music in late-medieval court cultures. In doing so it will integrate all late medieval arts and re-constitute the fullness of their potential meanings.

MALMECC, at its most ambitious, is an attempt to rewrite the history and position of music in late medieval European culture. Throughout its five-year programme, the project will host two major public events, a workshop in early 2017, and a large-scale international conference (2018). In addition, we look forward to regular scholarly exchanges within the research team as well as between the research team and visiting scholars, members of the advisory board, and research postgraduates throughout the grant period. The results of the team’s work will be accessible through university presses and on the MALMECC website.

The following sub-project are available for suitable candidates at either the post-doctoral or doctoral level:
Sub-project 1
Gender, Lineage and Patterns of Patronage in Late-Medieval France, England, the Low Countries, and beyond
What exactly was the impact of gender and lineage on artistic patronage and courtly life? To what extent and how precisely was artistic patronage used to project or deflect gendered and/or dynastic power, and what specifically was gender's and lineage's impact on the performative arts? The intense political and dynastic connections within the region and the presence of several prominent females in positions of great power (Mahaut of Artois, Philippa of Hainaut, Isabeau of Bavaria) invite research into the courts of northwestern Europe, with a focus on France, England, and the Low Countries, to conduct a study of the effects of gender, gender perceptions, and lineage on arts patronage. This will be aided by a plethora of well-researched documentary and artistic source materials that survive in the national libraries and archives of, among others, London, Paris, Brussels, and The Hague. These will be re-read from a gender-specific perspective.

The interstitial role of women at court has received incommensurately little attention heretofore in musicology, art history, and general history (although see, e.g., Adams 2012); the body of scholarship around Christine de Pizan constitutes a notable exception in literary history. However, women often played crucial roles in courtly life, shaping tastes as patrons, dedicatees and indirect or direct objects of artists' attention. Their aesthetic preferences and choices not infrequently affected their husbands' decisions, were they cultural or political. Many maintained quasi-separate (sub-)courts built around the entourage that surrounded them in their positions as queens, duchesses or countesses (Hirschbiegel and Paravicini 2000).

A contrasting example on the male side is set by royal intimates such as Piers Gaveston (1284-1312), the younger Despenser (1286-1326), or Charles de la Cerda (1327-1354) and – in a slightly different context – the brothers d'Aunay (c.1290-1314) and the prototypical "evil councillor", Enguerrand de Marigny (c.1260-1315). These men – often noblemen of comparatively low birth or, in the case of de la Cerda, of suitably high birth but impoverished – attracted magnates' and courtiers' jealousy and envy, among other things, through their patronage of the arts, or the possession of artefacts that were perceived as excessive and contributed to their downfall (Hirschbiegel and Paravicini 2004). Conversely, the career and self-fashioning of poet-musician, Guillaume de Machaut (c.1300-1377), as evident through his oeuvre, offers an example how a person of relatively low birth could successfully navigate the treacherous currents of courtly life.

This project will chart the possibilities open to women and lower-born men in the political and cultural arena of late medieval courtly life in France and beyond. It will explore both the handicaps, but also the possibilities of being a noblewoman and/or a male upstart in a society where power and status are by definition asymmetrical, taking into account the obligations and consequences of both gender and lineage.

Bibliography:

Sub-project 2
Bishops, Cardinals, Popes: Ecclesiastic Courts as Cultural Hubs
The merger of sacred and secular power in princes of the Church and their all-male inner courts ("familia") is a particularly interesting phenomenon that has received far too little attention among court studies. It lends itself to research both from historically informed gender studies and anthropology. Ecclesiastic princes were confronted with many contradictions: They were unable to establish a dynastic succession for themselves (at least
a legitimate one) but as sons of noble families were deeply embedded in the contemporaneous dynastic system. They needed to negotiate the ritual archaisms and limitations that typically accompany high Church office while at the same projecting prestige and power in the world of politics commensurate to their birth and current status.

The classical focal point for the study of ecclesiastic courts in the late-medieval period is the papal court at Avignon. The latest study dedicated to music in fourteenth-century papal Avignon dates from the 1980s (Tomasello 1983). More recent musicological research in the courts of the early fifteenth-century popes of the late Schismatic and the Conciliar Periods (c. 1400-1450) in Italy has yielded rich results, especially highlighting the role of cardinals and other high prelates in the production of music-related and intellectual culture (for an example, see Bent 2008:3-4 on the Venetian patrician, bishop and early Humanist Pietro Emiliani). This directs the spotlight away from the papal households towards the group surrounding the Pontiff, which emerges as potentially of similar or even greater importance than the (much more visible) ruler himself. Typically sons of noblemen (although there are exceptions to prove the rule), the institutional careers of princes of the Church – some of them Popes at the end of their lives – will be charted, including their childhood, education, early and mid-career stages. Tracing their impact on art, music, and politics, we shall be able to build on recent work by the Munich-based research group on medieval cardinals (e.g., Lützelschwab 2007, Dendorfer and Lützelschwab 2012 and 2013, including extensive listings of sources ranging from archival records to sermons to testaments). Of particular interest here is Pierre Roger (Pope Clement VI, r. 1342-52), who combined a multifaceted career in French royal service with a papacy distinguished, among other things, by an expansive building programme in Avignon, but also various pioneering cultural initiatives (Wathey 1993). Cardinals Gui de Boulogne and Robert of Geneva (later Antipope Clement VII) have not yet received adequate attention either, although they both belonged to important noble families from northern France and Savoy, and both were the subjects or commissioners of musical settings. Their careers will be examined from an institutional and artistic perspective, and for the first time contextualized with the most recent research conducted on the cultural policies of Avignon, the ruling families of Europe, and the competing schismatic obediences during the early fifteenth century.

Bibliography:

Sub-project 3
The “Monk” and the Prince: Court Culture and Song in Late-Medieval Salzburg
The court of Pilgrim II of Puchheim (c.1330-1396), prince-bishop of Salzburg, has never been systematically studied for the full extent of its patronage of the arts, although it has long been associated with the enigmatic “Monk of Salzburg”, a prominent representative of Upper German song with recently discovered links to France (März 1999). What was the full extent of courtly patronage during Pilgrim’s reign? How does it compare with his predecessors’ and successors’? Does Pilgrim’s activity shed any light on his contemporaries? Pilgrim came from an aristocratic background. He also was an able politician who managed considerably to enlarge his influence by skillfully maneuvering between the greater powers that surrounded him (in particular, Bavaria and Austria, but also the Luxembourg Emperors and the Avignon papacy). Being a prince of the Church, Pilgrim’s court offers excellent comparative material with sub-project 2, not only because he offers a case study broadening
the base of sub-project 2, but also because his studies as a young man and later the
beginning of the Schism (1378) brought him in close contact with Avignon, including (anti-
Pope Clement VII (Robert of Geneva). A comprehensive study integrating the historical
record of Pilgrim’s rule and cultural politics at larger with the evidence provided by the songs
of the Monk of Salzburg will fill an important gap in scholarship. It will profit from a rich body
of existing scholarship (recently, e.g., Schneider 2008 from the literary side) concerning the
Monk’s works, their Vienna and Munich source manuscripts, archival materials on Salzburg
general history, and the remains of his architectural sponsorship, for example the chapel he
built and endowed at Salzburg cathedral.

Bibliography:
Schneider, Christian. Hovezuht: Literarische Hofkultur und höfisches Lebensideal um Herzog Albrecht III. von

Sub-project 4

The Singer and the Emperor: Charles IV and Heinrich von Mügeln in Prague

The Luxembourg dynasty is among the most prominent but also least understood of late
medieval Europe, at least from a musicological perspective. Its domain included the county
of Luxembourg, straddling modern-day Belgium, Luxembourg, Germany and France, and,
more importantly, the crown of Bohemia (since 1310). The court of Holy Roman Emperor
Charles IV (r. 1346-1378) has long been acknowledged as a cultural beacon. Charles
founded Prague University (1348); his prodigious building programme in and outside Prague
was the catalyst for the “Bohemian” Gothic style. Having been brought up – like his father,
John, famous for being Guillaume de Machaut’s first known patron – in French-acculturated
circles and a frequent visitor to western Europe, there can be no doubt that he was familiar
with the complex musical styles cultivated in France, England, Italy, and the Low Countries
at the time. However, there is so far no evidence of them at his court. Rather, Charles was a
patron of the late Minnesinger, Heinrich von Mügeln (d. after 1371). It is difficult not to see a
political programme behind Charles’s musical and other cultural choices; it will be the
purpose of this project to chart the reasons behind these decisions, and to reveal the
discourse of power that underpins them. The project will be able to rely on a rich body of
ongoing scholarship from History and Art History, and to a lesser extent from Germanic
Studies (the latest monographs dedicated to Heinrich of Mügeln are Haustein 2002 and
Volfing 1997). Promising leads from a musicological perspective are the neglected sources
of sophisticated French-style polyphony from Silesia (Brewer 1984, Gancarczyk and
Hlávková 2013), supplemented by recent work on the liturgical reforms implemented by
Charles IV (Eben 1992). In addition, we have the voluminous literary output of Mügeln, and
the literary works of the Emperor himself, supported by archival materials in Prague. This
and the preceding project will for the first time put Salzburg and Prague into a comparative
perspective both within the German and Slavic-speaking world of the time, and in relation to
eastern, western and southern Europe.

Bibliography:
Brewer, Charles. “The Introduction of the Ars Nova into East Central Europe: A Study of Late Medieval Polish
sources” (diss. City University of New York, 1984).
Eben, David. “Die Bedeutung des Arnestus von Pardubitz in der Entwicklung des Prager Offiziums”,
Gancarczyk, Paweł and Lenka Hlávková (ed.). The Musical Culture of Silesia before 1742: New Contexts - New

Sub-project 5 (for information only; this project will be pursued by the Principal Investigator)

Savoy, Cyprus, Italy: Court Cultures in the Early Quattrocento
The lifetime of Amadeus VIII (b. 1383, d. 1451) is without doubt one of the high points of Savoyard cultural history. During his reign, Savoy was raised from county to duchy by Emperor Sigismund (1416). The wedding of Amadeus’s son Louis to Anne, princess of Cyprus and Jerusalem, in 1434, became an instant legend in its time, and united the most brilliant courtiers of Europe and their artistic retinue in Chambéry. Guillaume Du Fay, one of the most important musicians of the fifteenth century, was associated with Savoy from 1434 well into the 1450s (Planchart 2009). When Duchess Anne purchased the shroud of Turin (1453), an important Mass may have been composed by Du Fay for the liturgy associated with the shroud (Robertson 2010). Amadeus’s own career took two unusual turns when he withdrew from government (1434) to live in spiritual retirement on the shores of Lake Geneva and later accepted the papal see offered him by the Council of Basle (1439-49). He ended his life as a cardinal (1449-51). To this mix must be added the presence of cardinal Hugues de Lusignan, the uncle of princess Anne of Lusignan and one of the leaders of ecclesiastical politics, first at the papal court of Eugenius IV and later at the Council of Basle. The last piece of musicological research dedicated specifically to the court of Savoy dates from the early 1990s (Bradley 1992). In the meantime, work related to the biography of Du Fay (e.g., Planchart 2009, Robertson 2010) and to the ars subtilior manuscript Turin J.II.9 (Kügle 2012) has significantly added to the picture. But many gaps remain to be filled. The PI’s research will expand on the very rich materials uncovered during the ongoing research by Margaret Bent on music and Humanism in late Trecento and early Quattrocento Italy (e.g., Bent 2008), as well as in his own recent work on codex Turin J.II.9 and its repertoire (Kügle 2012). Like a spider in the web, Savoy sat at the hub of an intricate political, dynastic, and cultural network linking France, the Church, Italy, and Outremer (Cyprus). To what extent did local and dynastic identities shape the conscious application of different forms of cultural patronage in Savoy, notably music and book collecting? To what extent do they differ from patterns found in the cities (Venice, Padua, Brescia) of northern Italy and at the great rival court of Savoy, Burgundy, in the north?

Bibliography: