

**THE SOLDIER, THE CHAPEL, THE WEDDING AND THE COMPOSER:  
ASSESSING THE WORKS OF DUFAY AND SAINT MAURICE OF SAVOY IN THE  
15<sup>TH</sup> CENTURY**

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**ABSTRACT**

*This article explores two often poorly connected fields in a quite touchy symbolic conception. On one side is the complex ramification of the County of Savoy and its family therein at a period when Savoy become a Duchy under the protection of the German Holy Empire with the patronage of Saint Maurice, while on the other side is the complex and prolific secular compositions of Guillaume Dufay and its subtle style of performance. In many cases, little is known by Historians about medieval music. Therefore, Musicologists interested in metrics and comparison between manuscripts could easily obliterate the subtle diplomacy of the patrons of this period. To complicate even more, Savoy historians are in France and Italy (with most documents in Latin and French), and Dufay specialists are mainly in England and the United States. This essay also evocates a medieval Black saint, Maurice, considered a positive symbol, an idea not so evident in Savoy nowadays but probably also shortly after in the Protestant Alps, a period when visual representation could be easily destroyed. Hence this study enquires into this controversial subject and finds interesting new materials connected with music. This could be anecdotal if these pieces were not already so well-known and influential in the History of music.*

**Key words:** Music, Savoy, Saint Maurice, Guillaume Dufay, Amédée VIII, Ethiopia, 15th century

**INTRODUCTION**

Planchart (2018) writes that the extraordinary aspect of the quality of Dufay music is one central area in which there is nearly a unanimous opinion between the writers of the fifteenth century and modern critics. In this period, the Savoyard fortunes notably increased not only in politics but also artistically and territorially. Having risen from humble beginnings to one of the most prolific music composers of the time, Guillaume Du Fay's music works were associated with city life politics in the fifteenth century. He was also highly courted by popes and kings. On the other hand, St. Maurice, as depicted in this paper, was a roman soldier of the third century with distinctive African features whose expression revealed a soldier's virtues of resolution, strength, and strong faith being attributed to his Christian life as a knight. The black statue of St Maurice was placed near the grave of Otto I in the new cathedral of Magdeburg, which was

rebuilt in the 15th century (Zacharopoulou, 2015). This paper, therefore, examines the life of Dufay and Saint Maurice of the County of Savoy in the 15<sup>th</sup> Century.

## **LITERATURE REVIEW**

### **Savoy, Orient and Africa at the End of Middle age**

In their studies, Weber (2019) and Krebs (2021) focused on the end of the Middle age and the links between Europe, the Orient and Africa through the Crusades, an exercise in which almost all great European families were involved. Savoy County Princes did not travel directly to Africa despite their announced interest in Crusade. They mainly took part in operations in Greece, Cyprus and Italy. Amédée VI of Savoy did not participate in the Alexandria expedition in Egypt in 1367 due to logistic problems. Chamorel (2022) recalls that the Savoy court, unlike the Burgundy court, did not develop scholars or translators interested in oriental languages. All this seems to imply that Savoy had a poor connection with Orient or Africa, and Chamorel (2021) focused on the only related branch of the family who tried to administrate new territories in the East so that the Savoie-Achaïe branches in Morée in Greece will not succeed to keep its possession after the beginning of the 15<sup>th</sup> century. Savoy is, therefore, apparently a poor place for evidence of connections or influences between Europe and Africa at this period. It was a shelter for families fleeing Cyprus, Greece or Constantinople towards Ottoman conquest. Similar sentiments are echoed later in this paper by Krebs (2021) about Ethiopia. Let's recall that few Eastern and African Religious Embassy came in Europe at a time when the unification of churches was questioned, notably in Basel, Constance and Ferrare<sup>1</sup> councils. We will discuss later the hard evidence of possible contacts between Savoy court and these African Embassies who find themselves, more than once, in similar places. Chamorel (2022) also points out the technical deficiency of permanent translators from Savoy during the few expeditions organized by the Duchy rather than using the skills of competent foreign nobles. In his opinion, this testifies to Savoy's lack of interest and professionalism, not being ready to train specialized diplomats.

Nevertheless, this element could also mean the opposite. For instance, according to Pibiri (2010), Savoy County constantly constructs its Embassies this way, unlike some of its neighbours. Savoy chooses some noble or rich correspondent living in the country and speaking the language (German, for instance) instead of people specifically trained and sent from Savoy,

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<sup>1</sup> Concile de Constance 1414-1418, Concile de Bâle 1431-1442, Ferrare 1438 and Florence (1439-1445)

which could lead to high training costs. Noting that the Savoy family will have alliances and marriages with almost all other European families in History, the integration of the rich and the noble seems to be a very organized strategy. Keeping this in mind, there is a need to reconsider these connections between the family and Africa in which Savoy Chivalry order, discussed later in this paper, could be key. Amédée III de Genève (Amédée VIII's uncle), who belongs to the Savoy Chivalry order created by Amédée VI, but who not strictly belongs to Savoy (the county of Genève will be officially integrated later) could be such an indirect actor for Savoy abroad: he will on his side participate in the 1365 Alexandria Crusade with Pierre Lusignan. Evia Leach (2011) discusses this point. Still, it could explain the unspecified commission paid to the poet and musician Guillaume de Machaut in 1368 by Amédée VI to get a copy of his poem describing this event *La Prise d'Alexandrie*.

### **Back in the Alps: duplicating the world**

Archaeology, towards churches, palaces and pyramids, delivered precious information in the last years about a forgotten past of Africa. More unusually, it could give us precious information about Europe and Africa in the 15<sup>th</sup> century, which, according to Krebs (2019) is currently a promising research field for Ethiopia. The relationship between Europe and Africa in the middle age is associated with the crusade or the Christian Council meeting with several Ethiopian or Egyptian church delegations. These supposed travels, long and adventurous travels, were kept in memory in a Chivalry literature appreciated in Savoy. Bouchet (2015) recalls the importance of Thomas de Saluces, writer of *Le chevalier errant*, who will stay close to Amédée. Could these distant ideas or experiences be influential and operatic in the very centre of Europe? This is the very strange story of Savoy in the Alps at the beginning of the 15<sup>th</sup> century.

At this time, about 1416, Amédée VIII (1383-1451) became the first and new Duke of Savoy. He loved arts and would welcome to the court the very young and great composer Guillaume Dufay (1397-1473). Like many princes of his time who would take part in the Crusade in this purpose, he was quite interested in the title of King of Jerusalem. Among all the European princes, he was probably the only one to organize the wedding of not one but two of his children to get this title in the family. His eldest son Louis married Anne de Lusignan in 1434, bringing the title from Cyprus, while Marguerite married Louis III d'Anjou in 1432, claiming the title by another heritage. Amédée VIII seemed very interested or obsessed by "double" things, and this was probably not a coincidence. He probably minimized risks but also accomplished things he planned or thought because he had a previous experience of it. This gave even more price to

his choices and his engagement. Amédée VIII had several “doubles”. Castelnuevo (2003) underlines this idea in Amédée’s will in 1440, where he asked for a double sepulchre (his heart in Ripaille, his body in Hautecombe abbey). The testament also starts with a long acknowledgement for his half-brother Humbert (1377-1443), a close confidant who would keep travelling while he stayed in the Alps. He also sees a model in his grandfather Amédée VI “Le comte vert” who dies a few weeks after his birth in March 1383. This devotion to the elders by Amédée VIII is probably underestimated if we consider, like Reynaud (1993), the care Amédée would bring to the very precious manuscript *Les très riches heures du Duc de Berry* (achieved in Savoy) of his maternal grandfather Jean du Berry also implied in Crusade affairs. Amédée VI of Savoy died from Plague, and Amédée VIII was placed under the protection of Saint Antoine Egyptian, revered in Saint-Antoine-l’abbaye next to Savoy. Amédée VIII kept a special relationship with Antoine, and he would call his two first sons Antoine, even though none of them survived. The next newborn in 1413 and the future Duke would then be Louis.

Another double is the destiny of a cousin branch of the family, the Savoie-Achaïe, who founded the Principauté de Morée in a part of Greece near Constantinople. This kingdom would collapse into pieces until 1417-1420. Amédée VIII, like his grandfather, fought some of his cousins for Italian territories. Still, the study of Chivalry order created in Savoy by Ripart (2006) indicates that bishop Thomas of Savoie-Achaïe was one of the first chancellors of the order. Probably, what could have been a rivalry soon became an indication for the Duke about the mistake of not following in this oriental unsuccessful adventure. Ripart (2008) notices this careful use of Crusade in the family. He also lists the devotion of the Duke of Saint Maurice and the particular importance of the Saint under Amédée VIII: The Chivalry order became the Maurice chivalry order<sup>2</sup>. At the same time, the power symbol of Savoy would be Saint Maurice’s Ring (Ripart, 2019).

In the same period, Amédée VIII gained two important titles: his son became King of Jerusalem through his wedding with Anne de Lusignan, and at the council of Basel, in 1439 he accepts to be elected as pope as Felix V against the roman pope Eugene IV. Pibiri (2008) considers these quick changes as a double consecration, and it changes slightly his plans and probably even more because soon after he would finally have to resign. There would be no more occasions to speak of this Maurice-kind Kingdom in Savoy. Constantinople would then soon collapse,

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<sup>2</sup>The Savoy Chivalry order changes his name several times. In 1352, Amédée VI created L’Ordre du Cygne noir, it becomes l’Ordre du collier in 1362 and l’Ordre de Saint Maurice in 1434, in 1518, it becomes l’Ordre de l’annonciade and in 1572 Saint Maurice is added to l’Ordre de Saint Maurice et Lazarre.

Renaissance would arise and Amédée VIII himself would disappear. This is the end of Middle age.

## **METHODOLOGY**

This study sought to obtain reliable and objective evidence on the works of DuFay and St. Maurice of Savoy County in the fifteenth century. As such, the author has maintained neutrality. The study adopted a Positivism philosophy as it focuses on collecting factual knowledge obtained through measurable observations that can be considered reliable and appropriate (Bryman & Bell, 2015).

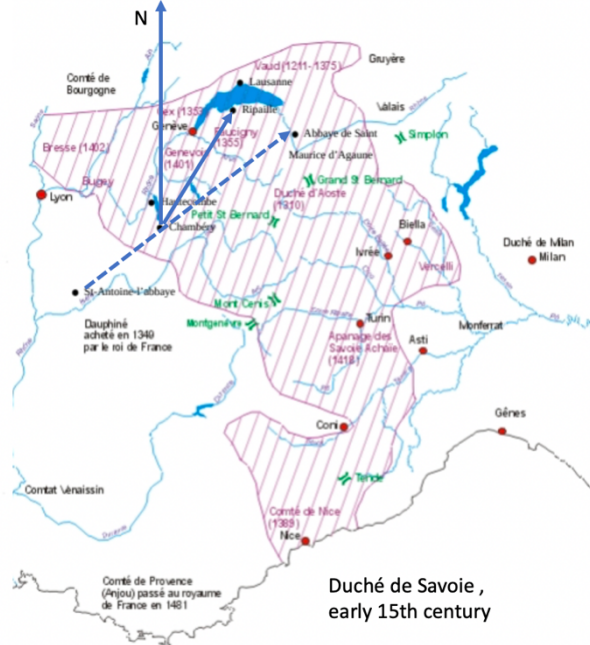
A research strategy links the research philosophy chosen for the study with the methods used for data collection and analysis. In this case, this study used an archival strategy focused on historical data. This implies that the study majorly relied on documented data as its main source of information (Saunders et al., 2016). The strategy was appropriate as it allowed for analysis of historical trends concerning DuFay and St. Maurice, allowing for potential changes to be predicted from the past trends of the 15<sup>th</sup> century. Nevertheless, according to Saunders et al. (2016), the nature of archived data in stored records determines the ability to answer the predictability questions about the data. More so, the restricted access and confidentiality of some archival data may constrain the author, but this can be addressed by determining the required data's availability. The archival strategy was also deemed suitable due to the exploratory nature that the author could have an in-depth examination of the two key persons in this paper. Therefore, the study used thematic analysis because the paper dwelt on secondary data in assessing DuFay and St. Maurice in the fifteenth century.

## **DISCUSSION OF FINDINGS**

### **The Chapel**

Why would this idea of Maurice Kingdom be so unusual? In the county of Savoy, Chambéry is the new capital of the Duke. In the castle, Amédée started 1404 the construction of a new chapel. However, not a single ordinary chapel was named “Sainte Chappelle” like in Bourges or Paris. This holy chapel would receive later the Holy Shroud (le saint Suaire), nowadays kept in Turin which would become later Savoy’s new capital city. Yet the topography and archeology deliver curious information. Chambéry is exactly in the middle of an axis between two very sacred places of the Duke: Saint Antoine l’Abbaye (devoted to Saint Antony viennensis-from Egypt) and Saint Maurice in Switzerland (discussed later in this paper). Amedee VIII would manage

to secure Saint Maurice to his territory and he offered to the Abbaye a monastery in Ripaille next to the Lemman lake, he failed for Saint Antoine l'Abbaye.



**Fig. 1: Map of Chambéry Castle**

**Fig. 2: Chambéry in Savoy, early 15<sup>th</sup> century**

In Chambéry, Amédée VIII decided to build his holy chapel with a choir not oriented towards Jerusalem but towards Ripaille and Saint Maurice's Monastery, where he based his Chivalry order. More so, in the city of chambéry, on this axis, below the holy chapel, he gave Saint-Antoine-l'abbaye a big Church (Eglise des Antonins) which was since destroyed and the City hall now standing in its place instead. This topography gives huge importance to Saint Maurice d'Agaune.

**Maurice**

Who is Maurice d'Agaune? Maurice d'Agaune is a moor. He was a soldier from Egypt (Thebes) in the Roman legion. Maurice had his commandment in Saint Maurice, Switzerland. He became a martyr because he refused to kill Christian villagers from the neighbourhood, so Rome



ordered his death. Dehoux (2012) and Rowe (2019) studied this popular figure in middle age. This Saint did not use his lance like Saint George but his shield to protect. Maurice is a protector of the holy empire in Germany, particularly in Magdebourg.

Amédée VIII certainly had a more advanced idea in his mind: Maurice is a companion of the Christ who came in the Alps on his territory. There was no need for him to go far but seek the holiness of Christ. He would succeed in obtaining the title of king of Jerusalem for his son.

**Fig. 3 *Saint Erasme et saint Maurice*, Matthias Grunewald 1520**

What is very interesting is that in Amédée's mind there is a very positive symbol about Maurice d'Agaune. At this period, black and blackness were not necessarily negative symbols. Pastoureau (2008) reminds that the opposite of white is not necessarily the black but more often the red and there are many positive associations, including unusual ones. For instance, the first name of Savoy chivalry is the Chivalry order of Black swan (*ordre du cygne noir*). This is quite extraordinary because real black swans were unknown in this period. Taleb (2007) quoting historic changes like the fall of Constantinople would use this specific example as a famous demonstration. Black swans describe something impossible, or, it also resolves something apparently a problem or paradox in symbols. Pastoureau (2011) recalls the swan in a sign of quest and the symbol used for the crusade. Yet, the swan is often described as a problematic bird, with a contrast between the whiteness of its appearance and disharmony with his black



blood. A black swan recovers the harmony (and truth) between his blood and his skin if we follow Hugues de Fouilloys (1160).

*La blancheur du cygne est le symbole du converti.*

*Le cygne a un plumage blanc mais une peau noire. Allégoriquement la couleur blanche du plumage signifie le prétexte sous lequel la peau noire est dissimulée. Parce que le péché de chair est dissimulé par divers prétextes...*

Le Blevec (1989) recalls how the history of Antony's order relates to savoy. On a similar symbol, let's note that Antony's abbey cloth is also a double layer of black clothes (black clothes and a black cape).



Fig. 4: Antonin clothes—a black clothes surrounded by a black cape with the Tau symbol in blue (synonymous with black in the middle-age).

Page (1993) and Gauffre Fayolle (2015) studied the importance of colours and clothes in their symbolism in Savoy court at this period, and Page noticed the simplicity of clothes used by Louis when he was a Duke by contrast with the Anjou court (claiming the other heritage of the Jerusalem Crown).

### **A nun followed the project**

This importance of appearance is fascinating. Unfortunately, two elements make it very difficult to testify to this. Although we keep some of the most beautiful illumination books of this time (*Apocalypsefigurée des Ducs de Savoie* by Jean Colombe<sup>3</sup>), many statues and paintings would be destroyed one century later by the reformist of Switzerland who destroyed all kinds of figurative representation. Ripaille was destroyed, including Giacomo Jaquerio painting representing Saint Maurice. The other element is the resignation of Felix V/ Amédée VIII as pope. Ripart (2019) reminds us that this led the family of Savoy to stay very careful on this episode: if a Chronicle project of Amédée VIII would be cancelled, for instance. Amédée VIII's

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<sup>3</sup> Who also worked on the famous *Les très riches heures du Duc de Berry* (see above) where interestingly Krebs (2019) see a testimony of the travel of the three Ethiopian pilgrims sent by the Ethiopian Kingdom to Constance council.



story with this very original look at Maurice d'Agaune rising very high is symbolic and interesting in Africa.

### **The composer and the wedding**

The presence of Guillaume Dufay (1397-1473) during this period is even more interesting. Guillaume first met Savoy during his first travel to Constance's council. One early commission will be for Anne and Louis's wedding in 1434 when he wrote *Se la face ay pale*. The text seemed awkward and obscure. Still, it became very limpid in this context, explaining or justifying why during the wedding, Louis, who would become King of Jerusalem, was so pale (meaning more pale than Anne, the queen who brought the title from Cyprus and then Maurice, of course). Love was a good excuse. The following extract was drawn from Dufay's work, *Se la face ay pale*.

Se la face ay pale, la cause est amère c'est la principale et tant m'est amer amer  
qu'en la mer me vouldroye voiror scet bien de voir la belle a qui suis que nul bien  
avoir sans elle ne puis.

Se ay pesante male de dueila porter cest amour est male pour moy de porter car  
soydeporter ne veult de vouloir fors qu'a son vouloir obeisse et puis q'elle a tel pooir  
sans elle ne puis.

C'est la plus reale qu'on puist regarder de s'amour leiaule ne me puis garder fol  
sui de agarder ne faire devoir d'amours recevoir fors d'elle je cuij (cuis) se ne  
veildouloir sans elle ne puis.

Translated as:

If my face is pale, the cause is loving. That is the principal one, and for me so,  
bitter is loving that into the sea I want to send myself. Now she can well see, the  
lovely one I belong to, that I cannot have any well-being without her.

If I have a heavy load of sorrow to carry, this love is painful for me to bear. To

please oneself, she will not consent; only her wishes may one obey. Moreover, since she has such power, without her, I cannot.

She is the most regal woman that one could look upon. From loyal love for her, I cannot keep myself. Foolish I am in resolving to make it my duty to receive love only from her. I sought to be unwilling to suffer; without her, I could not.

Extract: text of Dufay's balade *Se la face ay pale*

Fallows (1982) and Hamm (1964) argue that the piece was well known and connected with Savoy but considered circumstantial. More interestingly, the work would later inspire a famous mass by Dufay, la *Missa Se la face ay pale*. This mass belongs to the very first tentative to build musical unity in large music pieces. Dufay was, therefore one of the first promoters of the Cantus firmus masses, where profane songs could provide the uniting material. In addition, this mass would be a great model quoted in theory in books by future composers. Very often, a similar Cantus firmus could give birth to several masses by one composer or other composers. Dufay wrote two masses (and others), but one has a cantus firmus which was not used anymore while the other (*Messe de l'homme armé*) is by far the most used cantus firmus in the History of music, and quite excitingly, the two seemed related to our story. The *Missa Se la face ay pale* seems a mystery concerning the exact date and purpose of the composition. Walter Robertson (2010) made a hypothesis in connection with the celebration of the Holy Shroud in Savoy, connecting the idea of the pale face with Christ. But it could also certainly be related to the death of Amédée VIII and a celebration by his son Louis who became a friend of Dufay. Ripart (2003) recalls the document associated with this popular ceremony, imprecise enough to confirm this hypothesis: the discretion needed about this resigned pope, who was not anything anymore but also the extraordinary occasion of this celebration would explain the lack of publicity postmortem and the fact that no one thought or dared using this cantus firmus for another celebration.

### **Other works by Dufay**

Dufay wrote a large opus of music. Some of them were interesting. For instance, one of Dufay's very first early works is *Vasilissa ergo gaude*, composed for the Savoie-Archaïe family in 1420 and the wedding of Thomas Paleologue and Cleofe Malatesta. This paper discusses the potential influence of Amédée VIII on Dufay by his unusual position towards Saint-Maurice and the African representation. However, seeing the previous observation about Amédée VIII's way of

proceeding and learning of prior experiences, we can imagine that the links with Dufay in Morée could have convinced him to hire Dufay to compose for his court in a circular way of confirmation. Among Dufay's large opus, a *Saint Maurice mass* seems to have existed, such as a list of works reexamined to this light (Sylvand, 2018). Interestingly, this was also replaced in close connection with Savoy, the important lost *Saint Anthony Viennensi Mass*, a central object of Inquiry by Fallows (1982) and re-discussed by Planchart (2018).

### The Armed Man (Soldier)

*L'hommearmé* (the armed man) is the title of another famous mass by Dufay. This mass was composed almost simultaneously as Ockhegem mass using the same cantus firmus. It is tempting to imagine a connection between the two pieces, and many observers, including Planchart (2018), tried to imagine a link with the rich Burgundy court of this time. Yet, as seen before, Saint Maurice is a good candidate to be the mysterious, Armed man.

The image displays a musical score for the 'The Armed Man' mass by Dufay. It consists of four staves of music in a single system, all written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are in French and are placed below the corresponding notes. The first staff begins with the lyrics 'L'hom-me, l'hom-me, l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit'. The second staff continues with 'on doub - ter, doit on doub-ter, On a fait par-tout cri - er, Que chas'. The third staff starts with 'cun se viengne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,'. The fourth and final staff concludes with 'l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doit on doub - ter.' The score includes bar lines and rests, indicating the rhythmic structure of the piece.

**Fig. 4: The armed man, the popular tune**

In the discussion about Armed man masses, for instance, in Planchart (2018), what is surprising is that there seem to be two different traditions in these works. One, like Ockhegem's piece refers to the number 41 (a number connected with Burgundy and its Chivalry order of the Golden Fleece). The others, like Dufay mass, don't. A hypothesis could be that Dufay, like Ockhegem, knew very well that this Armed man connected with the Crusade and the title of Jerusalem, knowing that there are two concurrent traditions about this title, the tradition of Anjou, Burgundy and France (where works Ockhegem) and the Lusignan-Savoy tradition by Louis, a friend of Dufay. The text of the song ("doit-on douter?") seems to expose the situation, and Planchart (2018) closely examines a 3 voice profane song by Morton of this early, which

could be a key (see also Sylvand, 2018). In this case, partly, the armed man is Maurice d'Agaune, and his tradition was hidden by largely spread in numerous works in Europe. If the song's meaning may have been lost, new compositions of them would have still occurred even very recently<sup>4</sup>.

### **Adoration instead of war – the Ethiopian connection**

Until now, no direct evidence of contacts between Savoy and Ethiopia have been established. Krebs (2019) describes the travel of 3 pilgrims across Europe sent by Dawit, the King of Ethiopia. The Embassy came by Venice (a city outside savoy but where the court kept his navy). The presence of 3 Ethiopian pilgrims (and probably their company) is documented in Constance during the Council and Geneva very near Savoy between 1416 and 1418. Their travel should have necessarily been through the Savoy state in the Alps.

Moreover, Krebs mentions that the pilgrims seeming very interested in pilgrimages and relics. She suggests they might have visited Saint-Maurice Abbey. In this case, it is unlucky that Amédée VIII was unaware of their travel and did not try to meet them. The name of the 3 pilgrims, Paulus, Bartholomeus, and Antonius, should also have impressed Amédée VIII, and he may have suggested a visit to the Saint-Antoine Abbey.

Krebs (2019) further underscores the apparent dissymmetry between European and Ethiopian goals. The first (notably endorsed by Alphonse V Aragon) will seek a military alliance. At the same time, Ethiopia seems to look for relics and consider itself as a secure kingdom that doesn't seek territory gains. This may have been a great confirmation for Amédée VIII in his peculiar conception of power exercise on his territory. It is not sure that these pilgrims of the Ethiopian court were armed or travelled with soldiers. Yet, it seems communication with them was reportedly not easy (impossibly speaking with them in Constance even though it seems proof of the universality of the Christian faith). This may have given particular importance to music. Perhaps the pilgrims had instruments and the harp performed at the Savoy court could have been a link<sup>5</sup>. However, certainly, songs and tunes could have been important.

Following the previous discussion, let us recall that the origin of the profane tune of the Armed Man stays mysterious. Planchart (2018) recognises that the first written manuscript of the music

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<sup>4</sup>Until Karl Jenkins, *The Armed Man, a Mass for Peace*, 1999.

<sup>5</sup> On the other side, In Ethiopia, among the numerous importation of European and Italian craft, Krebs (2019) mentions an Italian organ in an Ethiopian church.

came from Naples (closely linked with Anjou). He finds quite odd the structure of the song (in two different parts). It is almost impossible to prove, but it would be quite remarkable if this tune came from this Ethiopian delegation, its soldiers or pilgrim who answered oddly when asked about fighting for the Crusade. There is a high probability that such a meeting will occur. If so, it could seem circumstantial, but this might not be a coincidence. Ripart (2008) reminds us that Savoy was already involved in the 2<sup>nd</sup> crusade with Amédée III in the 12<sup>th</sup> century, when the links with Ethiopia were less well known. Yet, in Hieres-sur-Amby, less than 60 km from Chambéry in Savoy, the village keeps a weird grave: a noble cavalier buried with honors near the church in the 12<sup>th</sup> century, with genetics that show he came from Sudan<sup>6</sup>

## CONCLUSION

Guillaume Dufay is a huge personality in the History of music. He wrote many works, many of which survived with problems of copies or chronology. While Fallows (1982) and Planchart (2018) made significant classifications of the works in the Anglo-Saxon word, it doesn't seem easy today to have a synthetic approach to Dufay's work. Yet, Dufay is also a very influential composer for the destiny of Western Classical music. Usually, Savoy was considered a simple convenient shelter between the Flemish tradition and Italy, the two-universe connected by the travels of Dufay. Dufay was quite young when he arrived in Savoy, and it seemed he had very personal affinities with Amédée VIII and his son. Amédée VIII had a very unique vision of a reference like Maurice d'Agaune and the symbol of what could be Africa and its symbols, notably of skin colour. The political influence of Amédée VIII did not last long after his death. Still, the idea that his influence was directly but largely spread in music at a time when Western polyphonic music was building its foundation is quite interesting.

It would also minimize this idea that the problems of the later slavery trades just took their origin in a European continent where the Middle age just considered black as a negative symbol, symbol of the Evil, ferment of the later hate between people. The History is more complex and it is certainly hard to prove, but it is very interesting to find a very parallel attitude interested in Arts and quite dissociated of the usual military options goals of the European states of this period in the Ethiopian Kingdom. Imagining builders in a period historically synonymous of collapse and ruins is counter-intuitive and inquiring about the links between Savoy and Ethiopia is harder than we think. Among others, the last episode of WWII may be taboo, and everyone

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<sup>6</sup> Conserved in the Archeologic museum of Hieres-sur-Amby

seems to ignore the possibility of exchanges and interests between two geographical entities<sup>7</sup>. This means it could keep being a fertile field for research.

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<sup>7</sup> For instance, almost no trace seems to stay of documents before the 16<sup>th</sup> century in the archives of the Egyptian Museum in Torino which is one of the bigger in the world of this kind although the Museum started by a gift of some Savoy court collection.

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APPENDIX

**Short Chronology – some of the highest titles around Savoy court**

**1301:** Wedding of Philippe 1er de Savoie with Isabelle, Achaïe Princess: the beginning of the Savoie-Achaïe principauté in Morée (Greece).

**1328:** Jeanne (Anne) de Savoie, daughter of Amédée V, wife of Andronic III, and mother of Jean V, becomes Constantinople Impress.

**1365:** Crusade on Alexandria by Pierre de Chypre with Amédée III de Genève.

**1369:** Amédée VI rescue Jean V and forces him to submit to the pope in Rome to unification East and Western churches. Amédée VI receives the golden rose from the pope.

**1383:** Death of Amédée VI of the Plague, birth of Amédée VIII.

**1397:** Birth of Guillaume Dufay.

**1404:** Beginning of the building of Chambéry holy Chapel.

**1414-1418:** Constance Council.

**1416:** Savoy County becomes a Duchy. Amédée VII Duke of Savoy.

**1416-1418:** Indicative travel of 3 pilgrims sent by the Ethiopian King Dawit in the Alps and Constance.

**1420:** Guillaume Dufay composes *Vassilissa Ergo gaude* wedding of Theodore, Moree despote.

**1430:** End of Savoie-Achaïe territories in Morée.

**1431-34:** Wedding of Marguerite, daughter of Amédée VIII, with Louis III d'Anjou (claiming the title of King of Jerusalem through the Anjou Family). He died in 1434 without kids.

**1434:** Wedding of Louis, son of Amédée VIII, with Anne de Lusignan from Cyprus (claiming the title of King of Jerusalem through the Lusignan Family. Dufay composes *Se la face ay pale ballade*.

**1439:** Amédée VIII becomes the pope Felix V.

**1449:** Amédée VIII resigns.

**1451:** Death of Amédée VIII. Possible date for Missa *Se la face ay pale*.

**1453:** Fall of Constantinople.