

SYMBOLIC HISTORY
Through Sight and Sound

16. Giants in the Earth (16th Century)

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- 1) *Giulio Romano, 1530-32, Fall of the Giants, frescoed room, corner and two walls, Palazzo del Te, Mantua (CGB '86)*
- 1a) *Same, detail, stream and Giant under rocks, (CGB '86); video brings in another detail from the last slide of the show, 80+1.*

Music: Ant .de Cabezon, c. 1540, Tiento de Primer Tono, Videro on HMV DA 5207

In The Winter's Tale, the living Hermione is presented as a statue "by that rare Italian master Julio Romano, who, had he himself eternity, and could put breath into his work, would beguile Nature of her custom, so perfectly is he her ape." In this 1530 Mantuan vault, his heaven-storming giants fall under the rocks of Pelion and Ossa.

(music)

In the *tientos* of Cabezon, we feel what turned the loves and thought of that century toward Prometheus, Icarus, Phaeton and Faust.

- 2) *Titian, 1543-44, David and Goliath, Santa Maria della Salute, Venice;
+ V detail)*

(music continued)

There were giants in the earth in those days...when the sons of God came in unto the daughters of men.

And when the spiritual force stored in medieval creed-condensers struck through the physical, it stirred Gargantuan prodigies: the arts of space and mass, Hermetic and Lucretian science, Reformation, Utopias, world conquest, Platonic love, the Age of Gold. In the dark gathering of the fugue, or the late works of Michelangelo, in this Titian, the very crushing of pride evokes powers unknown before — giants most of all giants in their overthrow. (**close Cabezon**)

- 3) *Double: Leonardo da Vinci, c. 1496, Drawings: [A] Helicopter and [B] Lifting Power of a Wing, Inst. of France, Paris (video takes A and B singly)*
 3a) *Francisco Goya, 1815-24, Modo de Volar, Proverbs 13*

Call Leonardo the first of the titans — one who, with mirror-writing and smiling secrecy, left us in doubt how far he enacted the myth of Icarus:

if well made ... and turned swiftly, the said screw will make its spiral
in the air and it will rise high.

On another page, a man's descent measures the lift of a starched linen wing:

when he has great wings attached to him, by exerting his strength
against the resistance of the air, man is enabled to subdue it and to
raise himself upon it.

Tomorrow morning on the second day of January 1496
I will make the thong and the attempt.

(The vision would haunt Goya after three hundred years.)

While in Tansillo's mid-century sonnet — "Poi che spiegar' ho l'ale al bel desio"
— Icarus becomes the symbol Bruno would appropriate for his Heroic Furies.

- 4) *Michelangelo, 1533, Fall of Phaeton, drawing, Windsor Castle*
 V4a) *Same, detail*

(Paralleled by the Phaeton of Michelangelo's 1533 drawing):

Since first my soul beat wings to the high desire,
The vaster sense of air beneath my tread,
The swifter pinions to the air I spread,
Till spurning earth, toward heaven I aspire.
Not Daedal's son warns with example dire
That I descend or bow my threatened head;
For though with him I plummet earthward dead,
What is life's candle to this funeral pyre?
I hear my heart's voice through the dusky air:
Whither, O fearless darer, would you dare?
Not without wreck this giant temerity.
Fear not, I answer, what the ruin may be.

Hold secure to the clouds and calmly die,
Content if heaven allow a death so high. (CGB)

It was the aspiration that raised Bruno toward his 1600 blaze.

- 5) *Leonardo da Vinci, 1473, Tuscan landscape, drawing, Uffizi, Florence; + V detail*

On August 2nd, 1473, the twenty-one-year-old Leonardo walked out of Florence and sketched what he saw. What opened was the organic fabric of the world — in the Notebooks, an animism defiant as the space toward the right of the picture:

The body of the earth like the bodies of animals is interwoven with a network of veins which are all joined together, and are formed for the nutrition and vivifying of this earth and its creatures ... Have you seen how the water that drips from the severed branches of the vine and falls back upon the roots ... enters into the power of its mover and rises up anew? ... So the sea ... through passages of the earth, returns upward.

- 6) *Leonardo da Vinci, 1512-16, Deluge: Water and Rocks, drawing, Windsor Castle; + V detail*
 6a) *Leonardo da Vinci, 1508-10, from Virgin and Child with St. Anne: detail of mountains to the left; Louvre, Paris*

Forty years later, the bearded old man, in abstract sketches and notes, endows Deluge with the cataclysmic necessity of science:

Let the fragments of a mountain have fallen into the depths of one of the valleys and there form a barrier ... the swollen waters coursing round the pool which confines them and striking against various obstacles with whirling eddies, leap into the air in turbid foam and then, falling back, cause the waters where they strike to be dashed up...so that the angle of reflection will be equal to the angle of incidence ... waves of the sea at Piombino all of foaming water.

Such dark recurrence Agricola framed in a geology I once turned to blank verse:

So water working down the block plateau
 Cuts deep in shale and leaves the granite whole,
 Rearing the mountains, which upreared, the rain
 That cut vales cuts in turn, and levels all to plain.

Thus I perceive the universal sway:
By the same power that builds, all things decay. (CGB)

- 7) *Leonardo da Vinci, c. 1490, Grotesque Heads, drawing, Windsor Castle*
- 7a) *Leonardo da Vinci, 1483-99(?), Drawing of a cannon foundry, Windsor Castle*
- V7b) *Rubens, 1615, copy of Leonardo da Vinci's 1503 destroyed Battle of Anghiari; Louvre, Paris*
- 7c) *Same, detail of a warrior's head*

Leonardo's grotesques share in the Gargantuan future of his Notebook fable: "I will create a fiction which shall express great things." (So Rabelais, paraphrasing Erasmus' Folly: "Jests ... not so foolish as would appear ... stuffed with high conceptions ... allegorical.") Leonardo:

In the month of June there appeared a giant who came from the Libyan desert ... When he fell ... the people, believing he had been killed by some thunderbolt, began scurrying over his huge limbs and piercing them with wounds.

He, being roused ... set his hands on the ground and lifting up his awful countenance, placed a hand on his head. Perceiving it to be covered with men sticking to the hairs ... he shook himself and sent the men flying through the air like hail ... Then he stood erect, trampling them with his feet ...

The black visage terrifying ... swollen bloodshot eyes under lowering brows ... a snout-nose widenostripped, stuck with bristles ... between huge lips, a mouth like a cave...

That energy would run from the affirming laughter of Rabelais to the grieved negations of Swift — the Brobdingnagian breast.

- 8) *Michelangelo, 1509, Delphic Sibyl, Sistine Ceiling, Vatican; (video uses instead a wider whole, Va8, and a close detail, V8a)*

Music: H. Isaac, 1507, close of Sancti Spiritus — Imperii proceres, SAWT 9561

The rival Florentine giant was Michelangelo. It was above the entrance wall that he began the Sistine Ceiling. This Delphic Sibyl, about 1509, has the proportioned

containment of his earlier Madonna's, though already, as in a ceremony motet by Isaac, everything flexes with grandeur.

(end Isaac)

- a9) *Michelangelo, c. 1511, Creation of Light, with Jonah below; Sistine Ceiling, Vatican*
- 9) *Same, detail of Jonah and the Whale*

MUSIC: A.Brumel, c. 1512(?), 12-voice Missa "Et ecce terrae motus", from Gloria (Munrow) Seraphim SIC-6104, side 4

In a Brumel Gloria, Isaac's four voices have been magnified to twelve. And when Michelangelo, after two years of painting the always expanding vision of Creation, conceived the last of the Prophets, Jonah, under the tortional twist of the creating God, himself in ecstatic tortion, overflowing his vaulted space, foreshortening it into depth — an expansion which dwarfs the flabby damnation whale — that anagogical theophany of soul-from-hell as light-from-darkness, empowered an exuberant might of body.

(close Brumel)

- 10) *Roman-Christian, later 3rd cent., Jonah and the Whale; Museum, Cleveland; + V detail*

Music: Ambrosian, 4th cent. ff., from Alleluia...venérunt, ARC 2533 284

Against which, from the earliest Christian centuries, Jonah's mystical delivery, as by Christ's descent, from the Limbo-leviathan of eternal death, melts (with the Roman heritage of Attic skills) in melismas of Ambrosian "alleluya" — those "Jubilus" melismas which stirred and troubled Augustine.

(fade Ambrosian)

- a11) *Apollonius of Rhodes, c. 50 B.C., Belvedere Torso, back, Vatican Gallery, Rome (CGB '86)*
- 11) *Double: [A] Belvedere Torso, and [B] Michelangelo, 1513-16, Heroic Captive, Louvre, Paris; video also shows A singly*

There had been giants before that melting. When the Apollonius Torso was brought to the Belvedere by the Medici Pope Clement VII, Michelangelo found in it the type and inspiration of his own pathos of body. So the Promethean poem of Lucretius, recovered by Poggio Bracciolini, pointed beyond god-fearing habits and tabus:

When human life lay prostrate on the earth...a man of Greece ... against the lowering gods ... dared traverse in mind the immeasurable universe ... beyond the flaming walls of the world.

(Like the ripple of muscles in the torso, that "flammatia moenia mundi.")

Yet when Lucretius was replanted in the infinite search of the Christian West, it reached — in Tansillo's Icarian flight: "Amor m'impenna l'ale," "Love plumes my wings," and "Eternal the honor if mortal the leap," or in the infinite worlds of Bruno's thought — as far beyond itself, as Michelangelo's struggling giants exceed the might and longing of Græco-Rome.

- a12) *M. Grünewald, c. 1512-15, Resurrection, detail, from Isenheim Altar, Colmar*
- 12) *Same, Resurrection, whole panel; + three V details*
- 12a) *Double: two details from the same Grünewald altar: [A] from the Crucifixion, and [B] again from the Resurrection, as in a12 (video takes these separately)*

Music: Taverner, c.1525, 6-voice Gloria tibi Mass, from Benedictus, V-LM 6016

Out of the religious immediacy of the Gothic North, Grünewald, Michelangelo's contemporary, shapes as radical a claim of death and nature raised to spirit, as any in the hermetic doctrine of signatures by the Swiss Paracelsus, self-styled "Prince of Philosophy and Medicine." The winding sheet that enfolds Christ shifts in an unparalleled symbolism of color from the gray-blues and browns of earth, death and the grave, up through incarnate blood, to become the received and transmitted glow of pure *sol*, alchemical gold, poured from the face and hair of the man-god. From Grünewald's Crucifixions to this, is from Scotch Dunbar's "Timor mortis conturbat me," to the aureate leap of his dawns:

Up sprang the golden candle matutine
And spread his beams out pure and crystalline ...

(end Benedictus)

- 13) *A. Altdorfer, 1518, Resurrection, St. Florian Altar, Kunsthistorisches Museum, Vienna*
- 13a) *Same, center detail (from these, video makes a succession of three details)*

Music: Taverner, same mass, Hosannah

The skies rang with shouting of the larks,
 The ruddy heaven, overspread with silver bands,
 Gilded every tree, leaf, branch and bark.

As in the besouled world of German Altdorfer, Dunbar's dawns are the Resurrection, his Resurrection, dayspring: "Done is a battell on the dragon blak" —

He for our saik that sufferit to be slane
 And lyk a lamb in sacrifice was dicht,
 Is lyk a lyone rissin up againe,
 And as a gyane raxit him on hicht;
 Sprungin is Aurora radius and bricht,
 On loft is gone the glorius Appollo,
 The blissfull day depairtit fro the nycht:
Surrexit Dominus de sepulchro...

How greatly music after Josquin hosannahs that auroral Lion and Giant. So Taverner.
 (end Hosannah)

- 14) A. Dürer, 1511, *Adoration of the Trinity (All Saints Altar)*, *Kunsthistorisches Museum, Vienna; + V details*
- 14a) *Same, detail of lower right, with Dürer (CGB '59)*
- 14b) *Same, upper detail, Trinity*
- V14c) *Same, whole altarpiece, with its carved frame*

The heaven stormer was Europe, and at its heart the cosmic humanization of God. About the time of Michelangelo's Jonah and tortional Light from Dark — Dürer, here standing on the curved earth (lower right) shows the causal measure of the sacred universe.

Copernicus, born two years after Dürer, was writing his Commentary through the same years, though its publication was delayed. We cannot say his observations were better than Ptolemy's — certainly not his mathematics. His science takes its strength from what would culminate in Leibnitz: the world-marriage of causal Reason and Faith. Copernicus' God prefers the simplicity and beauty of sun-centered circles: "How exceedingly fine is the godlike work of the best and greatest artist." Still, the unknown ellipses required corrective epicycles: "thus thirty-four circles suffice to explain the entire structure of the universe and ballet of the planets." How much God would have preferred his circles to be seven.

- 15) *Triple (right to left): [A] Dürer, 1519, Maximilian; [B] Clouet, c. 1520, Francis I; and [C] (Rubens, from a lost) Titian, c. 1525?, Charles V*
 15a) *Hans Holbein the Younger, 1536, King Henry VIII, Thyssen Col., Lugano*
 15b & c) *Singles: B of 15, Francis I; A of 15, Maximilian*

Music: Luis Milan, Pavana III from *El Maestro*, 1535, Candide CI 31068

To what pavan of pomp, humanist light and reason seemed now to enter the lists of state: Maximilian, Francis I, Charles V. We should add Henry VIII of course, whose meeting with Francis at the 1520 Field of the Cloth of Gold Shakespeare would recount:

...when
 Those suns of glory, those two lights of men,
 Met in the vale of Andren ... Men might say
 Till this time pomp was single, but now married
 To one above itself ... all in gold ...
 ...every man that stood
 Showed like a mine ...

Though as the play allows, the glittering chivalries ministered "communication of a most poor issue" — statecraft reenacting the fiasco of Faust.

Those cultured kings (against our television hacks): Maximilian with his six languages, art, music — friend and patron of the skilled and wise — for all their great aims, what a hash they made of Europe. (**cut Milan**) Under the knightly mask, the opportunism of Machiavelli: — Kaiser Maximilian, 1511:

nothing would better become us than to receive the papal office ... we have decided to raise up to three hundred thousand ducats ... through the Fugger Bank in Rome ... our crown jewels as security ...

- 16) *Dürer, 1520, Portrait of Jakob Fugger, Alte Pinakothek, Munich; + V detail*
 16a) *Grünewald, after 1520, Satiric Trinity, drawing, Staatliche Museen, Berlin*

If Fugger...

(here Dürer's portrait of Jacob, shrewd capitalist prototype)

wishes to know how we will redeem those treasures ... the estates of the Empire ... hereditary principalities and lands ... a third of all our income from the papacy until it is paid.

What Fugger money in fact secured was the election of Charles V; nor did this Jacob's 1523 demand for payment help the continuing indulgence scandal:

It is...clear as day that your Imperial Majesty could not have acquired the Roman Crown without my help ... I humbly petition ... that the sum of money due me together with the interest should be discharged and paid to me without further delay ...

With Capital, why not the counter-giant of socialism? Geismayr, leader of the Peasants' Rebellion in Tyrol, thought to dissolve clergy, privilege, cities, and business, in a classless purity of faith:

All smelting houses and mines ... which belong to nobles or foreign merchants, such as the Fuggers ... shall be confiscated and given over to public ownership ...

This is Geismayr's constitution when he dreams in his chimney corner and imagines himself a prince.

- 17) *Hans Holbein, 1527, Sir Thomas More, Frick Gallery, New York City;*
+ V detail
- 17a) *Jean Clouet, c. 1535, Guillaume Budé, Metropolitan Museum of Art, New York City*

Music: Brumel, c. 1510(?), O Domine (Requiem & Elegy), SAWT 9471
A ex

No wonder Thomas More, painted by realist Holbein, lets his Utopian narrator despair of counselling princes:

If I should propose to any king wholesome decrees ... how deaf hearers, think you, should I have?

Rather, he dreams like Geismayr of a communism both early Christian and modern:

where possessions be private, where money beareth all the stroke, it is hard and almost impossible that there the weal public may justly be

governed and prosperously flourish ... For who knoweth not that fraud, theft, brawling, strife, murder, treason ... die when money dieth?

And though More wears velvet and fur with a great chain of gold, he clothes his sober citizens like Huguenots or Puritans, and sets them, after six hours of common work, to wholesome exercise, then to lectures and solemn music in their public halls.

(fade Brumel)

Everywhere the drive for heaven turns to the world.

- a18) *Dürer, 1521, The Four Apostles, Alte Pinak., Munich; + V detail*
- 18) *Same, detail of John the Evangelist and Peter (video: detail of John only, from V18a)*

As Luther comments on Galatians (and Dürer shows it in his Apostles):

When I have this righteousness ruling in my heart, I descend from heaven as the rain making fruitful the earth: that is to say, I come forth into another kingdom, and I do good works ... If I be a householder, I govern my house ...

Yet Luther's zeal stiffens to self-righteousness:

I teach those things only which are commanded me from above ... therefore my doctrine is true, sincere, certain and of God ... Therefore whatever doctrine teaches not as mine does, must needs be false, devilish, accursed.

Calvin most clearly phrased how the new faith should raise the will by its very denial:

that man ... in miserable necessity ... should aspire to the good of which he is destitute, and to the liberty of which he is deprived; and should be roused from indolence with even more earnestness, than if he were supposed to be possessed of the greatest strength.

Were not the energies of Christendom sprung from the start of Incarnate paradox?

- 19) *Moslem architect Sinan 1550-57, Mosque of Sultan Suleyman, interior, Istanbul (CGB '77); + V detail*
- 19a) *'Blue Mosque' of Sultan Ahmet I, 1609-16, Istanbul, Turkey (CGB '77)*

Music: Turkish "Whirling Dervish", ney and tambur phrase, with chant opening, Nonesuch H-72067

What are we calling giant? The Soliman Mosque erected in Constantinople from 1550 to '57 points the question. Are not those vast and airier rivals of Hagia Sophia more gigantic in impact than anything from Renaissance Europe, though St. Peter's was then building, and is larger? Yet surely there are clues here to the dynamic imbalance by which Istanbul would fall behind, with the rest of the Orient, and be Westernized. The city had been taken by the Ottomans in 1453. Turkish conquest would go on for a century, reaching almost to Vienna, while Europe pursued its Machiavellian broils. But at the Byzantine heart, the late 15th-century arcades of the Topkapi Palace look to Tuscany and Venice. What was mighty in the West was a ferment of ideals and hopes, Christian free humanism, transforming self and world. Though against sultanic display

(fade Turkish chant)

- 20) *Giovanni Bellini, 1514-15, Orpheus, Circe, Pan and Luna, National Gallery, Wash. DC (CGB '60; video uses whole, from V20, CGB '60); + V detail*

Music: Cara, c. 1500, from Occhi Miei, "O dolce passion," Nonesuch 71701

the quieter harmonies of Italian Renaissance seem hardly overweening. 1500 witnesses, in all the arts, a style of articulated repose, into which older painters (here Giovanni Bellini) move, or where the younger (as Raphael) begin. It affines Sannazaro's Arcadia to the chordal music of the Frottole and Lauds — this Cara.

(end Occhi Miei)

But that calm throbs with pastoral and neo-Platonic dream — stirring the perfection Quixote was bound to espouse next to chivalry, the Age of Gold. So Cortecchia for the Medici: "O begl' anni dell' oro, O saecol divo, vedrov' io mai?"

- 21) *Giorgione (finished by Titian?), c. 1510, Fête Champêtre, Louvre, Paris; + V detail from V21a*

Music: Arcadelt, pub. 1537, Il bianco e dolce cigno, Deller, BGS-5051

Meanwhile, as in art from Bellini to Giorgione and Titian, the frottola repose advances, with the mingling of North and South, to the swelling dynamic of the madrigal. Arcadelt is transitional: "Il bianco e dolce cigno."

- 22) *Raphael and school, 1519(?), Isaac, Rebecca & Abimelech, cropped, Loggia, Vatican; + V detail*

To learn what is Promethean here, listen to the chords: these full triads of the heart sound music's utopian claim.

- 23) *Correggio, c. 1525, Jupiter and Antiope, Louvre, Paris (video goes from a detail to the whole)*

Here, an erotic swan excess: "I would die a thousand times a day."

(end Arcadelt)

With the same pictures: this Correggio,

- 2nd 22) Again, Raphael, Isaac, Rebecca, and Abimelech, whole*

the romantic Raphael's most romantic scene, when Abimelech saw Isaac with Rebecca,

- 2nd 21) Giorgione, Fête Champêtre (slide show details the figure to the left; video repeats the whole, adding the upper body of the left figure)*

and the Giorgione — let us savor a sonnet by Molza (CGB):

Now spring returns to clothe the native hill
 And in the valley spreads her finery,
 And odors such as breathe from Araby
 Her garland tresses on the wind distill;

- 3rd 22) Raphael, Isaac, Rebecca and Abimelech, detail*

At this dear season to my window sill
 Chloris comes with the sun...

Vestiva i colli e le campagne intorno
 La primavera di novelli onori,
 E spirava soavi arabi odori
 Cinta d'erbe e di fiori il crine adorno;
 Quando Licori a l'apparir del giorno...

2nd 23) Correggio, Jupiter and Antiope, detail

2nd 23a) Titian, c. 1515, Sacred and Profane Love, Borghese Gallery, Rome

Gathering purple flowers with her hand —

"In guiderdon di tanti ardori" ... —

"In recompense for so much love," she murmurs

"These I have culled, and with them here adorn you."

Typical, the rift between that love-sweetness and the fact of Molza's Roman court life (his Modena home and family deserted)

down to his death by the new plague of syphilis, and a last dreaming elegy in pure humanist Latin.

24) Lor. Lotto, c. 1498, A Maiden's Dream, National Gallery, Washington, D.C.; + V details below and above: Va24 and V24a

As the Gothic landscape ripens in Lotto to Renaissance mood, Della Casa turns Petrarch's mystery to sensuous caress:

O sonno, o della queta, umida, ombrosa
Notte placido figlio.

Not even in Sydney — "Come sleep! O sleep, the certain knot of peace!" — had English quite refined such sounds: "oblio dolce de mali/ Si gravi." Though Wyatt and Surrey, too, steep Petrarch in Renaissance shadow:

Alas! so all things now do hold their peace!
Heaven and earth disturbèd in no thing ...
The nightès car the stars about doth bring.
Calm is the sea; the waves work less and less ...

25) Double: Raphael [A] 1504, Madonna dell' Granduca, Pitti, Florence; and [B] 1507, Madonna of the Goldfinch, Uffizi, Florence; + video singles and a detail

Music: Giacomo Fogliano, c. 1510, from Ave Maria, Vanguard BG-680

From 1504 to '7, Raphael was blending Umbrian, Flemish, and Leonardo in what would hold its own for centuries as the ideal Madonna — a form of womanly grace, of which later artists might say (as Galeazzo di Tarsia did of Italy) "Membrando la fatal vostra beltate" — "Remembering your fatal beauty."

At the same time the homophonic lauda melodized, as in Fogliano, a timeless "Ave Maria".
(fade Fogliano)

- 26) *Raphael, 1514-15, Portrait of Castiglione, Louvre, Paris*
- 26a) *Florentine, 16th cent., Machiavelli, Palazzo Vecchio, Florence*

Humanism from the first had invoked eternal presences. A hundred years before this Raphael portrait of Castiglione, Platonic Courtier, Bruni had written of his chance to study with the Greek Chrysoloras:

Thou mayst gaze on Homer, Plato and Demosthenes ... converse with them and receive their admirable doctrine.

So Machiavelli, exiled to his farm, writes (1513) to Vettori, how, after a day of snaring thrushes, doing chores, reading by a spring, gabbling with rustics at the inn:

When evening comes, I return home and go into my study. On the threshold I strip off my muddy, sweaty workday clothes, and put on the robes of court and palace,

- Va27) *Raphael, 1510-11, Parnassus, from right side, Segnatura, Vatican*
- 27) *Same, left side; video: detail only (V27)*
- V27a) *Raphael, 1509-10, School of Athens, center and right side; Vatican, Rome*
- 27b) *Same, detail of central figures*

and in this graver dress I enter the antique courts of ancient men of old, where I am welcomed kindly and taste the food which is mine alone, and for which I was born. I make bold to speak to them and ask the motives of their actions, and they, in their humanity, reply to me. And for the space of four hours I forget the world and my cares, the troubles of poverty, and the fear of death; I live again in their company ... From their conversation ... I have composed a small book on Principalities

...

Raphael's Parnassus and his School of Athens are the art- actualizations of those immortals first seen by Dante in the Noble Castle of Limbo, their light conquering the hemisphere of darkness. And it was from later residence there that Rabelais' Gargantua (1534) must have conceived the Abbey and order of Theleme, its one clause and rule: "DO WHAT THOU WILT" --

Since men that are free, well-born, well-bred ... have naturally an instinct and spur that prompteth to virtuous actions, and withdraws them from vice; and it is called honour.

- 28) *Michelangelo, 1508-12, detail from the Flood, Sistine Ceiling, Vatican*
 V28a) *Same, another detail*

Music: Josquin des Prez, c. 1494(?), Hosannah, Ave Maris Stella Mass, DL 79435

Upon the already elevated repose of the early century, and especially of Raphael, Michelangelo's mighty forms broke, at the Sistine unveiling, with undeflected challenge. Similarly, the ease of Italian harmony was entrained in the canonic rush of Josquin.

(fade Josquin)

- 29) *Raphael, 1514, Fire in the Borgo, detail; Vatican, Rome*
 V29a) *Same, whole, from which video also takes its 29 detail*

The result in Raphael fills the later Stanzas of the Vatican with muscled nudes: an Aeneas carrying Anchises, with other anomalies of a Papal miracle when the old Vatican loggia burned.

Music: Constanzo Festa, c. 1527(?), from Deus, venérunt gentes, DL-79428

It was Festa in music who absorbed Josquin into the 1500 Italian, creating the high Roman style, for which Palestrina has been disproportionately praised.

- 30) *Raphael, 1518, The Vision of Ezekiel, Pitti Palace, Florence; + V detail*
 (music)

In his last great works, whether the huge Transfiguration or this small cloud-borne Ezekiel, the soft genius of Raphael ventures like Tansillo-Icarus in the sonnet: "Scorning earth, I beat wings to the sky" — "E spregio il mondo, e verso 'l ciel m'invio."

Flaminio:

Who would have thought it possible, after such centuries of darkness,
that so many lights should have arisen in a single time?

(fade Festa)

- Va31) Piero di Cosimo, c. 1510(?)*, *Perseus and Andromeda, whole; Uffizi, Florence*
- 31) Same, center of scene (CGB '59)*
- V31a) Same, a wider variant (CGB '59)*

The consciousness of Renaissance seizes even on the outmoded matter of Chivalry, whether of Perseus or St. George, the Crusades, or the Peers of France, working it up in literature to the Romantic Epic.

Pulci's Morgante was a giant (as Don Quixote would say, "though disproportionate, affable and well-bred"); the Roland of Boiardo and Ariosto is a man, yet his love-mad actions in the Orlando Furioso are Quixote's giant model in the Morena, when those naked sommersaults give Sancho more than he might report to Dulcinea.

In England it is Spenser — Ariosto through a Protestant filter: The Red Cross Knight in the den of Error:

(She) wrapping up her wretched sterne arownd,
Lept fierce upon his shield, and her huge traine
All suddenly about his body wound
That hand or foot to stirre he strove in vaine:
God helpe the man so wrapt in Errours endlesse chaine.

- 32) Tintoretto, 1558, St. George and the Dragon, National Gallery, London; first,*
V detail of the princess, below
- 32a) Same, detail of St. George and the Dragon*

Music: V. Galilei, c. 1580(?), Il vostro gran valore (Gerwig) VICS-1408

If Spenser had looked for a picture to illustrate his Faerie Queene, he could hardly have found a better than Tintoretto's St. George, where the romance wonder of Ariosto becomes a moral allegory: like the defence of Una (or truth) from the fiend.

And pointing forth, lo yonder is (said she)

The brasen towre in which my parents deare
For dread of that huge feend emprison'd be,
Whom I from far see on the walles appeare...

With that they heard a roaring hideous sound...

Three passion days the Red Cross Knight fights, wounds the brass-plated monster with his steel, but is thrown down, to rise recovered, first from the Well of Life and then from the Tree, on the third day transfixing the dragon through his hollow maw:

So downe he fell, and like an heaped mountaine lay.

From this billowing groundswell (as from Tasso's Jerusalem Delivered, or the lute monodies of Galilei),
(end Galilei)

- a33) *Mantegna, 1497, Parnassus; Louvre, Paris (CGB '80)*
- 33) *Mantegna, 1504, Triumph of Virtue over Vice, Louvre Paris (CGB '80)*
- 33a) *Same, detail of Vices (CGB '80); with video details from 33a and 33*

Music: V. Capirola, c. 1517, Ricercar II (Ragossnig) Archiv 2533 173

to return to Ariosto, is to enter a thaumaturgy of Gothic poignance in High Renaissance: the lute ricercare of the early 1500's (Capirola): Mantegna's last painting of Virtue and the Pool of Vice; Orlando's dream of Angelica upon the Dante-Petrarch flowered strand: (CGB)

He took such present pleasure in his dream
As lovers feel, possessing their desire —
A moment only — then a tempest came
And bore the flowers and leaves down heavy air ...

His love was lost there, and the bordered stream,
Whelmed in dark and cloud, and without reason;
While he went up and down sounding her name
Demanding of the echoing fields and forests:
"Who has changed my sweetness into poison?"

- 34) *Same, detail (left) of Mater Virtutum imprisoned in an olive tree (the warning cry); digital having first added two Vices: Va34*

And then he heard his lady, and she too cried,

Weeping, she called upon him for his aid.
 He hurried to the sound; it shifted place.
 He turned again, still seeking, back and forth,
 In bitter sorrow for his vanished solace;
 And then another voice came from the North:
 "Abandon hope of happiness on earth."
 At this appalling cry he wakes, he stirs,
 And finds himself, as in his dream, in tears. (CGB)

(**fade Capirola**)

How could such magic fail to seed wonders over Europe?

- 35) *Master of the Vyssi Brod Cycle (Bohemian) c. 1350, Birds, from Christ in the Garden, National Gallery, Prague*
- 35a) *Master of the Middle Rhine, c. 1410, Paradise Garden, detail, right side, Städelisches Inst. Frankfurt*
- V35b) *Same, whole*

The natural life that had vollied from Gothic North to Ars Nova South and come back North enriched toward Renaissance — as with Chaucer, or the first bird Virelais of late 14th-century France

Music: Jean Vaillant, c. 1390, Par maintes fois, Nightingale phrase
 SAWT 9466B

that vigor ripening, as in Oswald von Wolkenstein, to the tenderness of Tyrolean heart —

Music: Oswald v.Wolkenstein, c. 1410(?), from Der Mai, ARC 3033

(**fade**)

dips south once more,

- a36) *French Tapestry, c. 1510, Lady and the Unicorn Tapestry #6, Musée de Cluny*
- V636) *Same, detail of falcon*
- 36) *French Tapestries, c. 1510, Noble Pastorals, Preparing Wool; Louvre, Paris*
- V36a) *From another Noble Pastorals tapestry, a courtly pair, detail*

and so returns to France in the space and robes of 1500, the frottole chords and rythms, to take, in Jannequin's 1528 Song of the Birds, the gusto of Francis and Rabelais. Here is

the Nightingale couplet, with an entrance of the refrain. While tapestry details hold the screen, from the Noble Pastorals and the Chase of the Unicorn.

Music: Jannequin, 1528, from Chant des Oiseaux (Boulanger), Decca DL 9629

- a37) *Franco-Flemish, early 16th cent., Tapestry III, Hunt of the Unicorn, detail: pair of partridges, Cloisters, Metropolitan, NYC*
- V637) *Same, detail of waterfowl*
- 37) *Same, Tapestry IV, det. Woodcock and Duck*
- 38) *Same, Tapestry III, detail of Hunter sounding Horn*
- V38a) *French (Touraine), c.1505(?), Tapestry, The Garden of Love, from Chateau of Le Verger, Musee des Gobelins, Paris*

Grangousier's friends could not have warbled better over their cups.

- 39) *English Tudor, 1523, Compton Wynyates, Warwickshire, England (CGB '63); + V detail*
- 39a) *Cornwall, 1485-1539, Cotehele House, kitchen*

In the new kingdoms feudal castles shed their walls, looking to the villas and gardened palaces of Italy. Compton Wynyates sets the mode in Henry VIII's England: the mullioned-windowed hall in a wooded land, with church, farm, village — the great house built in the brick and half-timbering of the rural cot. A description of evening in Nevill's "Castell of Pleasure," 1518, restores that nature and mood:

The nyght drew nye the day was at a syde
 My herte was heuy I moche desyréd rest
 Whan without comfort alone I dyd abyde
 Seynge the shadowes fall from the hylles in the west
 Eche byrde under boughe drewe nye to theyr nest
 The chymneys from ferre began to smoke
 Eche housholder went about to lode his gest
 The storke fering stormes toke the chymney for a cloke...
 Curfew was ronge; lyghtes were set up in haste ...
 Which were playne precedentes that day was clerely paste.

- Va40) *Chateau de Chenonceau, over the Cher*
- 40) *French Renaissance, 1518-27, Azay-le-Rideau Chateau, Indre-et-Loire*

- 40a) Niccolo dell' Abbate, c. 1558-60, *Euridice and Aristaeus, detail, National Gallery, London*
 40b) *Leeds Castle, 13th c. and 1512, Maidstone, view from the South East*

France was more formal, and from Leonardo down more open to Italy. But the Chateaux of the Loire were as close to forest and chase, fields and harvest, as the court poet Marot in his 1539 Eclogue to the King, where he tells of his youth in that still wooded land (Villon's old cry of vanity, "de ma jeunesse folle," here Renaissance-affirmed):

Sur le printemps de ma jeunesse folle,
 Je ressemblois l'arondelle qui volle
 Puis ça, puis là ...

Such the European blend of nature and custom, that Spenser can describe his English boyhood by varying Marot (as Marot had learned from Florentine Poliziano:

Nel vago tempo di sua verde etate ...
 Viveassi lieto in pace e in libertate.)

Spenser:

Whilome in youth, when flowrd my joyfull spring,

- a41) *dell' Abbate, c. 1550-55, Galerie Henri II, Chimney wall with hunting scenes, Fontainebleau (CGB '59)*
 V641) *French-Italian, c. 1513-40, Galerie Francois I, Rosso Fiorentino, Mythological scene, Fontainebleau (CGB '59)*
 41) *Same, another bay, with Education of Achilles (CGB '59)*
 41a) *Jean Coulombe, 1485, Tres Riches Heures, November, Acorn Harvest, Mus. Conde, Chantilly*
 V41b) *Galerie Francois I, Fontainebleau, general view (CGB '59)*

Like Swallow swift I wandred here and there ...
 I went the wastefull woodes and forest wyde,
 Withouten dreade of Wolves to bene espyed.

Even in the gilt and panelled galleries of Fontainebleau, the legends painted by Rosso Fiorentino, Primaticcio, dell' Abbate, have absorbed, as from stream and forest, the freshness Spenser translated from Marot:

O quantefoys aux arbres grimpé j'ay ...

How often have I scaled the craggy Oke,
All to dislodge the Raven of her neste:
How have I wearied with many a stroke
The stately Walnut tree, the whils the rest
Under the tree fell all for nuts at strife:
For ylike to me was liberty and lyfe.

(Though the last line is Spenser's alone.)

- 42) *School of Fontainebleau (Niccolo dell' Abbatte?), c. 1560, Wheat-Threshing, Mus. de Fontainebleau; first, V detail*
 42a) *P. Brueghel the Elder, 1565, Wheat Harvest, Metropolitan Museum of Art, New York City*

And it is also at Fontainebleau that art-cultivation of nature is expressed in a harvest landscape as real as Du Bellay's "Song of the Wheat-Winnower to the Winds":

A vous troppe legere ...
J'offre ces violettes ...

(as Lang closes it):

Ah, winnow with sweet breath,
Winnow the holt and heath
Round this retreat;

Where all the golden morn
We fan the gold o' the corn,
In the sun's heat.

The New World did not simply offer itself; it was opened by the swelling Prothalamion of that love:

Against the Brydale day, which is not long:
Sweete Themmes runne softly, till I end my Song.

- 43) *French MS, c. 1260(?), Saul smites the Ammonites, MS 638 f. 23v, Pierpont Morgan Library; + V detail*

Music: French, 13th cent., La Quinte Estampie Real (Munrow), "Crusades"
Argo ZRG 673

In crusading chivalry, the battle-joy of the North had refined itself into art. Isrealites and Ammonites take the arms of Franks and Moors. Bertran de Born had voiced that keenness in the poems Pound flung at an age weary of war: "it pleaseth me to the heart when I see strong castles besieged,/ And barriers broken and riven." As revived in a sestina:

Hell grant soon we hear again the swords clash!
And the shrill neighs of destriers in battle rejoicing,
Spiked breast to spiked breast opposing ...

(fade Estampie)

- Va44) Altdorfer, 1529, *Battle of Alexander*, whole, Alte Pinakothek, Munich
44) Same, vertical expanse right of center, from which video takes horizontal spread

With what physical depths the tide of Renaissance endows that fabled stour:
Altdorfer's Alexander, Jannequin's Battle of Marignan, both of 1529.

Music: Jannequin, 1529, from the Battle of Marignan (5th voice, Verdelot, 1549) Angel S37025

- a45) Same, detail of mounted lancer (CGB '59)
45) Same, Chariot of Darius in flight (CGB '59)
45a) Same, Alexander in pursuit (video repeats, from 45 and 45a, closer details of Darius and Alexander, and again, Darius and Alexander)
V456) Same, upper right, camp and city, landscape and sky
46) Titian, 1548, *Equestrian Charles V*, whole, Prado (video takes two details only)

(end Jannequin)

The battles of Bible and myth yield to Titian's Charles V, at the actual victory of Mühlberg; yet he holds the mythic stance, Othello's "Pride, pomp and circumstance of glorious war," which Baroque and even Napoleonic heroes would cling to. It is almost the lusty make-believe of Pantagruel against the Dipsodes: "How Panurge" and three others "vanquished and discomfited six-hundred and three score horsemen very cunningly" — winding them in with ships' cables to a trap of gunpowder.

For 2nd 45) *Battle of Alexander*, detail: sun over sea and land (variant of V456)

What buoys up the make-believe is the expanding giant reality of man and world. Magellan had just rounded that globe; Copernicus had set it revolving in planetary space.

- 2nd 46) Titian, Charles V, mounted, detail (video: 46 whole and detail of head from V2nd 46a)*

Music: Willaert, c. 1635(?), Ricercare (3-voice Schott #6), Musical Heritage Society 913

To an always mounting blazon of art and music (this Willaert ricercare), even those inadequate kings who stride the curved horizon play Shakespearean hero-roles:

...methinks it were an easy leap
To pluck bright honour from the pale-faced moon.

- 47) Patinir, c. 1515(?), Landscape with Charon's boat, Prado, Madrid*

In Patinir, the rounded Magellanic margin first stretches a Bosch dream — Charon ferrying a soul toward a fiery shore. The boldest pre-Columbian prophecy, in Pulci's Morgante, 1482, is communicated by a fiend, Astarotte:

Hung among the stars by god's mystery,
The world has everywhere the form of a wheel,
And as it draws all things to its center,
You can sail beyond the gates of Hercules,
And come at last to the other hemisphere,
With castles and kingdoms unknown to us here. (CGB)

- 48) P. Brueghel, 1558(?), Fall of Icarus, Royal Gallery, Brussels (CGB '59)
48a) Same, detail to the right: Icarus (video returns to 48)*

So the Altdorfer we have seen, and, by 1558, Brueghel's Fall of Icarus, where the widening earth, the galleon-traffic of the sea, leaves the old myth only a few plumes, a drowning flash of legs, "White feathers...the Gulf claims." Though if Icarus is so discounted, the global flight goes on.

- 49) Double: World Maps, [A] Germanus, 1487, and [B] Desceliers, 1550, British Museum, London (video separates V49 A and B, then takes a detail of B)*

Thus two printed maps, Germanus from 1487, the Eurasian landmass, with Africa to the Cape of Good Hope filled in with the names Dias had just given, the hemisphere of water unknown; and from 1550, Desceliers, the Mercator projection, but for Australia and parts of Asia, almost as we would draw it today. (end Willaert)

50) Japanese, c. 733, Vajrapani, Todai-ji Temple, Nara, Japan

And where for centuries Buddhist guardian dæmons had warned venturing aliens from sacred shrines — as this Vajrapani in the Todai-ji Temple of Nara, Japan —

51) Japanese-Western, c. 1600, Enamel screen, Music by a Harbor; + V detail

suddenly mission schools were teaching Christianity and the Western arts. Did lute romances even there sound the new grandeur of man — Milan's "Durandarte"?

Music: Luis Milan, 1536, Durandarte, opening (Meili) Vict. M-495 (3) (**fade**)

- 52) Russian, 1505-09, Cathedral of Archangel Michael, Kremlin, Moscow**
52a) Brunelleschi, 1432, shell decoration on Lantern of Cathedral, Florence
(CGB '48); video returns to the Cathedral of Archangel Michael

At the heart of the unyielding fastness of Russia, the Kremlin, this 1509 Cathedral of Michael, on an otherwise Byzantine mass, displays the scallop shells of Italy (as from Brunelleschi's lantern on the dome of Florence); at the same time Russian chant took the passion for Roman harmony which would end with the Cossacks' swelling the Psalms of David for the audiences of America.

53) Russian, mid-16th cent., Church Militant Icon, Tretyakov Gallery, Moscow

Music: Russian traditional, from First Psalm of David, old Col. DBX 12

Though in the Church Militant ikon of the time of Ivan, the force already flowing from Venice just stirs the surface, or perhaps the depths, of what Henry Adams would still call that Eastern *vis inertia*.

(fade Russian Chant)

- 54) Peter Brueghel, 1565, The Dark Day (Feb-March), Kunsthistorisches, Vienna;**
+ V detail
54a) Same, another detail

In Spanish-Inquisition Flanders, Brueghel had advanced from the early Icarus to the stupendous landscapes of the months, this "Gloomy Day", from which the ultimate storm-scapes of Rubens would take their cue. In English the mightiest poem from the same time is Sackville's "Induction":

The wrathful winter, 'proaching on apace,
With blustering blasts had all ybared the treen
And old Saturnus, with his frosty face,
With chilling cold had pierced the tender green;
The mantles rent, wherein enwrapped been
The gladsome groves that now lay overthrown,
The tapets torn, and every bloom down blown.

...small fowls flocking, in their song did rue
The winter's wrath, wherewith each thing defaced
In woeful wise bewailed the summer past. .

When lo, the night with misty mantles spread,
Gan dark the day and dim the azure skies...
It taught me well all earthly things be born
To die the death, for nought long time may last;
The summer's beauty yields to winter's blast.

- Va55) *Peter Brueghel, 1568, Peasant Dance, detail to left; Kunsthistorisches, Vienna*
- 55) *Same, closer detail*
- 55a) *Same, whole*

On the cresting life-wave comic and tragic blend.
 If the dishe be pleasaunt, eyther fleshe or fishe,
 Ten handes at once swarne in the dishe.
 And if it be flesh, ten knives shalt thou see,
 Mangling the flesh and in the platter flee.
 To put there thy handes is perill without fayle,
 Without a gauntlet or els a glove of mayle.
 Ofte in such dishes in court is it seene,
 Some leave their fingers, eche knife is so kene.
 On a finger gnaweth some hasty glutton,
 Supposing it a piece of bief or mutton.

Whatever Barclay's Eclogues, about 1510, owe to the humanist pope Piccolomini, they stand on the huge slope of farce that leads from the Middle Ages through Rabelais and Brueghel to Cervantes and Shakespeare.

- 56) *Peter Brueghel, 1568, Peasant Wedding Feast, Kunsthistorisches, Vienna; + V detail (cf. V56)*

With Rabelais that farce takes the prodigious flesh it can only have where the sons of God have gone in to the daughters of men:

L'occasion & maniere comment Gargamelle enfanta fut telle. Et si ne le croyez, le fondement vous escappe...

The occasion and manner how Gargamelle gave birth was this; and if you do not believe me, may your bum-gut fall out. Her bum-gut indeed did fall out ... from eating too many tripe ... Grangousier bade his wife eat

sparingly, because she was near her time ... Notwithstanding, she did eat sixteen quarters, two bushels, three pecks and a pipkin full. What a filthy deal of loblolly was this, to swell and wamble in her guts ... While they were drinking, she began to be a little unwell in her lower parts...

- a57) *Rubens, c. 1618, Silenus drunk, detail of mother giving suck, Alte Pinak., Munich (CGB '59)*

- 57) *Same, whole (video details Silenus)*

The midwives, groping her below, found some peloderies of a very bad savour, which they thought had been the child, but it was her fundement which had escaped from eating too many tripe. Whereupon an ugly old trot made her a medicine so binding that all her arse-pipes were so oppilated, stopped and obstructed you could scarcely have opened them with your teeth, which is a terrible thing to think on...

Rubens crests the monstrous vindication of body — a Gargantuan tie especially in the riotous baroque (though we have trimmed it) of Motteux and Urquhart's Rabelais.

After the thin Gothic nudes, Titian and Rubens. Falstaff also poses the question how bulk serves exuberance. Apt we call it humor. And Renaissance languages, most of

all English, with "Latinate verbocination," ("To such exsufflicate and blown surmises,/ Matching thy inference"), laid on enormous weight, yet trained it on home truths.

- 58) *Triple: [A] Giovanni da Bologna, 1569-81, Allegory of the Apennines, Villa Demidoff, Florence; [B] Momper, c. 1580(?), L'Eté (mountain as head), Collection R. Lebel, Paris; and [C] Roman, 1592, carved doormouth of Casa Zuccari (CGB '86)*
- 58a) *Roman, Door-mouth (58C shown singly)*
- 58b) *da Bologna, Allegory (58A shown singly)*
- 58c) *Momper, Mountain as head (58B shown singly)*

From garden giants (Giambologna's "Apennines" through Momper's man-mountain called summer, to the door-mouth of the Casa Zuccari in Rome — we search the portentous overflow of symbol into body, the coincidence of humanist learning with huge codpieces; of Pantagruel's Tartarean guts — the time he was sick and swallowed seventeen workers in copper balls, who opening springtraps came out with lanterns and spades, and groping and falling through a horrid infectious gulph smelled their way to the fecal blockage, dug it up, cleaned it out with baskets, and so reentering their copper spheres were vomited forth — the link between that and the great-souled letter Pantagruel receives from his father, exhorting to unbounded knowledge and virtue, to study all history, languages, manners and chivalry, law, mathematics, science:

For knowledge of the works of nature, let there be no sea, river, or fountain of which you do not know the fishes, all fowls of the air, trees and shrubs of the forest, plants of the earth, all metals hid in its depths
... let me see thee a bottomless pit of knowledge ...

As in the thought of Paracelsus, no limits here, no abstract denial or separation of soul from earth and practice.

- a59) *Venetian Byzantine, c. 1225(?), Creation Mosaic, Vestibule, San Marco, Venice (CGB '66)*
- b59) *Same, another detail (CGB '66)*
- 59) *Double: [A] detail of b59; and [B] Raphael 1508, Adam and Eve, Ceiling, Segnatura, Vatican, Rome*
- 59a) *Raphael, Adam & Eve (59B shown singly)*

Music: Byzantine Chant (Athos), Easter Eve, from a Lauds psalm, Archiv 2533 413 B

The revelational order, like the starry spheres, has broken. In the mosaic domes of Byzantine Venice, where the creation of earth and Biblical life of man circles its God-center, the quest of delight reduces to an Eden episode and banishment of those angular breast-fallen, flesh-denying nudes — all poignance of wish and loss gathered in rings of eternal gold.

Where is the cry Ausonius distilled from the long earth-love of Greece and Rome (**fade Mount Athos chant**) — to fill out Raphael's Papal ceiling — "collige, virgo, rosas," "Maiden, pluck the rose,"

Music: Costeley, pub 1570, from Mignonne, allons (at "las, las")
Boulanger, Decca DL 9629

which Poliziano would revive with Quattrocento tenderness, "Cogliam' la bella rosa del' giardino," and the Rebirth send abroad from Florence: Ronsard's "Mignonne, allons voir si la rose"; Spenser's translation from Tasso: "Gather the rose of love, whilst yet is time"; down to Marvel's cormorant defiance: "And tear our pleasures with rough strife,/ Thorough the iron gates of life"? **(fade Mignonne)**

- 60) *Primaticcio in Fontainebleau, c. 1560, Ulysses and Penelope, Wildenstein; + V detail*
- 60a) *Primaticcio, c. 1550(?), fresco from the bedroom of Mme. d'Etampes, at Fontainebleau*
- 60b) *Jean Goujon, 1548-49?, "Nymphe de la Seine," relief from a fountain, Louvre, Paris*

Against the ascetic leap beyond death, the cry of time and flesh takes new imperative, as in the gaze of Primaticcio's Ulysses; however late it is to tell Penelope: "Gather ye rose-buds while ye may." In that field of passionate impossibility, no poem has more beauty than the Ronsard sonnet Yeats would redo:

When you are old and gray and full of sleep ...

Though we have still to translate it:

When you are old, at evening, carding wool,

Bent to the glow of fire and candlelight,
 You will say, marveling at this verse I write,
 "Ronsard sang of me when I was beautiful."
 There will not be a servant of them all,
 However spent with labor and the night,
 But starting at my name will praise your fate —
 As one whom fame acclaims and ever shall.

My bones will be under ground; my ghost above
 Rest in the twilight of the myrtle grove;
 You will be hunched at the fire, old and gray,
 Regretting my love and your proud disdain.
 The time that passes will not come again;
 Believe me: pluck the rose of life today. (CGB)

61) *Jean Cousin, c. 1560(?), Eva Prima Pandora, Louvre, Paris; + V detail*

That imperative is hurled against the recorded fate: "You old and gray":

Regrettant mon amour et vostre fier desdain.

So Cousin's snake-wreathed, skull-propelled Eve as first Pandora:

Quand vous serez bien vieille, au soir, à la chandellè
 Assise auprès du feu, dévidant et filant,
 Direz chantant mes vers, en vous esmerveillant:
 Ronsard me célebroit du temps que j'estoïs bellè.

Lors vous n'aurez servante oyant tellè nouvellè,
 Desja sous le labeur à demy sommeillant,
 Qui au bruit de mon nom ne s'aillè resveillant,
 Bénissant vostre nom de louange immortellè.

Je seray sous la terre, et fantasme sans os,
 Par les ombres myrteux je prendray mon repos:
 Vous serez au fouyer unè vieille accroupi

62) *Titian, 1540-60(?), Venus of Pardo, Louvre, Paris*

62a) *Same, detail; + V closer detail*

Regrettant mon amour et vostre fier desdain.
 Vivez, si m'en croyez, n'attendez à demain:
 Cueillez des aujourd'huy les rosès de la vie.

No doubt the poem exceeds French art of the time, requires the tragic radiance of Correggio's Antiope, or this Titian Venus of Pardo — the crux of Age of Gold — as in Tasso's Aminta. "S'ei piace, ei lice," "If it pleases, it is allowed" — against a world which grows old and sad — "Il mondo invecchia, e invecchiando intrisce." What power of the Rebirth makes that desired Arcadia so real? "Amiam" —

Let us love, for the sun dies and is born,
But for us its brief light
Fades, and sleep brings on eternal night:— (CGB)

"e'l sonno eterna notte adduce."

- 63) *Double: [A] French, c. 1320, Vierge de la Celle, detail, Louvre, Paris, and [B] Michelangelo, 1521-34, Medici Madonna, detail, San Lorenzo, Florence*

No doubt the magnified embodiment we are calling giant was implicit in the man-god reach of the Middle Ages. Already this Mary of painted limestone (left; French c. 1320) smiles the sensuous poignance of Gothic humanization, though the archaic smile of the Greek Korê is not more mysteriously suspended. To set, against its wistful ethereality, the mood and brooding weight of Michelangelo's 1530 Medicean Madonna, is to touch the very pulse of prophetic enfleshment.

- 64) *English Gothic, 1320-25, Lady Chapel windows and vault, Cathedral, Wells (CGB '84)*

Music: English, early 14th cent., 3-voice Jacet granum, Nonesuch H 71292

As in dialectic theology, so in Medieval discant (here English early 14th century), or in the always more ingenious vaulting of cathedral stone (this Lady Chapel of Wells), we feel the stretching of that bow of spirit. In music, indeed, all later styles had to shape their being from the Gothic store. **(fade Jacet Granum)**

- 65) *Spanish Renaissance Gothic, c. 1500, Condestable Chapel, Vault, Burgos; + V details*

Music: Alonso de Alva, c. 1500, Ut queant laxis, Angel S-36926

That architecture could have done likewise Spain makes startlingly clear. In the 1500 Condestable chapel of Burgos, as in this Spanish polyphony, articulate Renaissance

has been achieved without the intervention of the classical.

(fade

Alonso de Alva)

66) Spanish, 1568, Gothic Dome of Burgos Cathedral, crossing, Spain; + V details

Music: Josquin des Prez(?), c. 1520, from *Inviolata ... Maria, Seraphim*
SIC-6104

While the Crossing of Burgos, 1568, within the same Gothic (and Moorish) idiom, has solemnized a wreathing as grand as the many-voiced summits of polyphony — from this 12-part *Inviolata* attributed to Josquin, (**close Inviolata**) through Gombert, Willaert, Morales, to the mightiest of all, Tallis' *Spem in Alium* whose 40-voices fuse in a chordal enormity of passionate lowing, as of the brazen cow in which the tyrant of Syracuse burned his victims.

Music: Tallis, c. 1570(?), from *Spem in Alium* (toward close), (78) HMV-DA 1921-22

- a67) P. Brueghel, 1563, Tower of Babel, Kunsthistorisches Museum, Vienna
- 67) Double: [A] Anglo-French (Paris), c. 1425, Tower of Babel, Add. MS 18850, British Museum, London; and [B] Brueghel, Tower of Babel, a67; + V detail of [B]

The concept of a 40-voice fabric is as far from the century before, as folk plays from Rabelais, or this illuminated Tower of Babel quaintly harried by the angels from the 1563 Brueghel, where the claim of the mighty ones in the earth is spatially enacted.

- a68) English late Perpendicular (Tudor), 1446-1515, King's College Chapel, exterior from the southwest (CGB); cropped from wide-angle Va68
- b68) Same, interior, looking up: windows and vault (Sam Adams' slide)
- Vc68) Same, wide-angle interior, looking west (CGB '77)
- Vd68 and e68) Same, west window, and closer: video shows upper part (CGB '77)
- 68) Same, whole interior with organ loft, black and white (cf. V68, color)
(end *Spem in Alium*)

Though perhaps Tallis' greatest music is in the 5-voice Lamentations of Jeremiah (here in the epoch-making Deller recording).

Music: Tallis, c. 1575(?), First Lamentation of Jeremiah, opening and close, (Deller) Bach Guild 551

These passionate implorations might span the Continent of that tragic century, from the 1500 Gothic spatiality of King's College Chapel, Cambridge,

For 1st 69)

Double: [A] Michelangelo, 1536-41, from Last Judgment, Upper part, and [B] Beaufort Chapel, Warwick, variant (video shows singles and detail of 69A)

V69a) Fountains Abbey, view from the East, North Yorkshire

69b) Same, Presbytery, looking East

to the thunderhead of Michelangelo's Judgment in Counter Reformation Rome (of which a crude variant clouds a wall of the also late Gothic Beaufort Chapel in Warwick). (**skip to "Jerusalem"**) Tallis, like Byrd, was a Catholic, writing in an England where despoiled monasteries enforced Shakespeare's metaphor of age: "Bare ruined choirs where late the sweet birds sang."

1st 70) Michelangelo, 1550-56, Pieta, upper half, Duomo Museum, Florence; + V detail of Nicodemus

How could the titan calmly revealed in the Renaissance island of 1500 knit incarnate thews but in Judgment tragedy and the war of values, which darkening to the Lear storm would found, confound, and fortify the airy earth-freedoms first dreamed? As Milton would say: "What purifies us is trial, and trial is by what is contrary."

(end Tallis Lamentation)

Va2nd 69) Michelangelo, detail of Judgment, the damned beat down

2nd 69) Same, a Soul weighed down

It is in Christian denial of his Promethean self and art that Michelangelo made the syntax of the sonnet a poetic battleground of hope and fear:

Giunto è già 'l corso della vita mia
Con tempestoso mar, per fragil barca,
Al comun porto, ov' a render si varca
Conto e ragion d'ogni opra trista e pia.

Already now across tempestuous seas'
 Uncharted course my brittle bark has blown
 To the common port, where all come to own
 Account and cause of goods and trespasses.

Wherefore the loving fancy's subtleties,
 That made of art an idol and a throne,
 Break in deception — snares, too late known
 Such bitter sweets as to damnation please.

Amorous thoughts, long since proved vanities,
 What are you now, if double death incline,
 One sure, one doubted, both foretasted harms?

a2nd 70) Michelangelo, 1555-64, Rondanini Pieta, Sforzesca, Milan

V62nd 70) Same, profile detail (copy of CGB '80)

2nd 70) Again, Nicodemus head

Not any mastery of paint or stone
 Can ease the heart that sees how love divine
 Spreads on the cross — to gather us — his arms. (CGB)

Nè pinger nè scolpir fie più che quieti
 L'anima volta a quell' amor divino
 Ch'aperse a prender noi 'n croce le braccia.

How far this last Michelangelo self, Nicodemus as lamenting world-father, has come from that youthful morning with Leonardo, Pico and the rest, in Medici Florence; how tragically pushed self's prophetic claim.

a71) Raphael, 1511-12, detail of Madonna of Foligno, Vatican

*71) Titian, c. 1510, Gypsy Madonna, Kunsthistorisches, Vienna (CGB '59);
 + V detail*

Music: Josquin des Prez, pub.1504, Coment peult (instr.) Archive 3223

What High Renaissance had reached for, in neo-Platonism, Josquin's *Musica Reservata*, in Raphael, or as here, in the first works of Titian, was the earthly eternity of divine beauty and good — what Sydney would give Sapphic measure in his remaking of Sannazaro's 1500 Arcadia:

If the sencelesse spheares doo yet hold a musique,

If the Swanne's sweet voice be not heard, but at death,
 If the mute timber when it hath the life lost,
 Yeldeth a lute's tune,
 Are then humane mindes priviledg'd so meanly,
 As that hatefull death can abridge them of powre,
 With the voyce of truth to recorde to all worldes,
 That we be her spoiles?

(fade Josquin)

- a72) *Titian, 1565, Self Portrait, Prado, Madrid*
 72) *Titian, 1565, Self, in an Allegory of Prudence and the Ages of Man, National Gallery, London; first, V detail*

Music: Lassus, c.1560, Penitential psalms: Domine, ne in furore, ARC-2533 290 (B)

The embodiment of that Promethean claim would lead those devotees through fields of lowering actuality (as Don Quixote would exclaim: "I do not even know how chivalry can work in so depraved a time.") In the sonnet, the crisis would run from Michelangelo to Campanella, to Gongora in Spain; in England to Shakespeare, and thereafter to Donne. The raptures of idea and form —

Not mine own fears, nor the prophetic soul
 Of the wide world dreaming on things to come,
 Can yet the lease of my true love control,
 Suppos'd as forfeit to a confined doom

buckle under the assault of fact:

Tired with all these, for restful death I cry,
 As, to behold desert a beggar born ...
 ... maiden virtue rudely strumpeted ...
 ... captive good attending captain ill...

Thus Titian, nearing 80, self-portrayed, in an allegory of Prudence and the Ages of Man —

- 73) *Titian, c. 1570, Crowning with Thorns, Alte Pinak., Munich (CGB '59)*
 V73a) *Same, detail (CGB '59)*

Titian, climaxing a productive life which reached from the laude and frottole repose of 1500 to the star-crossed pathos of the last Passion pictures — a darkening so widely

shared, we seize almost at random, from a generation of music, on Lassus' Penitential Psalms.

74) Veronese, 1578, *Battle of Lepanto* (of 1571) detail, Accademia, Venice

The age-long threat of Moorish invasion broke in Lepanto, where Cervantes was maimed and then taken into slavery. But there was a symbolic Lepanto of new against old, and Cervantes was not the only giant of the spirit who fought there. In some such engagement Bruno went up in flames, Galileo went captive behind inquisition walls.

(fade Lassus)

1st 75) El Greco, 1590-95, St. John, detail from Crucifixion, Prado, Madrid

It is hard for products of Enlightenment to realize that the religious heightening is no less titanic than the worldly, no less fraught with earth-transforming danger. Bruno was a churchman; and who knows if the mystic frenzy of El Greco had been translated into thought and word, how heretical it might have been? Was not John of the Cross accused for those amorous meetings with Christ where the loved into Lover was changed?

1st 76) Tintoretto, 1583-87, *Night landscape with St. Mary of Egypt*, Scuolo San Rocco, Venice (or V1st 76, lighter)

76a) Same, detail of Mary

V76b) Tintoretto, 1583-87, *Night landscape with St. Mary Magdalene*, Scuolo San Rocco, Venice

In Tintoretto it is Mary of Egypt who shares a night as God-tinctured as when Juan de la Cruz ascended Mount Carmel:

En una noche oscura,
con ansias en amores inflamada ...

It is the night Tasso pooled with moonlight, silence and love:

What dewdrops, what tears ...

Quai lagrime eran quelle...?

The woods and streams are quiet

and without wave the sea...

Sien muti i baci e muti i miei sospiri...

Or in his Jerusalem, the Erminia brooding which Fairfax has gleamingly rendered:

Invested in her starrie vaile, the night
 In her kinde armes embraced all this round,
 The silver moone from sea uprising bright
 Spred frostie pearle on the canded ground:
 And Cinthia like for beauties glorious light,
 The love-sicke Nymph threw glistering beames around,
 And counsellors of her old love, she made
 Those vallies dumbe, that silence, and that shade.

E secretarii del suo amore antico
 Fea i muti campi e quel silenzio amico.

Va2nd 75) El Greco, 1597-1600, The Annunciation, detail, Collection of Thyssen, Lugano

2nd 75) Greco, 1603-05, The Nativity, detail, Illescas, Hospital de la Caridad

Since the mid-century chromatic experiments of Vicentino and Lassus, music had explored the mode of dramatic emotion and crepuscular melting. In Marenzio's setting of Petrarch's night sonnet, "Solo e pensoso i piu deserti campi," what vast glimmerings of the plasmic world have been explored since Petrarch. The upper voice runs a half-tone scale from G to high G and back to C, setting all the other voices nocturnally awash.

Music: Marenzio, 1599, Solo e pensoso, chromatic opening, BGS 5051

2nd 76) Double: [Tintoretto, [A] St. Mary of Egypt, (76), and [B] St. Mary Magdalen (V76b)]

2nd 76a) Tintoretto, detail of V76b, Mary Magdalen, background (or V2nd 76a)

2nd 76b) Tintoretto, detail of 76, St. Mary of Egypt, background (cut Marenzio)

77) Pierre Dumonstein, c. 1580, Portrait of a man, Mus. Jacquemart André

77a) French School, late 16th cent., Portrait of Montaigne, Musée Condé, Chantilly; video then returns to detail of 77, Dumonstein

- 77b&c) *Double: Jacques Callot, etchings, [A] 1622, A Duel, and [B] 1617, Couple Promenading; both from Capricci di Varie Figure, British Museum, London (video takes them singly)*
- 77d) *Francois Clouet, 1560-70, Diane de Poitiers, detail, National Gallery, Washington, D.C. (CGB '75)*
- 77e) *Nicholas Beaugrais, c. 1560-80, Apocalypse Window, Royal Chapel, Vincennes Castle, Near Paris*
- 77f) *Callot, 1617-22, Capricci #62, Old Shepherd Piping, etching*
- 77g) *Dumonstein, detail of head (see 77)*

Music: Claude le Jeune, before 1600, *Revecy venir du printans* (Boulanger) Decca DL 9629

Let this unknown Frenchman of the late century (with Claude le Jeune's measured Spring song) remind us of that modest giant, Montaigne. In his essay on Presumption, he asks, with regard to a self-portrait Renate of Sicily has sent Francis II:

Why is it not as lawful for every man else to pourtray himself with his pen, as it were for him to do with a pensell?

How can Montaigne in that portrayal neglect the scar he calls his "cicatrice" — in Hamlet's words — that "the native hue of resolution is sicklied o'er with the pale cast of thought."

At a time when the resolve of the Protestant Bourbon was besieging and starving Catholic Paris, that flaw becomes the virtue of a civilized man:

Le peuple se trompe ... Grandeur of soul consists not so much in mounting and pressing forward, as in knowing how to govern and circumscribe itself. There is no science so arduous as to know how to play the man, to live this life.

For my part I love life, and cultivate it, such as it has pleased God to bestow it on us ... I accept with gratitude what nature has done for me ... the great omnipotent Giver ... all goodness himself, has made everything good...

Transcendental humors affright me...Who would escape being men, do not transform themselves into angels but into beasts...

Yet how Transcendental in the later sense is this perfection of being ourselves "without miracle, without extravagance ... gay and sociable ... nor let music be wanting ..." (end *Claude le jeune*)

- 78) *Agostino Carracci(?)*, c. 1590, *Portrait, Self(?)*, Alte Pinakothek Munich; first, *V detail*

No less the product of a giant century than the radical powers being then suppressed in Italy. Pomponazzi, early in the century, had expressed the fate to follow:

The philosopher is a very Prometheus. Seeking to penetrate the secrets of God, he is consumed with ceaseless cares, forgets to eat and sleep, is derided of all men, held for a fool and unbeliever; harried by inquisitors, he becomes the gaping stock of the common crowd...

A prophecy fulfilled in Bruno:

And so I spread wide pinions to the air,
Nor fear the impasse of glass or crystal sphere,
Piercing the heavens to the infinite.
And as I leave this globe and mount the vast,
Beating my way across the ethereal waste,
I lose the care of every common sight. (CGB)

- 79) *Limbourg Brothers*, 1413-16, *Night arrest of Christ in the Garden*, Musée Condé, Chantilly; + *V detail*

The last Promethean work of Renaissance was the grappling with the starry universe. The first representation of that fathomless night nature had been in the Tres Riches Heures at the start of the 15th century. By 1440 Cusanus was formulating it:

and although our universe is not infinite, nevertheless, one cannot conceive of it as finite; it is not enclosed in boundaries, nor is the earth its center nor any sphere of the stars its circumference ... It has its center everywhere, its circumference nowhere, because God is its circumference and center, He who is everywhere and nowhere ... Plato, in fact, said the world is animate; and if one conceives God as its soul — without immersion — much of what we have said will be clear.

- 80) *Elsheimer*, 1609, *Flight to Egypt by night*, Alte Pinakothek, Munich; video also takes a detail from V80 (CGB '59) and a starry one from 80; so digital, as *z a & b*

- 80a) *Moon Surface from Apollo 15 Command Module*; digital has Io here

- 80b) 1930s print, *Jupiter as seen from one of its moons; here luna surface*
 80c) *Volcanoes on Io, moon of Jupiter, radio photographed by Voyager I, here Jupiter*

As Elsheimer (1609) stretches out that starry sky, Bruno's soaring expands the cosmos of Cusanus:

For us consists the Universal sphere as a single all over-spreading, infinite, immovable continuum, in which numberless spheres or particular worlds exist. There is but one sky, one immeasurable world-space, one matrix, one universal connective, one ether region through which the whole moves. In this become visible innumerable stars, constellations, world bodies and suns ... Of these our earth is one, yet not a single one is the center, for the universe is in all directions equally immeasurable ... The earth and all other constellations have their own soul, which again is but a part of the World Soul.

By 1610 Galileo's Sidereal Messenger communicates the shattering news of telescopic sights. He had begun the true exploration of worlds in space.

other stars in myriads ... never seen before ... the body of the moon ... thirty times larger ... like the face of the earth itself ... everywhere full of vast protruberances, deep chasms, and sinuosities ... four planets, neither known nor observed before my time, which have their orbits round a certain bright star ...

(The moons of Jupiter.)

- Va80+1) G. Romano, 1530-32, *Fall of the Giants* (here video takes a detail from slide 1, see opening); digital varies the order of these
 80+1) From the same frescoed room, another scene; + a closer V detail

Of the enterprise of the century, as of the later West, two things had been clear from the start, that it was giant and that it was perilous. They knew of old, those myths of titans in the world. As once I applied the symbol of this picture:

And all whom superstitions of the dark
 Had thundered down for daring — Icarus
 Sun-melted, Phaeton Jove-destroyed, Prometheus
 Of the fire and Lucifer of morning,
 Niobe made tears and Semele love-burning —

Rose divinely, winging west with the dawn...
We feel the fatal angels strike the tower,
Or through the slant rifts of the rock-hurled hail,
Glimpse dreads of distance where our running kind
Shot with his lightnings fall, and the mountains drown.