

SYMBOLIC HISTORY
Through Sight and Sound

20. Baroque Formulation

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- 1) *Guercino, 1621, Aurora ceiling fresco, vertical section, Casino Ludovisi, Rome (video, center-spread only)*
- 1a) *Same, horizontal view of whole (video, horses only)*
- 1b) *Same, detail of 1 (video then returns to the horizontal whole of 1a)*

MUSIC: Monteverdi, 1607, Orfeo, *Toccata into Prologue*, ARC-3035

If Baroque is to signify a period style (that, more or less, of the 17th century), its character cannot be the faulted irregularity of the word's origin, whether from a strained syllogism or a lopsided pearl; we must deepen our search for its quality, at the same time allowing that no element, neither abandon nor control, tactile realism or ideal grandeur, space, radiance, chiaroscuro, or in music monody, homophony, chromatics, can specify a style, but only the ethos-bearing configurations in which such moments are combined. (Music) It is by idea that we recognize, date, and name: as Guercino's *Aurora*, 1621, Monteverdi's Orfeo, 1607.

Not only the space-crowding and shadowed passion of this Guercino render it Baroque; (Fade music) since what it rivals,

- 2) *Guido Reni, 1610 ff., Aurora, Rospigliosi Palace, Rome; + V details*

the 1610 Guido Reni,

MUSIC: Monteverdi, Orfeo, cont., *Lasciati i monti*, ARC-3035

is of the same style-horizon, and yet two centuries would extoll its classical ordering — as richly formal, as voluptuously academic as the Parnassus Milton evokes at the close of Comus, 1634:

To the Ocean now I fly,
 And those happy climes that ly
 Where day never shuts his eye,
 Up in the broad fields of the sky:
 There I suck the liquid ayr
 All amidst the Gardens fair
 Of *Hesperus*, and his daughters three
 That sing about the golden tree:
 Along the crisped shades and bowres
 Revels the spruce and jocund Spring,
 The Graces, and the rosie-boosom'd Howres,
 Thither all their bounties bring,
 That there eternal Summer dwels,

- a3) *Poussin, 1631, Realm of Flora, Gallery, Dresden: detail of group center-left (first, a video detail of Flora, standing)*
 3) *Same, whole picture*

And West winds with musky wing
 About the cedar'n alleys fling
Nard and *Cassia's* balmy smels.
Iris there with humid bow,
 Waters the odorous banks that blow
 Flowers of more mingled hew
 Than her purfl'd scarf can shew,
 And drenches with *Elysian* dew
 (List mortals, if your ears be true)
 Beds of *Hyacinth*, and roses
 Where young *Adonis* oft reposes,
 Waxing well of his deep wound
 In slumber soft, and on the ground
 Sadly sits th' *Assyrian* Queen ...

MUSIC: Orfeo, continued: *Mira deh Mira*, and *Ahi Caso acerbo*, opening

A classic joy, complicit, as in the Orfeo or in Poussin's Realm of Flora,

- 4) *Same, detail to the right, with Hyacinthus and others*
 4a) *Slide: closer detail of Hyacinthus alone; or video pan detail of 3: far left, the suicide of Ajax*

with the ripe sob of grief. What these works share — in light and calm, in shade and pathos — is the swell of heroic formulation, what stretches the Orfeo between flown recitative and figured bass.

(Fade Orfeo.)

- Va5) Annibale Carracci, c. 1603, Flight to Egypt, Doria, Rome, with frame arch entire (CGB '86)*
- 5) Same, with part of frame arch (CGB '86)*
- 5a) Same, detail of barge (CGB '86)*
- 5b) Poussin, 1648-51, Landscape with a Snake, National Gallery, London*

MUSIC: Orfeo, Act III, Sinfonia III and *Possente spirto*, opening, ARC-3036

Indeed, a polar tension of the age we call Baroque — like every such, spectrum-blended in artists who seem opposed — sets on one side the balance taught by the Eclectics: this 1603 Carracci Holy Family come to Egypt, like Monteverdi's Orpheus, by Charon's barque. ("Possente spirto")

All his life Poussin would seek that dignity of landscape planes;

- a6) Claude Lorrain, 1645-6, The Judgment of Paris, National Gallery, Washington, D.C.; + V detail of landscape to the right*
- 6) Claude Lorrain, c. 1655(?), Cephalus and Procris, National Gallery, London; + V detail*

Claude would suffuse its rural fact with Arcadian vision; while music from Monteverdi (Fade violins) to the French Chambonnieres,

MUSIC: Chambonnieres, c. 1660(?), Chaconne (Landowska) V. 15180

wakes such strains as Virtue does in Comus:

At last a soft and solemn breathing sound
 Rose like a steam of rich distill'd Perfumes,
 And stole upon the Air, that even Silence
 Was took ere she was ware, and wish't she might
 Deny her nature, and be never more,
 Still to be so displac't. I was all eare,

And took in strains that might create a soul
Under the ribs of Death ...

(Fade Chambonnieres.)

- Va7 Caravaggio, 1605-06, Death of the Virgin, Louvre, Paris (video: center detail only)*
- 67) Same, closer detail of Mary (video: horizontal spread)*
- 7) Caravaggio, 1602-04, Entombment of Christ, detail, Vatican*
- 7a) Caravaggio, 1600-01, Conversion of St. Paul, detail of Paul struck down; Santa Maria del Popolo, Rome (cf. V7a)*
- V76) Caravaggio, 1598-1600, Martyrdom of St. Matthew, S. Luigi dei Francesi, Rome (video: center only)*

Against that measured tread, Caravaggio, by 1600, had forged the counterpole of Tenebrist passion.

But the same Orfeo which gave us classical parallels, darkens to chromatic pain.

MUSIC: Orfeo, from Act II, *I languidi lumi* and chorus, ARC-3035

The same Comus which twined Hesperian gardens, initiates the brooding vindication of Paradise Lost:

(Chorus: *Ahi caso acerbo*)

But evil on it self shall back recoil,
And mix no more with goodness, when at last,
Gather'd like scum, and setl'd to it self
It shall be in eternal restless change
Self-fed, and self-consum'd, if this fail,
The pillar'd firmament is rott'nness,
And earths base built on stubble.

- a8) Same, Martyrdom of St. Matthew, detail of killer*
- V68) Caravaggio, 1609, Raising of Lazarus, detail, Mus., Messina*
- 8) Rembrandt(?), 1651(?), Descent from the Cross, National Gallery, Washington, D.C.*
- 8a) Rembrandt, 1648, Supper at Emmaus, detail, Louvre, Paris (cf. V86)*
- V8c) Rembrandt(?), 1657, Crucifixion, Clark Museum, Williamston, MA (video returns to a detail of 8, Rembrandt, Descent from the Cross)*

Already the prophet scourging "The dark Idolatries/ Of alienated *Judah*," and "*Moloch*, horrid King besmear'd with blood/ Of human sacrifice ..."

The deepening of that naturalism of light and shade as it spreads from Caravaggio to the solemn pity of Rembrandt, does not alter whatever conscious formulation flexed the bow of the Great Baroque. Pagan and Christian, south to north, runs one groundswell of mighty style, as when Monteverdi's operatic song sires the Pietistic German of Heinrich Schütz: "For you are my Helper, my Helper and my Saviour, my God ..."

MUSIC: Schütz, 1636, close of Cantata "Eile Gott" (Psalm 40), (Meili) AS-28 (end)

- 9) *German, c. 1030, MS 1640, f 117v, Christ on the Sea of Galilee, Hessische Bibliothek, Darmstadt; + V detail*
 V9a) *Regensburg or Salzburg, c. 1040, Christ on the Sea of Galilee, Staatsbibliothek, Munich (with video return to 9)*

In six centuries we have come from the symbolic calligraph of this storm on the Sea of Galilee, the boat of the world on the fallow waves (*fealu wegas*) of Germanic wandering — Cynnewulf: "anxious the struggle/ To bring our barks to land over the dire sea surges/ The Son of God our rescue." Here he sleeps in the presaged Leviathan of death and hell.

MUSIC: Catalan, 11th cent., from "In eadem quippe," Gerona MS, Musical Heritage, OR-433

While the sequences and tropes of 1000 contract all things to the Dark Age center of Gregorian voice and parallel melisma.

(Fade Catalan.)

- 10) *Rembrandt, 1633, Storm on the Sea of Galilee, Gardner, Boston*
 V10a) *Schönfeld, c. 1640, The Flood, Mus. Kassel: two details only*
 V10b) *v.d. Neer, River Town Ablaze, National Gallery, Dublin (CGB '74)*
 V10c) *Details of 10: Rembrandt's Storm on the Sea of Galilee*
 V10d) *Rembrandt (and Flinck), 1636, Sacrifice of Isaac, Alte Pinakothek, Munich (CGB '59) (video: detail only)*

MUSIC: Schütz, 1636, same Cantata, "Eile mich", opening, AS-28

The same scene in Rembrandt confronts the new physics with the life-imperative of Protestant will: Schütz, *Eile Mich, Gott zu erretten*.

Fleming has such a storm poem ("Des Donners wilder Plitz schlug von sich manchen Stoss"):

The lightning from its cloud struck endless blows;
Mortal men stood wan; the torn sky trembled
Resounding to the crash; earth under crumbled,
Sank below my feet; the cracked ground uprose
To meet my fall, yawned tomb-wide, to enclose
My pilgrim days. I took to the sea: tumbled
In rage it swelled cliff-high; my carrack, humbled,
Broke mast and split and settled to its close.

(Skip to "immer sagen")

Before, behind, on all sides round was fear;
Above destruction and beneath the grave;
There was no mother's son to help or save;
And yet I was unbowed, thought life as dear,
Nor fled impending death or when or where,
Safe in the arms of my Redeemer's care. (CGB)

(Close organ phrase.)

11) *Cologne, c. 1400, St. Veronica's Veil, Alte Pinakothek, Munich; + V detail*

Within the shorter span, set Veronica's napkin, Rhenish early 15th century — and the Christe Eleison from Dufay's first mass —

MUSIC: Dufay, c. 1420, 3rd Christe Eleison, Missa sine Nomine, Lyrichord LLST-7234

(Fade Dufay.)

12) *Fetti, c. 1620, Veil of Veronica, National Gallery, Washington, D.C.; + V details*

against Fetti's handling, about 1620 — with the *Crucifixus* from Carissimi's Mass for Five and Nine.

MUSIC: Carissimi, c. 1650(?), from *Crucifixus*, Missa a Quinque et a Novem, MHS-1110

So Marino's Adone asserts the primacy of the tactile:

Every other sense can be deluded by false objects; this one only is true, faithful minister and father of delights; the others possess parts of the body; touch extends its power through the whole, and in universal act, seizes on all things. (CGB)

(*Fade Carissimi.*)

13) *Michelangelo, 1513-16, Moses, detail, S. Pietro in Vincoli, Rome*

No wonder the turn to Baroque was once assigned to Michelangelo. But the trans-personal might of his Renaissance ingathering is far

14) *Rubens, 1603-4, Judas Thaddaus, Prado, Madrid (video: detail only)*

from the conscious rhetoric of the century of Rubens, or of Milton's blind touch:

In darkness, and with dangers compass round,
And solitude; yet not alone, while thou
Vist'st my slumbers Nightly, or when Morn
Purples the East ... (*Paradise Lost*, VII)

15) *Persian, c. 1400(?), Jonah and the Whale, Metropolitan Museum, NYC*

V15a) *Double: [A] Japan, 607 A.D., Bronze Buddha, Horgu-ji, Nara; and [B] Kamakura, 1328, Shinto deity as Bodhisattva, Fine Arts, Boston (video returns to 15, Jonah and the Whale*

The spatial filling-in of the symbolic is not confined to the art-history of the West. The whole current of the later world may have run that way, as in the Japanese garden refinements of the Buddha. To pass from this 1425 Persian representation of Jonah, as flat as Gothic,

16) *Iran (for Shah Tamasp), 1527-28, Rustrum Cleaves a Witch, Book of Kings, Metropolitan Museum, New York City (video shows detail only)*

to the adventures of the Book of Kings a hundred years later, is to parallel the Italian Renaissance — as Gentile Bellini's sketch of a Turkish artist might remind us — in touch with the Moslem East.

- 17) *Simone Martini, 1315-21, Madonna from the Maestas, Palazzo Pubblico, Siena*
 V17a) *Same, wider section*

But only Europe goes from thinness and ideality

MUSIC: Jacobo da Bologna, c. 1340, *Fenice fu*, close, ARC-3003, or AS-59

(already in 14th century Ars Nova and Simone Martini exploring later modalities),

(Close *Fenice fu*.)

- Va18) *El Greco, 1577-79, The Trinity, upper detail, Prado, Madrid*
 18) *Same, closer detail of Father and Son*

through a dynamic crisis, both symbolic and physical — so Victoria and El Greco —

MUSIC: Victoria, pub. 1605, from Kyrie of Missa Pro Defunctis, Vox DL-690
 (Close)

- 19) *Francesco del Cairo, 1630-35, Herodias, detail, Metropolitan Museum, New York City (CGB '74)*
 V19a) *Same, whole, including frame (CGB '74)*
 196) *Bernini, 1668-70, Angel with Scroll and Crown of Thorns, S. Andrea delle Fratte, Rome*

MUSIC: Frescobaldi, 1630, from *Voi Partite mio sole*, (Meili) AS-79

to an art of volitional command, as causally flexed as the moments of a Newtonian force array. So the tragedies of Corneille turn on heroic obligation — family against king, love against honor; as when the Cid discovers in the insulter of his father the father of his love:

Miserable vengeur d'une juste querelle —

Whichever way, fierce anguish follows me ...
 I draw the sword of pain,
 To seek, alas, the father of Chimene. (CGB)

Frescobaldi's recitative plucks the reflective chords of the viscera.

(Close Frescobaldi.)

- 20) *Rembrandt, 1629, Self Portrait, Alte Pinakothek, Munich (CGB '53)*
 20a) *Rembrandt, c. 1634, Self Portrait, Uffizi, Florence*
 V206) *Rembrandt, c. 1628, Self Portrait, Statl. Kunstsammlungen, Kassel*
 For V20c) *Video goes here to a21 (see below)*

At the center of the change lies the validating subjectivity of the infinite self, as much a point of departure for Rembrandt, 1629, as for Descartes' "wonderful science" — its 1619 discovery, in the famous "room with a stove", described in the Method, of 1637:

As for the opinions I had received up to that time, I thought it better to make a clean sweep and throw them all away. ... Thus, seeing that our senses sometimes deceive us, I was ready to suppose that there was no such reality as they give us images of; and because reason can err, even in geometry, I rejected what before had seemed the surest proofs; moreover, since such thoughts as come to us waking can also visit our sleep, I resolved to treat all that had entered my mind as no more real than the figments of my dreams. But in the act of thinking all was false, it came to me as necessary that I, who did that thinking, must be real. Thus observing that the truth: I think; therefore, I am, was so certain that no extravagance of the skeptics could ever shake it, I took it boldly for the first principle of the philosophy I was in search of ...
 [Discourse on Method]

- a21) *Rembrandt, 1630, Self Portrait, bareheaded, Aerdenhout, Holland (video returns to a close detail of 20, 1629 Self Portrait, Munich)*
 21) *Rembrandt, 1628, Man in a Window-lighted Room, National Gallery, London; + V detail*

By an axiomatic leap the self Descartes discovers is not merely the doubter, dreamer, nightmarer (from whom little in the way of certainty could be deduced), but an eternal thinking substance, clear and sufficient assurance of God and causality, with its mathematical plotting of world, perception, and all, along equational abscissas of space and time:

All points of those curves ... which admit of precise measurement must bear some *rapport* to all points of a straight line, a relation which can be expressed by means of a single equation...

If then we should take successively an infinite number of values for the line y, we should obtain an infinite number of values for the line x, and therefore an infinity of different points, such as C, by means of which the required curve could be drawn...

- 22) *Rubens, c. 1638(?), Sunset with Cattle, Louvre, Paris*
 22a) *Ruisdael, 1660-70(?), Sunset in a Wood, Wallace Collection, London*
 V226) *Claude Lorrain, 1660, Juno, Io, and Argus, National Gallery, Dublin*
 (CGB '74)
 22c) *Rembrandt, 1643, Etching: The Three Trees, Rijksmuseum*

In ordered infinitude the landscape from this late Rubens through Claude, Rembrandt, and Ruisdael matches the science from Galileo to Huygens, Leibniz, and Newton. Descartes' System of the World must have been one of the proudest of these constructions. He burned it when Galileo was condemned; but a guarded summary appears in Book V of the Methode:

I showed how the greatest part of the matter in the original chaos must, in accordance with natural laws, dispose and arrange itself in such a way as to present the appearance of heavens; how in the meantime some of its parts must compose an earth and some planets and comets and others a sun and fixed stars...

I next came to speak of the earth and to show how ... mountains, seas, fountains, and rivers might naturally be formed in it, the metals produced in the mines and plants grow in the fields; and in general, how ... things purely material might, in the course of time, become such as we at present observe them ...

How far that looming space of thought takes us

- 23) *Jan van Eyck, 1435, Landscape detail from Madonna with Chancellor Rolin, Louvre, Paris*

For V23a - a24)

Video repeats 22c, Rembrandt's Three Trees

- 1st 24) *Zurbaran, 1633(?), Cup and Three Vases, Prado, Madrid*

from the naive delight observation had opened for Jan van Eyck, through a sacred loggia beyond the Virgin and a donor's praying hands; or what giant intrepid will exchanged this magic kingdom for that weighty republic of cause?

Galileo best states the axiom of material validity which dignifies the new world, and which lifts the still life to an apotheosis of the actual — Spinoza's "Reality and Perfection ... one and the same."

1st 25) Hugo van der Goes, 1476-78, Portinari Altar, detail of wheat and flowers, Uffizi, Florence (CGB '59)

Sagredo, Galileo's priest of establishment, has expressed the old weightless geometry "where mere size cuts no figure." But it does not explain the physical, leaves it to Reason's antagonist, "the irrational imperfections of the material."

*For Va2nd 24) Zurbaran, detail of 24, Cup and two of the vases
2nd 24) Same, detail of the cup (to the left, with saucer)*

Salviati saves us by incorporating the mathematical logos in the motions and forces of things, converting bondage into glory. But he can only redeem the physical by its idealization: "Since I assume matter to be unchangeable and always the same." It is that incarnate axiom which haloes the tactility of a Zurburan goblet and bowl.

2nd 25) Memling, c. 1480, Chalice of St. John the Evangelist, National Gallery, Washington, D.C.; + V detail

Where a 1480 Memling Chalice of St. John, as perfect in observation, abides in the mystery of symbol, the cup of that snake-fallen body Christ drank as Second Adam — the same snake Moses raised on the rod, to become the Rood.

For 1st 26) Tintoretto, 1548, St. Mark rescues a Saracen, detail, Accademia, Venice (CGB '59)

At the climax of the whirl which led from spaceless hovering to material formulation, Bruno, burned in 1600, as Inquisition sapped the terminal freedom of Venice, acclaims himself Hermetic seer of a God-irradiated universe,

For 1st 27) Tintoretto, 1550-3, Creation of Animals, Accademia, Venice (CGB '59)

daring as Tintoretto's charged effluvia of light:

Behold now, the man who has pierced the air and penetrated the sky
 ... who has broken down those imaginary divisions between spheres
 ... and thrown wide the doors of truth ... stripping the veils and coverings from the face of nature...

For 1st 28) Same: Expulsion detail of The Fall (CGB '59)

All those creatures who may not gaze upon the lights of heaven, but are destined to dwell in the infernal circles of Pluto's dark prison-house, when they hear the dread summons of Alecton's furious horn, spread wide their wings and veer away in rapid flight toward their abodes.

For 1st 29) Tintoretto, 1577, Moses Strikes the Rock, ceiling, Scuola San Rocco, Venice (CGB '48)

But those who were born to see the sun, full of thanksgiving at the end of the loathsome night, dispose themselves to receive in the very center of their eyes' crystal globe the long expected rays, and with unaccustomed gladness in their hearts, lift up hands and voices to adore the East ...

For 2nd 28-27)

Tintoretto, c. 1562, Removing St. Mark's Body from Alexandria, Accademia, Venice (CGB '59) [V2nd 28 only, since V2nd 27 shows a view of the Sala del Collegio, other than the CGB of 2nd 26, below.]

Such the confidence of Vieta's algebra, 1591: "This Universal Mathematics enables us to attack the proud problem of problems ... For there is no problem which cannot be solved."

In music that climax of late-Renaissance, everywhere exploring polychoral and instrumental masses, chromatics, even recitative — what Monteverdi would establish as conscious Baroque — attends Giovanni Gabrielli, Venetian teacher of 1600 Europe. With the old Harvard performance of his "*In Ecclesiis*," our slides advance through Tintoretto to the final explosion of El Greco:

MUSIC: Giovanni Gabrielli (pub. 1615), *In Ecclesiis*, Cambridge CRS 201 (accompanied by all of the following slides)

- 2nd 26) *Venetian (da Ponte, Veronese, etc.), c. 1575, Sala del Collegio, Doge's Palace, Venice (CGB '48)*
- V2nd 26a) *Same, Sala dello Scrutinio, Ceiling, 1580 ff. (CGB '48)*
- Va3rd 27) *Tintoretto, 1566, The Finding of the Body of St. Mark*
- 63rd 27) *From the same, detail: the Saint appears; Brera, Milan*
- 3rd 27) *Tintoretto, 1588-89, Sleep of St. Mark ("Pax tibi Marce"), Accademia, Venice (CGB '59); + V detail: angel above*
- 3rd 28) *Same, detail of the lighted figures below (CGB '59)*
- Va2nd 29) *Tintoretto, 1565, two pans from a crucifixion detail of the vast Scuolo di San Rocco canvas, Venice (CGB '59)*
- V62nd 29) *Tintoretto, 1562-6, two pans from St. Mark Rescues a Saracen at Sea, Accademia, Venice (CGB '59, of the whole; CGB detail of an oarsman used above as 1st 26)*
- 2nd 29) *Tintoretto, 1581-84, Venice Queen of the Sea, Sala del Senato, Doge's Palace, Venice (CGB '48); video: two details only*
- For 1st 30) *Tintoretto, 1592-4, The Last Supper, Church of San Giorgio Maggiore, Venice*
- For 1st 31) *El Greco, 1570-75, Annunciation, Prado, Madrid*
- V1st 31a) *El Greco, 1579-84, Disrobing Christ, Munich (CGB '59)*
- For 1st 32) *El Greco, 1610-14, Opening of the Fifth Seal, detail, upper half, Metropolitan Museum, New York City*
- 1st 32a) *Same, detail, center right (CGB '74, from 1600, 2nd 3)*
- 1st 33) *El Greco, 1613-14, Betrothal of the Virgin, Museum Bucharest (preceded by a video detail of the upper half)*

(End Gabrielli)

This Betrothal of the Virgin is one of El Greco's last pictures. Here humanity has been purged, as by Shakespeare's wheel of fire.

2nd 32 and 2nd 31)

El Greco, 1608-14, View and Plan of Toledo, upper detail, Museo del Greco, Toledo

But the tragic alchemy of 1600 was accompanied, in the Spain of El Greco's adoption, by an ultimate transcendence of the comic —

Cervantes there writing the strangest and wisest book of the Western world. Like every ultimate, Don Quixote defies art-cognates; yet it is tied to the late Renaissance vast and mysterious expansion of the value world.

2nd 30) Tintoretto, c. 1590(?), Crucifixion, Alte Pinakothek, Munich (CGB '59); + V detail, left

Tintoretto's play of electric powers in a still symbolic space of dark portends the Don's descent into the Cave of Montesinos, with his other dream adventures:

A vast lake of boiling pitch, in which an infinite multitude of fierce and terrible serpents are swimming, from which a doleful voice is heard: O Knight, who gazest on the dreadful Lake ... make known thy valour by casting thyself into the midst of these black burning surges ... or thou art not worthy to behold the wonder of the seven castles seated under these gloomy waves.

2nd 30a) Tintoretto, 1592-94, from the Last Supper, detail, upper left, Flambeau and Angels, San Giorgio Maggiore, Venice

— wonders actualized in the masquerades of Part II:

Now the night grew darker and darker, and several shooting lights were seen glancing up and down the wood, like meteors or glaring exhalations from the earth. Then was heard an horrid noise ...

3rd 31) El Greco, 1584-86, Burial of Count Orgaz, detail of the dead body, Santo Tome, Toledo

3rd 32) Same, wider detail of the Burial Group and Mourners

2nd 33) Same, the whole: Burial below, Heaven-Arch above (Note: from these three slide-show images, plus six others in the video file — a3rd 31, 3rd 31a, 3rd 31b, 3rd 31c, 2nd 33a, and 2nd 33b — the video draws a sequence of twelve Orgaz visuals.)

Staggering, the transcendence by which a ground of resigned dying sustains the vital fulfillment of Erasmus' High Folly, where Quixote's madness —

to offer my arm and person against whatever danger fate presents ... in this Age of Iron to restore the Age of Gold

en esta nuestra edad de hierro para resucitar en ella la del oro ...

becomes, for all its uncertainty ("subject to the discipline of blows, hunger and thirst ... rags, want, and misery," and "I do not know what success I may have in this depraved

time"), the soul's calling: "the religious soldier to be preferred before the religious monk"; so killing sheep as if they were armies, Quixote's grinders knocked out by the slung stone, Sancho peering in when the Balm of Fierabras brings up the knight's gorge and drowns them both in vomit, are raised to the loveable courage of the adventure of the Lions — humanity past fiction, spirit above sainthood.

Yet, as in El Greco's Burial of Count Orgaz, nobility is swirled in another judgment, so in Quixote the imperative of self-dedication breaks to a death-humbling — the very sky-aspiring transvalued by return to the common ground of Christian (and tragic) faith. Such human grandeur under dissolution of form peaks the Renaissance watershed to the great Baroque.

- 34) *Veronese, 1573, Feast in the House of Levi, Accademia, Venice; + V detail (made from slide V34a)*
- V346) *Veronese, 1562-64, Wedding at Cana, detail of center: musicians, Louvre, Paris*
- 34c) *Same, Wedding at Cana, detail to the left*

Conceive the expansive opulence of late Titian, Tintoretto, this Veronese, caught up in the action, description, language of Don Quixote, most of all when Part II swells incalculably beyond Part I — Camacho's feast a mere sign:

The first thing that blessed Sancho's sight there was a whole steer spitted before a fire that seemed a flaming mountain; round it six capacious pots or ample coppers, in which entire sheep seethed as conveniently as pigeons ...

- 35) *Rubens, 1636-38, The Great Kermess, whole, Louvre, Paris (video draws two details from this slide: right and left above)*

And for drink Sancho told above threescore great skins of wine ... The scent of the fried meat put him in such a commotion he could hold out no longer, but accosting one of the cooks, he begged leave to sop a luncheon of bread in one of the pans ... "Take a ladle, man, and skim out a pullet or two." ... "I see no ladle, sir," said Sancho. "Blood and suet," cried the cook, "what a helpless fellow ..."

- 36) *Same, detail to the left; video: left-below (cf. CGB '80: V35-36)*
- V36a) *Again, Veronese, Wedding at Cana, detail of far right (video here repeats 35, The Great Kermess, whole)*

36b) *Again, The Great Kermess, detail of dancing figures*

He soused into a pot with a kettle, fishing up three hens and a couple of geese at a heave: "Here, friend, take this, and make shift to stay your stomach with this scum until the time to eat ..."

— conceive that abundance (called Mannerism, but to what a manor born) never again to be paralleled in wealth of imagination, spilling over into the coagulations of Rubens' Kermess; but the whole humorous outpouring

37) *El Greco, c. 1600, Portrait of a Bearded Man, Prado, Madrid*

as if taking place in Inquisition and Colonial Spain, and through the dream-gate of El Greco's dynamic idealism — in that image we almost feel the fitness of Cervantes, stretched from the Venetians, through El Greco,

38) *Rubens, 1603, Duke of Lerma, sketch, Louvre, Paris; + v detail*

V38a) *El Greco, 1603-07, Adoration of the Shepherds, detail, Prado, Madrid*

toward the youthful proud consciousness of Rubens. And it was in the chivalric and ecstatic Spain of 1603 that the painter-diplomat sketched this armed and mounted Duke of Lerma — one of those nobles who by Cervantes' supreme invention of his fiction's coming to life as read, might have entertained the actual Knight of the Woeful Figure. Though Lerma and Rubens seem of the new age, across the formulating divide, where Don Quixote, like English Shakespeare, had clung to the dream transitions of the Platonic past.

39) *Carlo Maderno, 1607-14, Façade of St. Peter's, Rome*

Rubens was traveling from Rome, center of the histrionic concretion of Baroque: the 1612 façade of St. Peter's, which like all conscious gestures may protest too much.

MUSIC: Anerio, c. 1600(?), from Introit, Requiem Mass, G-DB 1572 ("et tibi")

40) *Bernini, 1624-33, Baldachin, looking up to Michelangelo's 1546-64 Dome, St. Peter's, Rome (Video inserts upper part of 2nd 40, Baldachin and Choir, and from slide 41, detail of a Baldachin bronze angel, Bernini, 1624-33)*

But in the complementarity between the Baroque force of Bernini's Baldachin and the solemn Renaissance of Michelangelo's dome — which was the Sistine Choir invoking, 50 years ago, when they stretched the motets of Palestrina and his school, here Anerio?

(Fade

Anerio.)

2nd 39) Again, St. Peter's Façade: a Papal Blessing (CGB '48)

Surely the forging of Baroque (as of Cartesian thought, or of tonality from the church modes) must reduce, under billowing might, complexities of nuance.

So Benevoli's 53-part Festive Mass of 1628, for six contrasting choirs with instruments and basso continuo — against the dynamic weft of Gabrielli — heaps up merely harmonic voices in columnar masses of sound.

MUSIC: Benevoli, 1628, Mass for Salzburg Cathedral, from the Qui tollis, Epic LC-3035

2nd 40) Again, Bernini's Baldachin: from the Nave, to the Choir

41) *Slide: Bernini, 1624-33, Bronze angel from the Baldachin. Video: detail of 1st 40: Column of Baldachin, looking up to Dome; and just before it, a detail of V1st 40, variant of the same (CGB '86)*

42) *Pietro da Cortona, 1633-39, Glorification of Urban VIII, whole ceiling, Barberini Palace, Rome; (CGB '86) + V detail*

(Fade Benevoli.)

42a) *Same, closer detail, with Barberini heraldic bees (CGB '86)*

In painting, the deployment of Renaissance techniques for cumulous assertion crowns the stair hall of the Barberini Palace with Pietro da Cortona's praise of its Urban VIII — flattery not the least conspicuous brilliance of the Baroque. Cortona's model

a43 and V643)

From Correggio, 1526-30, Assumption of the Virgin, angel details, Cathedral, Parma

43) *Same, detail, including the Virgin (video divides into two details.)*

was Correggio. But the Correggio ceiling breathes the fresh discovery of 1530. So the polyphonic swirls from Fevin and Gombert to Victoria's "O Magnum Mysterium" etherealize the pomp they mediate.

MUSIC: Victoria, pub. 1572, from O Magnum Mysterium (Allelluya), HMV-L-1017 (Close)

What of Palestrina?

44) *Raphael, 1513-14, Sistine Madonna, Gallery, Dresden*

Is his tie to the Sistine perfection of Raphael, from eleven years before he was born?

45) *Titian, 1516-18, Assumption of the Virgin, I Frari, Venice*

Or does his taking up the rhetoric of the century, from Titian's 1518 Assumption,

46) *El Greco, 1577, Assumption (with frame), Art Institute, Chicago*

to the always more swelling ascents of his own time (Baroccio, this 1577 El Greco), anticipate the Baroque?

For 1st 47) Guido Reni, 1616-17, Assumption of the Virgin, Vatican (In slide show, this goes to 2nd 47; 1st 47 becomes Guido Reni, c. 1607, Coronation of the Virgin, National Gallery, London)

Yet not even these have the conscious mass and assertion, which first appear after Palestrina's death, as in Guido Reni.

For 2nd 46)

Choir of I Frari, 1330-1417, with Titian's Assumption of the Virgin Altarpiece, Venice (in slide show, also 2nd 45)

With such proclamation altars, spread over a hundred years,

V for 2nd 45)

Baroccio, Night Nativity, Ambrosiana, Milan

we seek the affinities of the Sanctus of Palestrina's most famous mass, mythically associated with the Council of Trent and the vindication of polyphony.

2nd 44) Again, Raphael, Sistine Madonna; video: two details only

MUSIC: Palestrina, by 1555, Sanctus, Missa Papae Marcelli, ARC-3182

- 3rd 45) Again, Titian, Assumption; video: center of picture*
- V3rd 45a) Correggio, 1523-28, Madonna called "Il Giorno," detail, Galleria, Parma*
- V3rd 45b) Correggio, 1530, Nativity called "La Notte," detail, Gallery, Dresden*
- Va3rd 46) Again, Baroccio, Night Nativity, detail of V for 2nd 45*
- 3rd 46) Again, El Greco's Assumption of the Virgin (from nearer)*
- Va2nd 47) Detail of Reni's Coronation of the Virgin (slide: 1st 47)*
- 2nd 47) Reni's Assumption of the Virgin [cf. V1st 47] (video shows two details)*
- 1st 48) Michelangelo and others, 16th cent., St. Peter's from the Janicula (south side), Rome (CGB '86)*
- V48a) Michelangelo, 16th cent., Dome-vaultings, St. Peter's, Rome*

(Close Palestrina Sanctus)

For 3rd 47) Guido Reni, c. 1627, Immaculate Conception, Metropolitan Museum, NYC (CGB '74); video: detail only

That hosanna, even in formal triumph, less suggests Guido Reni's Miltonics —

So maist thou be translated to the skies,
And give resounding grace to all Heav'ns Harmonies —

- Va2nd 48) Vignola and della Porta, 1568-84, Façade of Il Gesu, Rome (CGB '86)*
- 2nd 48) Same, interior (variant views for video and slide show)*

than the Counter-Reformation solemnity Michelangelo passed to Vignola and della Porta. The barrel vaults and dome of Il Gesù, reared 1568-84, in the lifetime of Palestrina, draw late-Renaissance to a gravitating center of the Baroque, and a shrine of its 17th century art

1st 49) Palladio, c. 1550, Villa Rotonda, Vicenza, Italy, (CGB '59)

models of the future fulfilling the style of the past. So with Palladio's mid-century villas or Tasso's heroic Conquest of Jerusalem:

Floods clap their hands, on mountaines dance the pines,
And Sions towres and sacred temples smile,
For their deliv'rance from that bondage vile. (Fairfax)

1st 50) Palladio and Veronese, 1561-62, Villa Barbaro (called Maser), Fresco, Lady and Nurse, as on a Balcony, Northern Italy

So too with Veronese's 1561 decoration of Palladio's Villa Maser. Later Baroque imitation cannot obscure the free dynamic of its Venetian Renaissance.

1st 51) Raphael, 1511, Galatea, Farnesina, Rome; video: detail only

MUSIC: Seb. Festa, pub. 1526, Se'l pensier, close, Nonesuch H-71097

Set the pagan recovery of Raphael, with the Frottole emergence of the Festas,

1st 52) Pietro da Cortona, 1637, The Age of Gold, Pal. Pitti, Florence
V1st 52) Fresco with frame (CGB '48); + V details (52 & V52 are used alternately here and below, for video and digital)

MUSIC: Monteverdi, 1632, Zeffiro torna, opening, Boulanger, VM-496 (or LP)

against Pietro da Cortona's Age of Gold, more than a century later. The history of the madrigal is encompassed between them, from clear dawn, to the proclaimed wreathing of earth-moods, as Monteverdi turns the form to operatic duet and chaconne.

(Fade Zeffiro.)

2nd 51 and for 2nd 50 slide)
Again, Raphael, Galatea, whole

Yet the 1590 madrigals from Monteverdi's inspired youth — this to the words of Tasso, "*Ecco mormorar l'onde*," and in the always unsurpassed Boulanger performance, recall the pure ease of high Renaissance.

V for 2nd 50)
Again, a detail of V1st 52: Cortona, The Age of Gold

With which style, which century, do they compare?

- Va2nd 49) Palladio, c. 1558, Villa Foscari, called "Malcontenta," Italy*
2nd 49) Palladio, c. 1550, Villa Rotonda, down entrance lane (CGB '59); video
also repeats, from 1st 49, that view of the Rotonda (CGB '59)

MUSIC: Monteverdi, pub. 1590, Ecco mormorar l'onde, MV-496, or Ser. 60125

- 3rd 50) Veronese, 1561-62, Salon, a frescoed corner, Villa Maser, Asolo*
V3rd 50a) Same, Maser, frescoes, Sala di Bacco, landscape detail
V3rd 50b) Same, fresco from a side room, Hunter at a door
3rd 51) Again, Raphael, Galatea, detail (video: above and below)
2nd 52) Again, Cortona, Age of Gold, detail (video takes two details, above
and below from V1st 52)
53) Domenichino, c. 1610(?), The Chase of Diana, detail of the hunt,
Borghese Gallery, Rome
54) Same, foreground detail of bathing nymphs (CGB '48)

(Close Ecco mormorar l'onde)

For 2nd 53-54)

Again, Domenichino, Diana's Hunt, whole; + V detail: bathing nymphs

If Palestrina looked back, Monteverdi's sequence over a descending bass swells toward Domenichino's heightened Baroque: Diana's nymphs of the chase, and of the pool.

- 55) Tintoretto, 1578, Ariadne, Bacchus and Venus, Anticollegio, Doge's Palace,*
Venice
V55a) Titian, 1556-59, Diana and Acteon, National Gallery of Scotland,
Edinburgh

We have said no element defines a style. The change in music might seem to be from free polyphony to the harmonic binding of figured bass. When the inwrought play of Tintoretto's 1578 Ariadne, rich as the Tasso that flowed into Spenser's Bower of Bliss:

Two naked Damzelles (in the fount he spied) ...
 As that faire Starre, the messenger of morne,

His deawy face out of the sea doth reare:
 Or as the *Cyprian* goddess, newly borne
 Of th' Oceans fruitful froth, did first appeare:
 Such seemed they... —

- Va56) Caravaggio, c. 1600, Amor Victorious, detail, Staatliche Museen, Berlin*
56) Caravaggio, c. 1596, Lute Player, Hermitage, St. Petersburg

shifts to Caravaggio's light-centered seduction of touch, is it like the tightening into recitative? And does Ben Jonson's ripest lyric parallel that conscious moulding?

Slow, slow fresh fount, keep time with my salt teares;
 Yet slower yet, O faintly, gentle springs;
 List to the heavy part the musick beares,
 Woe weeps out her division, when she sings...

Where the debt to Tasso is already through the baroque of Marini.

- Va2nd 55) Titian, 1560, Diana and Callisto, Kunsthist. Mus., Vienna (CGB '59)*
2nd 55) Again, Tintoretto, Ariadne, Bacchus and Venus, detail

MUSIC: Luzzaschi, c. 1580(?) (pub. 1601), O Dolcezze, SAWT-9466-B

But what do we mean by a shift from the polyphonic? There had been lute songs throughout the Renaissance. The accompanied madrigals of Luzzaschi, performed at Ferrara in the '70s and '80s, push toward the Dowland style-verge of the century to follow.
 (Fade Luzzaschi.)

- Va2nd 56) Caravaggio, 1591, Sick Bacchus, detail, Borghese Gallery, Rome*
V62nd 56) Caravaggio, 1591-94 (?), Musicians, detail, Met. Mus., New York City
2nd 56) Again, Caravaggio, The Lute Player, detail, Hermitage

Yet the Florentine continuo experiments of 1600 had still to forge a reductive concentration, stretched on the rack of heroic recitative. Caccini:

MUSIC: Caccini, pub. 1601, Amarilli (close) MIA 1 (End)

Peri:

MUSIC: Peri performed 1601, Gioite al canto mio, (refrain) from Euridice, MIA 1
 (Fade.)

Like everything in the Baroque, Caravaggio's shadowing

- Va57) *Leonardo da Vinci, 1503-06, Madonna of the Rocks, detail to the right, with the Angel, National Gallery, London*
 57) *Same, Madonna of the Rocks, detail of the Angel's head*

has Renaissance parentage. But how far the inner-glow of Leonardo's twilight is from Caravaggio's logic of the physical. As far as Caccini from his lute-song origins — Cara:

MUSIC: M. Cara, c. 1500, from *S'io siedo a l'ombra*, Candide CE-31017

(Fade)

- a58) *Double: [A] El Greco, 1603-05, Madonna, detail, Hospital de la Caridad, Illescas; and [B] Caravaggio, 1605, Madonna of the Serpent, detail, Borghese Gallery, Rome*
 658) *Double: [A] El Greco, 1608-14, Angels from Baptism, Hospital de S. Juan, Toledo; and [B] Procaccini, c. 1610, Magdalen, Brera, Milan*
 Vc58) *El Greco, 1608-14, Assumption over Toledo, detail, El Greco Museum, Toledo*
 Vd58) *El Greco, 1603-05, Coronation of the Virgin, detail, Hospital de la Caridad, Illescas*
 58) *El Greco, 1608-14, Baptism of Christ, detail of Angels, Hospital de San Juan Bautista, Toledo (cf. [A] of a58)*

Even with the chromatics of 1600, as revolutionary as El Greco's astigmatism or Caravaggio's chiaroscuro, it is not half-tone progression which differentiates (any more than it was monodic song), but rather the formal method of its handling — how changed from late Mannerist to Baroque (both about 1610) — from Gesualdo, with El Greco —

MUSIC: Gesualdo da Venosa, 1600-10(?), *Ora pro nobis* close of *Ave, dulcissima Maria*, (Deller), VICS 1364 (End)

from that frenzy of spirit,

- 59) *Procaccini, c. 1610(?), Magdalen, Brera, Milan; video: detail only*
 V59a) *Gentilleschi, c. 1610, Saint Cecilia and the Angel, National Gallery, Washington, DC (CGB '75)*

V596) *Guercino, c. 1620-25, Angels Weeping over Christ, detail, National Gallery, London (detail of duplicate from Mozart 51)*

to the swooning flesh of Procaccini, with a phrase from Viadana, also to "dulcissima Maria":

MUSIC: L.G. Viadana, pub. 1615, O dulcissima Maria, opening, ARC 3217 (Fade)

As that Italy radiates to the North,

1st 60) *Elsheimer, c. 1598-1600, Baptism of Christ, National Gallery, London (Video uses whole, then detail, of angels above; slide show, for 1st 60, substitutes Elsheimer, c. 1599, Rest on the Flight, Berlin-Dahlem Museum — a detail of which becomes V60a.)*

or northerners are drawn to the peninsula, artists like Elsheimer create transitional Baroque from Gothic line and Renaissance ideal. So Kepler's Epitome of Astronomy blends mathematical induction with speculative overreach ...

If Earth was to move like a planet, what was required (against Aristotle's ethereal bodies perfecting their circles by angelic intelligence) was a physics of the heavenly built on the inertia of earthly mass. Such an earth-physics would first be published by Galileo in 1638. By that time, Kepler had based his astronomy on God-given wheels, invoking Gilbert's magnetism only to squeeze them to the ellipses his calculations had revealed.

For 1st 61)

Rubens, c. 1610(?), Annunciation, Dublin Gallery (CGB '74) (Video adds the original 61, now 2nd 61 in the slide-show: Rubens 1609-10, Annunciation, Kunsthist. Mus., Vienna (CGB '59)

A wild Rubens blend of the ideal and empirical, Kepler staggeringly reckoned from Brahe's observations the three enduring laws, meanwhile juggling the ratios, roots, and powers of planetary size, mass, intercept, motor virtue (of which he could know nothing) trying to bring the orbits and archetypal reason into line: "stamped with the adornment of harmonic proportions."

In music, Praetorius effects such a vast synthesis of Gothic and Venetian, polyphony and recitative. We take a phrase from his setting of Luther's "*Vom Himmel hoch*":

2nd 60) Slide show has the original 60: Elsheimer, Baptism, from which the video makes a closer detail of the angels above

MUSIC: M. Praetorius, pub. 1619, from the Polychoral *Vom Himmel hoch*, Nonesuch H 71242

2nd 61) Rubens, 1608-09, Annunciation, Vienna, (CGB '59); video: detail only

62) Same, Rubens, Annunciation, detail of Angel (CGB '59)

(Close "sagen will")

Rubens rapt angel of 1609 marks the divide to inertial mass.

63) El Greco, 1570-75, Boy Lighting a Candle, Capodimonte Museum, Naples

V63a) Same, detail

63b) El Greco, 1612-14, Adoration of the Shepherds, detail: Head of a shepherd, Prado, Madrid (closer detail of V38a)

Up to that point, the material search itself had swirled with trans-reality: — El Greco's 1570 boy lighting a candle, the night climax of Bruno's Candelaio, or even the porter in Macbeth:

If a man were porter of hell-gate, he should have old turning the key.
Knock, knock, knock. Who's there in the name of Beelzebub...

Drink, sir, is a great provoker of three things ...
Marry, sir, nose-painting, sleep, and urine ...

So Bruno's compatriot, Nola, choir-master at Naples, limns three blind beggars singing for alms:

MUSIC: Giov. Domenico da Nola, c. 1560(?), *Tre Ciechi siamo*, close, Everest 3179

64) Caravaggio, c. 1594, The Fortune Teller, Louvre, Paris

V64a) Same, detail of hands

- V646) *Le Valentin*, 1620(?), *The Cheat*, Dresden Gallery, detail (first video backward: revised '94 — preceded by 64c below, + V detail — and followed by 64d)
- 64c) Caravaggio, 1594-95, *Cardsharps*, Kimbell Museum, Fort Worth
- 64d) Georges de la Tour, *The Cheat*, Kimbell Museum, Fort Worth

By the turn of the century, Caravaggio has put such realism on the shore where Ben Jonson's Fox and Alchemist make it lawful prey — Volpone's clever Mosca to the doddering deaf Corbaccio:

Mosca: You're very welcome, sir.
 Corb: How does your patron?
 M: Troth, as he did, sir; no amends.
 C: What! mends he?
 M: No sir, he is rather worse.
 C: That's well. Where is he?
 M: Upon his couch, sir, newly fall'n asleep.
 C: ... I have brought him an opiate here, from mine own doctor, 'tis but to make him sleep.
 Volp: [Playing sick] Ay, his last sleep, if he would take it.
 M: He has no faith in physic ... I often have
 Heard him protest that your physician
 Should never be his heir.
 C: — Not I his heir?
 M: Not your physician, sir.
 C: — O no, no, no.
 I do not mean it ... How does his apoplex?
 Is that strong on him still?
 M: — Most violent.
 His speech is broken and his eyes are set,
 His face drawn longer than 'twas wont.
 C: — How? how?
 Stronger than he was wont?

- 65) Georges de la Tour, c. 1620(?), *Fortune Teller*, Met. Museum, New York City (The slide of the whole, CGB '79, with details, four in the slide show, two more in the video file, provide nine video images, varying the a65, b65, 65, 65a and 65b order of the slide show.)

M: — No sir; his face
 Drawn longer than 'twas wont.
 C: — O, good!

M: — His mouth
 Is ever gaping, and his eyelids hang.
 C: — Good.
 M: A freezing numbness stiffens all his joints
 And makes the colour of his flesh like lead ...
 C: Good symptoms still ... sure I shall outlast him!

MUSIC: Orl. Gibbons, Fantasy on the Street Cries, "New Mussels," ARC-3053

Marvellous, the comic vigor, as that delight in the actual and its castigation strikes root in the North: Fantasies on Street Cries, Weelkes, Deering, this Gibbons; the overflow of the Jacobean stage up to the Puritan closure: A Chaste Maid in Cheapside, A trick to Catch the Old One, the boiling Kermess of Jonson's Bartholomew Fair (1615) — though with vignettes as sharply focussed as this La Tour Fortune Teller, locket cutter, Gypsy thieves. "I would fain see that cutpurse you talk of," says Jonson's silly Cokes in the play; while Nightingale the Ballad Singer draws the crowd — Trash ("Will your worship buy any gingerbread"), Leatherhead the toy-man, fat Ursula, Mooncalf, and all — so that Edgworth, his accomplice, can pluck the dandy clean. As in the picture: "A man might cut out his kidneys and he never feel 'em."

(Fade Gibbons.)

66) *El Greco, c. 1610-14, View and Plan of Toledo, detail, Greco Museum, Toledo (Video begins with Va66, a wider detail)*

Again the 1610 transition: from El Greco's giddy perspectives, or in Shakespeare, "the dread summit of the chalky bourn" imagined from the flat stage of Lear:

Gloucester:

There is a cliff whose high and bending head
 Looks fearfully in the confined deep;
 Bring me but to the very brim of it ...

Edgar

How fearful
 And dizzy 'tis, to cast one's eyes so low ...
 I'll look no more
 Lest my brain turn, and the deficient sight
 Topple down headlong ...

67) *François de Nome, called "Monzu Desiderio," 1623, Ruins with St. Augustine legend, Private Collection, London*

— through the visions of the so-called Monsu (eddies of nightmare formed under the jets of Baroque reality; yet reality takes the lead)

68) *Rubens, 1618-20, Landscape: Ruins of the Palatine, Louvre*

V68a) *Poussin, c. 1629-30, Narcissus and Echo, Louvre; + V detail*

— to Rubens' ruins of the Palatine. So Webster's Duchess congeals the electric malice of Lear to a brooding earth-presence — summoning the echo with which Monteverdi had answered Orfeo's "*ahi, pianto*" and "*guai*."

MUSIC: Monteverdi, 1607, from Orfeo, Act V, two echoes, ARC 3036
(Fade.)

For 2nd 67) *Variant, Monsu, Ruins, National Gallery, London; + V detail*

Webster:

— Yond's the cardinal's window. This fortification
Grew from the ruins of an ancient abbey;
And to yond side o' the river lies a wall,
Piece of a cloister, which in my opinion
Gives the best echo that you ever heard,
So hollow and so dismal, and withal
So plain in the distinction of our words,
That many have supposed it is a spirit
That answers.

2nd 68) *Detail of Rubens, Palatine; + closer V detail*

— I do love these ancient ruins.
We never tread upon them but we set
Our foot upon some reverend history:
... but all things have their end:
Churches and cities, which have diseases like to men,
Must have like death that we have.

— "Like death that we have."

— Now the echo hath caught you.

— It groaned, methought, and gave

A very deadly accent.

1st 69) Caravaggio, 1607-08, Beheading of St. John the Baptist, whole, Cathedral, Valletta, Malta

V69a) Same, detail to the right, men behind bars

— "Deadly accent."

— I told you, 'twas a pretty one: you may make it
A huntsman, or a falconer, a musician,
Or a thing of sorrow.

— "A thing of sorrow."

— Ay, sure, that suits it best.

— "That suits it best."

Va70 Left of same picture: video details, above and below

70) Same, detail of the face of the old woman

— 'Tis very like my wife's voice.

— "Ay, wife's voice."

— ... I would not have you go to the cardinal's tonight:
Do not.

— "Do not." ...

— Echo, I will not talk with thee,
For thou art a dead thing.

— "Thou art a dead thing."

— My duchess is asleep now,
And her little ones, I hope sweetly: O Heaven,
Shall I never see her more?

— "Never see her more."

— I marked not one repetition of the echo
But that; and on the sudden a clear light
Presented me a face folded in sorrow ...

This Caravaggio face

2nd 69 and 2nd 70)

*Same: Beheading group (of which video shows also a detail);
while V for 2nd 70 returns to the whole picture (from 1st 69)*

is from his 1608 Beheading of John, where the villainy which had fascinated the Renaissance assumes the weight of body. So the tragedy of revenge, from Kyd — "O life! no life, but lively form of death" — to Webster — "My soul, like to a ship in a black storm,/ Is driven, I know not whither."

Let the content and structure of the sonnet attest that upheaval of values:

71) *Parmagianino, 1535-37, Portrait called Antea, Capodimonte Museum, Naples*

71a) *Same, upper detail; + V: two more details*

Nothing was ever simple, but one pole of Mannerism was the balance treasured from Renaissance, the fitting of matter to form, perfect in this Parmagianino as in Surrey, Spenser, early Shakespeare — the end-stopped claspings of sonnet rhyme:

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

72) *Beccafumi, c. 1524, Fall of the Rebel Angels, Pinacoteca, Siena*

72a) *Same, detail below*

72b) *Same, middle detail (video makes two: right and left)*

72c) *Same, upper detail (digital then repeats the whole)*

The other Manneristic pole is the outbreak of wild alchemical force, Beccafumi's 1524 Fall of the Rebel Angels, Renaissance-Gothic aimed through El Greco at Blake. While Shakespeare's crisis wrenches the syntax of the sonnet almost to the sprung stress of Hopkins:

The expense of spirit in a waste of shame
 Is lust in action; and till action, lust
 Is perjured, murderous, bloody, full of blame,
 Savage, extreme, rude, cruel, not to trust;
 Enjoy'd no sooner, but despised straight;
 Past reason hunted; and no sooner had,
 Past reason hated, as a swallow'd bait,
 On purpose laid to make the taker mad:
 Mad in pursuit, and in possession so;
 Had, having, and in quest to have, extreme;
 A bliss in proof, and prov'd, a very woe;
 Before, a joy propos'd; behind, a dream.
 All this the world well knows, yet none knows well
 To shun the heaven that leads men to this hell.

1st 73) Rubens, c. 1620, Small Last Judgment, Alte Pinakothek, Munich (CGB '59; of which the slide show uses a middle detail)

In Rubens, the fire-frenzy conglomerates, a saturation point, as earthly engrossment heightens the violence of salvation.

Va2nd 72) Michelangelo, 1536-41, Last Judgment, struggling figures from the lower right, Sistine Chapel, Vatican
For 2nd 72) Same, Saved souls; video: detail only

Michelangelo had felt it: "Rend the veil, break down the wall" — *Squarcia'l vel tu Signior, rompi quel muro*"; even Ariosto had toyed with the fallen need of force:

To render pity to hearts penitent
 Is ours below, to draw them up with love,
 Maugre their own will, is God's, above. (CGB)

2nd 73) Again, Rubens, Small Last Judgment (CGB '59); slide show now presents it whole, video in three spreads: upper, middle, and below

Now as world-nature thickens toward Descartes, the impossible stretch for a God whelmed in bulk — "As though heav'n suffered earthquakes, peace or war" (Donne) — curdles in Judgment paradox:

At the round earths imagin'd corners, blow
 Your trumpets, Angells, and arise, arise
 From death, you numberlesse infinities
 Of soules, and to your scattred bodies goe;
 All whom the flood did, and fire shall o'erthrow,
 All whom warre, dearth, age, agues, tyrannies,
 Despaire, law, chance, hath slaine ...

(conscious rhetoric, buckling the pentameter)

- 74) *Rubens (or copy), 1619-1620, Crucifixion sketch (for the Church of the Recollets, Antwerp), Aachen Gallery (CGB '74); + three video details*
 74a) *Procaccini, 1618-20, Raising of the Cross, National Gallery of Scotland, Edinburgh (video: detail only)*

As at the forge of Rubens, Donne violates the sonnet for a salvation conceived as rape:

Batter my heart, three person'd God; for, you
 As yet but knocke, breathe, shine, and seeke to mend;
 That I may rise, and stand, o'erthrow mee, 'and bend
 Your force, to breake, blowe, burn and make me new.
 I, like an usurpt towne, to 'another due,
 Labour to 'admit you, but Oh, to no end,
 Reason, your viceroy in mee, mee should defend,
 But is captiv'd, and proves weake or untrue,
 Yet dearly 'I love you, 'and would be loved faine,
 But am betroth'd unto your enemye,
 Divorce mee, 'untie, or breake that knot againe,
 Take mee to you, imprison mee, for I
 Except you 'enthrall mee, never shall be free,
 Nor ever chaste, except you ravish mee.

- 1st 75) *Rembrandt, c. 1660, Self-portrait with palette, Kenwood House, London; video: large detail and face detail only*
 75a) *Rembrandt, 1661, Homer Dictating, Mauritshuis, The Hague; + v detail*

MUSIC: Mathew Locke, c. 1665, Fantasy 5, G Minor, chromatic opening, Westminster WGS 8242

By mid-century the chromatic, in Mathew Locke, moves under brooding control. While with blind Milton the sonnet has passed its crisis; Renaissance articulation convolves into the vaulted reach of consciousness:

(Skip to chromatic rise.)

When I consider how my light is spent,
 E're half my days in this dark world and wide,
 And that one talent which is death to hide,
 Lodg'd with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest he returning chide;
 Doth God exact day-labour, light deny'd
 I fondly ask. But patience to prevent
 That murmur, soon replies,

1st 76) *Rembrandt, c. 1656, The Artist's Son Titus reading, Kunsthistorisches Museum, Vienna (CGB '59); video: detail only*

God doth not need
 Either man's work or his own gifts; who best
 Bear his milde yoke, they serve him best, his state
 Is kingly. Thousands at his bidding speed
 And post o're land and ocean without rest:
 They also serve who only stand and waite.

(Fade Locke.)

2nd 75) *Again, 1660, Self-portrait with palette (here, whole, from 1st 75)*

2nd 75a) *Rembrandt, 1669, detail of the last Self-portrait, Mauritshuis, The Hague*

— as darkened as Rembrandt, neglected in gathering age; yet as deeply sure of self, ordered earth, and causal God — Descartes' lonely doubter, who closes his meditations: "*qu'il y a un Dieu ... et qu'il n'est point trompeur*" —

And I ought not to doubt the truth of these presentations ... for since
 God is no deceiver, it follows necessarily that I am not herein
 deceived ...

Under the great assertive thrust

2nd 76) Again, Titus reading, a closer detail

by which the faith postulates have moved into time, making their peace with thinking self and causal world, an entire realm of human and earthly good is as quietly assured as the lights on Rembrandt's Titus, reading.

1st 77) Elsheimer, c. 1609(?), Tobias and Raphael, National Gallery, London

Perhaps Elsheimer, in Caravaggio's Rome, first took the glow of that transcendental paradise, where Tobias is guided by the angel — a promise Gibbons harmonizes in a 1623 Song of the Church: "Oh, my love, how comely now":

MUSIC: O. Gibbons, 1629, Oh, My Love (a phrase) ARC-3053

*a78) Elsheimer, c. 1610(?), Two Childhood Guardians (from a set of six), Petworth House; with V details**1st 78) Poelenburg, c. 1620(?) (after Elsheimer), the same Guardian Saints, Pitti, Florence (CGB '48)*

How humbly Poelenburg takes it up — twin guardians of natural childhood, angel and saint. While Herbert, from his rural parish, sounds the quietest benediction.

*V2nd 77) Two video details from slide 77: Elsheimer, Tobias and Raphael**V2nd 78) Poelenburg, two other Guardian Saints from the Pitti set of six (these, CGB '86); + V detail; digital, double only; after Domenichino (While the slide show, for 2nd 77 and 2nd 78, uses Domenichino, c. 1612, Tobias Landscape, National Gallery, London; see Va1st 80, below)*

Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky;
The dew shall weep thy fall to-night
For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye;
Thy root is ever in its grave,
And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie;

My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like a seasoned timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

79) *Bernini, 1657-66, Cathedra Petri or High Altar, St. Peter's, Rome (video: lower detail only)*

The Baroque arose out of Renaissance and humanism. However the grand manner vaunt the inflations of creed and court, its chordal and spatial loyalties were to the temporal good. Beyond the mammoth holies Bernini applied to St. Peter's, lay the Rome

Va1st 80)

Domenichino, c. 1612, Tobias Landscape, National Gallery, London (detail of slide 2nd 77-78, above)

For 1st 80)

Claude Lorrain, 1631, Flight to Egypt, Belvoir Castle, Leics. (better the whole of 2nd 80)

where the landscape of recovery spread from Elsheimer and Carracci to Domenichino, Poelenburg, this early Claude. So the fortissimo of Monteverdi's Exultent caeli cradles his tenderest "O Maria," in an epiphany of power and heart.

a2nd 79) Again, Bernini, Cathedra Petri, upper detail, St. Peter's, Rome; video uses the top of 1st 79

2nd 79) Same, Cathedra Petri, detail of the Dove window and Angel Glory; video details the center of this slide

MUSIC: Monteverdi, 1629, from Exultent Caeli, Decca SDD 363

2nd 80) Claude Lorrain, c. 1631, Rest on the Flight, Clark Institute, Williamstown, Massachusetts; video and digital detail
(with "O Maria" — fade.)