

# Four Weddings and a Funeral or Two: Ceremonials of Celebration in the Early Modern Era

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2019 Winter Term (Jan 17, 24, 31, Feb 7, 14, 21) at 9:30-10:45a, Commons MPR, VU

# COURSE OUTLINE

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CLASS #	Methodology	Period	Exempla
1	Iconographical, cultural	Medieval	Paintings and illuminations, mystical marriage, Fauvel and the charivari
2	Iconographical, liturgical, poetic	Later Medieval	Requiems, office of the dead, déplorations
3	Reconstructing “stages”; documentary and musical evidence	14 <sup>th</sup> -15 <sup>th</sup> century	Dedication motets
4	<b>Gifts, parties, and cultural meaning</b>	<b>16<sup>th</sup> c</b>	<b>Catherine of Aragon et al., peasant weddings</b>
5	Festival books and ceremonial posturing	Late 16 <sup>th</sup> c	Lasso, Troiano, and the Bavarian nuptials of 1568
6	Narratives, advertisements, regional folk tradition	18 <sup>th</sup> c	Bidden weddings, public wills

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# Gifts

You know the drill....

What function do gifts serve?

Are there ways that wedding gifts are different?

# Stories of the presentation of the “wed”

- From a study of 34 Romances: the “wed” as ring – a BETROTHAL gift...
- Betrothal rings, jeweled with precious stones
  - colored “deep red,” “the dark red of garnet,” “the light red of pale ruby,” “the green of fresh earthen newness”
- Alternatively, the “wed” as “a banner worked in gold”
  - > remember the banner

# Gifts to my wife....

- Jurist Angelus de Ubaldis of Perugia... (late Trecento)
  - The husband conveys precious clothing and accessories to his wife, “so that she may appear in public proudly and honorably.”
- Nuptial gifts of clothing and goods: the husband retains ownership of all except ordinary apparel.
  - Gifts as compulsory reciprocity (Klapisch-Zuber)
  - Gemstones and pearl-studded garlands, richly decorated silver belts or girdles, clothing, marriage chests: investments in Auspiciousness.
- On the other hand: curb nuptial pomp and vestimentary excess:  
SUMPTUARY LAWS

# London MS Royal 8.g.vii: 1513-25, probably 1516-22 (KellJ). Copied in Brussels/Mechlin

- Heraldry for Henry VIII
- ...And for Catherine of Aragon
- Yes, it's a pomegranate



- text of Févin's motet 'Adiutorium nostrum' (ff. 4'-6),
- original names 'Anna' = Anne of Brittany and 'Ludovicus' = Louis XII, King of France were entered in red ink, erased
- replaced by 'Katherina' = Catherine of Aragon and 'Henricus Rex' - Henry VIII.



**A** Eleste beneficium intrat  
 in Annam  
 An nam intravit in Annam per quā  
 nobis nata est Maria virgo O beata

**E**noꝝ. C Eleste beneficium intrat  
 in Annam in Annam Maria  
 virgo per quā nobis nata est Maria virgo  
 Ma  
 ria virgo O bea



**A** Eleste beneficium intravit  
 in Annam intravit in An  
 nam per quā nobis nata est Maria virgo  
 O beata

**E**noꝝ. C Eleste beneficium  
 intravit in An  
 nam intravit in Annam Maria virgo per quam nobis nata  
 est Maria virgo O beata



# Joining of the symbols....

Caeleste beneficium introivit in Annam  
Jean Mouton (ca. 1459–1522)  
<https://www.youtube.com/watch?v=wfrBFsM6Fol>





# Explicit repurposing Fevin, Adiutorium meum.... Fol 4v — see line 3



← Phrase starts @ .44

← "Katerina" @ 1.06

# And the tenor part: Fevin, Adiutorium nostrum

## Part 1: mentions Katherine



## Part 2: mentions "Henricus rex"

Refidum  
per tua demenciam demenciam  
tam beate tam beate henricus recda  
mat ad te. audi queso vocem nos tram  
di queso vocem man

A blue arrow points to the word "henricus" in the lyrics.

Performed by Alamire

<https://www.youtube.com/watch?v=FVtzew7Ekc>

Similarly ... The Mellon Chansonnier, likely prepared for Beatrice of Aragon, daughter of the king of Naples, and Mathias Corvinus.



Imperfect anagram (discard some letters):

BEL ACUEIL LE SERGANT  
D'AMOURS = BEATRICE  
D'ARAGON

# The gift of music... the 1502 celebration of Alfonso d'Este and Lucretia Borgia

- Five Plautus comedies given in nine days
- With *intermedi* of varied types
- Using the “musiche Mantuane” led by Bartolomeo Tromboncino
- Five *moresche*:
  - A horse disguised as a unicorn: 4 singers and lute (hidden by foliage) sang “Canzone belissime”
  - 14 satyrs, with silvered ass’s head with a wind instrument hidden inside came together with Turkish drum and *zuffolo* to play out the exit

Ostinato vo’ seguire  
Bartolomeo Tromboncino

<https://www.youtube.com/watch?v=04UXmX7Z2ml>

Ostinato vo’ seguire

Obstinately I shall pursue  
My great and noble venture:  
Love, do your worst to me  
For even unto death  
Obstinately I shall pursue  
My great and noble venture.

# After the wedding: the feast

- In Romances, one might change into wedding clothes
- BANQUET
- Marvelous dishes; entremets; dance or carol; bear-bait, games of chess and dice, *jongleurs* (esp for older men who “listen to the noble deeds of heroes long since past”)

Passeggio [Performing Ensemble] – **Saltarello** --- start at 1.09

<https://www.youtube.com/watch?v=uMDtWHlhoe0>

The choreography is... speculative... but the saltarello was popular late 14<sup>th</sup>-15<sup>th</sup> c. and persists to 19<sup>th</sup> c.  
*saltare* ("to jump") >> *Hoppertanz* or *Hupfertanz* ("hopping dance") >> French *pas de Brabant*

# Who's playing? The Pifferi

- Pifferi played a mix of improv and written music
  - Late 15<sup>th</sup> century: Becoming current with Franco-Flemish polyphony
  - 4 books of secular music, 2 of which were intended for use by Duke's instrumentalists.
- Pifferi also played – for income – at private ceremonies and parties in and out of town.
- On 8 July 1459, the commune's silver instruments were lent to the trumpeters and pifferi so they could play them at the wedding of Biagio di Guidone's daughter.
- The *Novelle* of Gentile Sermini has the “instruments and pifferi” accompany the bride to the bridegroom's house.

# Stories that include a crown

- Bridal procession (e.g. in Romance of “Chevaliers as deus espées,” vv. 10323-28)
  - Queen’s wedding dress is black samite (brocade) worked in gold with figures of beasts and birds
  - She has a bridal crown

# BRUEGEL, Pieter the Elder

## Peasant Wedding

c. 1567

Oil on wood, 114 x 164 cm

Kunsthistorisches Museum, Vienna

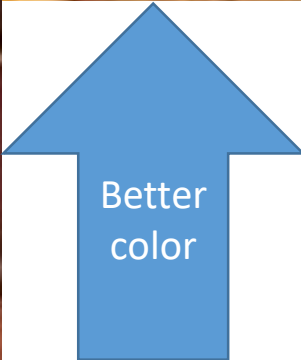


BRUEGEL, Pieter the Elder, Peasant Wedding, c. 1567, Oil on wood, 114 x 164 cm, Kunsthistorisches Museum, Vienna



BRUEGEL, Pieter the Elder, Peasant Wedding, c. 1567, Oil on wood, 114 x 164 cm, Kunsthistorisches Museum, Vienna

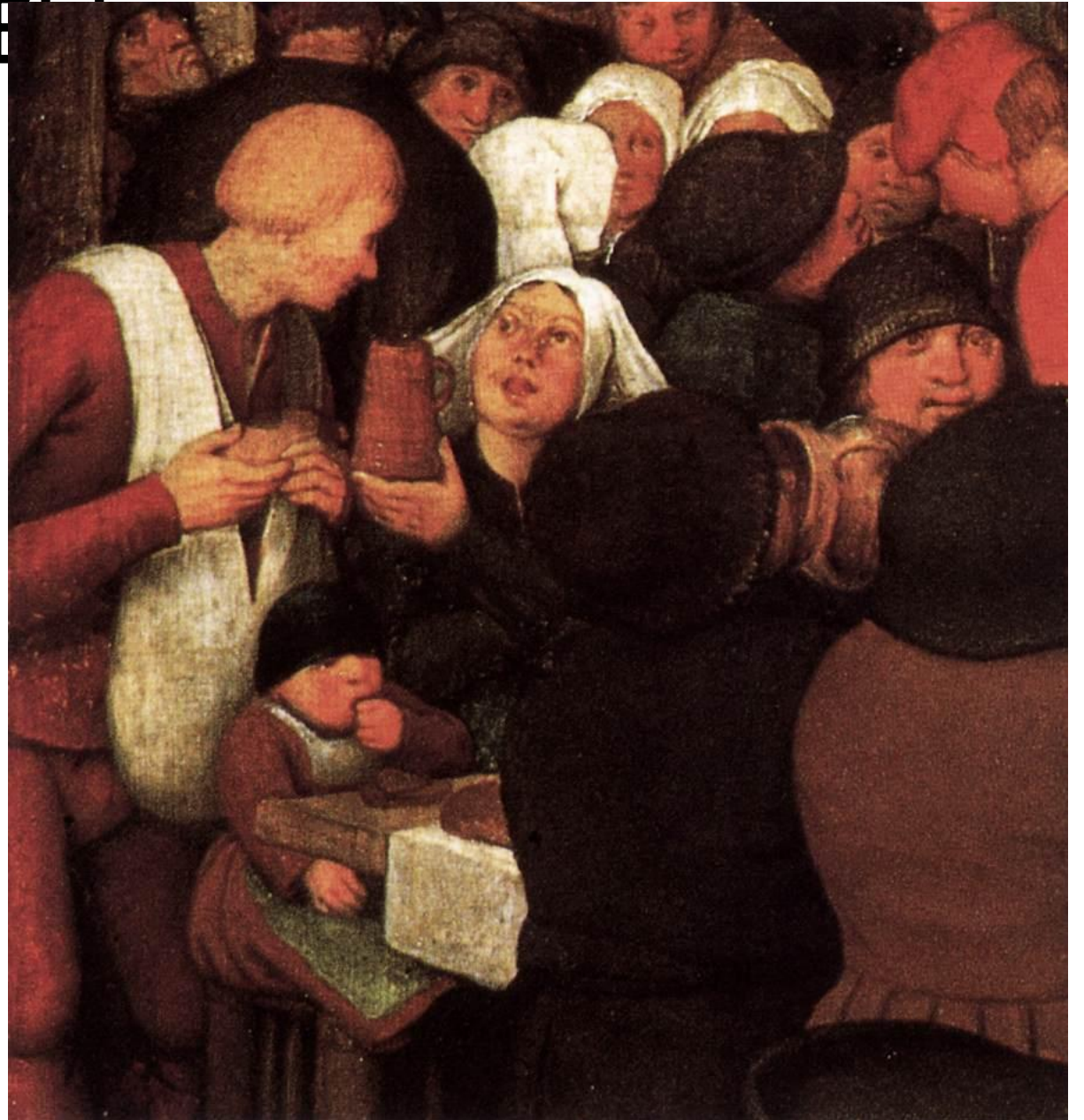




# BRUEGEL, Pieter the Elder Peasant Wedding



# BRUEGEL, Pieter the Elder Peasant Wedding



# Guests (Bruegel Peasant Wedding): Notary, Franciscan, Landlord (?)



# BRUEGEL, Pieter the Elder Peasant Wedding



# bagpipes as family tradition (Bruegel Peasant Wedding)





BRUEGEL, Pieter the Elder, Peasant Wedding, c. 1567, Oil on wood, 114 x 164 cm, Kunsthistorisches Museum, Vienna



# Bagpipes? Improvisatory traditions!

- Scottish Bransle (“brawl” – but not in the sense you think!)

Circle dance

Left, approach, left, close / right, close

And flourishes (hop, kick, demonstrate!)

Scottish Bransle by “Je Pousse Un Cri”:

<https://www.youtube.com/watch?v=fkgc5raziLY>

# And.... Some surviving notated music....

- Remember Zorzi Trombetta and Augustin from last lecture?
- Here we have early 16<sup>th</sup> century German songs played by modern “Stadtpeiffer”

Piffaro [Performing ensemble]  
Zart lieb, wie süß dein anfang ist, arr. Adam  
Gilbert  
(start at 3.01)  
<https://www.youtube.com/watch?v=8n4zthUR69Q>

Tender love, how sweet  
your beginning is...



**BRUEGEL, Pieter the Elder**

Wedding Dance in the Open Air

1566

Oil on panel, 119 x 157 cm

Institute of Arts, Detroit

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# BRUEGEL, Pieter the Elder

The Peasant Dance (1568), Kunsthistorisches Museum, Vienna, oil on oak panel

