Class 2: Cultural Crossroads

A. Father of Europe

1. Class title 1 (Charlemagne and Philip the Good)
2. — class title pulled apart

The two figures on this slide, the **Emperor Charlemagne** (748–814) and **Philip the Good** of Burgundy (1396–1467), represent the terminal points of this class, though the two hours are not equal in scope. The first hour will start in the 9th century, and will jump ahead very quickly by 5 centuries, to look at the regions that would eventually become modern France, and the influences of and on their culture. The second hour will look at just one of those regions, the Dukedom of Burgundy, nominally a part of France but rivaling it in territory and wealth, and gateway for the unprecedented spread of art and music from the Netherlands to France and the rest of Europe.

3. Who were the Franks?

One thinks of France as a Romance country, with the assumption that its culture spread northwards from Italy. In the sense that Julius Caesar made his name as the conqueror of Gaul, and that present-day France was a Roman colony for many centuries, that is true. But the Franks, from whom the country takes its name, were in fact a Germanic tribe invading from the North. The Romans held them back for a while, but eventually they broke through. That is as far as I care to go; straight history is not my field; I am doing this only to make different points.

4. Frankish lands before Charlemagne

This is a map of Frankish territory in 768. It is larger than present-day France, as it includes present-day Belgium, Switzerland, and parts of Germany. Never mind the names of the various territories; just note that there were a lot of them. Although they were held together by *de facto* rulers, **Charles Martel** followed by his son **Pepin**, this fragmentation would be a feature of France for centuries to come. This is the situation when Charles Martel's grandson, **Charles the Great**, *Carolus Magnus*, or **Charlemagne** took the throne.

5. Frankish lands at the height of Charlemagne's power

And this is the same map in 814, at the end of Charlemagne's reign. He has conquered all of West Germany, half of Austria, all of Italy north of Rome, and Catalonia in the north of Spain. In addition, he has added most of Eastern Europe to his sphere of influence.

6. Various depictions of Charlemagne

Here are various depictions of Charlemagne. He was not only a ruthless conqueror, he was also a militant Christian. On one of his expeditions of conquest, he went down to Rome, where he was greeted by **Pope Adrian**, and picked up most of the north of the peninsula without much trouble. On another of his visits, a different Pope, **Leo III**, facing armed opposition at home, begged for Charlemagne's support. Charlemagn's price for this was to be crowned **Holy Roman Emperor** in Saint Peter's Basilica on Christmas Day 800, on the grounds that he now ruled an empire equivalent in size to the old Roman Empire, but this time pledged to the defence of the Christian Church. The coins he had struck are modeled on those of the Roman Caesars. He established a capital at **Aix-la-Chapelle** (the modern-day Aachen), building a magnificent chapel which still stands, although the surface decorations are all 19th-century reconstructions.

7. Sarcophagi of Charlemagne

I said I wouldn't get into much history, so why spend so much time on someone who died over 12 centuries ago? Look at these two sarcophagi. The lower one, still in Aachen, contains the Emperor's remains. But he was reinterred in 1215, and it is thought that he was originally buried in the sarcophagus above. But this looks Greek or Roman; it must have been something he collected during one of his visits to Italy. The point I am making is that the "Roman" part of "Holy Roman Emperor" was something he took seriously; he saw himself as reviving the culture and glory of the Classical world at its height. He was not merely conquering territory; **he was presiding over a renaissance**. Let's listen to how **Sir Kenneth Clark** describes this in his old television program, *Civilization.*

8. Kenneth Clark on Charlemagne and Alcuin
9. Charlemagne's advisors

Charlemagne's great achievement, which was not to be replicated until the **European Union** of the 20th century, was to unite Europe into one body, however temporarily. And he used his position as Emperor to standardize education, language, and music throughout Europe. As the churches were the main centers of learning, he ensured that all spoke the same kind of Latin, sang the same kind of music, and undertook instruction in basic literacy. And to do this, he recruited a team of scholars, not only from within his empire, such as **Théodulf of Orléans** and **Peter of Pisa**, but also outside it, such as **Alcuin of York**, as you just heard, and the Irishman **Dungal of Bangor**, the town where I grew up. Charlemagne's willingness to cast his net so wide makes this is a prime example of **cultural import**. The most important of his advisors seems to have been Alcuin. Let's watch one more video about him, a lot more hysterical than Sir Kenneth Clark's patrician understatement, but it makes its points.

10. Video on Alcuin
11. Carolingian miniscule

I chose that for its energy, but hate the illustrations; and I especially hate the depictions of Alcuin's manuscripts, which look ridiculously flowery. The whole point of Alcuin's work was to create a script that was *simple* and standardized that could be used a read by writers all over the empire—the medieval equivalent of **Times New Roman**!

12. Partition of the Carolingian Empire at the Treaty of Verdun, 843

Charlemagne's son **Louis** could not maintain the stability of his father's empire, and at his death it was split into three by an agreement between his three grandsons. In very general terms, you get a block of land in the west (grey on the map) that roughly corresponds to modern **France**, and block on the east (in blue) roughly corresponding to **Germany**, and a strip in between (yellow) that would be juggled around for the next few centuries and further divided, but is roughly similar to the State of **Burgundy** that we will be visiting in the second hour.

13. The Father of Europe

One further point. The title of **Holy Roman Emperor** would remain in force until 1806, though more symbolic than political, but all the subsequent holders of the title would be German or Austrian. Although subject to election each time the throne became vacant, the title was to all intents and purposes the property of the **Habsburg** family in Vienna. For this reason, Germans tend to treat him as a national founding figure, but I prefer the popular title, **The Father of Europe**.

B. A Sense of Sens

14. Section title B (map changing to Sens Cathedral)

Forgive my fondness for puns! Sens is a city pretty much in the middle of France, the seat of the Archbishop for the whole northern region, and the site of **Sens Cathedral**, the first in the Gothic style, built slightly before the more famous **Nôtre Dame in Paris**.

15. Sens/NôtreDame flip

I worried that my concentration on French *connections* might undercut the fact that at certain periods, France produced art that was extraordinary in its own right, independent of any influence from or on other countries. One such period is obviously the Gothic Era of roughly the 12th and 13th centuries, in which France produced architecture, sculpture, and stained glass that was not equalled anywhere else in the world. It is impossible to say, for example, that the **Sainte-Chapelle** in Paris, which owes nothing to any other country, is anything less than a world masterpiece.

16. Paris, *La Sainte-Chapelle*, 1238–48
17. Sens on the map

So that's all you're going to get on the French Gothic *per se*. I'm featuring Sens because it is central and because it fits my title of "Cultural Crossroads." Once I started thinking in those terms, I came up with an important question: **At a time when French art was so very much its own thing, what degree of mobility was there within France itself and between France and other regions?** These can be summed up in the next map .

18. Map of France showing mobility of different kinds

So if everyone in France was not fixed in place, what kinds of mobility might you expect? For the most part, as there seem to have been no equivalent of architectural blueprints, the master builder of one cathedral must have been able to travel to see others in the same region—not far, though; he could not be absent for long. The one example of this I know for sure, involves a link between France and England; I'll come to it in a moment. The other cases of internationalism I want to touch upon are, counter-clockwise: the special culture of **Occitania** in the southwest, spanning the Pyrenees; the French role in the **Crusades**; and one example of **Italian** influence earlier than those I mentioned last week. In the second hour, we'll look at the influx of art southward from the **Low Countries**.

19. Pope Alexander III bidding farewell to Thomas à Beckett, Sens, December 1170

Sens had at least two celebrated visitors in the 1160s. Pope **Alexander III**, whose election in 1169 was contested, spent much of his pontificate in exile, including three years in Sens. **Thomas à Beckett**, the Archbishop of Canterbury, fled England when he opposed the seizure of church lands by **Henry II**, and took refuge in Sens; his vestments are preserved in the Cathedral museum. The picture shows the Pope bidding farewell to Beckett in 1170, when he returned to Canterbury, surely knowing that he would be assassinated, as indeed he was. Almost immediately, pilgrims began to flock to Canterbury to visit Beckett's shrine. So many, in fact, that the east end of the cathedral had to be rebuilt; it was conveniently destroyed by fire in 1174, making this possible. And who was hired to rebuild it but a French architect, **William of Sens** (–1180), who had gained experience as a younger man, working on the building of Sens Cathedral. So a French architect involved in the building of the first Gothic cathedral in France was hired to execute the first Gothic architecture in England. Here is part of a video.

20. Canterbury Cathedral, the Choir and Trinity Chapel

C. Christianity Sets Sail

If we are talking about French exports in the middle ages, what could be more powerful than the **Crusades**, in which European Christians set out to the Holy Land to recapture Jerusalem from Islam? The little video I put together here shows **Godfrey of Bouillon**, the leader of the **First Crusade**; it was the most successful, resulting in the capture of Jerusalem and the installation of Godfrey as King. The music is a Crusader song from the general period

21. Section title C (First Crusade)
22. Saint Bernard of Clairvaux preaches the Second Crusade, 1146

France, of course, was not the only country to send men on the Crusades, but she was a leading participant. The **Second Crusade**, in fact, was preached by a Frenchman, **Bernard of Clairvaux**, who was later made a Saint. The word is "preached" rather than "recruited," because the deal is that this is God's work—*Deus Vult* was a Crusader motto—and participants got a free pass into Heaven

23. Delacroix: *Entry of the Crusaders into Constantinople* (1840, Louvre)

The previous slide and this one are of course of a much later date. If we are talking about cultural exports, then the Crusades achieved little. They did not achieve much politically either; European hold on the Holy Land was pecarious, and Jerusalem eventually fell back into Moslem hands. But the Crusades in general gave all the participating countries material for national myths: Christianity and the ideals of chivalry playing out in real terms. If you don't know the history behind this painting by **Eugène Delacroix** (1798–1863), what do you think it is about? Before I knew, I used to think that Constantinople had been sacked by the Infidel, and its inhabitants starved or slain. The glorious Crusaders are clearly coming to the rescue. But no, no, no—the Crusaders themselves are the killers and conquerors. It represents an episode in the **Fourth Crusade** (1204) when the fleet decided not to go to Jerusalem at all, but turned north and captured **Constantinople**—a Christian city and capital of the Eastern Church. I can't get my mind round the fact that this was commissioned by a French King (**Louis Philippe**). What did he think he was celebrating?

24. Theobald I and map of Navarre

I have one other Crusader song. Although I put it will a clip I found of scenes from Hollywood crusader movies, this one was actually written by a known figure, **Theobald I** (1201–51), **Count of Champagne** and later **King of Navarre**. Theobald also organized a Crusade, the so-called **Barons' Crusade** of 1239 that was the most successful of all since the First.

25. Theobald of Navarre: Sachiez, seigneurs
26. Theobald I and map of Navarre (repeat)

I mention Theobald also for two other reasons. First, because he represents another type of mobility: **marriage**. Eligible heiresses were in relatively short supply and the Kings and nobles of one country often selected brides from abroad, as we saw with the two Medici queens last week. Theobald's uncle through marriage was King Sancho VII of Navarre, and he took the throne when he died. The second reason is that Theobald I was a Troubadour, an aristocratic poet, composer, and singer. Most troubadour songs are about courtly love, written in homage to some lady, but not with any intent of physically seducing her (although there were rumors that Theobad did). Here is a snatch of one of his songs, played on the recorder; it is in a very different mood from the battle song we just heard.

27. Theobald of Navarre: "Commencerai à faire un lai"
28. Occitania

Another reason for mentioning Theobald is that his accession to the throne of Navarre is that his accession to the throne of Navarreis an example of cultural exchange over the Southwestern border, the Pyrenees. Charlemagne, as we saw, had already created a buffer zone between his empire and the Iberian peninsula, which was then an Islamic Caliphate. We will see many other such connections as the course continues. But in fact you did not need to cross the Pyrenees to get into a different culture. At the beginning of the Gothic period, the North and South of France were almost two different countries, with substantially different languages. The south is still known as **Languedoc**, because the handy division

was how each region said the word for “yes.” In the North, its was “oïl,” which became the modern French “oui.” But in the South it was “oc,” which has not evolved into anything, because the language no longer exists. I said that Theobald was a troubadour, but he was originally a northern one. The main base of troubadour culture was this southwestern region, also called **Occitania**. If you listen to one of their songs, you can surely hear the Arabic influence coming up from the south. Although sung by a women here, the words are those of a man, the Catalan troubadour, **Berenguer de Palou** (–1207).

29. Berenguer de Palou: “Tant m’abélis”
30. Pope Innocent III excommunicates the Albigensians

Which brings us back to the Crusades. The Fourth Crusade was not the only one to attack other Christians. The Southwest did not differ from the North only in language; it had a different variant of Christianity also, **Catharism**, a belief in in two Gods, one of good and the other of evil. This did not make them into Christians on Sundays and pagans the rest of the time; in fact their lifestyle was closer to Puritanism than mainstream religion. But it did not sit well with the Church of Rome. The cartoon-like picture above, showing **Pope Innocent III** excommunicating the **Albigensians** (so called for the city in which the belief first took hold), in fact unleashed a pogrom or genocide; estimates of the death toll range from 200,000 to 1,000,000. The crusade also virtually annihilated the troubadour culture—collateral damage. I won’t show you any reconstruction of the tortures and slaughter, but I would like to give you a glimpse of the region, with some lovely troubadour music in the background.

31. Trail of the Troubadours

D. That Italian Woman

32. Section title D (Christine de Pizan)

I end this hour with a short section on the writer **Christine de Pizan** (1364–1430); I have mentioned her in several other courses, but she particularly fits here. It may be cheating a bit to call her “That Italian Woman.” She was indeed Italian by birth, her family coming from **Pizzano**, near Venice. Her father, a physican and courtier, was invited to France as astrologer to **King Charles V**, and brought his famil with him; Christine was 4. So she grew up in a French court, but in an Italian family. I think this double perspective may have something to to with her ability to look around her with detached objectivity, which served her well when she suddenly had to look out for herself.

She had married the king’s secretary, and it was a happy marriage; she wrote poems about it. But in 1390 her husband died of the plague. Her father died in the same year, and Christine at age 26 now had to fend for herself and her two children. She did this by establishing herself as a **court writer**. At first, she wrote love poems for individual patrons, but in 1404, **Duke Philip of Burgundy** commissioned her to write a biography of his father, King Charles V, and she remained in royal employ for the rest of her life.

33. Scene from *Le roman de la rose*

Her breakthrough to the big time came as the result of her participation in a controversy. For over a century, the most-read book in France had been *Le Roman de la Rose* (Romance of the Rose), virtually a manual of **courtly love**—the art of the Troubadours—in which a young man declares his allegiance to his lady and pledges himself to her service. In theory at least, there was nothing physical about these relationships, so they could perfectly well take married women as their targets. In practice, however, it was different. Christine de Pizan pointed out that real women could get hurt by this, and that the so-called worship was in fact a kind of misogyny. So she wrote a riposte to the *Roman*, which garnered a lot of attention. That was at book length, but here is a short poem that expresses the same ideas.

34. Christine de Pizan: "Sage Seroit Qui Se Saroit Garder"
35. Christine de Pizan: illustrations to *La Cité des Dames* (1405)

Her book *The City of Women* and the *Book of the Three Virtues* which followed it, continue Christine's explicit defense of women, which began with her response to the *Roman de la Rose.* The picture shows Christine before the personifications of Rectitude, Reason, and Justice in her study, and working alongside Justice to build the *Cité des dames.* The book extols powerful and intellectual women over the ages, and is an implicit guidebook for the education of princesses. However, I would not want to leave Christine on a polemical note, however just her cause, but on a personal one. Here is another of her poems of grief on the death of her husband in 1390, set to music after her death by **Gilles Binchois** (1400–60); although posthumous, I like to think it distils something of her spirit. The singer is **Sylvia Rhyne**, with **Eric Redlinger** on the lute; this is only part of it, but it is complete on the website.

36. Binchois: *Dueil angoisseux* (first three stanzas)
37. Class title 2 (Christine presents her book to the Queen of France)

E. A Year with the Berrys

38. Section title E (Berry banquet)
39. — still from the above

This is a banquet at the court of the **Duc de Berry**, brother of the French King, around 1414; the music was an anonymous drinking song, but around the same date and suitably convivial. The picture is a detail from a prayer book, believe it or not, the ***Très riches heures du Duc de Berry***. It comes from the month of January. Some time ago, I made a montage of all twelve months; I'll show it again. [In fact, about a third of the examples this hour are things that I have shown before, mostly in my 2022 National Identity course in Baltimore, but I need to cover the ground and will try to do it in a different way.]

40. *Très riches heures,* montage to Dufay music
41. *Très riches heures,* prayer book opening

The *Très riches heures* would be remarkable even without these calendar pages, since the regular devotional openings are elaborate enough, with their historiated initials and added illustrations. But these calendar pages are something else: what do you think is their point?

42. *Très riches heures,* December opening
43. *Très riches heures,* all twelve months

This is December; what does it contain? Obviously, the calendar at the top. I know nothing of astrology, but it must have been meaningful to the people who used it, science rather than supersition. In the picture below, we get a view of one of the Berry castles, in this case the Château de Vincennes. And in front, a scene appropriate to the month, in this case deer hunting. Hunting was an aristocratic pursuit, but the people who were actually in at the kill were paid employees; other paintings keep the nobles and the peasants more clearly separated. Let's look at these separately.

44. *Très riches heures,* châteaux
45. *Très riches heures,* aristocracy
46. *Très riches heures,* peasants

If I want to be crude about it, I would say the overall purpose is to proclaim "Hey, I own all this!" Including the ability to attract the artists who painted it: three **Limbourg Brothers, Herman, Paul, and Johan** (about 1385–1416), though we don't know exactly who painted what. All died of plague in the same year, all still in their twenties. They were from the Low Countries, from Nijmegen in present-day Holland. The composer of the music I chose to accompany it, **Guillaume du Fay**, or **Dufay** (1397–1474), was also from the Netherlands, born near Brussels. We'll hear something more by him in a moment.

F. A Death in the Family

47. Section title F (Sluter's mourners)
48. Sculpture by Claus Sluter at the Monastery of Champmol

The Limbourgs were not the first artists from the Low Countries to work in France. In 1385, the Dutch sculptor **Claus Sluter** (1340–1405) came to the court of the **Duke of Burgundy** to work with a French master. Four years later, the master died, and Sluter himself became Court Sculptor. The Duke, **Philip the Bold**, concerned about his immortal soul founded the **Monastery of Champmol** just outside Dijon, and had Sluter design the monumental entrance, a huge cross over a well in the middle of the cloister called **The Well of Moses**, and a tomb for the Duke himself ready for when he should need it. I'm showing you two of the figures from the Well—the statue of *Jeremiah* on the right may well be a portrait of Philip—plus one of the *Mourners* that Sluter placed around the tomb, as you have just seen. What might you say about his style?

49. Philip the Bold with Sluter's *Jeremiah*

To me, the extraordinary things are Sluter's humanity and his realism; you could not talk about the *Jremiah* being a portrait otherwise. These are both qualities you see in the Limbourg Brothers, and that you get in Netherlandish art in general. And the main gateway for Netherlandish artists to enter France was through Burgundy, the Dukedom held by the French King's brother. The reason lies in a whole series of territorial acquisitions, through marriage, conquest, or treaty, that extended Burgundy North by Northwest over the course of the 15th century, as this animated map should make clear.

50. The expansion of Burgundy, North by Northwest
51. Campin, Van Eyck, Van der Weyden, Memling

I am going to give you a rapid tour of four Franco-Flemish artists—that is to say, artists born in present-day Belgium. All we supported at least indirectly by the Dukes of Burgundy, and all but Campin actually worked at the Burgundian court.

52. Robert Campin: *Madonna with a Firescreen* (1440, London NG)

Robert Campin (1375–1444)—all these dates are conjectural—was a generation younger than the sculptor Claus Sluter, but you see a similar quality in the simplified monumental treatment of the Virgin's drapery. But more noticeable still is the realism in every other part of the picture—down to the use of a straw firescreen in place of the usual halo, which would of course have been too unnatural.

53. Jan van Eyck: *Madonna of Chancelor Rolin* (c.1435, Louvre)

Something similar is seen in the treatment of the Madonna by Campin's younger contemporary **Jan van Eyck** (1390–1441); the painting is dominated by the huge presence of the Virgin Mary, but everything else in it is exquisitely detailed. However, the point I want to make just now is that this was not painted for the Duke himself but for his right-hand man, the Chancelor **Nicolas Rolin**.

54. Rogier van der Weyden: *Philip the Good Accepting the Chronicles of Hainaut* (1447)
55. Rogier van der Weyden: *The Last Judgment* (Beaune Altarpiece, 1451), closed
56. Rogier van der Weyden: *The Last Judgment* (Beaune Altarpiece, 1451), open

We see Rolin again in two works by the resident Court Painter, **Rogier van der Weyden** (1399–1474), Campin's pupil. Here he is in a manscript illumination to the right of **Duke Philip the Good** (grandson of Philip the Bold), and here is is as the donor of a massive altarpiece by Van der Weyden that is still in Burgundy, at Beaune. It opens up to show a huge depiction of the *Last Judgment*, with the blessed going off the Paradise on the left and the damned to Hell on the right.

57. Hans Memling: *God the Father with Angel Musicians* (1489, Antwerp)

Apparently there was great demand for these large altarpieces. Rogier's pupil **Hans Memling** (1430–94), also at the Burgundian court, painted several huge ones, including this one of God the Father surrounded by Angel Musicians. I am showing it, however, because it makes a wonderful background for a remarkable piece by the most significant Franco-Flemish composer at the court, **Johannes Ockeghem** (1410–97). The piece is an incredible piece of virtuosity. I assume you all know what a **canon** is: something like "Frère Jacques" or "Row, row, row your boat," where the voices sing the same melody a

few beats apart. Ockeghem has taken the words “Deo gratias” (thanks be to God), and written a **canon for thirty-six separate voices**. They overlap in the usual way in groups of nine, then the next nine sing an extension of the tune while the others sustain the harmony, and so on, all the way to 36.

58. Ockeghem: *Deo Gracias,* canon for 36 voices

G. Crossing the Alps

I’ll explain the next little video more fully in a moment. All you need to know is that it is a nativity scene painted in the Burgundian Netherlands for an Italian merchant to send home, compared with a picture of the same subject painted in Italy the year after it arrived. Focus especially on the **shepherds.**

59. Section title G (Van der Goes and Ghirlandaio)
60. — details of the above

There is no mistaking which *Adoration* is Netherlandish and which Italian. The Madonna of **Hugo van der Goes** (1430–82) kneels on the bare ground in front of an ordinary medieval building. **Domenico Ghirlandaio** (1449–94), the teacher of **Michelangelo**, supplies some pristine Roman ruins. But those shepherds are in an entirely different manner, a realism you don’t often find in Italy, and which is surely due to the arrival of this and other pictures from the Burgundian Netherlands.

61. — detail of kneeling angels
62. Trade routes

So why was this? Those angels at the bottom right will give you a clue; the are wearing robes of the most sumptuous **brocade**. Now Ghent and Bruges were the textile centers of Europe, with the finest weavers. And a trade in luxury goods sprang up from 1400 at least. The major Italian cities sent trading agents north, and they became wealthy in turn. **Tommaso Portinari**, the Medici agent, commissioned the **Hugo van der Goes** *Nativity* for his home town of Florence. A few years earlier, he and his wife had their portraits painted by **Hans Memling**, probably as the donors of another altarpiece that is now lost. Some years before that, **Jan van Eyck** had painted a now-famous portrait of the Lucca agent, **Giovanni Arnolfini**, and *his* wife.

63. Arnolfini and Portinari portraits
64. Florence Cathedral

The Portinaris came from Florence, and one of the most significant events in the city’s history came in 1436, when the dome by **Filippo Brunelleschi** (1377–1446) was dedicated, crowning a Gothic building with an emblem of pure classicism.

65. Text of *Nuper Rosarum Flores*

The dedication of the new dome was performed by **Pope Eugene IV**, who was at that time living in Florence. The Franco-Flemish composer **Guillaume Dufay** (1397–1474), whose fame was spreading rapidly across Europe, was working in the Papal choir at the time, and received the commission for a festive motet to celebrate the occasion. Its title, *Nuper Rosarum Flores*, refers to a gift of golden roses that the Pope had given for the high altar; at the dedication, the cathedral acquired its present name, *Santa Maria del Fiore*, or Mary of the Flower. The motet is based on the Gregorian chant, *Teribilis est locus iste* (Awesome is this place), which is sung four times by the lower voices accompanied by brass instruments, while the upper voices weave around one another carrying the text. Alas, I have to cut from the end of the first section through to the beginning of the final one; the whole thing is on the website. The film that I use for part of my video is from an online travelogue with the sound removed; that too is on the site.

66. Dufay: *Nuper Rosarum Flores*, opening and closing, with views of the Duomo
67. Josquin des Prez

Good though the Franco-Flemish painters were, they had impressive rivals in the Italian masters. But the French and Franco-Flemish *composers* were indisputably top of their field, and in demand all over Europe. **Dufay,** as I said, was at the Vatican. Following in his footsteps was **Josquin des Prez** (1450–1521) who over the course of his career served three Popes, two Kings of France, an Italian Duke, and quite possibly a King of Hungary. I could go on to mention other Franco-Flemish composers who made it big in Italy—another became Master of Music at Saint Mark's in Venice, for example—but I want to end the Josquin, as he was clerly an export from the French worls to the Italian one, and was arguably the greatest composer of the century. I will play two short pieces, both secular. The first, *El Grillo* or The Cricket, is in Italian and simply great fun. I have chosen a COVID-era video from the **Alaskan Chamber Singers**, because it is so well presented. The other, *Mille regretz,* is in old French (which brings us home again). It is a song of parting, but it is deeply felt and brilliantly performed by a group called **Profeti della Quinta.** Though secular, I think it will give you and idea of what Josquin could do with his longer Masses and other sacred music.

68. Josquin: *El Grillo*
69. Josquin: *Mille regretz*
70. Class title 3 (Rogier: *St Luke Drawing the Virgin*, detail)