

Music and Power at the Court of Louis XIII

What role did sacred music play in mediating Louis XIII's grip on power in the early seventeenth century? How can a study of music as "sounding liturgy" contribute to the wider discourse on absolutism and "the arts" in early modern France? Taking the scholarship of the so-called ceremonialists as a point of departure, Peter Bennett engages with Weber's seminal formulation of power to consider the contexts in which liturgy, music, and ceremonial legitimated the power of a king almost continuously mired in religious conflict. Numerous musical settings show that David, the psalmist, musician, king, and agent of the Holy Spirit, provided the most enduring model of kingship; but in the final decade of his life, as Louis dedicated the kingdom to the Virgin Mary, the model of "Christ the King" became even more potent – a model reflected in a flowering of musical publications and famous paintings by Vouet and Champaigne.

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Music and Power at the Court of Louis XIII

Sounding the Liturgy in Early Modern France

PETER BENNETT

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Contents

- List of Figures* [page vi]
- List of Tables* [ix]
- List of Music Examples* [x]
- Acknowledgments* [xii]
- Note on the Texts* [xiv]
- Introduction: Music, Liturgy, and Power [1]
- 1 David’s Harp, Apollo’s Lyre: Psalms, Music, and Kingship in the Sixteenth Century [17]
- 2 Accession: The Coronation, the Holy Spirit, and the Phoenix [46]
- 3 The Sword of David and the Battle against Heresy [88]
- 4 The Penitent King [123]
- 5 Pillars of Justice and Piety: The *Entrée*, the *Te Deum*, and the *Exaudiat te Dominus* [150]
- 6 Plainchant and the Politics of Rhythm: The Royal Abbey of Montmartre and the Royal Congregation of the Oratory of Jesus Christ [195]
- 7 Succession: The Vow of 1638 and Christ the King [238]
- Epilogue and Conclusion: Continuity and Change under Louis XIV [274]
- Bibliography* [289]
- Index* [319]

Figures

- 1.1 Pierre Courtilleau, *The Capture of La Rochelle*. Musée d'Orbigny-Bernon, La Rochelle/Bridgeman Images. [page 18]
- 1.2 Superius part to Jacques Mauduit's setting of Baïf's translation of Psalm 67, "Dieu se lèvera soudain." Marin Mersenne, *Quaestiones celeberrimae in Genesim* (Paris, Sebastien Cramoisy, 1623). Bibliothèque nationale de France. [29]
- 1.3 Bodin's marginal illustration of the Unity of the King: "The image of the King, and the three estates conform to nature." Jean Bodin, *Les Six livres de la République* (Paris, Jacques du Puy, 1576). [31]
- 2.1 Abraham Blondet, *Lauda Jerusalem*, fragment, bass part. Abraham Blondet, *Officii Divae Ceciliae virgo et martyr Musicorum patronae musici concentibus expressi* (Paris, Pierre Ballard, 1611). Bibliothèque nationale de France. [62]
- 2.2 Coronation of Louis XIII. Anointing of the head, with Marie de Médicis and musicians in the background. Engraving, Thomas de Leu, c. 1610. Bibliothèque nationale de France [63]
- 2.3 Musicians with shawm and *cornet* (the *écurie*) and a lute and flute (the *chambre*) at the coronation of Louis XIII. Engraving, Pierre I Firens, 1610. Bibliothèque nationale de France. [72]
- 2.4 Arms of Henri III with the *collier* of the Knights of the Holy Spirit. André Favon, *Le Théâtre d'Honneur* (Paris, Robert Foüet, 1620). Bibliothèque nationale de France. [79]
- 2.5 Celebration of Mass for the Holy Spirit, 1703. *L'Office des chevaliers de l'Ordre du St. Esprit* (Paris, Imprimerie Royale, 1703). Bibliothèque nationale de France. [80]
- 2.6 Recitation of *Laudate Dominum* accompanied by the Lyre. Marin Mersenne, *Harmonie universelle* (Paris, Sebastien Cramoisy, 1636), *Livre quatrième des instruments*. Bibliothèque nationale de France. [83]
- 3.1 Louis IX portrayed as the root of a dynastic tree. Engraving of unknown origin. Bibliothèque nationale de France. [92]
- 3.2 Fireworks on the Seine for the octave of the feast of Saint Louis. Matthias Mérian, *La Représentation des artifices de feu, & autres triomphes faits à Paris sur le gué des Célestins & en l'isle Louviers, le lundy deuxiesme*

- septembre 1613 en l'honneur de la feste de S. Louys* (Paris, Nicolas de Mathonière, 1613). Bibliothèque de l'INHA. [96]
- 3.3 Caignet's monophonic setting of Desportes's translation of Psalm 126 in *vers mesurez*. Denis Caignet, *Cinquante psaumes de David mis en vers François par Ph. Desportes, Abbé de Thiron, et les chants en musique* (Paris, Pierre Ballard, 1625). Bibliothèque municipale Bourges. [109]
- 3.4 The Hôtel de Bourbon and its chapel. As seen in the map by Matthias Mérian (Paris, Nicolas de Mathonière, 1615). Bibliothèque nationale de France. [113]
- 3.5 Illustration of the internal arrangement of the chapel of the Petit-Bourbon. After F-Pn MS nouv. acq. fr. 9740. [114]
- 3.6 Henri III dining "en public" in 1584. Richard Cooke, *La Première partie du compte de Richarde Cooke de Kent pour son voyage et temps employé en France*, Folger Shakespeare Library, MS V.a.146. [117]
- 4.1 *Dessus part of Domine salvum fac regem*. Charles d'Ambleville, *Harmonia sacra . . . cum quatuor vocum* (Paris, Pierre Ballard, 1636). Bibliothèque nationale de France. [148]
- 5.1 The *entrée* of Louis XIII into Paris in 1614 (Paris?, 1614?). Bibliothèque nationale de France. [155]
- 5.2 First arch at Arles, 1622. *Entrée de Loys XIII, Roy de France et de Navarre dans sa ville d'Arles, le XXIX. octobre M. DC. XXII* (Avignon, Jean Bramereau, 1623). Bibliothèque nationale de France. [163]
- 5.3 Final arch at Arles, 1622. *Entrée de Loys XIII, Roy de France et de Navarre dans sa ville d'Arles, le XXIX. octobre M. DC. XXII* (Avignon, Jean Bramereau, 1623). Bibliothèque nationale de France. [165]
- 6.1 View of the Martyrium at Montmartre in the later seventeenth century. Engraving by Israel Silvestre. Bibliothèque nationale de France. [210]
- 6.2 Chant for second verse of *Dionysii martyris (Ad Gallos missi)*. Paris manuscript. Bibliothèque nationale de France. [215]
- 6.3 Chant for *Dionysii martyris*. *Antiphonier Bénédictin . . . de Montmartre* (Paris, Louis Sevestre, 1646). Bibliothèque nationale de France. [215]
- 6.4 Chant for *Stabat mater*. *Antiphonier Bénédictin . . . de Montmartre* (Paris, Louis Sevestre, 1646). Bibliothèque nationale de France. [219]
- 6.5 Chant for *Et exultavit* in mensural notation. Paris manuscript. Bibliothèque nationale de France. [219]
- 6.6 Chant for *Magnificat* and *Et exultavit*. *Antiphonier Bénédictin . . . de Montmartre* (Paris, Louis Sevestre, 1646). Bibliothèque nationale de France. [220]

- 6.7 *Fauxbourdon* for *Credidi propter*. Paris manuscript. Bibliothèque nationale de France. [220]
- 6.8 Chant for *Credidi propter*. *Antiphonier Bénédictin . . . de Montmartre* (Paris, Louis Sevestre, 1646). Bibliothèque nationale de France. [220]
- 6.9 Chant for *Credidi propter*, v.2, *Ego dixi in excessu meo*. Paris manuscript. Bibliothèque nationale de France. [221]
- 6.10 Arithmetic proportion according to Descartes. René Descartes, *Excellent Compendium of Music with Necessary and Judicious Animadversions Thereupon* (London, Thomas Harper and Humphrey Moseley, 1653). [222]
- 6.11 Geometric proportion according to Descartes. René Descartes, *Excellent Compendium of Music with Necessary and Judicious Animadversions Thereupon* (London, Thomas Harper and Humphrey Moseley, 1653). [223]
- 6.12 Versicle and Response, *Deus in adiutorium meum intende*. François Bourgoing, *Brevis psalmodiae ratio ad usum presbyterium congregationis oratorii Domini nostril Jesu Christi instituta* (Paris, Pierre Ballard, 1634). Bibliothèque nationale de France. [230]
- 7.1 Simon Vouet, *Le Vœu de Louis XIII*, Charenton-le-Pont, Médiathèque de l'Architecture et du Patrimoine. Photo © Ministère de la Culture – Médiathèque de l'architecture et du patrimoine, Dist. RMN-Grand Palais / Archives photographiques (Saint-Quentin-en-Yvelines). [242]
- 7.2 Philippe de Champaigne, *Le Vœu de Louis XIII*. Caen, Musée des Beaux-Arts. Photo © akg-images. [247]
- 7.3 Abraham Bosse, *Les Vœux du Roy et de la Reyne a la Vierge*. Bibliothèque nationale de France. [250]

Tables

- 2.1 Text, translation, and source of Jean Mouton's setting of *Domine salvum fac regem*. [page 55]
- 2.2 Text, translation, and source of Guillaume Costeley and Jean Maillard's settings of *Domine salvum fac regem*. [53]
- 3.1 Text and translation of Psalm 128, *Qu'Israel maintenant*, and *Leandre estant dessus le bord de l'Elespont* (verse 1). [106]
- 4.1 Psalm-texted and Songs-texted "motets" from the repertoire of the *musique de la chambre* preserved in the Paris manuscript. [130]
- 4.2 Text, translation, and source of *Domine multiplicati sunt*. [131]
- 4.3 Text, translation, and source of *Adiuva nos Deus salutaris*. [131]
- 4.4 Text, translation, and source of *Egredimini filiae Sion*. [133]
- 4.5 Text and translation of Psalm 19, *Exaudiat te Dominus*. [140]
- 5.1 Text and translation of *Recueil de vers du Sr. G. de Baïf, mis en Musique par N. Métru, chantez en allégresse de l'heureux retour du Roy* (Paris, Pierre Ballard, 1628). [160]
- 5.2 Text and translation of Guillaume Bouzignac (attrib.), *Omnes gentes plaudite manibus*, Tours manuscript. [177]
- 5.3 Text and translation of Guillaume Bouzignac (attrib.), *Cantate Domino, omnis Francia*, Tours manuscript. [177]
- 5.4 Psalms identified in the *entrée* ceremony. [179]
- 5.5 Psalms identified in the "Te Deum" ceremony. [180]
- 5.6 Psalms identified in the "Te Deum"/*entrée* ceremony. [181]
- 5.7 Text, translation, and source of *Exaudiat te Dominus*, Newberry/Avignon manuscript. [190]
- 7.1 Text, translation, and source of Nicolas Formé, *Ecce tu pulchra es* (Paris, Pierre Ballard, 1638). [272]
- 7.2 Text, translation and source of anonymous, *Veni sponsa mea*, Paris manuscript. [272]
- 8.1 Text and translation of *Pulsate, pulsate tympana*, Pierre Perrin, *Cantica pro Capella Regis* (Paris, Christophe Ballard, 1665). [282]

Music Examples

- 2.1 Didier Le Blanc, *Te Deum*, opening. *Octo cantica divae Mariae Virginis* (Paris, Adrian Le Roy and Robert Ballard, 1584). [page 69]
- 2.2 Eustache Du Caurroy *Te Deum*, opening. *Preces ecclesiasticae* (Paris, Pierre Ballard, 1609). [71]
- 2.3 Eustache Du Caurroy, *In exitu Israel*, opening, showing psalm tone in tenor. *Preces ecclesiasticae* (Paris, Pierre Ballard, 1609). [84]
- 3.1 *Qu'Israel dise maintenant*, set to the melody of *Leandre estant dessus le bord de l'Elespont. Airs de différents auteurs mis en tablature de luth par Gabriel Bataille* (Paris, Pierre Ballard, 1609/1614). [107]
- 3.2 Artus Auxcousteaux, reconstruction of Psalm 80, *Exultate Deo adjutori nostro. Psalmi aliquot ad numeros musices IIII, V et sex vocum redacti* (Paris, Pierre Ballard, 1631). [120]
- 4.1 Artus Auxcousteaux, reconstruction of *Deus, Deus meus, respice in me. Psalmi aliquot ad numeros musices IIII, V et sex vocum redacti* (Paris, Pierre Ballard, 1631). [129]
- 4.2 Anonymous, *Domine salvum fac regem*. Paris manuscript. [136]
- 5.1 Jacques Mauduit, "Ode à la Reyne," *Soit que l'œil pourveu de nouvelle clarté*, in reconstructed version for four voices. *Airs de différents auteurs mes en tablature de luth par Gabriel Bataille. Cinquiesme livre* (Paris, Pierre Ballard, 1614). [158]
- 5.2 Extant *cinquiesme* voice part of Nicolas Métru, *Vive le Roy. Recueil de vers du Sr. G. de Baïf, mis en Musique par N. Métru, chantez en allégresse de l'heureux retour du Roy* (Paris, Pierre Ballard, 1628). [159]
- 5.3 Anonymous, opening of *Vivat Rex in aeternum*, surviving superius voice. Newberry/Avignon manuscript (MS 5123). [161]
- 5.4 Guillaume Bouzignac (attrib.), opening of *Omnes gentes plaudite manibus*. Tours manuscript. [174]
- 5.5 Anonymous, *Domine salvum fac regem*. Paris manuscript. [185]
- 5.6 Nicolas Le Vavasseur, *Exaudiat te Dominus* (vv. 1–2). Nicolas le Vavasseur, *Airs a III. IIII. et V. parties* (Paris, Pierre Ballard, 1626). [187]
- 5.7 Anonymous, *Exaudiat te in die dolentis animae tua*, surviving superius part. Newberry/Avignon Manuscript (MS 5123). [189]

- 6.1 Opening verse of Antoine Boësset, *Dionysii martyris*. Paris manuscript. [213]
- 6.2 André Péchon, *Pange lingua gloriosi*. Paris manuscript. [216]
- 6.3 Antoine Boësset, *Stabat mater dolorosa*, v. 1. Paris manuscript. [217]
- 7.1 Nicolas Formé, opening of Magnificat in Tone 1. *Le Cantique de la Vierge Marie selon les Tons ou Modes usités en L'église*, F-Pn MS fonds fr. 1870. [251]
- 7.2 Nicolas Formé, *O salutaris hostia*, for low voices. *Musica simplex quatuor vocum* (Paris, Pierre Ballard, 1638). [254]
- 7.3 Nicolas Formé, *O salutaris hostia*, “pour les voix plus hautes.” *Musica simplex quatuor vocum* (Paris, Pierre Ballard, 1638). [255]
- 7.4 Charles d'Ambleville, Psalm 121, *Laetatus sum*, concluding doxology: four-voice and six-voice publications combined. *Harmonia sacra . . . cum quatuor [sex] vocum* (Paris, Pierre Ballard, 1636). [261]
- 7.5 Nicolas Formé, conclusion of Gloria. Mass *Aeternae Henrici Magni* (Paris, Pierre Ballard, 1638). [263]
- 7.6 The dialogue between the Sirens and the gilded vault. *Balet comique de la royne* (Paris, Adrian le Roy, Robert Ballard, and Mamert Patisson, 1582). [267]
- 7.7 Nicolas Formé, opening and second section of *Ecce tu pulchra es*. Mass *Aeternae Henrici Magni* (Paris, Pierre Ballard, 1638). [269]

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Note on the Texts

Latin Biblical texts are taken from the Clementine Vulgate edition and retain the verse numbering of the original: psalms therefore begin at either v. 1 or v. 2. English translations of Biblical texts are, unless otherwise stated, taken from the 1750 Challoner revision of the Douai–Reims edition of 1609. All quotations of French and Latin texts follow the original spelling, although modern accentuation has been added to improve legibility.

Music examples are provided with prefatory staves showing the original clefs to indicate the approximate range of each voice (since many of the musical sources used do not provide voice designations). Voices without a prefatory clef are editorial reconstructions. Editorial barlines have been added to works transcribed from printed sources where such barlines are necessary to clarify the polyphonic texture: otherwise the absence of barlines follows the source. Transcriptions from the Paris and Tours manuscripts include the original barring. All note values are original, and chant incipits and versets reflect the notational practice of the source as closely as possible.