

# Bourgeois Music Patronage in Early Modern Antwerp in the Light of Tielman Susato's Dedications

ROMANE MASSART, ULIÈGE

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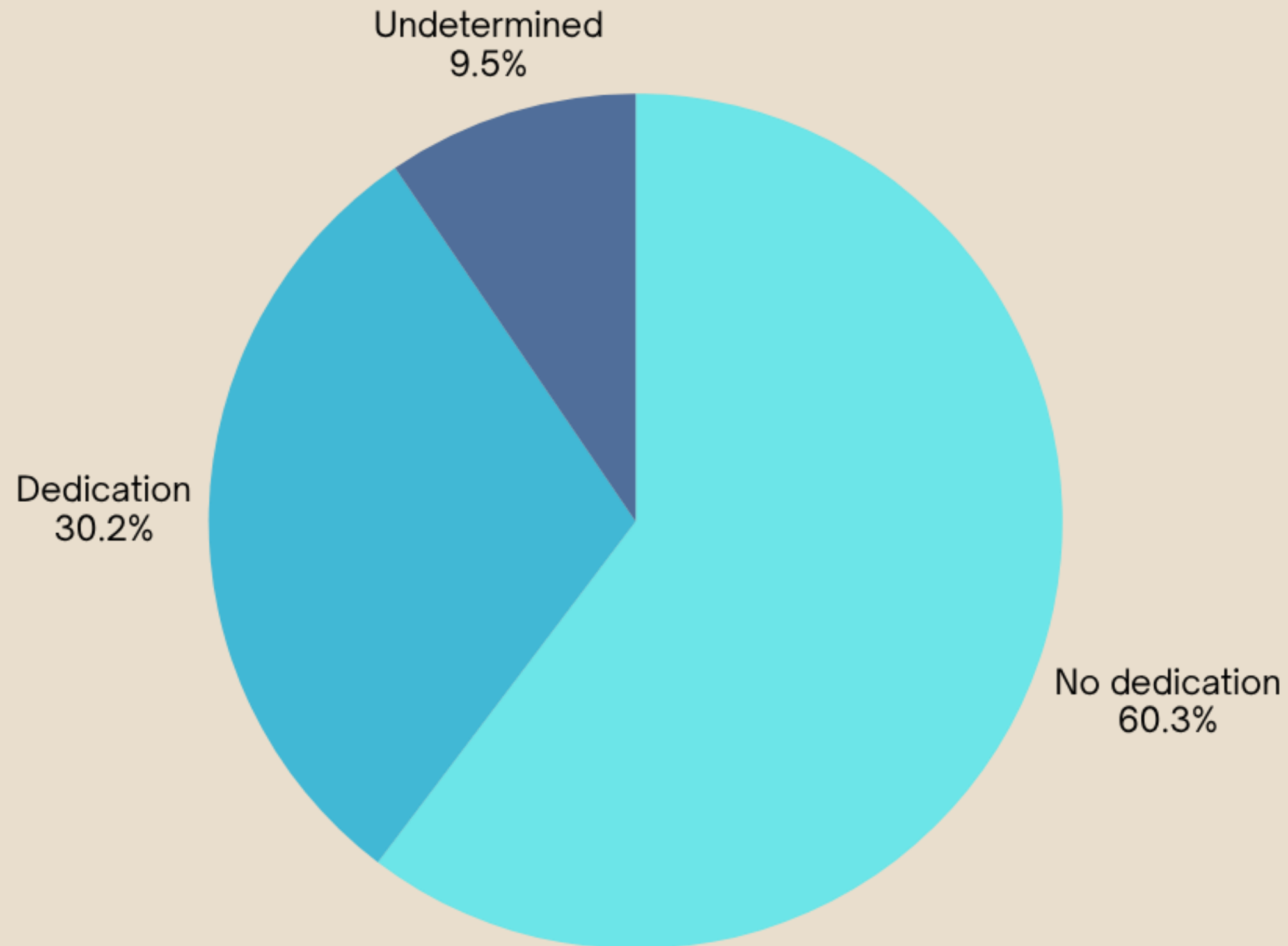
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**“Nowhere is this transfer of artistic influence to the newly-rising strata of society more apparent than in Antwerp, the largest and wealthiest trade center of northern Europe.”**

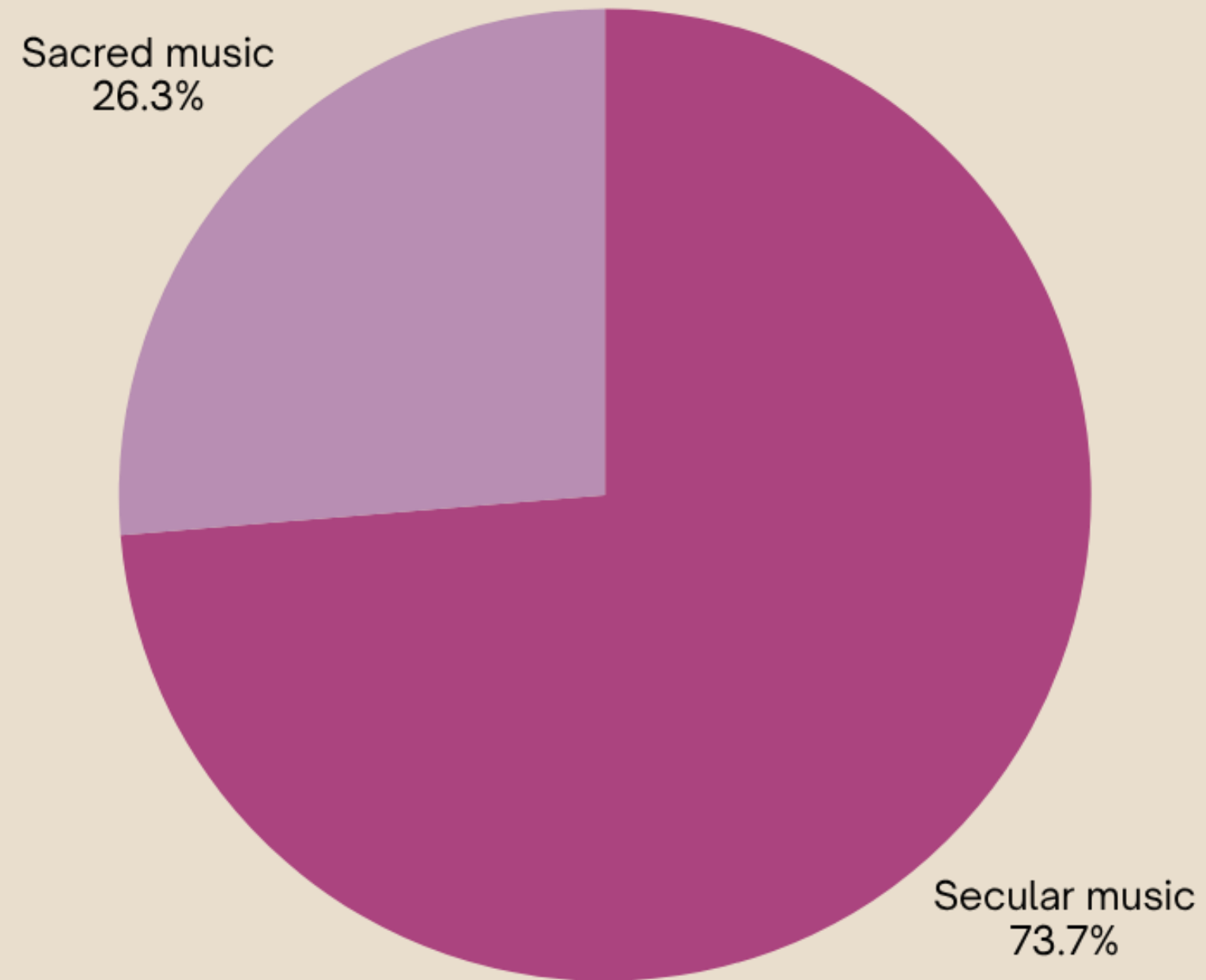
Kristine K. Forney, “Music Patronage and the Rise of Bourgeois Culture in the Low Countries”, *Revista de Musicología*, vol. 16, no. 1, p. 607-610.

Antwerp's bourgeois by Roger de Gaignières, 1664.

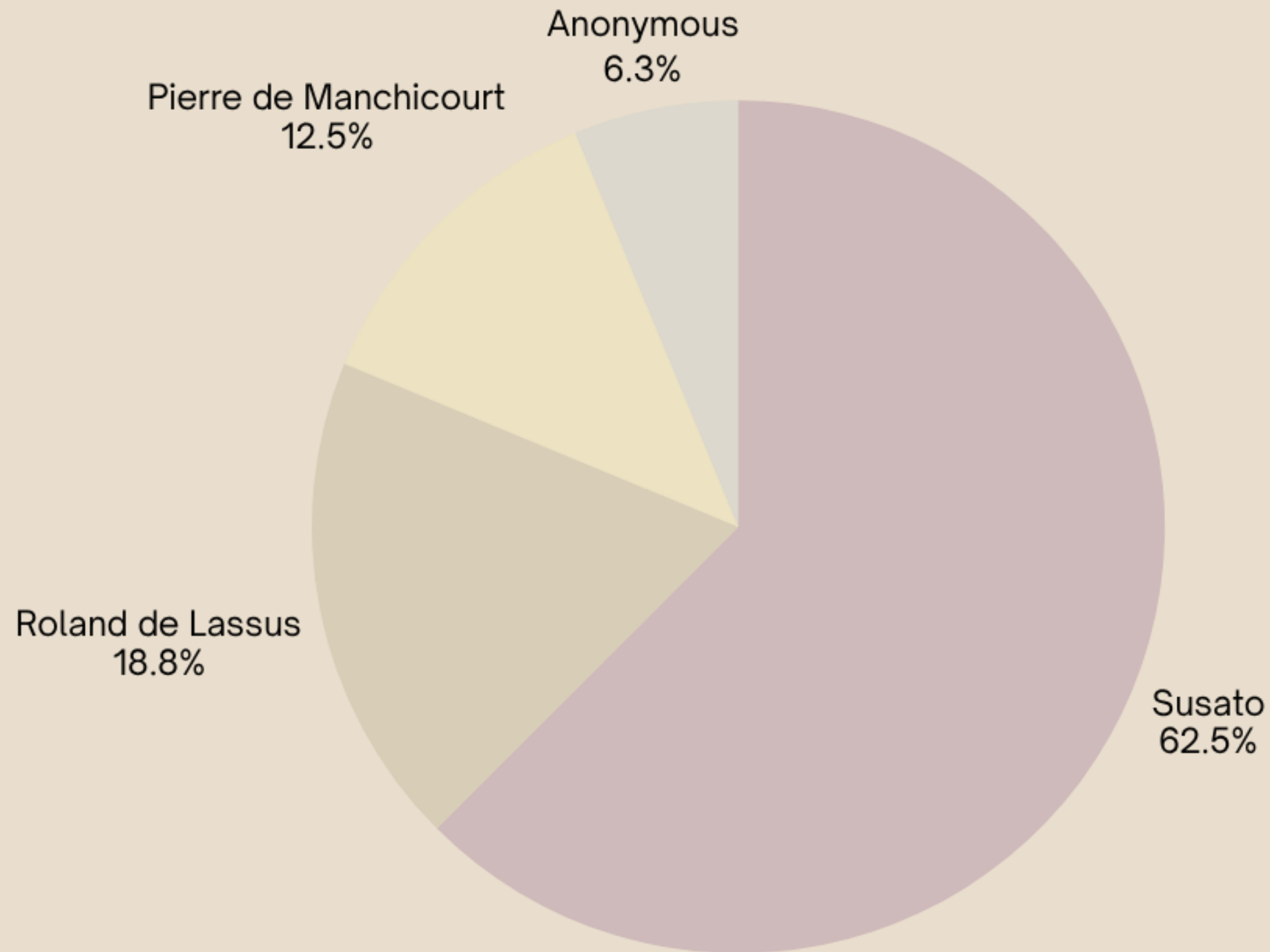




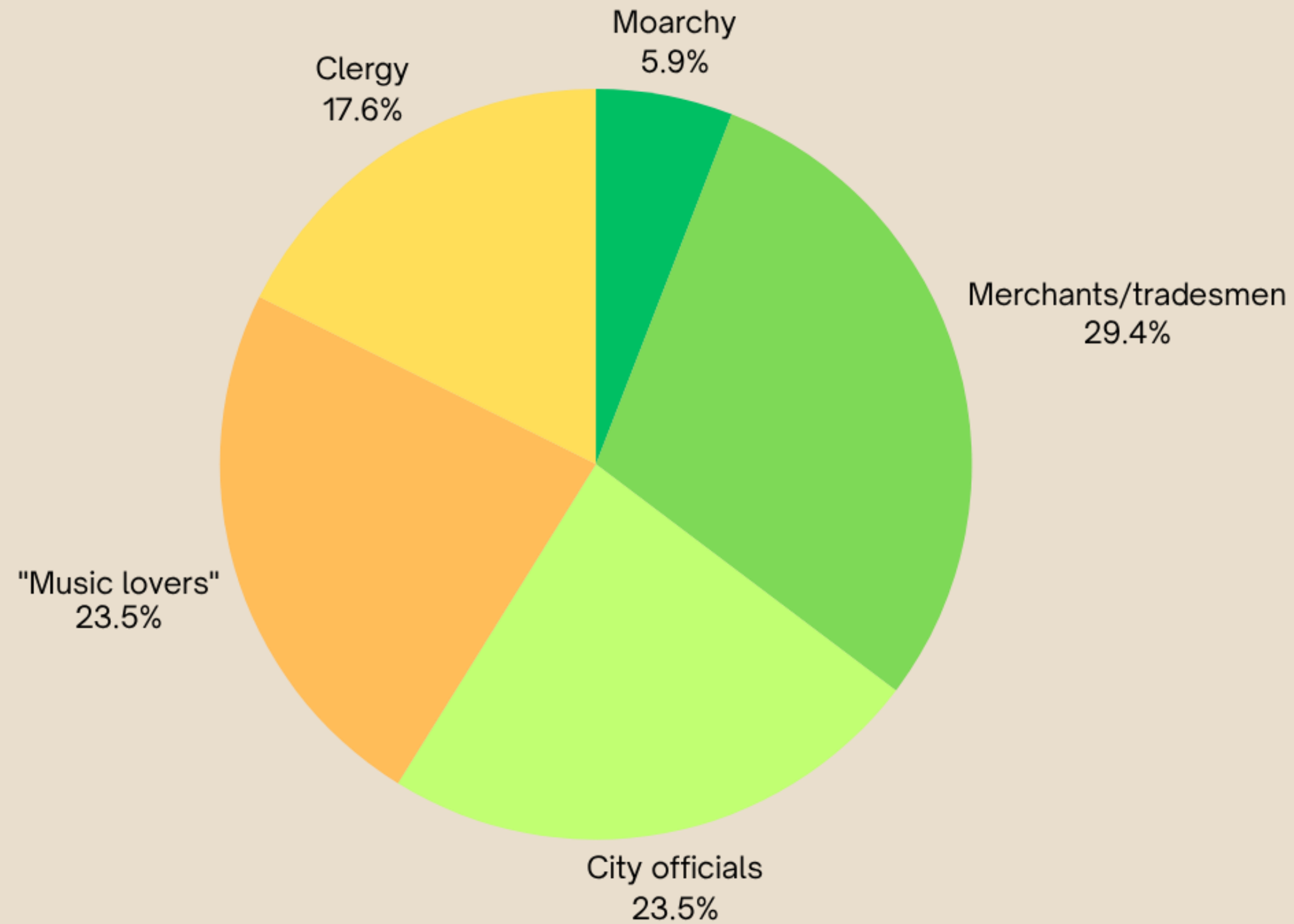
Tielman and Jacob Susato's prints  
(Antwerp, 1543-1564)



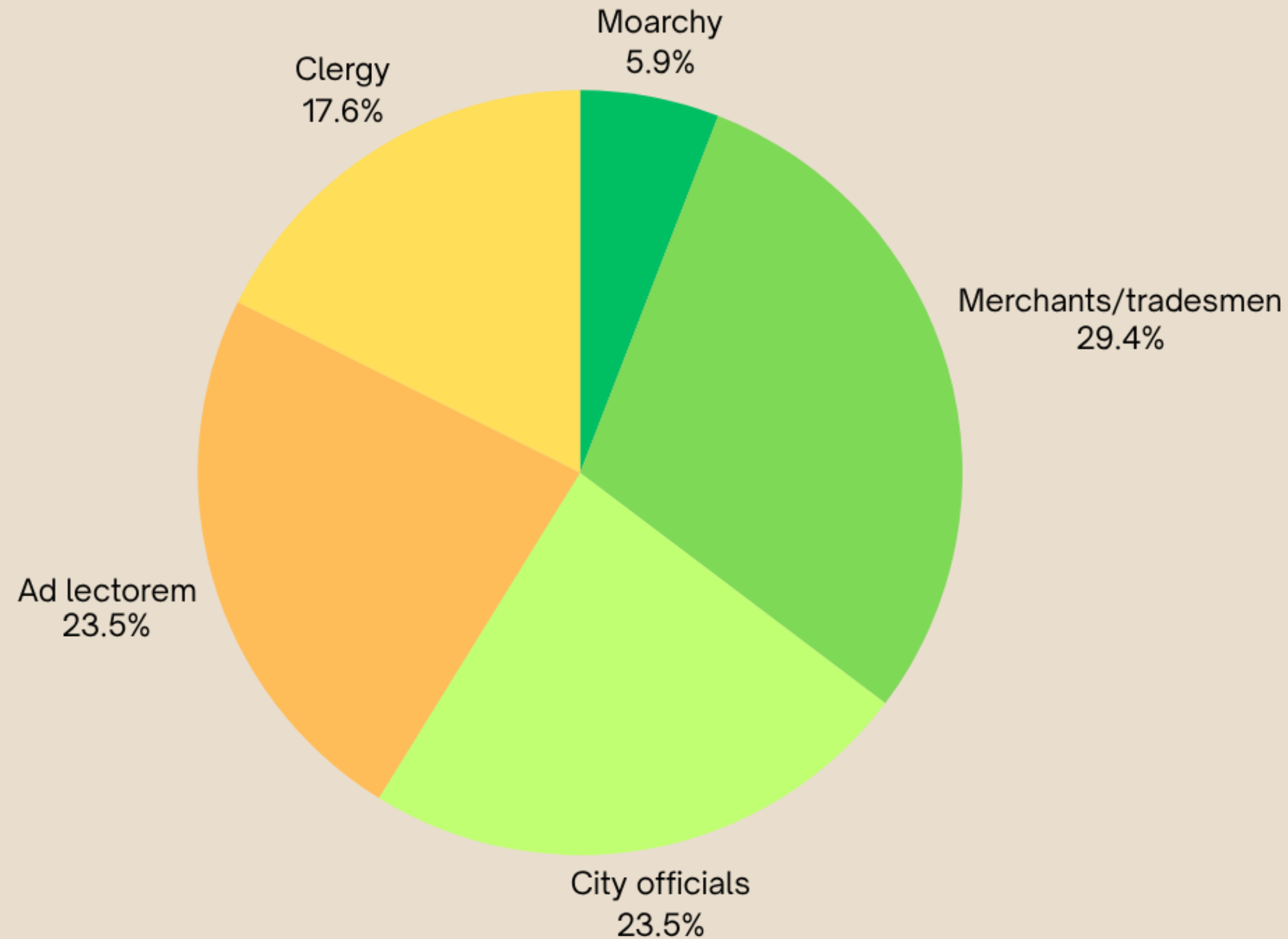
Repertoire in Susato's prints



Authors (signatories)



Dedicatees



## Merchants/tradesmen

- Gaspar Ducci
- Stefano Gentile
- Stefan Keltenhofer
- Lazarus Tucher
- Melchior Linck



## **Merchants/tradesmen/bankers**

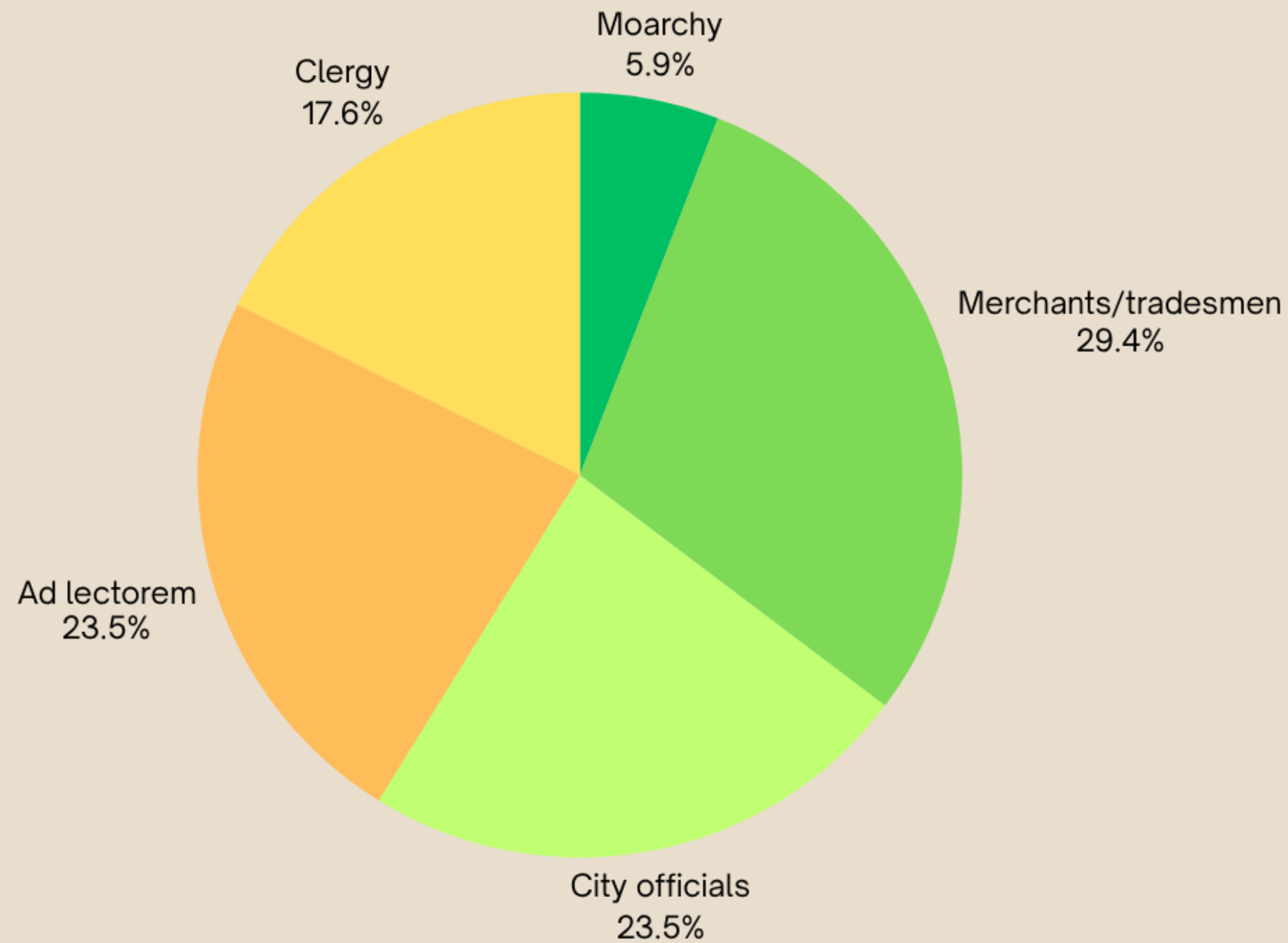
### **Genoese nation**

- Gaspar Ducci (Pistoia 1492-Kruibeke 1577)
  - Stefano Gentile (?-?)

### **Germans**

- Stefan Keltenhofer (1511/12-Antwerp 1563)
- Lazarus Tucher (Eisleben 1491-Antwerp 1563)
  - Melchior Linck (Augsbourg 1529-1587)





## City officials

- Joachim Polites
- Antwerp's Senate
- Michiel van der Heyden
- Nicolas Nicolai

## City officials

- Joachim Polites (Burgher) (?-1565 Antwerp, city registrar)
  - Antwerp's Senate
- Michiel van der Heyden (Antwerp's burgomaster in 1546)
- Nicolas Nicolaiï (Grudius) (Leuven 1504-Venice 1570, poet, Charles V's secretary then registrar of the Order of the Golden Fleece)

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Members of the Emperor's Council



Members of the Order of the Golden Fleece

“Abandonment by Charles V – to Lazarus Tucher, merchant,  
of the great toll of Gravelines until full repayment of the sum  
of 20,000 livres that he advanced to the sovereign”

Source: *Inventaire-sommaire des archives départementales antérieures à 1790*, by M.  
A. DESPLANQUE, archives civiles, série B, chambre des comptes de Lille, numéros  
1561 à 1680, tome 2, Lille, Imprimerie L. Danel, 1872, p. 227.

# “As a true Maecenas of the Muses”: Dedications and Musical Patronage on Display

## I. The Patron as Protector of the Work

“For the **protection of books made public**, it has always been **customary** to dedicate them to a friend – someone who, through affection or delight in the knowledge they contain, is **rightfully able to defend them against slanderers.**”

Tielman Susato to Genoese banker Gaspar Ducci in *Le cinquiesme livre contenant trente et deux chansons a cinq et a six parties*, Antwerp, Tielman Susato, 1544.

“[...] as to the one to whom the said gift is most fitting and best designated to serve **as protection and safeguard** against all slanderers and envious rivals.”

Tielman Susato to German banker Stefan Keltenhofer in *Le sixiesme livre contenant trente & une chansons nouvelles a cinq et six parties*, Antwerp, Tielman Susato, 1545.

## I. The Patron as Protector of the Work

“**I kept it** [the music] until I had cause and occasion to require great reputation and esteem, in order to dedicate it to Your Lordship – as to the one who, among those I know and count as good friends, **most truly deserves it.**”

Tielman Susato to German tradesmen Lazarus Tucher in *Le septiesme livre contenant ving et quatre chansons a cincq et six parties*, Antwerp, Tielman Susato, 1545.

## II. The Patron as Music Lover

“You, a **passionate music lover** – which is here called *osservata* – wished for it to be accessible to all and pleasing to all.”

Roland de Lassus to Genoese banker Stefano Gentile in *D'Orlando di Lassus il primo libro dovesi contengono madrigali, vilanesche, canzoni francesi, e motetti a quattro voci*, Antwerp, Tielman Susato, 1555.

“ [...] who is a great supporter of the **most excellent and liberal art of Music**, and of those who delight in it.”

Tielman Susato to Genoese banker Gaspar Ducci in *Le cinquiesme livre contenant trente et deux chansons a cincq et a six parties*, Antwerp, Tielman Susato, 1544.



## II. The Patron as Music Lover

“[...] to dedicate, before the eyes of your elegant person, this small treasure of music to you, as one who, **as a true Maecenas of the Muses**, reveres and honours it.”

Roland de Lassus to German banker Melchior Linck in *Le premier livre de chansons a quatre parties*,  
Antwerp, Jacob Susato, 1564.

## II. The Patron as Music Lover

“I entrust to the press, Most Magnificent and Honorable Lord, a portion of the work I carried out in Antwerp after my return from Rome, **at your request and under your protection.**”

Roland de Lassus to Genoese banker Stefano Gentile in *D'Orlando di Lassus il primo libro dovesi contengono madrigali, vilanesche, canzoni francesi, e motetti a quattro voci*, Antwerp, Tielman Susato, 1555.

### III. Sweet Sounds for Busy Men

“Which brings you the **sweetest solace** and an **honourable recreation**, after so many **varied labours** and toilsome endeavours spent in the affairs of the excellent Republic of Antwerp.”

Pierre de Manchicourt to city clerk Joachim Polites in *Le neufiesme livre des chansons a quatre parties*,  
Antwerp, Tielman Susato, 1545.

## “As did the Princes”. Civic Patrons, Princely Honors

“Indeed, while you occupy the highest rank within that eminent senatorial order, you do not reject – as some stern-minded men do – but rather admire, embrace, and even cherish the virtues, sweetness, and delight of this most beautiful, even divine, art.

Just as did the **most renowned princes** and **philosophers** of Antiquity, who not only loved this illustrious art, but also cultivated, practiced, and promoted it – like **Socrates**, the greatest of philosophers, and, to name no others of that sort, even the mighty **king David** himself.”

Tielman Susato to Antwerp's burgomaster Michiel van der Heyden in the *Liber quartus sacrarum cantionum*,  
Antwerp, Tielman Susato, 1547.

“This art - a most sacred and magnificent gift from God - although greatly celebrated by the ancients for its noble and frequent use, was, until only a few years ago, **known and admired primarily in the courts of princes or in a few distinguished churches and colleges.** But in this most fortunate age, as the other liberal arts seem to awaken from a long winter, we now see this art - not only in princely courts and in the temples of God, as before - **but also in homes, in private chambers, and in the honourable gatherings of virtuous people, appreciated, enthusiastically practised, and held in high esteem.** In Italy, France, and Germany, it is now printed and widely disseminated among the people.”

Tielman Susato to Antwerp's Senate in the *Liber primus sacrarum cantionum quinque vocum*, Antwerp,  
Tielman Susato, 1546.

# THANK YOU



romane.massart@uliege.be