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Insanity, hysteria and melancholy in seventeenth-century English continuo song

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INSANITY, HYSTERIA AND MELANCHOLY IN SEVENTEENTH-CENTURY

ENGLISH CONTINUO SONG

by

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ABSTRACT

Medicine was an important aspect of ancient Greek philosophy, which also associated sanity with reason. The Platonic and Aristotelian threads initiated then were intertwined in the Middle Ages. Medieval Scholasticism equated insanity with the gift of prophecy and melancholy with heroism.

As the seventeenth century opened new horizons in science, characters suffering from mental illness and despair were frequently depicted in Restoration semi-opera and song. The term "mad song" refers to a solo song with continuo accompaniment in which the singer impersonates an individual who is genuinely mad or feigning madness. Songs of despair typically share some characteristics of the earlier lute-song tradition and display a fast harmonic rhythm. Healing songs induce a state of hypnosis during which the mad individual no longer suffers.

I attempt to show how seventeenth-century English continuo song reflects the evolution from neo-Platonic philosophy to scientific thinking both thematically and structurally. Early songs of melancholy reflect the notion that the individual afflicted by

love-sickness may be regarded as a martyr. Any conscious scheme in form or text underlay is absent, and specific word-painting is minimal. Large-scale text-painting plays a more significant role.

In the Purcellian mad song the scene changes radically. Iatromechanical scientific thinking, based on a Cartesian causality that evokes Aristotelian neo-Scholasticism, seems evident in the precision of the word-painting. Composers connect words and figures of speech to specific harmonic structures in the bass. Causality is also apparent in that the loosely defined melancholy of earlier songs is now largely replaced by a realistic depiction of insanity.

Scientific progress was reserved for scholars working within university enclaves, but theatergoers could experience a reflection thereof reproduced on stage. Although the theme of madness was essential in seventeenth-century plays, there is a gap in the academic literature with regard to the depiction of mental disease in English vocal music. One must view music and words as cotexts bound to serve Baroque rhetorical purposes. Detailed analysis of these songs throw new light on the medical, cultural and social factors which shaped aesthetics in seventeenth-century England.

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Chapter One

Introduction

In the twenty centuries that elapsed between Greek Antiquity and the period of the English Reformation, Europe underwent many significant changes. The more or less self-contained Classic Greek and Italian city-states gave way to the vast Roman Empire, which, in turn, evolved centuries later into the modern European nations. In late Antiquity, Christianity replaced the various polytheistic sects as the cultural and political modifier par excellence. Catholicism reigned over both church and state and even dominated the Medieval educational institutions, both the monastic schools and early universities.

A number of Greek texts, however, written mostly during the 4th and 5th centuries B.C.E., though Pagan, managed nevertheless to form a cultural tradition of their own within the theocentric Middle-Ages. Retold over and over by Christian scholars first in Latin and later in the various European national languages, they started a long cultural and scientific continuum that wound its way into the Humanist renaissance. These texts covered the whole spectrum of science, literature and drama but are believed to have stemmed from philosophical treatises. As we will see, the ideas of Plato and Aristotle literally shaped the Medieval and Renaissance world-views. Scholasticism, based on Aristotelian theories and embedded in theological doctrines, became in part responsible for the comparative lack of flexibility in Medieval scholarship. On the other hand, neo-Platonism is known to have played a crucial role in the unfolding of Renaissance

humanism. The major philosophical works underlying this dissertation are Plato's *Phaedrus*, *Timeus*, and *Symposium*, and Aristotle's *On the Soul*. They have formed the center of a cultural web, which covers a very wide synchronic and diachronic range. The web I refer to as synchronic consists mainly of dramatic and proto-scientific texts alluded to in the works mentioned above. These texts include certain plays by Sophocles and Euripides echoed in the *Phaedrus*, the *Symposium* and Aristotle's *Poetics*, as well as several Hippocratic fragments mirrored in *On the Soul*. The group of texts diachronically connected with the Platonic and Aristotelian works consists of treatises written between the third century B.C.E. and the seventeenth century C.E. The works of the relevant authors—Galen and Edward Jorden—are informed by Aristotelian reasoning, while, on the other hand, others such as Marsilio Ficino, Erasmus and possibly Tomaso Garzoni represent the neo-Platonic school of thought. The individual texts, or groups thereof, form the basis of the tradition behind the continuo songs that will be discussed in this dissertation.

Of the Platonic dialogues, the *Timaeus* is one of the few that dwell on something akin to cosmogony and human physiology. In this work, the author literally furnishes his readers with the means of reviewing the entire corpus of 6th-century B.C.E. natural philosophy. Consequently, we may regard the *Timaeus* as a rather rare Platonic specimen. This is chiefly a retrospective dialogue, if one may indeed call it a dialogue despite its uncharacteristic form, as it reflects the ideas of philosophers such as Heraclitus, Empedocles and even Pythagoras. Here, Socrates does not resort to the usual method of

disagreeing with one of his rival sophists in order to demonstrate the undisputed primacy

of objective truth. In fact, in the *Timaeus* the existence of an objective, flawless model of

the imperfect natural world is presented as axiomatic.

I believe that Plato is the first Greek philosopher who associates humoral

imbalance with mental illness. Platonic cosmogony is relevant to the topic of mental

illness because of the author's numerous allusions to some form of elemental and humoral

imbalance responsible for upsetting the cosmic and human equilibrium. Plato's proto-

physiology also plays quite an important part in the ensuing iatro-philosophical tradition

as he refers to certain characteristics and properties of the human soul, which, along with

the underlying humoral imbalance, is held responsible for mental disability, mania or

melancholy. Specifically, God is the only unblemished being. He and the lesser gods have

assumed the form of a circle. God has created the world whose form is spherical. The

universe may be seen as the perfect combination of the four elements first mentioned by

the natural philosopher Empedocles more than a century prior to Plato's time. God has

created both lesser gods and humans out of the primal (solid and tangible) elements fire

and earth and the less substantial elements air and water. The creator first "put

intelligence in soul and soul in body, and framed the universe to be the best and fairest

work in the order of nature, and the world became a living soul through the providence of

God."[1] In creating the ideal and corporeal worlds, God has generated perfect balance and

order, attributes that are in themselves responsible for superior human intelligence and

reasoning.

Imbalance, therefore, occurs in humans who are somehow incomplete. Such mentally and/or emotionally imperfect individuals can be categorized in several ways. Firstly, male children are incomplete beings only temporarily as they anticipate a state of completeness which they will achieve as fully grown men. "The soul is at first without intelligence, but as time goes on the stream of nutriment abates and the courses of the soul regain their proper motion... and become rational... The soul of him who has education is whole and perfect and escapes the worst disease."[2] In this sense, education seems to be regarded as the main and possibly the only existing antidote to mental disability. This deficiency, dormant in uncultured children, evolves into serious disease unless the individual acquires the education suitable to a member of the dominant class of philosophers. Men who remain uneducated prolong the disequilibrium of the state of childhood indefinitely. The second and most populated category of humans prone to deficiency with regard to the soul is that of women. The lesser gods have divided human souls into three parts, the divine or immortal soul and the upper and lower mortal portions of the soul. Each star in the cosmos nurtures the divine portion of a male human soul. When it is ready, the soul leaves the perfect harmony of its star, and goes through life residing in a male human body. If the man in question manages to attain relative harmony and perfection throughout his life, his soul will return to the bliss of its native star after death. If, however, his mortal life is characterized by disharmony and imbalance, then, at the point of death, his soul will not be deemed worthy of redemption and will not return to its allotted star. Instead, it will degenerate and live an inferior life inside the body of a

woman. If life as a woman does not prove remedial to the soul, then it will sink even

further by abandoning its superior human qualities and living inside some animal.[3]

So, according to Plato, the body of a woman may not house a pure human soul.

Women are considered lesser mortals as their bodies are merely vessels in which a soul

that has previously become corrupted is meant to do penance before returning to its

perfect (male) casing. After all, Plato states quite clearly that women or mothers are

inferior to men or fathers. "The containing principle may be likened to a mother, the

source or spring to a father."[4] Men as perfect beings represent the forces of evolution and

regeneration. Women, as less perfect, are only fit to encase men either during pregnancy

or when male souls are destined to do penance through life in their bodies.

But as we have seen, Platonic perfection generates health and equilibrium while

imperfection instead breeds disease and imbalance. Male children have the potential of

perfecting their souls through education. Females are *a priori* imperfect and cannot

benefit from culture. Naturally their souls are prone to disease, especially when their

sexual appetites are not fulfilled. As far as the disease of lust is concerned, however, Plato

places men and women on equal footing. Females may be inferior with regard to nature,

but when it comes to madness caused by the reproductive organs, both sexes are more or

less equally susceptible:

> Wherefore also in men the organ of generation becoming rebellious and
>
> masterful, like an animal disobedient to reason, and maddened with the
>
> sting of lust, seeks to gain absolute sway; and the same is the case with the

so-called womb or matrix of women; the animal within them is desirous

of procreating children, and when remaining unfruitful long beyond its

proper time, gets discontented and angry, and wandering in every

direction through the body, closes up the passages of the breath, and, by

obstructing respiration, drives them to extremity, causing all varieties of

disease.[5]

This Platonic disease of unrequited lust is our first encounter with hysteria in Greek

philosophy. Plato ascribes this particular form of madness equally to men and women. He

describes the phenomenon of the wandering womb extremely vividly. By alluding to the

uterus or matrix as the wandering animal within the woman, he inadvertently defines

what will later be called hysteria as a predominantly female disease. Men may be

maddened if their lusts are not fulfilled, but women suffer much more complex symptoms

such as obstruction of their respiratory passages by the wandering womb.

The other varieties of madness mentioned by Plato in the *Timaeus* seem to be

caused by humoral imbalances in the body and are not gender specific. Plato alludes to

them in passing and describes their pseudo-physiological causes rather briefly.[6] 21st-

century readers may have forgotten that Plato divided the human soul into two parts. The

mortal portion consists of an upper and a lower half. The divine or immortal component

of the soul is what brings humans close to the gods. It resides in the brain, which is

housed in a perfect sphere whose shape is akin to that of the cosmos. This divine portion

of the human soul "partakes of reason and of harmony" and is the best of creations.[7]

Intelligence controls the immortal soul and provides the tools for governing the passions

that dwell inside the imperfect mortal soul. The purest component of the mortal soul

resides in the thorax and is the seat of courage and anger. It strives to control terrible

affections such as pleasure, pain, anger, rashness and hope.[8] The orator's power to move

those affections and cause a reversible state of disequilibrium in his or her listeners will

form the key point of early Baroque musical/rhetorical schools. The lower portion of the

mortal soul lives in the abdominal cavity and can barely be reached and governed by the

divine soul that lives in the brain. This lesser soul consists of crude animal passions

necessary for survival. The liver is the catalytic force within the abdomen. It controls the

animal instincts to some extent by mirroring the actions of the mind. The spleen acts as a

counterbalance to the liver and is likened to a napkin used for cleaning a mirror.

The form of madness attributed to the liver is that of divination. The gift of

prophecy does not flourish when the body is healthy. It is a by-product of disease or, in

Plato's own words, enthusiasm.[9] The Greek word enthusiasm literally means partaking of

the god or of divine power. As we will see when we consider the *Phaedrus*, Plato links

the art of prophecy to seers and poets. He negates the evil social repercussions of this

particular branch of madness by equating it to a positive supernatural quality. Foreseeing

the future may be attributed to some form of imbalance in the area of the liver or the base

parts of the soul. This, however, does not necessarily mean that the art of divination is as

debilitating as hysteria, retardation or melancholy. Divination may be viewed as a

condition that provides insight with regard to otherwise uncharted territories of

philosophy. I believe that Plato initiates a long tradition according to which delving into the mysticism of the unforeseeable future is a gift from God rather than an illness.

Early Medieval medical tradition has classified love-sickness as a disease primarily associated with the spleen, but for Plato this type of melancholy is a result of divine punishment. The *Symposium* is a rather atypical dialog as it consists of a series of six orations, (seven if we count Alcibiades' speech), all dedicated to the characteristics and qualities attributed to erotic love. The fourth speech made by Aristophanes attempts to explain why humans experience feelings of intense desire for one another and why their mood becomes melancholic when they cannot always be close to the object of their love. According to the myth told by Aristophanes, in the remote past, human bodies had two faces, four arms and four legs. In short, each human was a combination of two men, two women or a woman and a man. This combination provided humans with such ambition that the gods felt threatened and decided to vanquish their strength by dividing each human body in half lengthwise. Since then, every man's or woman's deepest desire is to find their other half and to live happily ever after in each other's arms. But this half cannot easily be found, especially as some products of the separation died prematurely. Aristophanes concludes his speech by stating that all humans go through life searching for their missing half. He refers to melancholy as the sinister presentiment men and women experience whenever their search is fruitless. He warns his fellow humans, moreover, that if they do not behave themselves henceforth, the gods will divide them even further and they will be obliged to hop on one leg for the rest of their lives.[10]

In general, Plato's attitude toward love may hardly be regarded as negative. He considers *eros* as a blessing and encourages individuals to experience it. The *Symposium* as well as the *Phaedrus,* which I will consider later in this chapter while discussing mania, are both in a sense dedicated to Cupid. However, the fable told by Aristophanes in the *Symposium* speaks of divine wrath. The human race has committed some sort of hubris and as a result, men and women are punished eternally. They have to spend many years trying to find the object of their love, which was once separated from them by force. Melancholy or love-sickness may be seen as a byproduct of this oftentimes fruitless quest. To sum up, The Platonic tradition created an antithesis with regard to the subject of erotic love. On the one hand, *eros* is a divine gift. On the other hand, the gods have cursed humans by acquainting them with the passion of unrequited love and the distemper of melancholy. Love was originally a blessing but human hubris turned it into a disease.

This view of love, as both a gift and a nemesis, survived the predominantly Christian Middle Ages. In Medieval Europe, melancholy resulting from erotic love was disguised as either a supreme act of heroism or a sin. More specifically, in monastic parlance we come across the term "acedia" or "accidia." This Greek word means a lack of caring and it may be equated to melancholy. It is considered a "spiritual fault" and is also one of the seven vices: superbia, avaritia, luxuria, invidia, gula, ira and acedia.[11] Melancholy is a vice because it renders humans virtually unconscious of heavenly and earthly beauty. Moreover, as we have seen, melancholy can be a byproduct of *eros*.

Christians consider *eros* as a base feeling of desire and deem it inferior to agape, which is the unconditional love generated by Jesus. Eros is merely anthropocentric and must be directed towards something beautiful. Agape is theocentric and is therefore irrelevant to the qualities of the object of love. In other words, good Christians are supposed to replace *eros* with agape and melancholy with a general feeling of euphoria related to the prospect of afterlife.[12]

On the other hand, toward the end of the Middle Ages love became equated with heroism due to a simple error in a Latin translation of an Arabic medical treatise. In the eleventh century, the physician Constantine of Africa and his student, Johannes Afflasius, made parallel Latin translations of a short Arabic medical text, "Liber de Heros Morbo". In his translation, Constantine created a neologism – "erosius" – in order to translate the Arabic word for love-sickness. In the same context, Johannes Afflasius used the word "heroicus" instead. Apparently Afflasius made a mistake in transliterating the Greek word *eros*. By wrongly assuming it is written with a daseia ('), he added an aspirate 'h', and the result looked and sounded very much like "heros", the root for the word heroic. This mistake initiated an entire tradition according to which the lovesick individual is pitied for his sufferings and is regarded as a heroic figure who fits quite naturally into the chivalric myth.[13]

In the late 13th century the physician Arnald of Villanova followed the tradition established by Afflasius. He describes melancholy as the disease of heroes, and due to him it appears in numerous texts, from Geoffrey Chaucer's *The Knight's Tale* to Robert

Burton's *The Anatomy of Melancholy*. According to this famous doctor's dictum, erotic love can be readily compared to feudal service.[14] The relationship between the lover and the object of his love is equated to that of the knight and his feudal overlord. This is the context in which lovesickness and melancholia flourish. If the lovesick man or woman is in some way separated from the object of *eros*, he or she is struck down by an affliction caused by an abundance of black bile in the body. The fact that love may be considered heroic and lordly *quasi dominatu* equates lovesickness to the passion of a martyr.

This "heroic" malady of lovers appeared in many late Medieval texts and, according to John Livingston Lowes, Chaucer knew the term well as he used it in *The Knight's Tale*: "And in his gere, for al the world he ferde nat oonly lyk the loveres maladye of hereos, but rather lyk manye engendred of humour malencolyk…"[15] In this short passage one may see that Chaucer believes there is a difference between platonic love-sickness and Aristotelian melancholy per se which is based on physiological causes (humoral imbalance) rather than on the separation from one's lover. Lowes proves that Chaucer is well acquainted with the views on medicine generated by Aristotle through various Latin treatises and translations. The theory of the four humors is predominant in medical works by Aristotelians such as Galen and Isidor of Seville. On the other hand, Chaucer echoes Plato by mentioning love-sickness briefly in the context of explaining the causes and symptoms of the lovers' illness versus the Galenic type of melancholy.

In other words, the Chaucerian text written almost three centuries before the dark seventeenth-century continuo songs reveals that in its author's time there was a

distinction between love-sickness and melancholy. The lovers' malady is transient and is

caused by personal loss, while melancholy is a more serious illness since certain humans

are "engendred," or born with the imbalance which causes it.

These two methods of reasoning, the Platonic and the Aristotelian, are more or

less independent of one another up to the late Middle Ages. Thomas Aquinus reflects

Aristotelian scholasticism in his *Summa Theologica*,[16] and Marsilio Ficino actually

replicates Plato's *Symposium*, complete with Aristophanes' soliloquy, in his *De Amore*,

first written in Latin in 1469 and then translated into Italian by its author in 1474.[17]

Before elaborating on the literary repercussions of Medieval scholasticism versus

Renaissance neo-Platonism, it is necessary to consider certain representations of madness

and hysteria in Greek tragedy. Aristotle clearly states in his *Poetics* that tragedy is the

mimesis, or reflection, of an action. In other words, tragedy actually imitates real life.

Should one take this statement literally, one would naturally look for individuals

displaying symptoms akin to mental illness among the numerous tragic characters created

by Sophocles and Euripides. One notices that insanity in Greek drama can almost always

be viewed as nemesis, a form of divine punishment destined for humans who have

committed hubris. Tragedians seldom aim at defining madness as a medical condition.

Sophocles and Euripides are more interested in outlining the role of the gods with regard

to human destiny. After all, since 5th-century dramatic productions took place within

yearly religious festivals, some moralizing must have inevitably been in order.

In Sophocles' *Ajax* the hero is stricken mad after daring to consider himself equal to the gods. His rather grotesque form of mania manifests itself during the night. This condition causes him to slaughter a whole flock of sheep and believe he is murdering the Greek generals who have wronged him. In the play's prologue, Athena reveals herself to Odysseus and declares that she is fully responsible for Ajax's madness. She has darkened his vision and caused his delusions. In the course of this dialogue, Odysseus and the goddess agree that any human being has the potential of committing hubris and consequently being reduced to such a pitiable state by one of the gods.[18] The fact that Ajax's mental status is controlled by divine power will become even more evident in the *epeisodia*, or episodes, of the play. There, the hero will gradually regain his sanity and, unable to face the humiliation caused by his previous manic state, will commit suicide. The theme of mental stability versus madness is central in *Ajax*. Even valiant heroes such as the protagonist are not exempted from ending their lives as victims of Fate. Mania may be cured but, according to Sophocles, survivors of mental illness have to come to grips with long-term social consequences. Athena relieves Ajax of his grotesque delusions, but his social status has been irretrievably marred by his actions as a manic person. His condition has rendered him an outcast in the space of one night. Towards the end of the play, he is cured but no longer capable of fitting seamlessly into society where he once excelled. One cannot help wondering how Sophocles would have molded the character of Ajax had he not cured him of his madness. He may have lived out his life in a blissful state fed by his delusions. No longer a miserable fallen hero, he may not have chosen to

end his days impaled upon his own sword. Sophocles's point of view with regard to

mania causes audiences to wonder whether, in 5th-century Athens, the mentally ill were

generally considered much happier if left to dwell in the world forged by their erratic

imagination. Although Ajax has repeatedly been victorious on the battlefield, he is

portrayed as too weak to face his fellow Greeks after having suffered such a debilitating

and character-altering condition. In this sense, the real nemesis for Sophocles's tragic

characters is not insanity per se. The gods punish humans most cruelly by enabling them

to realize the sheer impossibility of regaining their former social status in the wake of

madness.

Phaedra in Euripides's *Hippolytus*, though insane, seems to be guilty of bringing

about her own condition. While in Sophocles's tragedies, humans are little more than

powerless playthings in the hands of the gods, Euripides's characters, on the other hand,

are meant to act naturally. The gods are of course present in his plays but their role is

ancillary. Their intervention in human destiny has become so superficial that one may

even surmise that Euripides may be trying to impress upon his audience the utter

pointlessness of believing in their anthropomorphic qualities. Phaedra is not suffering

from mania. Even before she enters the stage, the women of the chorus promptly inform

the audience that the queen's symptoms point to hysteria and that they too are acquainted

with that disease of the womb.[19] In Sophocles's *Ajax*, divine intervention is instrumental

to the development of the plot as Athena proves to have caused the protagonist's

madness. In the prologue of *Hippolytus*, Aphrodite appears on the roof of the *oicos*, or

palace, and predicts that Hippolytus will perish before the end of the day. She states that his doom will be the result of her curse, as the prince has not been showing her proper reverence. However, if one omitted the prologue from a production of *Hippolytus*, I believe that the plot would not suffer in the least from the absence of the goddess.

In Euripides, the gods do not cloud the minds of humans by inflicting irrational thoughts. Had Phaedra's illness been a unique affliction caused by nemesis, the whole chorus would not have declared themselves survivors of the same ailment. For Euripides, divine nemesis is an empty convention: a recurring pattern not unlike a ground bass, which evolves independently of the melody above it. He regards divine superiority as a mere precept bound to be present in plays performed in religious festivals. As a contemporary of Hippocrates, Euripides looks for causality in mental disease. In the first *epeisodion*, Phaedra's nurse is convinced that her mistress is a normal woman who has fallen victim to the female illness. She actually attempts to cure the queen by trying and failing to persuade her stepson Hippolytus to seduce her. Phaedra's hysterical ravings are replete with sexual connotations. Later, when she realizes that death is her only means of escape from shame, she decides to drag Hippolytus along with her to the underworld. Her irrational vengeance towards the innocent prince has nothing in common with Ajax's madness. In the Sophoclean tragedy, the hero's power of reasoning is impaired by the gods. In the Euripidean play, Phaedra's reasoning is impaired by her vindictive character as well as by her social status as stepmother and queen. Her suicide is brought about by unrequited love, and her hysterical condition is by no means unknown to the female

chorus whose members have survived this affliction only because of their strength of character. For Euripides, humans are rendered insane through their own flawed personalities. The queen's hysteria, fed by her vindictiveness, causes her to commit suicide. On the other hand, the women of the chorus refer to their experiences with the disease as though it were a normal passing malady.

This crucial difference between the Sophoclean and the Euripidean manner of treating mental illness is instrumental in outlining the bipolarity of the Platonic versus Aristotelian reasoning. For Sophocles and Plato, madness is just a form of intervention where the ideal world infiltrates the baser human world or vice versa. I believe that Plato differentiates between that form of madness which is beneficial with regard to the community at large, and that which is a mere unwelcome affliction for the sufferer. He views insanity mostly as an impediment to the potential purification of the soul due to the unhealthy influence of the lower world. In such cases, insane persons are inhibited from reaching perfection and their soul does not return to its original star after death. There are, however, certain instances where madness is caused by divine intervention aiming at benefiting not only the temporarily deranged individual, but the polis, or city, as well. This kind of madness is a product of divine inspiration. In the *Phaedrus*, Socrates states that insanity is not altogether evil, as poets, lovers and rhapsodes[20] partake of a rare gift from the muses. In fact, Plato believes that the words mantic (prophetic) and manic share the same meaning.[21]

In one of the minor dialogues, *Ion*, Socrates and a rhapsode who recites the Homeric epics by trade discuss poetry. Ion too experiences the madness attributed to the muses. He infects his audiences with this condition in order to move their affections. However, even though he is in a supposedly manic state, he remembers to look for favorable reactions. He knows that if he succeeds in moving his listeners, his pecuniary reward will be more than adequate.[22]

In sum, Plato treats melancholy as a product of separation from the object of one's love in the *Symposium*, while he views madness and mental disability as diseases associated with underdevelopment or corruption of the soul in the *Timaeus*. He discusses divine inspiration in the *Phaedrus* and the *Ion* and deems it a more welcome though utterly unpredictable and uncontrollable form of madness. Various Latin translations of the *Timaeus* circulated in Medieval western Europe, and, consequently, Christian culture regarded mental illness as a disease, a vice, or a sin. Medieval Platonists clung to the few original texts available to them in order to find a solution that would incorporate survival in this life rather than redemption in the next. Education throughout the Christian Middle Ages focused on mysticism rather than reason. Neo-Platonists such as Proclus and Plotinus incorporated magic in their theories. Thus, although throughout the Middle Ages they were referred to as mere commentators on the Platonic corpus, they had added the element of mysticism, intuitiveness and chance to the original deterministic reasoning of the Greeks. From this point forward, "philosophy was to be used, not as a dialectical exercise, but as a way of reaching intuitive knowledge of the divine and of the meaning

of the world."[23] Medieval scholars generally considered the actual Platonic doctrines as the offspring of an ancient tradition that included texts such as the Corpus Hermeticum, a series of dialogues wrongly attributed to the pre-Christian mystic Hermes Trismegistus. In fact, the *Corpus Hermeticum* and its parallel text, the corpus of Orphic Hymns, both viewed as part of a long pre-Platonic continuum by early modern scholars such as Marsilio Ficino, had, in fact, been written during the second and third centuries C.E.[24]

I believe that briefly looking into the Corpus Hermeticum will provide valuable insight with regard to the Renaissance iatro-philosophical point of view. Specifically, I would like to point out the fact that the Hermetic corpus associates *psuche,* or soul, with *nous,* or mind. In the first book of the corpus, Hermes describes a revelation he has experienced. In this quasi-Platonic dialogue, his interlocutor is none other than the "nous of the supreme." The mind of the highest divine being explains to Hermes, who assumes the role of mere disciple, that *nous* or mind, not soul, may be considered instrumental in the creation of the world.[25] The divine *nous* tells Hermes of the union between himself or the supreme mind and the 'Word.' The single offspring of this union is a second *nous* that dwells within most humans.[26] Due to the existence of this *nous*, humans are by nature both mortal and immortal. Their mortal component is soul and their immortal component is *nous* or mind. However, the Hermetic text hints that not all men are endowed with *nous*. Those mindless individuals who lack the gift of immortality are prone to grave faults of character such as excessive anger and, in extreme cases, can be led to murdering

their fellow humans. The Corpus Hermeticum infiltrated the original Platonic tradition and became known to English scholars during the early years of the Reformation.

The *Symposium*, the *Phaedrus* and the *Ion* became known to the western world during the early Renaissance when Byzantine scholars emigrated to Italy in order to flee from the Ottomans. Consequently, Plato's views on melancholy and poetic madness were mirrored in Marsilio Ficino's *De Vita* and *De Amore*. Ficino was not widely read in England in the sixteenth century. His ideas were mirrored in the works of Giovanni Pico dela Mirandola, whose books adorned the libraries of Thomas More and John Colet.[27] In the early 1580s, the Neapolitan neo-Platonist Giordano Bruno gave a series of lectures and took part in several disputations at Oxford. Even though the English scholarly community at large was not yet ready to embrace neo-Platonism, Philip Sidney and his circle of intellectuals, who were familiar with most Platonic and Hermetic works, welcomed Bruno into their midst.[28]

On the other hand, the speculative treatises on the human soul and mental illness became known in the western world during the late Middle Ages and formed the curriculum of the European schools of medicine. Modern scholars regard Aristotle's *De Anima* as much more than a treatise on psychology. "The scope of *De Anima* is much broader than that of either contemporary philosophy of mind or contemporary philosophical psychology. It is a metaphysical inquiry into the ontology of *psuche* and of *nous*; it is philosophical psychology, a general analysis of the activities of *psuche*; it is philosophical bio-psychology…"[29]

In *De Anima* Aristotle argues that, "the study of the soul must fall within the science of nature." Although he seems to attribute corporeal substance to the soul, he fails to clarify whether it resides in the human body. He criticizes Democritus for wrongly equating "soul and mind" and avoids linking the "cognitive soul" to the human brain. He admits that there is a relationship between the affections of the soul and the passions of the body and writes that the affections of soul are inseparable from the "material substrate of animal life."[30]

"In Aristotle's opinion it [is] the heart rather than the brain that [is] the organ of thought."[31] Therefore, we may assume that, to some extent, Aristotle espouses the Platonic point of view. He does not, however, follow Plato's doctrines with regard to the indestructibility of the human soul, which lives in multiple bodies through metempsychosis. At first glance, he associates the soul with the heart as he relates strong passions to a rather abrupt rise of temperature in the area of the thorax, but, even though he knows that all humans have a heart, he writes that certain imperfect beings, such as the mentally disabled, are soulless.[32]

Aristotle does not describe the different forms of madness in *De Anima*. There is, however, a pseudo-Aristotelian work that seems to examine the clinical symptoms of melancholy. It circulated widely in western Europe throughout the late Middle-Ages and early Renaissance. This text, the *Problemata Physica,* is written in a short question-and-answer form. The topics covered in this quasi-scientific treatise range from the ability of the human stomach to digest cold versus warm foods, to the

characteristics of the condition known as melancholy. The author provides examples of famous melancholic literary figures such as the Homeric character Velerophontes, who led a reclusive life wandering on the mountains of central Greece.[33]

The symptoms of melancholy are, according to this text, akin to those manifested after a night of heavy drinking. They seem to stem from a serious humoral imbalance and may not be attributed to external circumstances such as unreciprocated love or a divine curse. In this sense, the unknown author remains faithful to the unbending rules of Aristotelian determinism. He treats melancholy as a malady and not as a vice or as the outcome of nemesis. His only deviation from the Aristotelian norm is the notion that the terrible darkness of melancholy seems to display a marked preference for individuals of superior intellect.[34] This idea survived the Renaissance and appeared in Robert Burton's "The Anatomy of Melancholy" of 1621.[35]

The English sixteenth century was on the receiving end of two parallel traditions; one originating in Platonism and neo-Platonic mysticism, the other stemming from Aristotelian scholasticism and Medieval speculativism. Certain Renaissance literary offshoots of the Platonic and meta-Platonic school of thought gradually transformed some types of mental illness into vague caricatures of a disease. Even the Italian Humanist authors of classic epics introduced mad characters but oftentimes gave them certain grotesque characteristics that rendered them clinically unclassifiable by modern standards. While trying to revive the Platonic ideals along with their Medieval magical components, neo-Platonists disassociated madness from any sense of causality. In other

words, the natural fool was no different from the artificial one, the jester who entertained the various European courts. In Ariosto's *Orlando Furioso*,[36] a Scottish knight tries to commit suicide, as he cannot bear to continue living without his beloved. However, he promptly changes his mind and, instead of drowning, swims back to the shore in time to save her from death on the pyre. Orlando himself is a lovesick character who alternates between manic and melancholic episodes. Ariosto treats Orlando's madness with some dignity. He describes his violent conduct as though it were yet another super-human achievement. He even provides minor characters who reverently take care of the belongings the hero has discarded during his ravings.

In the English play *Orlando Furioso*, written by Robert Greene in 1591, the mad Orlando is depicted as a natural fool. His speech is grotesquely incoherent even for a mentally ill person and is clearly meant to cause laughter in the audience.[37] The crude portraits of maniac and melancholic people in the English sixteenth-century translation of Tomaso Garzoni's "Hospital of Fools" successfully produce a similar effect.[38] The resulting hilarity may be coupled with the attempt to teach the reader a lesson with regard to saving his or her soul from destruction. Mad individuals may make people laugh, but one must not forget they are being punished for their sins. In other words, the English Reformation succeeded in partially depriving the Platonic and Humanist representations of mental disease of any positive connotations they might have acquired through the centuries. Playwrights such as Robert Greene stripped their manic characters of all naturalness and rendered them unrealistic, frightening and thus morally useful. They were

there to remind the members of the audience of the horrible fate that awaited them if they chose to provoke God.

On the other hand, Renaissance neo-Aristotelians seemed to be more determined to depict hysteria and melancholia in a manner free of moral and poetical connotations. This is probably why the scholastic representations of madness in English sixteenth-century poetry are relatively few. In the first book of Edmund Spencer's *Fairie Queene* there is nothing unrealistic or grotesque in the grim impersonation of Despair.[39] In fact, anyone acquainted with diseases such as major depressive disorder may have visualized that particular scene. If Robert Burton's *The Anatomy of Melancholy* could be considered a literary work, I would deem it another such example in which this affliction is represented accurately. The most important scholastic works through which English readers familiarized themselves with melancholy and hysteria were Timothie Bright's *A Treatiese of Melancholy* of 1585,[40] and Edward Jorden's *A Brief Discourse on a Disease Called the Suffocation of the Mother* of 1603.[41]

I believe that both neo-Platonism and Aristotelian Scholasticism are vividly mirrored in seventeenth-century English continuo songs. Incidental music written for the Jacobean stage tends to be para-philosophical and mystical, while songs meant for court entertainment generally display scientific trends. In the following chapters I will attempt to show how these parallel cultural characteristics did not remain confined within the poetic layer, and how they became distinct structural elements that defined the melodic and harmonic levels of the songs as well.

In Chapter 2 I will discuss three early continuo songs composed in the first two decades of the seventeenth century. The first is a healing song and was written for the play *Valentinian*. Court musicians perform the song in order to put the dying emperor Valentinian to sleep. At the end of the song, Valentinian wakes and is delirious before dying. In the emperor's case, delirium is caused not by mania or melancholy, but by extreme pain. The other two works discussed in this chapter may be considered typical proto-tonal songs of lovesick melancholy. They have been influenced by the English madrigal and lute-song tradition, and their melodic, harmonic and textual outline may be likened to that of a rhetorical speech.

In Chapters 3 and 4 I will explore theatrical music of the Restoration. In Chapter 3 I will analyze two continuo songs of melancholy. One of the two songs was published in *Thesaurus Musicus* but belongs to a play that has not survived. Consequently, we do not know the particularities of the song's narrative context and we may not be able to place it in a specific category. with regard to the mental condition it describes. The other song discussed in Chapter 3 is one of pseudo-melancholy. It was performed as part of a comedy, and the character believed to be dead appears on stage, alive and well, shortly after the song's final chords. Moreover, the singing character who laments his death, wishes him dead according to the plot of the play. The song portrays hypocrisy rather than grief. Chapter 4 contains the analysis of two Restoration theatrical mad-songs by Henry Purcell. The first was sung as part of the incidental music to Thomas Betterton's *The Prophetess*, while the second may be likened to a secular cantata.

In Chapter 5, I conclude by following neo-Platonic and Aristotelian cultural and medical threads and their repercussions in England throughout the Middle-Ages and Renaissance and into the seventeenth century.

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[1] Plato, *Timaeus*, (Palo Alto, CA: Bookshare.org, 2002).

[2] Ibid., 38.

[3] Ibid., 36, 75.

[4] Ibid., 42.

[5] Ibid., 318.

[6] Ibid., 33.

[7] Ibid., 30-31.

[8] Ibid., 56.

[9] Ibid., 57-58.

[10] *Symposium*, (Project Gutenberg, 1999).

[11] Noel L. Brann, "Is Acedia Melancholy? A Re-Examination of This Question in the Light of Fra Battista Da Crema's Della Cognitione Et Vittoria Di Se Stesso (1531)," *Journal of the History of Medicine and Allied Sciences* 34, no. 2 (1979): 180.

[12] A.L. Peck, "Review: Agape and Eros," review of Agape and Eros: A Study of the Christian Idea of Love, *The Classical Review* 47, no. 4 (1933): 138.

[13] Mary Frances Wack, "The *Liber de heros morbo* of Johannes Afflacius and Its Implications for Medieval Love Conventions," *Speculum: A Journal of Medieval Studies 62, no. 2 (1987): 324-34.*

[14] Ibid., 324-25.

[15] John Livingston Lowes, "The Loveres Maladye of Hereos," *Modern Philology* 11, no. 4 (1914): 492-93, 506.

[16] Thomas Aquinas, *Summa Theologica, Part I-II (Pars Prima Secundiae)*, (Project Gutenberg, 2006).

[17] Marsilio Ficino, *Commentary on Plato's Symposium on Love*, ed. Sears Reynolds Jayne, 2nd rev. ed. (Dallas, TX: Spring Publications, 1985).

[18] Sophocles, *Four Tragedies: Ajax, Women of Trachis, Electra, Philoctetes*, trans. Peter Meineck and Paul Woodruff (2007), 10.

[19] Euripides, *Alcestis, Media, Hippolytus*, trans. Diane Arnson Svarlien, eBook ed. (Indianapolis, IN: Hackett Publishing Co., 2007).

[20] A rhapsode is an individual who recites poetry to audiences by trade.

[21] Plato, *Phaedrus*, (Palo Alto, CA: Bookshare.org, 1999), 106-10.

[22] *Ion*, (Project Gutenberg, 1999).

[23] Frances A. Yates, *Giordano Bruno and the Hermetic Tradition* (New York: Routledge, 1999), 3.

[24] Ibid., 2-3.

[25] *The Way of Hermes : Translations of the Corpus Hermeticum and the Definitions of Hermes Trismegistus to Asclepius*, ed. Hermes, Clement Salaman, and Jean-Pierre Mahé, 1st U.S. ed. (Rochester, VT: Inner Traditions, 2000), 18-21.

[26] Ibid.

[27] Eric Sangwine, "The Private Libraries of Tudor Doctors," *Journal of the History of Medicine and Allied Sciences* 33, no. 2 (1978).

[28] Frances A. Yates, "Giordano Bruno's Conflict with Oxford," *Journal of the Warburg Institute* 2, no. 3 (1939): 227.

[29] *Essays on Aristotle's De Anima*, ed. Martha Craven Nussbaum and Amélie Rorty (Oxford: Oxford University Press, 1992), 10.

[30] Aristotle, *De Anima = On the Soul*, trans. Hugh Lawson-Tancred (New York: Penguin Books, 1986), 211.

[31] Remke Kruk, "Pseudo-Aristotle: An Arabic Version of Problemata Physica X," *Isis* 67, no. 2 (1976): 252.

[32] George Boas, "Some Presuppositions of Aristotle's Psychology," *American Journal of Philology* 58, no. 3 (1937): 276.

[33] Aristotle, *Problems II Books XXII-XXXVIII, Rhetorica Ad Alexandrum*, ed. T.E. Page, trans. W.S. Hett and H. Rackham, Loeb Classical Library (Cambridge, MA: Harvard University Press, 1957).

[34] Ibid.

[35] Robert Burton, *The Anatomy of Melancholy*, (Project Gutenberg, 2004).

[36] Lodovico Ariosto, *Orlando Furioso in English Heroical Verse*, by Sr Iohn Haringto[N] of Bathe Knight, (London: By Richard Field, for Iohn Norton and Simon Waterson, 1607).

[37] Robert Greene and Lodovico Ariosto, *The Historie of Orlando Furioso, One of the Twelue Pieres of France as It Was Plaid before the Queenes Maiestie*, (London: Printed by Iohn Danter for Cuthbert Burbie, 1594).

[38] Tomaso Garzoni, *The Hospitall of Incurable Fooles: Erected in English, as Neer the First Italian Modell and Platforme, as the Vnskilfull Hand of an Ignorant Architect Could Deuise*, (Edm. Bollifant, 1600).

[39] Edmund Spenser, *The Faerie Queene Disposed into Twelue Bookes, Fashioning Xii. Morall Vertues*, (London: William Ponsonbie, 1596).

[40] Timothie Bright, *A Treatise of Melancholie Containing the Causes Thereof, & Reasons of the Strange Effects It Worketh in Our Minds and Bodies: With the Physicke Cure, and Spirituall Consolation for Such as Haue Thereto Adioyned an Afflicted Conscience.* Early English Books, 1475-1640 / 178:23 (London: By Thomas Vautrollier, 1586).

[41] Edward Jorden, *A Briefe Discourse of a Disease Called the Suffocation of the Mother Written Vppon Occasion Which Hath Beene of Late Taken Thereby, to Suspect Possesion of an Euill Spirit, or Some Such Like Supernaturall Power. Wherin Is Declared That Diuers Strange Actions and Passions of the Body of Man, Which in the Common Opinion, Are Imputed to the Diuell, Haue Their True Naturall Causes, and Do Accompanie This Disease.* Early English Books, 1475-1640 / 757:26 (London: Printed by Iohn Windet, 1603).

Chapter 2

Healing and Love-Sickness in Proto-Continuo Song

"Care Charminge Sleepe" by Robert Johnson was composed for John Fletcher's

tragedy *Valentinian*. The *terminus ante quem* for this play is 1619, the year Richard

Burbage, who played the part of the Roman emperor Valentinian, died. However, Ian

Spink believes that "Care Charminge Sleepe" was composed around 1614.[1] In the text of

this healing song the emperor Valentinian has been poisoned and is at the point of death.

His attendants call in the court musicians to play a song that will alleviate his pain and

evoke heavy sleep. At the end of the song the emperor awakes, and after becoming

delirious from extreme pain and suffering, dies.

"Care Charminge Sleepe"[2] (Fig. 1) is a proto-tonal piece. It is in D-minor but

features a number of modal characteristics. As is typical in English works of this period,

the composer does not employ a figured bass. In realizing this work, performers may

occasionally create modal pockets within the song's larger tonal environment. These

instances may allude to older genres such as the English madrigal or the Elizabethan lute-

song. The song's introductory phrase reads:

Care charminge sleepe thou easer of all woes,

brother to death, sweetly thyself dispose

on this afflicted white fall like a cloud in gentle showres:

Melodically, this introductory unit is divided into two phrases each of which ends on a

harmonic and rhythmic cadence, and consists of an antecedent and a consequent. The first

Care-charming sleep

performed in the play *Valentinian* by John Fletcher

Robert Johnson

Care - char-ming sleep, thou Eas-er of all woes,

bro - ther to death, sweet - ly thy - self dis - pose.

On this afflict - ed wight, fall like a Cloud in gen-tle showres,

Give noth-ing that is loud or pain - ful to his slum-bers;

Ea - sy, sweet, and as a Purl-ing streame, thou son of Night.

Figure 1: New edition of "Care-Charming Sleep," by Robert Johnson. Based on Bodleian Ms. Don. c. 57.

full cadence is on the dominant (measure 3), while the second phrase ends on the relative

major (measure 5). Even though the first half cadence takes place in measure 2, and

measure 1 contains one root-position and one 1st-inversion tonic chord, our first

impression is that the song starts with some sort of unstable pause in the area of the

dominant. This illusion is strengthened by the vocal line, which seems to be repeating the

5th scale degree of D-minor. This feeling of instability is caused in part by the dominant

7th chord at the end of measure 1 and the A-major chord which marks the half cadence at the end of measure 2. The G minor chord on the word "easer," in spite of the textual rhetoric, does not create a sense of stability. As the harmony moves quickly to D-minor and A-major, our understanding is that sleep will hardly assuage Valentinian's pain.

Robert Johnson handles textual rhetoric in a way that suggests a lack of experience with regard to the new Italian declamatory style. The introductory phrases convey the sense of general instability implied by the text. Such overall text-painting may be encountered in the English Renaissance lute-song repertoire but bears little resemblance to the detailed word-painting introduced into England by Claudio Monteverdi and his contemporaries.

I believe that on certain occasions such as the word "easer," the composer strives to create a rhetorical effect, which can throw light on the situation outlined by the play rather than on just the meaning of a specific word. In this case, the emperor, though a murderer and a rapist, still deserves a dignified and relatively painless death. This seems to be the wish of both attendants and court musicians. Though sleep cannot heal, Valentinian's final hour may at least be pain-free. On the other hand, Jacobean audiences are aware that Valentinian's suffering is well deserved and therefore unavoidable. It is possible that Robert Johnson wishes to convey by melodic and harmonic means what John Fletcher cannot put into the court musician's mouths, namely that the emperor's imminent death can hardly be viewed as a disaster. While the court musicians are playing

the song, there is a pregnant stasis with regard to the development of the plot. During this

pause, the emotional level of the scene is very high. Both characters and audience expect

Valentinian to die, and the conflicting signals sent by the song itself enforce this

emotional instability.

In this connection I disagree with Louis B. Wright, who believes that songs

performed on the Shakespearian stage were generally extraneous and their role was

largely ancillary. According to him, incidental vocal music exists in order to provide

entertainment to audiences uninterested in the deeper meaning of the plays.[3] I believe that

the dramatic element in "Care Charminge Sleepe" is quite significant. It is doubtful that a

song such as this, performed just before the main character's death, might be merely

destined to provide entertainment. It is not clear if the composer is striving to create some

sort of link between musical and textual rhetoric, especially if we consider instances

where the relationship between text and music creates a rather anti-rhetorical effect. I am

alluding to the rising scale pattern on the word "fall" in measure 4 and to the florid

melodic line on relatively insignificant words such as "in" (measure 5) and "like" in

measure 18 before the final cadence.

The word "loud" in measure 6 is sung at one of the high points of the piece but the

ornamented melodic line on the word "painful" seems to be another example of anti-

rhetorical ambiguity. It is not clear whether the composer actually means to "celebrate"

Valentinian's final moments, or whether he is not adequately familiar with the new

declamatory style.

The A section of the song ends with a half cadence on the dominant (measure 8), and the B section begins by displaying relative harmonic stability though, once again, the first full cadence on the relative major does not mirror the emperor's "troubled senses" referred to in the text. The sequence on the repeated word "oh", before "gently", facilitates the smooth transition to the tonic (measures 12-13). Melodically it fills the gap between D4 and F5. However, should one regard this scale pattern as a mere ornament; the resulting interval of a 10th can hardly be viewed as gentle.

Robert Johnson's "Care Charminge Sleepe" presents certain points of interest with regard to the relationship between textual, melodic and harmonic rhetoric. In most instances, the word-painting is not precise (measure 4). I do not believe the composer uses generalized text-painting in the manner of the sixteenth-century lute-song repertoire. Instead, the melodic and harmonic rhetorical schemata usually create an effect which highlights the contrast between the musical and textual codes. The frequency of this occurrence points to the fact that Robert Johnson's anti-rhetoric may be a powerful statement, because Valentinian deserves to die for having committed hubris. He has utterly failed as a monarch and as a human, but is still addressed according to his rank by his family and attendants. The court musicians are relatively free, however, to utilize the Aristotelian doctrine of the affections in order to portray the audience's reaction to his character.

The sexual connotations of the word "death" were quite common in sixteenth- and seventeenth-century England. The alternate use of this word as sexual fulfillment can be traced back to the sixteenth-century Italian madrigal. Chandler B. Beall provides an example of such a poem by Giovanni Battista Guarini set to music by Luca Marenzio. This poem, entitled "Concorso d' Occhi Amorosi," was first translated into English as part of Nicolas Yonge's *Musica Transalpina* of 1588. That translation was followed by several others, including one that was set to music by Alfonso Ferrabosco.

A less literal but more perfectly acclimated and smoother English rendering of Guarini's madrigal was composed perhaps somewhat later for the music of Walter Porter, and appeared in the latter's *Madrigales and Ayres*, in 1632:[4]

Young Thyrsis lay in Phyllis' lap	8A
and gazing on her eye,	6B
'steemed life to mean for such good hap,	8A
and fain the boy would die.	6B
When Phyllis, who the force did prove	8C
of love as well as he,	6B'
Cried to him: stay a while, my love,	8C'
and I will die with thee;	6B'
O did these happy lovers die,	8B
but with so little pain,	6D
That both to life immediately	8B'
returned to die again.	6D

In England the sexual connotations of death could not always be differentiated from its literal denotations. Marjorie Garber writes of a certain artificiality with regard to the use of this word.[5] In *Romeo and Juliet*, *eros* and *thanatos*, erotic love and death, may be considered as intermingled entities. The grave is also a womb. Romeo drinks the poison out of a cup which signifies the female sexual organ, while Juliet kills herself using Romeo's sword, a symbol for the male organ. Erotic love leads to death and the audience cannot tell whether the state of dying represented in the play is literal or figurative.

In the lute or continuo songs of lovesick melancholy, the singing character often longs for death: "Then sinking let me lie, Or thinking let me die."[6] In this, as in most cases of true melancholy, the meaning of death is literal. The character's despair is so great that he seeks solace in death. In Alfonso Ferrabosco's "Fly from the World," the singer evokes an impersonation of care: "Come therefore, care, conduct me to my end." Here too, death is the outcome of the character's extreme mental state. In John Dowland's "Come Again Sweet Love," one encounters both meanings of death. In the first stanza the character wishes to die figuratively "in sweetest sympathy" while in the second, he is dying literally "in deadly pain and endless misery." In my opinion, we may categorize those works into songs of true melancholy and pseudo-melancholic pieces. The text in the first sub-category portrays a desperate person who wishes to end his life, while the songs belonging to the second group are merely replete with sexual playfulness.

In what follows I analyze Robert Jones' "Dreames and Imaginations" (Fig. 2) by means of the reductionist method demonstrated in Leonard Bernstein's six Harvard lectures (*The Unanswered Question*).[7] Bernstein based his analysis on the theoretical model used by the linguist Noam Chomsky in 1965.[8] This method displays a number of common features with the linear model of musical analysis developed by Heinrich Schenker. Bernstein does not acknowledge the fact that he has been influenced by the Schenkerian method although he uses a linear scheme similar to Schenker's. There is no middle-ground in this analytical model. I will only show the foreground provided by the composer and a skeleton or background. I will also use Bernstein's and Chomsky's terminology, according to which, the foreground may be referred to as "surface structure," whereas the background may be called the "deep structure."

"Dreames and Imaginations" can be dated in the first or second decade of the seventeenth century. Thematically, it is a typical solo song depicting lovesick melancholy. The singer is mourning his separation from a lover but not idolizing the object of his love. Instead he dwells on describing the unpleasant effects of melancholy on his troubled psyche:

Dreames and imaginations	7a
are all the recreations	7a
absence can gain me.	5b

The first full cadence of this song coincides with the end of the introduction to the main textual theme. Had it been a rhetorical speech, this first phrase would have been the

Dreams and imaginations

Robert Jones

Figure 2: New edition of "Dreames and Imaginations", by Robert Jones, based on Fig. 12 (manuscript source).

audience's moment of acquaintance with the topic in question. This six-measure musical

phrase can be divided into three parts reflected in the first three verses of the text. The

first two measures roughly complete the word "imaginations" and stop at a halting half cadence that becomes even more halting as a result of the rhythmic effect created by an initial dactyl followed by two trochaic feet. The metric context is iambic both textually and melodically. The second part (measures 3 and 4) ends rather inconclusively, while the third part (measures 5 and 6) contains an ironic statement, since fantasizing can hardly be considered a form of recreation. Although this song is in 4/2, the number three dominates its structure. For example, the text can be divided into units of three lines. This four against three discrepancy is partly responsible for evoking the rhetorical scheme known as *suspiratio*.[9] It is a melodic gasping or holding of one's breath and can be very effective as it reminds the listeners of uncontrollable sobbing.

The analysis of the introduction can be realized on more than one level. We have already examined the textual and melodic layers that run parallel to one another. Harmonically, one may observe that the first verse ends on a half cadence that highlights the word "imaginations". The second verse ends on the tonic with the fifth in the melody, while the third verse concludes the introduction with a full cadence. An analysis of the three verses according to Bernstein reveals that there are two structural layers. The surface structure is the melodic and harmonic whole as we see or hear it. Prior to its transformation to the final product, the harmonic or melodic skeleton is dubbed deep structure (Fig. 3). The melodic deep structure of this song's introduction contains three groups each composed of three half notes: B♭-C-A, B♭-C-D, G-A-G.
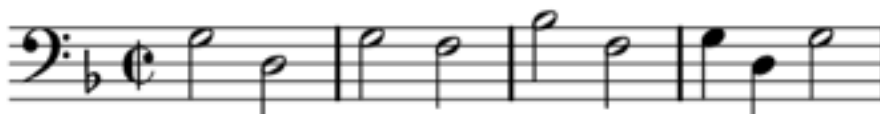
Figure 3: Deep Structure for Introduction (treble line), measures 1-6.

Figure 4: Deep Structure for Introduction (bass line), measures 1-6.

The corresponding deep structure in the bass is G-G-D, G-F-B♭, G-D-G (Fig. 4).

This pattern may be viewed as a shortened triple-meter version of a Folia ground strand

which would normally be G-D, G-F, B♭-F, G-D-G (Fig. 5).

Figure 5: Folia Ground.

The deep structure provides us with a blueprint of the harmonic layout of the

phrase. It becomes clear that though the written bass line appears to move fast enough

and is homorhythmic with regard to the vocal line that runs exactly parallel to it, Jones

follows a pattern of constant repetition, and the true harmonic rhythm is relatively slow.

He has written a continuo line but has made the bass too chatty to allow room for

improvisation by the performer. The basso figurato, newly imported from Italy, is still too

primitive to fulfill its role as a uniquely expressive tool. The composer is not yet

acquainted with figured bass as opposed to a harmonically active lute accompaniment.

The second part of this song/rhetorical speech is the main body of the argument:

Dreams when I wake	4C
confound me,	3d
thoughts for her sake	4C
doth wound me	3d'
lest she disdain me.	5b

The descending tetrachord travels in fifths from bass to treble line twice while the

text is repeated. The German rhetorical school named this repetition scheme *anaphora*,[10]

while the descending tetrachord is a sort of universal leitmotif used to depict melancholy

throughout the sixteenth and seventeenth centuries. It stands for the cosmic entities of the

four elements, the four humors, the four seasons and the four points of the compass.[11] We

find this four-note theme in John Dowland's *Lacrimae or Seven tears*. It is also present in

scores of vocal and instrumental continuo works from Claudio Monteverdi to Henry and

Daniel Purcell. In "Dreames and Imaginations" we first come across the tetrachord in the

surface structure (measures 7-10). Also, two descending tetrachords form the melodic

deep structure of the argument highlighting the fact that there can be no cure for the

singer's love-sickness. John Dowland and the English lute-song school also use the

tetrachord predominantly in the treble line or cause it to travel from voice to voice in

patterns of imitation. In Italy during the seventeenth century it usually appears as a

ground and when it returns to England after the Restoration, Henry Purcell almost always keeps it in the bass.

This fact may be another indication that the composer of the song in question is steeped in the lute-song tradition of the sixteenth century and that he does not limit his resources to the elaborate figuring of the bass. The melodic deep structure of the argument contains the descending tetrachord twice creating one more *anaphora* on a less visible or audible level: D-C-B♭-A C-B♭-A-G (Fig. 6).
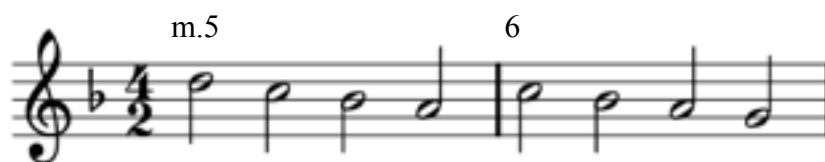
Figure 6: Deep Structure (descending tetrachords), based on melody measures 11-16.

Figures of melodic repetition may be attached to certain words or may simply reflect mood setting in more general terms. In this song we do not come across word painting in the manner of Monteverdi. The musical code does not strive to recreate the meaning of the text word for word. Melodic repetition does occur whenever there is repetition in the text and the recurring descending tetrachord mentioned above conveys a sense of melancholy, but that is all. In England, one does not yet see the schemes used in Giulio Caccini's *Nuove Musiche*[12] to accentuate specific words. There are no *trillos* designated to syntactic units that signify extreme pain or suffering and no descending lines on the word "death". This general idea of an excess of black bile is more akin to the Renaissance tradition of the English malady as we know it from the school of John

Dowland and Thomas Campion, rather than the Baroque concept of moving the audience to tears of pity.

   The epilogue of this song offers a rather extreme solution to the character's mental condition or humoral imbalance. In English literature of this period, despair is a primary cause of death. Melancholic individuals from William Shakespeare's Ophelia to Nathaniel Wood's Francis Spira[13] typically commit suicide or starve themselves to death.

Then sinking let me lie,	6F
or thinking let me die	6F
since love hath slain me.	5b

Here, the character represented by the singer sees death as a solace and even names love as his murderer.

   One cannot be sure whether the poet is referring to a general feeling of love-sickness or whether he alludes to an impersonation such as Cupid who figuratively kills his victims. In songs depicting this type of love-sickness, death caused by despair may not be avoided as the main character's feelings towards his or her lover are never reciprocated.

   In the final measures of this piece, the composer echoes the rhetorical schemata of the text in an effort to achieve a nearly perfect mirroring of the textual effects in the musical structure of the work. As we will see, he embellishes the third and last part of this song with figures which are purely melodic, not textual. The first two phrases of the conclusion (measures 16-20) coincide with the words

then sinking let me lie

or thinking let me die.

The melodic deep structure of the first phrase is DA-B♭F♯ while the second phrase can be

reduced to DF♮-AF♯ (Fig. 7).
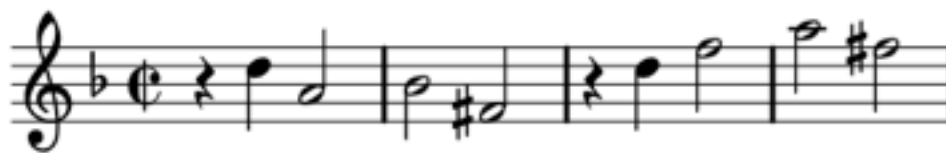
Figure 7: Deep Structure (symploce), based on melody measures 16-20.

The illegibility of the source makes it impossible to see the harmonic deep structure in

the bass line in measures 17 and 18; since the line may be read only partially in the

original manuscript I have supplied the missing measures. The melodic deep structure

alone presents a complex scheme known as *symploce*.[14] Seventeenth-century German

rhetoricians consider it as complex because it really is two separate rhetorical figures of

repetition used in the same group of verses or syntactic units. Those two figures are

anaphora and *epiphora*. We have examined *anaphora* earlier in this chapter and have

seen that it is characterized by the repetition of the beginning of a verse in consecutive

syntactic units. *Epiphora* is the opposite effect. It is the repetition of the end of a verse in

consecutive syntactic units. When both schemata are found in the same context, then the

figure is called a *symploce* or a *rhetorical circle*. In this two-phrase example we find a

symploce in the melodic line but not in the text. For the first time in this song we come

across a musical rhetorical figure that does not echo a similar textual ornament. Both

melodic phrases begin on a D and end on an F♯. We have both *anaphora* and *epiphora* and the effect is further enhanced by the fact that the second phrase ends an octave above the first and highlights the word "die". The composer utilizes as many rhetorical figures as he can in order to render the conclusion powerful. In this case he does not choose to simply take advantage of the textual ornamentation. As an orator he isolates the melody from the words for only a moment. However, this is the most important phrase of the song. Here the character declares that he has chosen to die rather than be tormented by his feelings. Jones assumes that textual rhetoric alone is not powerful enough to move the listeners' affections. Instead of creating a figure of repetition in the text and echoing it in the melody, he renders the character's final resolution more powerful by working only on the melodic level. Text and harmony remain untouched for now.

The text provides the song's final strong *anaphora* by means of the triple repetition of the words "since love" in an ascending pattern made of three consecutive intervals. They are one minor and two major seconds (measures 21-23). The notes forming this scalar pattern are in pairs, B♭-A, D-C, E♭-D. They are followed by a similar scalar pattern made of four consecutive notes, which this time descend to the final G of the song. Such scales, double or single, are themselves rhetorical figures. They are mentioned in the treatises as *gradatio*,[15] and they do not always come in pairs. The final measures of this piece actually consist of one ascending and one descending *gradatio* (Fig. 8).
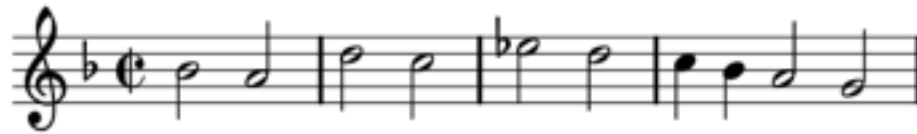
Figure 8: Deep Structure (ascending/descending *gradatio*), based on melody bars 21-25.

The first figure is double with regard to the melody as its components are two-note intervals. Textually it is also double as the unit repeated contains not one but two words. In the second descending *gradatio* there is no textual repetition at all. This figure is not meant to slavishly echo the text by mirroring its oratorical language. The composer once again treats the melody as a vehicle of meaning in its own right. The two words that mark the apex as well as the end of the song, "die" and "slain" are rhetorically enriched by solely musical means.

By reducing the components of this piece to their deep structure, we are able to find which rhetorical schemes remain intact in the skeleton of the work and which are present only in the surface structure as the raw material of the song. For example, the combined *anaphora* and *epiphora* at the beginning of the conclusion become obvious only when we resort to the deep structure of measures 16-20. By analyzing the song in question according to the Chomskian model, we are also allowed to pinpoint the use of rhetorical figures, which seemingly negate each other since they are found in the same context. In fact, the pairs of antithetical schemata in measures 16-20 and 21-25 are meant to complement rather than negate one another. Jones uses antithesis as an oratorical tool. Moreover, he seldom sees the continuo line as a complete entity. His bass line contains

hardly any ornaments. His works are imbued in the old lute-song tradition where the bass is treated as equal to the upper voices. There are no opportunities for expert realization, no figuring and no suggestions for the use of dissonant harmonic intervals on significant words. The composer's priority is still the melody. He does try to recreate certain syntactic rhetorical figures in the music but he never allows the poetry to guide him unconditionally. As we have discussed on two occasions, melodic rhetoric has grown completely independent of the words it is supposed to serve. In this sense, even though this is still a continuo song, it belongs more to the Renaissance school than to the English equivalent of the Italian *stile rappresentativo*.

"Fly from the World" by Alfonso Ferrabosco[16] (Fig. 10) is a putative continuo song which still adheres to the lute-song tradition. It is a melancholic song where the singing character seeks to hide away from active life and, ultimately, to die.

The vocal line of this song presents an interesting particularity. It seems to be divided into very short units which, when analyzed, may be outlined as individual

Fly from the world; oh fly, thou poor distressed,	10A
Where thy diseaséd sense infects thy soul,	10B
And where thy thoughts do multiply unrest,	10A
Troubling with wishes what they straight control.	10B
Oh world, oh world, betrayer of the mind;	10C
Oh thoughts, oh thoughts that guide us, being blind.	10C

Come, therefore, care, conduct me to my end	10D
And steer this shipwrecked carcass to the grave.	10E
My sighs a strong and steadfast wind will lend,	10D
Tears wet the sails, repentance from rocks save.	10E
Hail death, hail death, the land I do descry.	10F
Strike sail; go soul; rest follows them that die.	10F

patterns of an ascending and a descending second, third, fourth or fifth. The deep structure of the melody reveals these short patterns while the surface structure shows that the remaining notes of the vocal line seem to be mere ornaments or quasi-ornaments written out by the composer. The word painting may be regarded as minimal while Ferrabosco creates some generalized mood-setting.

For example, the first phrase, "Fly from the world; Oh fly, Oh fly," contains the first three measures of the piece. The deep structure (Fig. 9) of the first pattern contains an ascending and a descending second, while the second pattern contains an ascending fourth and a descending third. The eighth notes in measure 3 indicate a written out turn on the word "fly."

Figure 9: Deep Structure, measures 1-3.

The second phrase of the song ends on a full cadence on the first beat of measure 6, "Thou poor distressed, where thy diseased sense infects thy soul." The melodic deep

Figure 10: New edition of "Fly from the world," by Alfonso Ferrabosco. Taken from English Song 1600-1675, edited by Elise Bickford Jorgens

structure (Fig. 11) serves as the skeleton of the melody while the eighth notes on the

words "thy diseased," though not an ornament, are there only in order to accommodate

the above-mentioned textual unit.
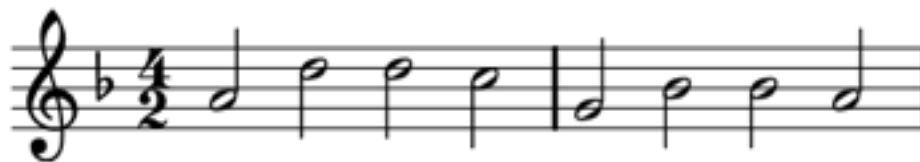
Figure 11: Deep Structure, based on melody measures 3-6.

The short melodic patterns of the deep structure may still be heard through the surface structure. In fact, they seem to create the feeling that the song is divided into middle-ground motivic sections. This absence of larger thematic units renders the melody unyielding and rather ungraceful. This also particularity points to the lute-song tradition where the thematic units are short and some kind of imitation may be present. In "Fly from the World" we have an example of imitation in measures 3 and 8.

"Fly from the world" may be considered rather vague with regard to its textual and harmonic connotations. The anonymous poet refers to repentence as a means of salvation from eternal death. On the other hand, in most of the text, he evokes death, not repentence, in order to appeal to the audience's sense of pity. Harmonically, the ambiguity is even more pronounced. As I have discussed, the composer's improvisatory style is still immature at best.
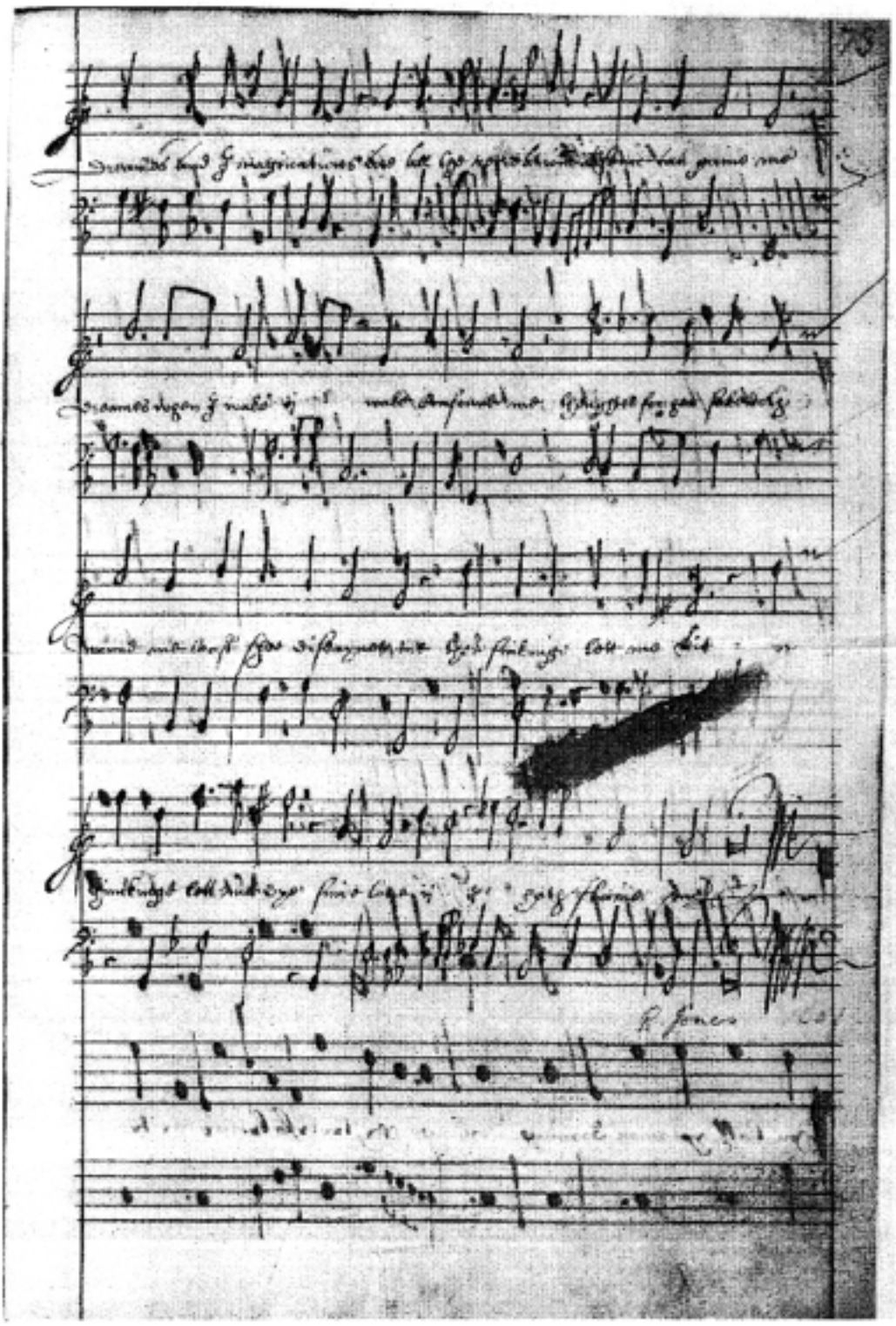
Figure 12: Manuscript of "Dreames and Imaginations," by Robert Jones.[17]

¹ Ian Spink, *English Song : Dowland to Purcell* (New York: Taplinger, 1986).

² Robert Johnson, "Care Charming Sleep," in Bodleian Library Don. c. 57, Oxford University (ca. 1640-1660s), f. 19v.

³ Louis B. Wright, "Extraneous Song in Elizabethan Drama after the Advent of Shakespeare," *Studies in Philology* 24, no. 2 (1927): 261-74.

⁴ Chandler B. Beall, "A Quaint Conceit from Guarini to Dryden," *Modern Language Notes* 64, no. 7 (1949): 463-65.

⁵ Marjorie B. Garber, *Shakespeare After All*, 1st ed. ed. (New York: Pantheon Books, 2004), 945.

⁶ Robert Jones, "Dreams and Imaginations," in *English Song 1600-1675*, ed. Elise Bickford Jorgens (New York: Garland, 1986).

⁷ Leonard Bernstein, *The Unanswered Question : Six Talks at Harvard* (Cambridge, Mass.: Harvard University Press, 1976).

⁸ Noam Chomsky, *Aspects of the Theory of Syntax, Theory of Syntax* (Cambridge: M.I.T. Press, 1965).

⁹ Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln, NE: University of Nebraska Press, 1997), 363.

¹⁰ Ibid., 184-90.

¹¹ Ellen Rosand, "The Descending Tetrachord: An Emblem of Lament," *The Musical Quarterly* 65, no. 3 (1979): 346-59.

¹² Giulio Caccini, *Le Nuove Musiche*, ed. H. Wiley Hitchcock (Middleton, Wis.: A-R Editions, 2009).

¹³ Michael MacDonald, "The Fearefull Estate of Francis Spira: Narrative, Identity, and Emotion in Early Modern England," *Journal of British Studies* 31, no. 1 (1992).

¹⁴ Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, 225-28.

¹⁵ Ibid.

[16] Alfonso Ferrabosco, "Fly from the World," in *English Song 1600-1675*, ed. Elise Bickford Jorgens (New York: Garland, 1986), 92.

[17] Taken from *English Song, 1600-1675 : Facsimiles of Twenty-Six Manuscripts and an Edition of the Texts*, ed. Elise Bickford Jorgens, 12 vols., vol. 6 (New York: Garland, 1986), 73.

Chapter 3
Restoration Songs of Love-Sickness

"Flow Streams of Liquid Salt" (Fig. 1) may be regarded as a rather atypical

theatrical song of lovesick melancholy. It was performed in the 1668 revival of Thomas

Tomkis's 1614 play *Albumazar*, and it survives in an autograph manuscript by its

composer Matthew Locke. The Restoration revival of *Albumazar: A Comedy*, originally

"presented before the King's Maiestie at Cambridge the Ninth of March 1614 by the

Gentlemen of Trinitie Colledge," contains, according to Lynn Hulse, three continuo songs

probably "sung to the lute, theorbo or guitar." When I examined the play's text, I found

one song in praise of Albumazar's prodigious skill early in the play, and two songs in Act

3, Scene 8: Antonio's epitaph, sung by Furbo, and an unaccompanied satirical song sung

by Trincalo. Only Antonio's epitaph, "Flow Streams of Liquid Salt," may be viewed as

quasi-melancholic. It survives in the Portland MS PwV 23, f 3v.[1]

Tomkis's satirical play provides a gloss on the topic of astrology and the

respectability thereof. Two old gentlemen, Antonio and Pandolfo, are betrothed to each

other's 16-year-old daughters. Antonio goes on a long voyage and is believed dead at sea.

As Pandolfo's wedding cannot be realized without the presence of the bride's father, the

eager Pandolfo hires a charlatan and thief named Albumazar to raise Antonio's ghost

through necromancy. In fact, Albumazar convinces the illiterate farmer Trincalo that he

can transform him into Antonio's ghost for one day. Albumazar asks the courtesan

Bevilona to play the part of Antonio's mistress and flirt with Trincalo to strengthen the

deception. The real Antonio, who returns alive, exposes the astrologer's plot at the end of the play.

In her scene with Trincalo, Bevilona pretends to be in mourning and asks the thief Furbo, a secondary character, to sing "Flow Streams of Liquid Salt." Immediately after the last chord of the song, Trincalo, believing himself to look like Antonio's ghost, appears on stage and the mood changes from melancholic to farcical. In fact, the song need not exist at all as it does nothing to enhance the plot. It is melancholic, but is sung by thieves who actually wish Antonio dead. "Flow Streams of Liquid Salt" seems to be a gloss on the part melancholic songs tend to play on the Restoration stage. Its very presence satirizes the ancillary role of such songs.

The actor playing Furbo was probably able to sing, as he performed all three songs. The character he represented is rather vaguely thought out, some sort of servant to Albumazar, but Furbo really exists in order to play and sing the incidental music. As Bevilona is not really Antonio's mistress and is not genuinely mourning his death, the situation is not tragic and we have a truly melancholic song in a satirical situation. The song does not advance the plot, but the composer still takes the trouble to present us with a chromatic continuo song of melancholy complete with diminished melodic intervals. Ultimately "Flow Streams of Liquid Salt" is included to make the audience laugh, not weep. Moreover, regular theater-goers like Samuel Pepys, who attended a performance of this particular play,[2] must have been able to laugh at this allusion to the fact that melancholic songs were added to most plays of the period, even if they were not needed.

Figure 1: New edition of "Flow streames of liquid salt," by Matthew Locke, based on Portland MS PwV 23, f 3v.

"Flow Streams of Liquid Salt" is a through-composed song. There are several phrases and a metric and rhyming scheme, but no textual or melodic repetition. Chromaticism becomes more pronounced in connection with the most important words or phrases in order to enhance their meaning. One such example is "mournfull exequies" in measure 5:

The first textual and melodic phrase of the song is:

| Flow streams of liquid salt from my sad eyes, | 10A |
| to celebrate his mournful exequies | 10A |

The text is in iambic pentameter but, as Lynn Hulse has remarked, there is a difference between the text in the manuscript and the text in the 1614 original play. Instead of the word "exequies" that Locke chose, Tomkis had used "obsequies":[3]

The second textual unit of the song consists of two lines:

| Antonio's dead, dead, dead, and I remain | 10B |
| to draw my poor life in continuall pain | 10B |

Once more, there is a discrepancy between the original text of the play and Matthew Locke's autograph manuscript. The first line in the 1614 play is: "Antonio's dead, he's dead…" It is not easy to determine whether the alteration was made by Locke or by the anonymous Restoration playwright who made the changes to the play. I believe that Matthew Locke is probably responsible for increasing the tension by means of the repetition of the word "dead." Not only is that word stated three times, the repetition is

framed by a descending melodic interval of a diminished seventh. Otherwise the second

phrase is relatively uneventful with regard to the undulating vocal line, and suggests the

meaning of the verb "to draw." The heavily chromatic bass line fulfills a rhetorical

purpose by further enhancing the static character of the words "remain" and "continuall."

The third and last textual unit consists not of two, but of three lines, written in the

manner of a sonnet's *volta:*

till I have paid to his sad memory	10C
duty of love most willingly, o then	10B'
drowned with my tears, as he with waves, I dye.	10C'

Here the melodic line is more interesting as the composer even provides two

written-in turns, the second of which conveniently serves as an ornament to the word

"waves." Another rhetorical scheme used here is the *suspiratio* on the word memory. I

have again added one editorial accidental in the figured bass. The chromaticism is so

intense that there is hardly a moment of rest in the third part of the song.

I would like to comment on one last detail with regard to the text underlay. The

word "drowned" is arguably the most important in the whole song. Matthew Locke sets it

with a chromatic bass line and a rather abrupt arrival and stasis on the dominant. He even

assigns a melisma to this word, thus providing a textual along with a harmonic

anticipation. It seems as though the drowning is unusually slow. I believe the composer is

offering the audience some sort of meta-comment. In my opinion, this moment is the only

one in the whole song where Matthew Locke alludes to the fact that this song is not really

melancholic, that Antonio is not truly dead and that we are merely listening to a parody. Almost as soon as the song ends, Furbo will be asked to break his sad lute-strings, as Trincalo dressed in Antonio's clothes appears on stage.

"See Oh See Corinna's Tears"[4] (Fig. 2) was written by an anonymous composer and was published in the *Thesaurus Musicus* of 1696. As a continuo song, it presents with one unique characteristic. Its bass line follows a pattern of repetition that, at first glance, looks like a ground without actually being one. This recurring pattern renders the song more interesting by enhancing the meaning of the text. Specifically, the melodic and harmonic pattern in question reflects the repetition of the word "see."

The song may be classified as one of lovesick melancholy. The singing character, however, unlike the character in the works of the lute-song tradition, is not the lovesick person herself or her purported lover, but a third person, a narrator who comments on Corinna's plight. The recurring pattern which we usually encounter in the bass is an eighth note repeated three times and a longer note a fourth above it. The whole unit is repeated four times. Each repetition is a step lower than its predecessor. Thus, the composer creates the descending tetrachord, which has by now become the symbol of melancholy. In this sense, the song harkens back to the songs of John Dowland or the laments of Claudio Monteverdi from the beginning of the century. In songs such as "Flow my Tears" or "Lamento della Ninfa," the tetrachord appears in the melody or the bass and is isolated and easy to identify. In songs such as "See Corinna's Tears" or Henry Purcell's "Since from my Dear Astrea's Sight," which we will examine in the next chapter, the

descending tetrachord is not clearly identifiable as it is embedded in other patterns within

the song or has become part of the overall texture:

Oh see Corinna's tears,	6A
in silent furrows glide,	6B
and no kind swain appears	6A
to stop the rowling tide.	6B
Oh see what sums she pays	6C
to buy a moment's ease;	6D
while their unkind delays	6C
alas! her pains increase.	6D

Textually, this is a strophic song in iambic hexameter. There are no repetitions

suggested by the anonymous poet. The first stanza describes Corinna's deplorable mental

state and adds that there is nobody kind enough to come to her aid. The second stanza

gives a more detailed explanation of the issues, mental and social, described in the first

stanza. The allusion to the "sums" Corinna is purportedly paying by grieving, may be a

reference to an incident in a lost play or semi-opera in which the song in question

possibly belonged.

The piece is in AABB form, and the A section corresponds to the first stanza,

while the B section corresponds to the second one. Melodically and harmonically,

however, there are significant differences between the two strophes. The song is in C

minor and the first harmonic section leads to the dominant, while the second section

Figure 2: "See Oh See Corinna's Tears," Anonymous. Taken from *Thesaurus Musicus*, 1696.

returns to the tonic.

The first harmonic/melodic section can be divided into two subsections. The first contains measures one through six, while the second is measures six through thirteen. Each of these subsections corresponds to one melodic phrase. The first phrase ends on the tonic while the second ends on the dominant. In this phrase the text presents with certain repetitions introduced by the composer:

See, see, see, see, oh! see Corinna's tears,

in silent, silent furrows glide.

The composer alters the text by starting it with the verb "see" even though this is not the first word of the actual poem. In this phrase, the recurring pattern of three short notes and one usually longer note a fourth above them in the bass appears four times in five and a half measures. Specifically, we see it in measures two, three, four and five (Fig. 3):
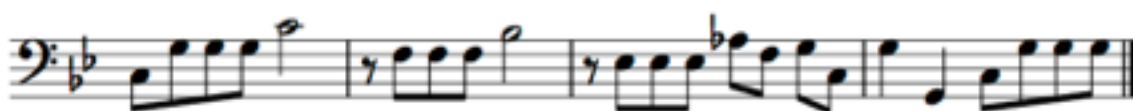
Figure 3: Bass Pattern, measures 3-5.

This example forms the first harmonic sequence of the piece, and leads us to believe that tonality has been firmly established in the composer's style.

I believe that the composer may have chosen to repeat the recurring pattern in the bass four times in order to link it to the repetition of the word "see" in the text. After all, both repetition schemes have been introduced by the anonymous composer, rather than

by the poet who wrote the text. As the text becomes less repetitive, or, as the repeated

words become less meaningful to the composer, the link between those two schemata

becomes less visible and all in all less significant.

The second textual section of the song includes measures six through thirteen

where there is a full cadence on the minor dominant. There are two short melismas on the

words "appears" and "tide," and they both coincide with the ends of verses in the text. It

seems as though the composer really tries to extend the final syllables of the verses even

though no such melismatic extensions are necessary. The phrase in question might have

become much more interesting as a rhetorical unit, had it presented with the following

text underlay (Fig. 4).
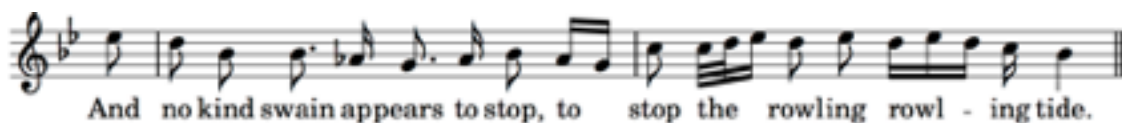
Figure 4: Alternative text underlay, measures 6-13.

Had this been the case, the setting would have been mainly syllabic, and the words

"rowling" and "tide" would have been prominent.

The following textual/melodic phrase seems to introduce the dominant of C minor

as the new tonic of the piece. It immediately becomes conspicuous as it begins an

augmented fifth above the end of the last phrase. This highly unusual interval may project

a somewhat unorthodox initiation of a new tonic. It clearly sounds as though a new

harmonic unit has just begun. The rhythmic pattern of three short notes followed by a

longer one appears in the voice line for the first time during this section. We have been used to finding a similar pattern in the bass.

Rhetorically, the word represented by a long melisma is not the adjective "rowling" as we might have expected. The composer has chosen to adorn the word "tide." During the two phrases we examined, one becomes gradually aware that the song will cadence on G minor instead of G major. The singer may add a trill on B flat in measure twelve just before the full cadence that signifies the end of the first half of the work.

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[1] Lynne Hulse, "Matthew Locke: Three Newly Discovered Songs for the Restoration Stage," *Music & Letters* 75, no. 2 (1994): 208-10.

[2] Ibid., 210.

[3] Ibid.

[4] "See Oh See Corinna's Tears," in *Thesaurus Musicus. The Third Book* (London: Printed for John Hudgebutt, 1695; reprint, New York: Performers' Facsimiles, n.d.).

Chapter 4

Purcell's Mad Songs for the Stage

In the seventeenth century, neo-Platonic trends were associated with the divine, while

neo-Aristotelian philosophy retained a more aesthetic or mundane character based on its

sense of causality. The latter, which was more earthly though not necessarily profane,

ultimately prevailed over the former, which mirrored the divine.[1] The Aristotelian

empiricists, following the Cartesian point of view, created a world in which there seemed

to be no place for poetry.[2]

In the 1640s Rene Descartes became an advocate for the iatro-mechanical school

by attributing purely mechanical qualities to the two primary functions of the heart as

well as the human body in general. According to Descartes, the seat of the soul may be

found in the brain and "it is here alone that the soul not only understands and imagines,

but also has sensory awareness."[3]

The reasoning attributed to philosophers such as Descartes and the English

physician Thomas Willis (1621-1675) cannot be free of various Aristotelian dicta. Such

scholars tend to regard the diseased mind from a rather mechanistic point of view. For

example, although Descartes places the human soul in the brain, he still refers to the area

around the diaphragm, where blood is hot, as the organ responsible for emotions. "The

nerves which go to the heart and the surrounding area including the diaphragm, despite

their very small size, produce another kind of internal sensation which comprises all the

disturbances or passions and emotions of the mind such as joy, love, sorrow, hate and so on."[4]

The English mad songs of the Restoration stage are no longer characterized by the dark melancholic mood that prevails in the lute song tradition. The illness represented on the Restoration stage may no longer be called love-sickness. As we saw in the introductory chapter, love-sickness can be regarded as a Platonic concept originating in the Aristophanic speech of the *Symposium*. The medically static character of John Dowland and Thomas Campion's melancholy is now gradually being replaced by a wider range of symptoms, which allude to specific types of mental illness. The text of Henry Purcell's "From Silent Shades" may speak of "lovesick melancholy." The symptoms displayed by the singing character, however, suggest schizophrenia rather than depression, according to the American Psychiatric Association's *Diagnostic and Statistical Manual*, 4th ed.[5] In John Eccles's "I Burn, I Burn," the character seems to be suffering from manic depressive disorder. In short, the theatrical songs of the Restoration tend to mirror the clarity of an Aristotelian rather than a Platonic symptomatology.

Henry Purcell's "Since from my Dear Astrea's Sight"[6] (Fig. 1) was composed as part of the incidental music for Thomas Betterton's semi-opera *The Prophetess*. The song mourns the loss of a lover, and during the climax at the end of the work, the character expresses his own wish to die. As "Since from my Dear" may be seen as part of a play within a play, or more accurately, a masque with no connection to the semi-opera, there is little connection between the main plot of *The Prophetess* and the loss experienced by the

singing character. In this sense, I would characterize this piece as a quasi-melancholic

theatrical song. I believe that the numerous figures of repetition, which I tend to regard as

a deliberate rhetorical exaggeration, may be mirrored in the repetition of a three-note

rhythmic gesture, a dotted quarter note followed by an eighth note and a quarter note.

This short pattern, present throughout the work, would normally indicate weeping. It

seems, however, too fast, unless one chooses an extremely slow tempo for the song, and

too frequent for it to suggest anything but hyperbole. Another indication of exaggeration

as a possible comic effect is the F major chord on the full cadence in measure 24, where

the singing character declares that he will never know delight again. Had this been an

early Purcell piece, this could have been interpreted as a musical depiction of the word

"delight". As *The Prophetess* was performed in 1691, however, by which time Purcell

indulged in mood setting more than in word painting, this instance may be viewed as a

deliberate anti-rhetorical effect. The composer suggests that the singing character feels

some kind of pleasure in being always melancholic, by using the "wrong" type of chord.

The concept of never experiencing delight in one's life normally calls for a minor chord.[7]

Throughout this piece Purcell utilizes short melodic and rhythmic gestures in both

lines, Scottish snaps in the vocal line paired with heighted rhythmic patterns in the bass.

Those patterns are not always parallel and do not end simultaneously (measures 1-5).

They create an illusion of continuity, however, as, at first glance, they suggest the use of a

ground. Purcell is famous for his grounds, and, as one can hear either melodic or

rhythmic continuity throughout the song, listeners may believe they are hearing a

recurring pattern. In this sense, we are dealing with a quasi-melancholic song embellished

with quasi-rhetorical schemata. This false or theatrical character of "Since from my Dear"

becomes apparent mostly by musical, rather than textual, means.

For example, I believe that the composer does not wish the continuo player to use

a new chord on the last quarter of most measures in the A section. Thus Purcell highlights

the downbeat of each measure and interferes in the overall texture of the work. If all three

A New Song in the *Prophetefs*, or the Hiftory of *Dioclefian*. Sung in the laft Act. Set by Mr. *Henry Purcell*.

never, never, has never, never, never known de—light, un—lefs it were

to mourn, to mourn, un—lefs, un lefs it were to mourn, mourn. But

oh! a—las, a———las, with weep—ing Eyes, and bleeding, blee—ding

heart I lye; thinking on her, on her, whofe abfence 'tis that makes me

Figure 1: "Since from my dear Astrea's sight," by Henry Purcell. Taken from Thesaurus Musicus.

chords of each bar are played, I believe the song becomes overly heavy and unwieldy

with regard to its harmonic rhythm. Moreover, if the three-note rhythmic pattern is meant

to indicate constant weeping, the recurrence of this pattern throughout the piece suggests

exaggeration and therefore theatricality. This piece can be performed as a light song with

a chord change only on the first and second beat of each measure. If the singer and

continuo player desire to recreate a more realistically melancholic mood, they can, of

course, play at a slow, stately tempo and change, or at least sound, every possible chord,

also utilizing broken chords for special effect.

Musically, "Since from my Dear" follows an AAB pattern. The repeating A

section ends on the dominant, while the B section returns to the tonic D minor. In this

sense, the song is structured in the manner of the binary proto-sonata form we find in a

Johann Sebastian Bach suite or a Domenico Scarlatti sonata. There are brief excursions to closely related keys throughout the piece, the most important being the one to the relative major mentioned above with regard to the rhetorical treatment of the word "delight."

Textually, the poem is short and displays a precise metric scheme.

Purcell sets the first strophe in the A section and the second strophe in the B section. This is, however, as far as he goes with regard to phrasing according to the actual verses of the poem. He rightly chooses to cadence as called for by the meaning of the text and not at the end of each verse. He sacrifices the rhyme scheme, ABAB CDC'D in order to render the rhetorical patterns clearer. The meaning is crucial for him and he prefers to set the poem as though it were written in blank verse, rather than to obscure the textual rhetoric.

Specifically, the first textual phrase, "Since from my dear Astrea's sight I was so rudely torn," ends on a half cadence (measure 18). Measures 1-18 form the first textual unit and contain three melodic phrases, two of which end on half cadences: The first melodic phrase includes measures 1-4, the second phrase contains measures 5-12 and may be regarded as an extension of the preceding phrase, and the third phrase includes measures 13-18. Similarly, the second textual unit extends from measure 19 to measure 33 and reads, "My soul has never known delight unless it were to mourn." This textual unit coincides with three additional melodic phrases. The first phrase, measures 19-24, ends on the relative major. The second, measures 24-29, includes a short extension,

measures 27-29, and may be characterized by the descending sixth which indicates

weeping, while the third phrase tonicizes the dominant and ends the A section.

Similarly, certain cadences in the B section outline either the meaning of the text

or the word-painting, rather than the metric scheme. The half cadence on the word

"absence" indicates a short pause, though not the end of a verse (measure 13). Later, the

word-painting on "dye" outlines first a descending scale pattern (measure 16-19) and then

a descending minor chord in the melody (measures 24-26). In order to achieve hyperbole,

the composer has chosen to repeat the word "dye" four times within the scale and three

times within the chord. This is a deliberate allusion to the descending tetrachord used to

depict death caused by love-sickness.

Aristotle and his Medieval followers sought to map the various functions of the

brain and to identify the seat of reason and imagination. Adelard of Bath, in a treatise

entitled "De Eodem et Diverso," first divided the human brain into three individual

chambers and consequently developed the "meningeal doctrine." The treatise in question,

which is believed to "have been completed before 1116 [C.E.]," lists the meningeal

chambers as the prow, seat of imagination, the middle, seat of reason, and the stem, seat

of memory. In accordance with the humoral theory, the seat of imagination was

considered to be warm and dry, the seat of reason moist, and the seat of memory cold.[8]

The protagonist in Henry Purcell's "Bess of Bedlam"[9] (Fig. 2) may be regarded as

a stereotypically pitiful figure, a realistically depicted portrait of a mad person, a

melancholic woman who is thought to be a witch, and an individual whose mental

infirmity has rendered her wise. As a mere name, she had already existed for about a

century as a figure in a ballad. In this ballad she is in love with the legendary "Tom of

Bedlam," whom we glimpse in *King Lear* when Edgar decides to help Lear, disguised as

a madman. We do not know whether Shakespeare knew Bess from this or any other

source, but it seems likely. Tom's catchphrase according to Catharine Arnold, is "Tom is a

Since from my Dear Astrea's sight	8A
I was so rudely torn,	6B
My soul has never known delight	8A
Unless it were to mourn.	6B
But oh, alas, with weeping eyes	8C
And bleeding heart I lye,	6D
Thinking on her whose absence 't is	8C'
That makes me wish to dye.	6D

cold," a similar phrase to the one used by Bess in the song when she tragically realizes

her plight if only for a moment.[10]

　　　In the Renaissance ballad Tom is portrayed as follows:

From the hag and hungry goblin that into rage would rend ye,

And the spirits that stand by the naked man

In the book of moons defend you!

　　　With an host of furious fancies

　　　Whereof I am commander

With a burning spear, and a horse of air,

To the wilderness I wander

By a knight of ghosts and shadows

I summoned am to tourney

Ten leagues beyond the wide world's end

Methinks it is no journey!

Tom is in love with a female stereotypical figure, "Bess of Bedlam," who is in her turn willing to travel ten thousand miles without shoes until she finds her beloved Tom.[11] Purcell's "Bess" speaks of a dead lover throughout the song. She is either mourning his loss or frightened of his ghost that, according to her, has supernatural powers. Her lover's loss, along with her mental disorder, renders Bess delusional.

Mentally ill women tended to be looked upon as witches by the illiterate populace. Even learned humanists, such as Sir Thomas More, believed that mad persons, like witches, were visited "by our ghostly enemy, the devil." Sir Thomas More lived very near the mental hospital while it was still in Bishopsgate and has recorded certain incidents with regard to the inmates' plight:

Think not that everything is pleasant that men for madness laugh at. For thou shalt in Bedlam see one laughing at the knocking of his head against a post, and yet there is little pleasure therein. But what will ye say if ye see the sage fool laugh, when he hath done his neighbour wrong, for which he shall weep for ever hereafter?[12]

Madness and witchcraft have been intertwined for centuries. George Mora opines that witches, though not psychotic or otherwise mentally ill, were marginalized by early modern society. He believes in a "dark side" of the Renaissance, which culminated in "superstitions of satanic origin" that surfaced "in connection with deep economic, social, and political changes." According to him, Marsilio Ficino himself represented a "syncretistic philosophical attitude" based in occult teachings and associated with the Cabala. "All along, in Ficino, Pico, and virtually all Renaissance thinkers, the attitude toward astrology, the ancient belief in a cryptic correspondence between planetary movements and traits of the soul, was characterized by a great deal of ambivalence ranging from acceptance to scepticism."[13] According to modern psychiatry, women believed to be witches did not suffer from illnesses recognized today as mental disorders. I am, however, obliged to resort to a more diachronic point of view, as sixteenth and seventeenth-century physicians, such as Reginald Scott and Edward Jorden, tended to regard witches as delusional, melancholic women.[14] In this context, Bess in Henry Purcell's song evokes the symbols used in witchcraft--the raven, the cat, the owl and the bat--in order to sing her lover's epitaph.

"That impassioned moods, shattered reason and the artistic temperament can be welded into a fine madness, remains a fiercely controversial belief".[15] According to Robert Burton, all poets are mad in the platonic sense of the word, and may be regarded as seers.[16] Bess's illness may not render her a poetess. She is too stereotypical for such treatment. The unknown librettist who wrote the text of Henry Purcell's song seems to

BESS of BEDLAM.

Rom silent Shades and the E-lizium Groves, where sad de-parted Spirits mou——

——rn their Loves from Chrystall streams, and from that Country where Jove Crowns the

Feilds with Flowers all the year, poor Sense-less Bess, cloath'd in her Raggs and fol-ly, is

come to cure her Love——sick Me-lanchol--ly: Bright Cyn--thia kept her Re--vells late, while

Mab the Fai-ry Queen did Dance, and O——be--ron did sit in State, when Mars ag

Ve-nus ran his Lance; In yonder Cow--slip lies my Dear, entomb'd in li--quid

Gemms of Dew, each day I'le wa—ter it, with a Tear, its fa—ding Bloſſom to re—

—new: For ſince my Love is dead, and all my Joys are gone; poor Bɛſʃ for his ſake a

Garland will make, my Mu—ſick ſhall be a Groan, I'le lay me down and dye with—

—in ſome hollow Tree, the Raven and Cat, the Owl and Bat, ſhall war———ble for—

—th my E—le—gy. Did you not ſee my Love as he paſt by you? His two flaming

Eyes, if he come nigh you, they will ſcorch up your Hearts; Ladies be—ware ye, leſt he ſhou'd

dart a Glance that may ensnare ye; Hark! Hark! I hear old *Charon* bawl, his Boat he will no

longer stay, the Furies lash their Whips and call, come, come a--way; come, come a-way. Poor

Bess will return to the place whence she came, since the World is so Mad she can hope for no

Cure; for Love's grown a Bubble, a Shadow, a Name, which Fools do ad--mire, and Wise Men en-

--dure. Cold and Hungry am I grown, *Am--bro--fia* will I feed up--on, drink

Nectar still and Sing; Who is con--tent, does all Sorrow pre--vent: And
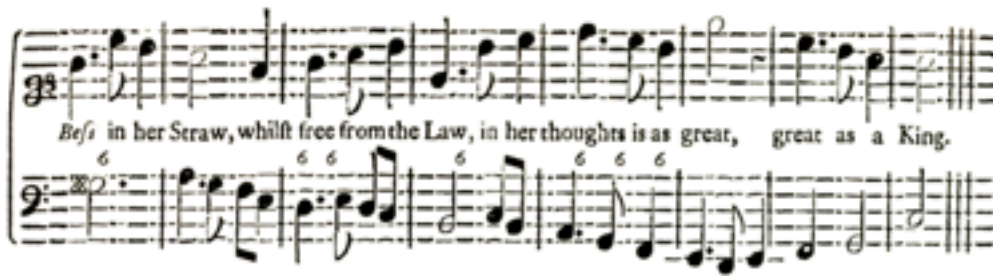
Figure 2: "From Silent Shades" (Bess of Bedlam), by Henry Purcell. Taken from Orpheus Britannicus v.1.

believe her a wise woman. She is incarcerated in a cold and filthy cell in Royal Bethlehem Hospital, New Bedlam, designed by the English polymath Robert Hooke.[17] We learn from the song text that she cannot be touched by the law. She has lost her identity. Even her proper first name, Elizabeth, is gone. However, in her thoughts she is "as great as a king."[18]

Henry Purcell's "From Silent Shades" may be regarded as an independent song as it has not been incorporated in a specific play or semi-opera. It may be divided into ten textual or twelve metric sections. In form and length it resembles Alessandro Scarlatti's multipartite Italian secular cantatas. The piece displays a harmonic rhythm akin to that of early 18th century stylized dances. In this sense, the harmonic rhythm may sometimes be linked to the phrase structure, but there are still more harmonic than textual phrases in the song.

According to the song text, Bess suffers from "lovesick melancholy." It seems as though we should regard this historical term in its broadest possible sense as it can represent all types of madness. According to modern psychiatry, Bess's affliction is

probably schizophrenia.[19] Bess of Bedlam is delusional; she presents with disorganized

speech and ideas and believes that she is being followed by her dead lover. Moreover, she

hears voices and displays a flat pattern of affect. Her lover is dead, so she will die as well,

although she claims to be already dead. There is a brief moment where Bess lives in the

present as she experiences cold and hunger, but she ultimately succeeds in returning to

her grandiose world where she can partake of nectar and ambrosia.

      The opening verses are in rhyming couplets:

From silent Shades and the Elizium Groves	10A
Where sad departed Spirits mourn their Loves	10A
From Chrystall streams, and from that Country where	10B
Jove Crowns the feilds with flowers all the year,	10B
Poor senseless Bess, cloath'd in her raggs and folly,	11c
Is come to cure her lovesick melancholy:	11c

      The melodic deep structure of the first section starts with three intervals that

become progressively shorter. All descend; the first is a sixth, the second a fifth and the

third a second. C-E, A-D, F-E (measures 1-3). The minor sixth perhaps represents the

distance between the land of the living and the underworld. However, as the intervals

become shorter, this distance seems to diminish into nothingness. Thus, the theory that

the singing character is not really dead, may be musically verified. Measures 3-5 invert

the melodic scheme of the opening measures in that they present the following deep

structure: G-G E-G. This time the intervals are ascending and become progressively wider, as the first one is a unison and the second one a major third.

Harmonically, the song moves from C major to G major and then through an ascending circle of fifths (measures 1-8). Although the surface harmonic rhythm in these measures is fast, the deep structure moves from the tonic to the dominant and back again in the manner of an 18th-century dance. Henry Purcell uses the sequence in a rather unusual manner. He barely leaves enough time for the listener to actually become aware of the use of this pattern. This is rather uncommon before the end of the seventeenth century. The composer wishes the listener to focus on the interplay between tonic and dominant which is present in most sections of this work.

On a different level, the first textual and metric section may be divided into three sub-sections, the first two of which are antithetical. They are represented by lines 1-2, 3-4 and 5-6 respectively. Each one of those three couplets represents a level of the Restoration stage. The first two lines represent the underworld, while lines three and four form their exact antithesis, the kingdom of the gods, and lines five and six, where the harmony comes to rest on the tonic, mirror the world of the living and more particularly the institution where Bess has been confined.

The chromatic vocal line against the Neapolitan sixth in measure 5 is mirrored in the bass line in measure 6. It creates some sort of hidden echo effect which projects the meaning of the word "mourn" on both the melodic and harmonic levels. Moreover, the

seventh chord in the first phrase is unstable and represents the singing character's mental instability and her delusions with regard to returning from the land of the dead.

The harmonic rhythm in section two of the work is not fast. In fact, the whole piece seems to reiterate the tonic just as Bess obsesses about her lover. The bass line in section two is made up of relatively short note values and the heighted rhythm in measures 18-20 enforces the allusion to actual dancing. Bess' references to her lover are strengthened by the sexual connotations in all four verses of the text, such as "when Mars at Venus ran his lance."

The third section of the song is a binary form in C major with a rather interesting chromatic passage leading to the half cadence in measures 28-29. This chord reveals that Purcell is one of the heralds of the change from a modal to a purely tonal era. The following section is a recitative in the parallel key. It is complemented by a miniature arioso. After a short excursion in the parallel major, the sixth section is composed as a recitative in free declamatory style followed by yet another arioso in triple meter.

Did you not see my love as he passed by you?	11n
his two flaming eyes, if he come nigh you,	10n
they will scorch up your hearts; ladies beware ye,	11p
lest he should dart a glance that may ensnare ye;	11p

Parts 6 and 7 comprise the two recitatives of the song. They are both short and stark as they begin by outlining a chord in their melodic deep structure. The first one is a C chord while the second one, a G chord. The composer tends to adhere to the tradition of

writing arioso sections in triple meter while composing the more declamatory sections of the song in duple meter. Section ten may also be called a recitative. It starts with a very chromatic passage in which Bess complains pitifully of cold and hunger. The composer moves into a diatonic environment as the singing character becomes delusional and believes she can drink nectar and eat ambrosia.
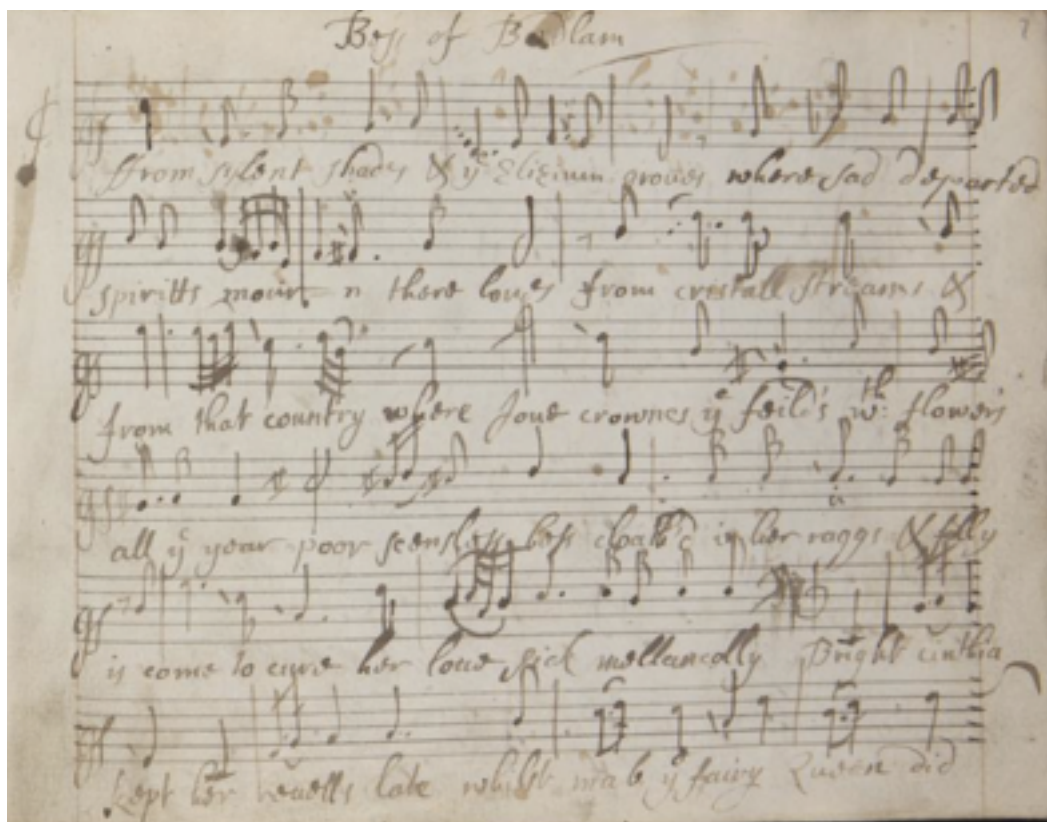
MS 9 (Fig. 3), which is housed in the Osborn Collection of the Beinecke Library at Yale University, is "a volume of songs owned and most likely compiled by a Mistress Elizabeth Segar in 1692".[20] Folios 7r to 9r of the manuscript contain the canto line of "From Silent Shades" with ornaments possibly added by Elizabeth Segar, who may have been a singer.

In the first section of the song, Mistress Segar's ornamenting style is not based on rhetorical word-painting, although she does tend to add trills at the end of phrases. In general she follows the Italian method of ornamentation, as she fills most large intervals as long as both notes outlining them are in the same phrase. On certain occasions, her ornaments fulfill a rhetorical purpose. One such example is the descending sixth in measure 1 and the descending fifth in measures 1-2 where the ornaments literally outline the audience's mental descent into Hades where Bess has purportedly gone. Later in the manuscript (third section), the singer fills most of the short intervals while leaving the wider ones untouched. This conveys the effect of Bess's distorted speech. I believe that here Mistress Segar is trying her hand at rhetorical ornamentation, not at filling the spaces between intervals according to the Italian style of the high Baroque era.

The second textual section of the song includes measures 12-21 and represents Bess's short dance in a quick duple meter.

Bright Cynthia kept her revells late,	8D
While Mab the fairy-queen did dance,	8E
And Oberon did sit in state,	8D
When Mars at Venus ran his lance:	8E

Here Mistress Segar does not fill large intervals such as those in measures 13 and 14 with adjacent notes. She only fills short intervals, thus recreating Bess's slurred speech. One other interesting ornament is the fact that she turns the eighth notes in measure 19 into a series of Scottish snaps that intensify the dance rhythm.

Janus & oberon did sitt in state whilst mars att venus ran his

Lance in yonder cowslip lyes my dear interr'd in liquid gem's of

dew each day I'le water it w a teare its falling blosom to renew

for since my love is dead & al my Joys are gon poor bess forsa

by pale a garland will make my musick shall be grones the

I'le lay me down & die w: in some hollow tree y raven &

cat y owle & batt shall warble forth my Elegie did you not see me

low as he past by you his to flaming Eyes if he coms nigh you

that will scorch up your hearts ladies beware yet least this shou'd

dart a glance that may insnare you hark hark I heare old

charon call his boate he will no longer stay y furies laish

their wips & call come come a way come come away poor

Figure 3: Elizabeth Segar transcription of "From Silent Shades" (Bess of Bedlam),

The third textual section of this song is yet another harmonically independent block, a short arioso ending on a full cadence. The fact that it stays on the dominant G for a relatively long time before the resolution to the tonic, stresses the importance of the tonic even more than usual.

In yonder cowslip lies my dear	8F
entomb'd in liquid gems of dew,	8G
each day I'le water it with a tear,	9F
its fading blossom to renew:	8G

Segar adds a trill at the beginning of the phrase "I'le water it with a tear." After all, according to the singing character, tears are a sort of panacea that can even resurrect her dead sweetheart.

The following textual unit consists of a two-phrase recitative and a short arioso section in triple meter.

But since my love is dead	6H
and all my joys are gone,	6I
poor Bess for his sake,	5J
a garland will make,	5J
my music shall be a groan;	6I'

Over-stressing the tonic is not a characteristic of Henry Purcell's compositional style. In this song, the sections are short and end on full cadences. This perhaps is meant to mirror Bess's disjointed thoughts. In the following section, the schizophrenic Bess moves from C minor to C major in order to sing of her death.

The first two phrases, where Bess describes her own death in a hollow tree, are based on two descending sixths, C-E and A-C. These two intervals form a sequence that outlines

I'le lay me down and dye	6K
within some hollow tree,	6L
the raven and cat,	4M
the owl and bat,	4M
shall warble forth my elegy.	8L

the deep structure of the phrases. On the surface, Segar has filled the intervals but we can still hear the sixths as the notes that outline them are both on strong beats. The rest of the Segar manuscript is sparsely ornamented. The few trills and filled-in intervals are generally random or uninteresting.

The melancholy that characterizes "Since from my Dear Astrea's Sight" is of the poetic type, according to Jennifer Radden. It does not seem to be a mood disorder. It is merely a literary subtext to certain songs and it presents marked similarities to the Gothic style of the Romantic era. Radden believes that this cultivated style of pseudo-melancholy is a cultural idiom of the sixteenth and seventeenth century.[21]

In "From Silent Shades," the word "melancholy" acquires an altogether different meaning. According to the Renaissance physician Richard Napier (1559-1634), melancholy may be regarded as an exceptionally broad term. In fact, his description of a melancholic person presents certain similarities to the outline of the symptomatology of schizophrenia in the *Diagnostic and Statistical Manual IV*.[22]

Purcell mirrors Bess's illness in both melody and harmony by adhering to the tonic, dividing the song into short disjointed passages of varied rhythms and meters and

using such compositional tools as chromaticism and Neapolitan sixths in order to enhance the rhetorical effect of certain keywords in the text.

"Since from my Dear Astrea's Sight" and "From Silent Shades" are both songs of madness. The former depicts a lover on the verge of death from melancholy, while the latter portrays a melancholic woman suffering from hallucinations. In both songs, the social limits have been specified. This is not usually the case in earlier songs of love-sickness. In other words, each of these songs operates within a specific possible world instead of aiming at society in general. Although one could argue that this phenomenon is linked to theatrical songs, I believe this is not the case. "Since from My Dear Astrea's Sight" belongs to a play but is not related to its plot. "From Silent Shades" does not belong to a play at all. Works such as "Dreames and Imaginations" or "Fly from the World" appeal to the melancholic state of the listeners without portraying a specific singing character. In most of them, the very plot is quite vague. In this sense, they are stereotypical.

The songs analyzed in this chapter delimit early on the possible world their singing character lives in. Bess of Bedlam may be a stereotypical figure, but her world is a certain institution. The stick-figure who sings "Since from my Dear Astrea's Sight" may be stereotypical, as he seems to appear mostly in masques. However, the melancholic state from which both characters suffer is not stereotypical. It is not the platonic love-sickness we encounter in the lute-song tradition. As the possible world of these two songs is very specific, a masque in the former and Royal Bethlehem Hospital (Bedlam) in the

latter, it is more difficult for the listeners to identify with the characters' plight.

Deplorable though it may be, the protagonists' melancholy calls for a more scientific

reaction. Aristotelian *methexis* may not be in order here. The audience cannot identify

with the mad persons that come alive before their eyes. They view them in a more

modern and more Brechtian way. The composer and librettists have created a certain

distance between audience and actors on stage, as the two worlds represented by each of

the two groups no longer coincide.

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[1] Deanne Bogdan, "Musical Spirituality: Reflections on Identity and the Ethics of Embodied Aesthetic Experience in/and the Academy," *Journal of Aesthetic Education* 37, no. 2 (2003): 84.

[2] R. L. Brett, "The Third Earl of Shaftesbury as a Literary Critic," *The Modern Language Review* 37, no. 2 (1942): 14.

[3] Rene Descartes, *Selected Philosophical Writings*, (Palo Alto, CA: Bookshare.org, 1988).

[4] Ibid., 190.

[5] *Diagnostic and Statistical Manual of Mental Disorders : Dsm-IV-TR*, ed. Association American Psychiatric and DSM-IV American Psychiatric Association. Task Force on, 4th ed., text revision 2000. (Washington, DC: American Psychiatric Association, 2000), 297-98.

[6] Henry Purcell, "Since from My Dear Astrea's Sight," in *Thesaurus Musicus* (New York: Performers' Facsimiles), 17-18.

[7] Jennifer Radden, ed. *The Nature of Melancholy: From Aristotle to Kristeva* (New York: Oxford University Press, 2000), 10.

[8] Ynez Violé O'Neill, "Meningeal Localization: A New Key to Some Medical Texts, Diagrams and Practices of the Middle Ages," *Mediaevistik* 6 (1993): 213-15.

[9] Henry Purcell, "From Silent Shades, or, Bess of Bedlam," in *Orpheus Britannicus* (New York: Broude Bros., 1965, 1698).

[10] Catharine Arnold, *Bedlam : London and Its Mad* (London: Simon & Schuster, 2008).

[11] Ibid., 47-48.

[12] Ibid., 53-54.

[13] George Mora, "*Renaissance Conceptions and Treatments of Madness,*" in *History of Psychiatry and Medical Psychology : With an Epilogue on Psychiatry and the Mind-Body Relation*, ed. Edwin R. Wallace and John Gach (New York: Springer (Springer Science +Business Media), 2008), 2140-46.

[14] Jorden, *A Briefe Discourse of a Disease Called the Suffocation of the Mother*, and Reginald Scot, *The Discouerie of Witchcraft : Wherein the Lewde Dealing of Witches and Witchmongers Is Notablie Detected...* (London: [Henry Denham for] William Brome, 1584).

[15] Kay Redfield Jamison, *Touched with Fire: Manic Depressive Illness and the Artistic Temperament*, (Free Press, 1996).. Kindle locations 81 and 86.

[16] Ibid., Kindle locations 107-13.

[17] Arnold, *Bedlam : London and Its Mad*.

[18] Purcell, "From Silent Shades, or, Bess of Bedlam."

[19] *Diagnostic and Statistical Manual of Mental Disorders : DSM-IV-TR*, 98.

[20] Gloria Rose, "A New Purcell Source," *Journal of the American Musicological Society* 25, no. 2 (1972): 230.

[21] Radden, *The Nature of Melancholy: From Aristotle to Kristeva*, 29.

[22] Ibid., 37. and *Diagnostic and Statistical Manual of Mental Disorders : DSM-IV-TR*, 297-300.

Chapter 5

Conclusion

In this dissertation, I have analyzed a number of seventeenth-century continuo songs of

madness and melancholy. I have examined them, considering contemporaneous medical

knowledge with regard to the Platonic or the Aristotelian dicta prevalent in the sixteenth

and seventeenth centuries. As I demonstrated in the introductory chapter, Greek antiquity

or certain aspects thereof were mirrored in the English Renaissance and its aftermath. The

Platonic or Aristotelian trends exerted a profound influence over the aesthetics of the

English Renaissance and the Baroque periods respectively.

In the structure of the songs in question, I believe that one can see the transition from

Elizabethan neo-Platonism to a new form of Restoration Aristotelianism, enhanced by the

scientific discoveries of the seventeenth century. The latter trend is relevant to, though not

a direct offshoot of, the Medieval scholastic tradition which was based on Aristotle's

Organon, or the corpus of Aristotelian and pseudo-Aristotelian works available to the

Medieval West. In this concluding chapter, I will try to show how aesthetics progressed

along with medicine and how the differences between the beginning and the end of the

seventeenth century are mirrored in the reaction expected to be perceived in performers

and audiences.

According to Paul Oscar Kristeller, the customary views on the Italian Renaissance might

easily lead us to believe that Aristotelian scholasticism flourished in Medieval Italy as in

the north, but was abandoned in Italy sooner than elsewhere under the influence of

Renaissance humanism. The facts suggest almost exactly the opposite. As Kristeller

points out, Petrarch suggests that Aristotle is the original source, while his translators and

commentators are mere reflectors.[1] Kristeller believes that this early modern

Aristotelianism was initiated by the Byzantine scholars who taught in the West after the

fall of Constantinople to the Ottoman Turks in 1453. During that era, Aristotle was

studied through the Greek manuscripts those scholars transported to Italy and western

Europe, as opposed to the preexistent Medieval Latin translations and commentaries.

The diversity of Medieval culture has rendered the path of Aristotelian and Platonic

reception rather obscure and difficult to trace. Greek philosophical texts reached the

Humanist Renaissance via three different avenues, namely the Byzantine, Arabic and

Western Medieval traditions. It is virtually impossible to reconstruct with accuracy the

experiences Renaissance scholars such as Marsilio Ficino may have had with regard to

the Second Sophistic, or the 1st and 2nd-century literary movement known for its

Platonic repercussions. I can merely surmise which neo-Platonic works he had actually

read before translating the original Platonic dialogs. Likewise, it is difficult to trace which

Aristotelian works may have adorned the libraries of seventeenth-century English

physicians such as Edward Jorden or Thomas Willis.

In addition to the actual Platonic or Aristotelian reception, I must consider the social

background in which such works became known across the centuries. For example,

during the first six centuries of the Western Middle-Ages, higher education, in the form

of numerous libraries and scriptoria, was controlled by the Catholic Church.

Consequently, as Kristeller points out, the Catholic Church endeavored to add

ecclesiastical meaning and theological connotations to these pagan works. As education

moved to secular universities, and as these institutions became increasingly humanist

during the early Renaissance, there was no need to adapt pre-Christian works to the social

parameters of a Theocentric era. After all, Renaissance Humanism sought to emulate and

not reshape Greco-Roman antiquity with regard to the social transformations of early

modern times.[2] Kristeller believes that the so-called Byzantine Aristotelianism that

flourished in the West after the conquest of Constantinople was free from religious

connotations.[3] Based on this assumption, I believe that the Renaissance and Baroque

works influenced by Aristotelian empiricism may not have claimed such works as the

Thomistic *Summa Theologica* as their predecessor.

As I noted in the introductory chapter of this dissertation, Kristeller states that, "among

the many philosophers of classical antiquity, two thinkers have exercised a wider and

deeper influence upon posterity than any others, Plato and Aristotle." According to

Kristeller,[4] Western Europe has witnessed an interplay of Platonic and Aristotelian

strains. This interplay lasted from Late Antiquity to the Cartesian seventeenth century,

and we can hardly define which of the two trends was prevalent during any given

historical period: "In spite of a widespread revolt against the authority of Aristotle, the

tradition of Aristotelianism continued to be very strong throughout the Renaissance

period, and in some ways it even increased rather than declined. On the other hand,

Platonism had its own Medieval roots and precedents." The reception of Aristotelianism

in the Renaissance seems to be linked to the tradition of Medieval Scholasticism, while

the advent of sixteenth-century neo-Platonism may have been viewed as some kind of

intellectual revolution.[5]

Donald Douglas Wells, in his 2007 doctoral dissertation entitled "Political Platonism in

the English Renaissance," has shown that before Scholasticism was initiated in the 12th

century, England was essentially Platonic. Chalcidius, the 4th-century translator and

commentator of the first part of the *Timaeus*, seems to have been known in the English

intellectual circles at least since the 10th century[6]. The advent of Scholasticism seems to

have been deeply influenced by the Aristotelian tradition brought to Western Europe by

the Arab commentators who, since the 8th century, had transferred scholarly interest from

metaphysics, ethics and dialectic to the natural sciences.[7] Scholasticism initiated a more

mechanistic view of the world. Scholars sought the truth with regard to the workings of

the macrocosm and microcosm. Even though English 13th-century thinkers such as

Roger Bacon and William of Ockham regarded experiment as a revolution, in my opinion

they did not stray far from the Aristotelian concepts. I believe that Aristotle and his first

empiricist followers had always considered experiment as a productive teaching method.

Galen and the Arab physicians such as Avicenna were empiricists *par excellence*. By

empiricism, I am not referring to the seventeenth-century school introduced by Descartes

and his followers. I am viewing the term in question more broadly. I believe that

Medieval and Renaissance empirical philosophers and physicians belong to the

Aristotelian school of thought and have based their theories on data gathered through

experiment or at least through observation, rather than abstract reasoning. In my opinion, Aristotle's theory was based on relatively tangible data while Plato created his "world of ideas" by reshaping old pre-Socratic beliefs.

Arabic medicine made its first Western appearance in the university of Salerno in southern Italy.[8] The 11th-century translator of Arabic texts, Constantine of Africa, appears to have taught in that city's famous medical school. According to legend, an early English king was cured of a fistula by Salernitan physicians on his way to the Holy Land. Arabic texts seem to have found their way into Latin medical treatises compiled in Medieval England ca. 1290 when the physician Gilbertus Anglicus wrote *Compendium Medicinae*, which contains whole chapters transcribed word for word from the Arab physician Rhazes (C.E. 865-925). More than half a century earlier, the renowned English or Scottish astrologer and polymath Michael Scot, ca. 1175-1235, refers to Arabic sources with regard to the use of opium and other strong anesthetics in cases of "phrenesis, mania when it is necessary that the patient should sleep."[9]

Late Medieval Aristotelianism may have flourished after the 12th-century translation of Avicenna's texts into Latin, as well as the 14th-century Oxford school's mechanistic point of view with regard to the cosmos.[10] On the other hand, sixteenth-century English medical texts generally reflect the Platonic cosmological viewpoint. One such example is Sir Thomas Eliot's "The Castel of Helthe" of 1539. This is a relatively short treatise probably meant to be read by lay people, not physicians. Eliot analyzes the concept of the four elements and the four humors first presented by the Greek philosopher Empedocles

in the 6th century B.C.E. I have elaborated on this cosmological model while reading the

Platonic dialogs in the introductory chapter of this dissertation.

I believe that at least with regard to medicine, the stark antithesis between Renaissance

Aristotelianism and neo-Platonism is based on empiricism or the lack thereof. As I

discussed in the introduction, English Medieval love poetry was primarily influenced by

the quasi-Platonist assumption that the suffering lover had the right to be equated to a

knight and a martyr. This view persisted throughout the sixteenth century and, as I have

shown in Chapter 2, is prevalent in songs of lovesick melancholy such as Robert Jones'

Dreames and Imaginations and Alfonso Ferrabosco II's *Fly from the World*. John Smith

Harrison wrote that, as there was no neo-Platonic school of philosophy in Renaissance

England, early modern English neo-Platonists must have mirrored the views of Marsilio

Ficino who had produced his own version of the Platonic *Symposium*.[11] Specifically,

Harrison believed Elizabethan poets followed his dictum that heavenly beauty may only

be perceived by the soul, while the senses are confined to viewing earthly beauty. Such

an antithesis between earthly and heavenly beauty may be seen in Spenser's *Faerie*

Queene, where female figures present a heavenly splendor tempered by a less becoming

earthly exterior.[12]

Towards the second half of the seventeenth century, medicine reestablished itself as a

mechanical or chemical discipline. Stanley W. Jackson discusses Robert Burton's

Anatomy of Melancholy (1621) in an article entitled "Melancholia and the Waning of the

Humoral Theory". Burton remains faithful to the old humoral theory and describes

melancholia as an illness not accompanied by fever and characterized by fear and delusion.[13] He acknowledges three types of melancholia: melancholy of the brain, the blood and "melancholia Hypochondriaca" which affects the abdominal organs. Almost half a century later in 1672, the physician Thomas Willis, who belonged to the Iatrochemical school, published two small treatises entitled *On the Soul of Brutes*, or animals. He based his assumptions on the theory of fermentation. He favored the five principles of chemists. According to this theory, all bodies consist of spirit, sulfur, salt, water and earth. Melancholy is a corruption of the neural juices, which, instead of remaining clear, become thick and dark.[14] Willis's theory is governed by a neo-Aristotelian tendency for specificity and experimentation, which is less obscure than the model of the Platonic melancholy outlined in the earlier songs of love-sickness.

The two songs examined in the fourth chapter, as well as Matthew Locke's "Flow Streams of Liquid Salt" discussed in Chapter 3, present madness from a new point of view. "Flow Streams of Liquid Salt" and Henry Purcell's "Since from my Dear Astrea's Sight" are not songs of true madness. The singing characters are not mad or melancholic. They are merely theatrical caricatures or fools pretending to be afflicted by this condition. Purcell's "From Silent Shades" is, however, a song of true madness. The singing character, Bess, is a person probably suffering from schizophrenia. She is delusional, has visions of her dead lover, and believes herself dead, except for that tragic moment where she realizes that she is cold and hungry. Her symptoms are unusually realistic and specific as Purcell presents reality in an overwhelmingly faithful manner.

In conclusion, throughout this dissertation I have tried to suggest that, although seventeenth-century English composers were not necessarily directly acquainted with the medical treatises of the period, the theater and court music they produced reflected the evolution of proto-psychiatry. The mad songs I examined in the earlier chapters were characterized by adherence to the neo-Platonic concept of a perfect world formed by intangible ideas. In such a world, melancholy may be presented as a mark of the hero, the knight and even the Christian martyr.

As I showed in Chapter 4, madness emerges as a demeaning condition based on well-established behavioral patterns and framed by certain social denotations. Henry Purcell outlines the portrait of a social outcast who presents with clearly defined symptoms. Madness is now characterized by Aristotelian empiricism enhanced by Cartesian specificity. I have tried to show how seventeenth century music was shaped by a seemingly unrelated discipline, medicine, as well as by the social background in which both these disciplines flourished. Through the centuries, few physicians were active composers or performers. However, musicians such as Thomas Campion (1567-1621) may have studied and practiced medicine. Composers have generally been able to perceive the changes in aesthetics as well as the cosmological trends prevalent in their era, and individuals such as Locke and Purcell have successfully incorporated those changes in a number of their continuo songs.

[1] Paul Oskar Kristeller, *Renaissance Thought : The Classic, Scholastic, and Humanistic Strains*, ed. Societies American Council of Learned, 1st Harper torchbook ed. ed. (New York: Harper & Brothers, 1961), 56.

[2] Ibid., 10.

[3] Ibid., 420.

[4] Ibid., 378.

[5] Ibid., 387.

[6] Sears Reynolds Jayne, "Ficino and the Platonism of the English Renaissance," *Comparative Literature* 4, no. 3 (1952): 214-16.

[7] Kristeller, *Renaissance Thought : The Classic, Scholastic, and Humanistic Strains*, 439.

[8] D.M. Dunlop, "Arabic Medicine in England," *Journal of the History of Medicine* 11, no. 2 (1956): 166.

[9] Ibid., 170.

[10] *Forming the Mind : Essays on the Internal Senses and the Mind/Body Problem from Avicenna to the Medical Enlightenment*, ed. Henrik Lagerlund (Dordrecht, The Netherlands: Springer, 2007), 15.

[11] John Smith Harrison, *Platonism in English Poetry of the Sixteenth and Seventeenth Centuries* (Westport, Conn.: Greenwood Press, 1980).

[12] Ibid., 4.

[13] S. W. Jackson, "Melancholia and the Waning of the Humoral Theory," *Journal of the History of Medicine and Allied Sciences* 33, no. 3 (1978): 369.

[14] Ibid., 370-71.

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Education

2015 (expected):	**Ph.D., Musicology**
	Boston University Graduate School of Arts and Sciences, Boston, MA
2001:	**M.M., Early Music Vocal Performance (Distinction)**
	Early Music Department, Longy School of Music, Cambridge, MA
1997-2000:	**Fullbright Grant for Graduate Study**
1996:	**Harpsichord Diploma (Grade A+, Distinction)**
	Athenaeum Conservatoire, Athens, Greece.
1991:	**B.A. Honors, Greek Literature and Linguistics**
	(Grade 9.25, Distinction)
	School of Philosophy, University of Athens, Greece.

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Visual Impairment and Braille Experience:

Research Associate
July 1999

Blazie Engineering, Division of Freedom Scientific, Forest Hill, MD
Development of the Greek Language in Braille and Talking Adaptive Technology

Assistant Choirmaster
1998

Perkins School for the Blind, Watertown, MA

Instructor, Teacher-Training Lecture Series   **Jan.**
&1994

Very Special Arts International, Classical Conservatoire, Athens, Greece
Training Art Teachers of Individuals with Special Needs

Subject, Documentary on Blindness
April 1991

Greek Educational Television

Publications
'Editing Early Scores in Music Braille.' Ms., Boston University, 2001.

'A Functional Approach to Greek Morphology: Implications for the Codification of Grade II Braille.' B.A. thesis, University of Athens, 1991.

 'The Use of Braille in All Levels of Education.' Paper read at the *World Conference on Braille Literacy*, Madrid, Spain, November 1990.

Other Experience

Youth Choir Director
2007-2008
St. Athanasius Greek Orthodox Church, Arlington, MA
Instructor, Greek Culture, Music and History
2006-2008
Taxiarchai Archangels Greek Orthodox Church, Watertown, MA
Instructor, three masterclasses for singers
2005-2006
Ioanna Syngelaki Conservatoire, Athens, Greece
Orpheus Conservatoire, Athens, Greece
Instructor, Music Appreciation
2004-2006
Teaching Assistant, History and Literature of Music
2001-2004
College of Fine Arts, School of Music, Boston University
Director, Voice Instructor, Piano Instructor
1992-1994
Classical Conservatoire, Athens, Greece
Director
present
Camp Poseidon, Attica, Greece

Publications
'Marin Mersenne, An Informed Theorist: Discussing Reinterpretations Found in Book VI of *Harmonie Universelle*.' Paper read at the 12th Biannual International Conference on Baroque Music, Warsaw, Poland, July 2006.
'Aspects of Vocal Production in Historical Performance.' Paper read at the 14th Nordic Musicological Congress, Helsinki, Finland, August, 2004. Appeared in the *Proceedings of the 14th Nordic Musicological Congress*, August 2004.
'The Phenomenon of Diglossia: High and Low Concepts of Music from Pythagoras to Boethius.' Ms., Boston University, 2004.
'*Musicus* versus *Cantorem*: Theory and Practice in the Universities of England and Scotland during the Early Middle Ages and the Renaissance.' Paper read at the

Second Hawaii International Conference on Arts and Humanities, January, 2004. Appeared in *The Proceedings of the Second Hawaii International Conference on Arts and Humanities, January 2004.*

Languages

Greek: Native speaker
English: Fluent (Cambridge Certificate of Proficiency in English, 1985)
French: Very good (Certificat Pratique de Langue Française des
                    Universités de Paris, 1988)
German: Reading knowledge

Selected Performance Experience

First Early Music Festival, Athens, Greece
December 2006

Teaching Concerts,
March 2006
    American College of Athens and University of Athens

SoHIP Summer and First Night Concert Series   Summer 1998-2000
    Society for Historically Informed Performance, Boston, MA
December 2001

Nicola Hawkins Dance Group, Boston and New York
2000-2001

Boston Early Music Festival (Concurrent Events)
2001, 1999

Actéon **(opera), performing role "Junon"**
December 2000
    Longy School of Music, Cambridge, MA.

The Thief or Reality **(dir. Antoinetta Angelidi), singer and actor**
2001

The Hours **(dir. Antoinetta Angelidi), singer and actor**
1995
    Award winner, Thessaloniki Film Festival