

**THESIS  
CONTAINS  
VIDEO**

# **Gesture and Affekt in the Performance of Baroque Vocal Music**

**with specific reference to English Baroque Mad Songs**

**PRESENTED BY**

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**IN PART-FULFILMENT OF THE DEGREE**

**DOCTOR OF PHILOSOPHY IN MUSIC PERFORMANCE**

**THE UNIVERSITY OF YORK**

**DEPARTMENT OF MUSIC**

**MAY 2000**

*Voh 1*



## ABSTRACT

This study investigates the employment of physical gesture during the Baroque (for these purposes, the term 'Baroque' refers to the period 1580 - 1750), as an emotive, rhetorical tool in conjunction with specific musical-rhetorical figures. Thirty musical-rhetorical figures and a variety of common affections (emotions) have been examined and correlated with their equivalent gestural figures. Musical examples of each rhetorical figure and common affection, with their subsequent gestural annotation, are supplied. The examples have been taken from solo songs of the English Baroque, many of which are Mad Songs, a format which provides a basis for the presentation of a representative selection of musical-rhetorical figures in a restricted space.

The greater part of the information has been obtained from late sixteenth to early nineteenth-century sources: rhetorical, musical and oratorical treatises, writings and poetry, dance, painting, sculpture, pictures and illustrations, visual recollections and interpretive data from manuals and newspapers. The conclusions of the investigation are presented in both discursive and tabulated forms and the gestures are depicted using an original form of annotation suggested by Gilbert Austin in 1806 in conjunction with photographic illustrations. Instructions regarding baroque movement etiquette and techniques are also provided.

The tabulation of rhetorical devices provides the modern performer with a methodological form of gestural annotation which can be used clearly and with consistency. The correlation of gestural figures with musical, rather than textual, figures, is particularly important for the annotation of baroque solo vocal music; during the Baroque, it was preferable for emotions to be presented suggestively rather than imitatively; the annotation of gesture without direct reference to the text removes the inclination to overload the performance with imitative and often 'vulgar' gestures (Austin, 1806:138).

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## LIST OF ACCOMPANYING MATERIAL

An illustrative video accompanies this thesis. The video was recorded on March 5, 1999 in MacClagan Hall, St. Williams College, York.

The video presents a staged performance of English baroque solo vocal music as part-fulfilment for the degree of Doctor of Philosophy in Music Performance. The songs are performed by Colette Henshaw, accompanied by Peter Seymour on the harpsichord, in costume and using the gestures investigated in this study.

### Order of programme

1. *Mad Bess (Bess of Bedlam)* (Z. 370, 1685) - Henry Purcell.
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5. *Philander, do not think of arms* (1700) - John Blow.
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10. *Love's but the frailty of the mind* (1700) - John Eccles.
11. *From grave lessons* (1701) - John Weldon.
12. *Nature framed thee* (1702) - John Eccles.
13. *Of all the torments* (1700?) - John Blow.
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# ACKNOWLEDGEMENTS

I would like to acknowledge a number of people whom without their help and support this thesis would not have come to fruition. Firstly, I would like to acknowledge my supervisor, Dr Peter Seymour, for his patience and guidance. On the technical side, I must thank Ivan Preston for his computer expertise and the kind co-operation of the Art and Design School at University College Northampton, for facilitating production of this document in its present format. I must thank Rachel Nicholls for the German translations, John Nicholls for copy reading and Richard Smith for the photography, constant encouragement and belief in my efforts. My utmost gratitude goes to my parents for their endless support.

# INTRODUCTION

This research has been undertaken with the aim of providing a concise and practical method of applying physical gesture to baroque vocal music, primarily Mad Songs. Research has found that, during the Baroque, the use of gesture in a performance situation was very important. The communication of distinct and passionate emotions via rhetorical means was paramount and, when overcome by such strong feelings, the body assumed particular postures and made gestures that were the physical counterparts of these emotions. According to the theatrical writer, Gildon (1710: 76), it was indeed ‘impossible to have any great emotion or gesture, without the action of the hands to answer the figures of the discourse, which are made use of in all poetical, as well as rhetorical diction’. It appears that the use of gesture in conjunction with music and words for the communication of the affections was as equally common. The importance of gesture in this context was stressed by Emilio de’ Cavalieri in his preface to *Rappresentazione di Anima et di Corpo* (1600):

Let the singer have a beautiful voice with good intonation, and well supported, and let him sing with expression, soft and loud, and without passage work; and in particular he should understand the words well, so that they may be understood, and accompany them with gestures and movements, not only of the hands but of other gestures that are efficacious aids in moving the affections.

(Eng. trans. MacClintock, 1979: 183)

Unfortunately, the amount of concrete evidence regarding the use of physical gesture in conjunction with musical-rhetorical figures during the Baroque is limited; in fact, the first detailed recordings of gestural methods of performance delivery did not occur until the mid eighteenth century. With this in mind, to provide a guide for singers wishing to understand the neglected area of historically-informed gestural presentation, information for this study has been extrapolated from three main areas: acting/gesture/dance, textual structure and music. This approach was prompted by the following quotation by Johann Mattheson (1739):

The aim of this whole discipline is this, that gesticulation, words and sounds form a three-part braid, and should perfectly harmonise with each other to the goal that the feeling of the listener be stirred: for if one requires a title over the personification of music, he could give it no better one than this: *Laudando & Commovendo*: i.e., that which stimulates praise to God and moves our hearts.

(Eng. trans. Harriss, 1981: 137)

Mattheson promotes the idea that these three areas, which are all intrinsically linked to stage presentation, have been brought together via a common denominator, the use of rhetorical principles for the communication of emotion. Although a proportion of the relevant references given in this study relate specifically to a single element of rhetorical communication, whether it be in acting/gesture/dance, textual structure or music, it has been considered appropriate to use the concept of rhetorical arousal as a method of associating and interrelating different art forms. The use of a linking factor provides a framework within which information can be gathered and compared, thus allowing extrapolation of information to take place in areas where few direct references are available.<sup>1</sup> This method of unification is not unknown, rhetorical principles have been called upon in previous centuries to integrate the arts. For example, the first great orators suggested that the art of rhetoric could integrate art forms although pre-Renaissance theorists segregated them.<sup>2</sup> According to Cicero:

And so a certain art was called in from outside, derived from another sphere, which Philosophers agogate wholly to themselves, in order that it might give coherence to things so far disconnected and sundered, and bind them in some sort of scheme.

(Eng. trans. Rackham, 1942, Vol. 1: 131)

Indeed, the thorough integration of the arts, which was initiated during the reign of Louis XIII and continued during the reign of Louis XIV through the rise of the French Royal Academies, investigated idiosyncratic methods of art form synthesis and presentation classified by basic traits such as the mode of transmission and the communication of ideas using rhetorical principles.<sup>3</sup>

Chapter One will outline the basic methods used for the textual and musical rhetorical arousal of emotion during the Baroque. These concepts are essential to the understanding of the thesis, as rhetoric was a significant element of everyday baroque life, a vital component of all the visual and audible art forms and an important discipline in education; children were



subjected to rhetorical training throughout their schooling via oratory, gesture, dance and music.<sup>4</sup> With respect to the spoken word, the rhetorical system offered an orator a series of accepted rules and techniques for the presentation of succinct and eloquent expression. By using these rules and recognised symbolic rhetorical figures, an orator could facilitate the ease and speed of communication to a wide audience.<sup>5</sup> Links between the rhetorical figures used in oratory and those used in music for emotional arousal have been also been well documented throughout the centuries, the first similarities being initially outlined by Cicero, Quintilian and Aristotle. These correlations were discussed further during the seventeenth century by theorists such as Burmeister (1606), Kircher (1650) and Lamy (1696). The use of rhetoric in music resulted in the presentation of general affections through the use of key, mode and tempi and the arousal of specific emotions or ideas using categorised musical figures. Each figure had a specific name and purpose which had often passed from writing to music, thus directly relating to rhetorical figures found in written compositions. It is probable that, like the writer and orator, the composer armed himself with stereotypical figures which had already been proved in past performances to arouse specific emotions and therefore provide consistency and structure.

When combined together, words and music became an intense and powerful form of rhetorical communication, an association which, according to the London writer John Brown, could, potentially, cure all evils and improve general life (1763: 242): 'An effectual union of these two powerful arts [words and music], directed to their proper ends, would be productive of the noblest consequence. It would renew and augment the dignity of every elegant accomplishment; would refine the taste, enforce the religion, purify the morals, strengthen the policy, of the most prosperous kingdom.' The communicative relationship between words and music was enhanced even further by its symbiotic nature; the affective potential of music increasing when amalgamated with words, writing drawing upon the motions and measures of music to aid transmission of the passions and poetic movement.

Although movement and physical gesture is probably the most natural form of communication (see Newson, 1978: 31-42), it too was channelled in a rhetorical fashion as an affective aid for the succinct communication of emotion; this will be discussed in Chapter

Two. To the modern eye, it might appear that the application of strict rhetorical principles to physical gesture is superfluous, but many gestures used during the seventeenth century for acting were given names and definitions similar to those found in rhetorical and musical treatises of the time and served the same purpose as their counterparts. For example, in rhetorical terms, *Anabasis* relates to a figure that denotes ascent, musical *Anabasis* describes a phrase which rises to a higher register or pitch, and, gesturally, *Anabasis* is a rising gesture which corresponds to an ascending pitch or textual indication of height.<sup>6</sup> It is this association between title and function that allows direct comparisons between the three art forms to be made: text and music; text and gesture; music and gesture; text, music and gesture.

The links between dance, its component gestures, music and rhetoric have always been intimate. The Roman historian, Plutarch, compared dance to 'mute poetry' (cited in Betty Bang Mather, 1987: 106), the French cleric, Arbeau, likened it to 'mute rhetoric' (1589: 16). Mime artists draw directly from the work of rhetoricians, orators, sculptors and painters with a form of mute declamation of the affections. Pantomime illustrates perfectly how the language of gesture became a language in itself, to be used in the same way as words for the communication of the affections. This point was stated by the gestural theorist Henry Siddons in 1806:

If, as we have good reason to believe, the variations of the one were connected with those of the other, if they were in some sort reciprocal translators - Cicero expounding the gestures of pantomime by words, and Roscius expressing the words of the orator by gestures, this proof will result from it, viz. that the language of gesture has its synonymous terms in the same sense as oral language, and that in both one and the other the same principal idea may be differently expressed, but always with other accessory ideas.

(Siddons, 1806: 203)

According to Cavalieri and Mattheson (cited above), it was preferable for text, music and gesture to work together as a homogeneous whole. However, during the Baroque, as with most other art forms, it was considered preferable for emotions to be presented suggestively rather than imitatively and gestures were chosen to demonstrate the feeling prevalent in the text, rather than the exact text itself: 'The gesture ought to be more adapted to the sentiment than the words; every part of an orator ought to speak; all the passions about us must languish and die, unless kept alive by the glow of his voice, look and action' (Wilkes, 1759: 142). It

would be logical to assume that the use of gesture in conjunction with musical figures would have also been suggestive rather than imitative. This argument is strengthened by the following: Henry Woodward, a contemporary of the dancer and choreographer John Rich (also the owner of Lincoln's Inn Fields during the first third of the eighteenth-century), would arrest certain poses according to the musical rhythms and harmonies with: 'the vicissitudes demanded by the various passions represented' (cited in Beaumont, 1976: 108). The use of gesture in conjunction with musical figures and/or text, rather than with the text alone, would have helped to remove the instinct to annotate with purely descriptive, imitative gestures which could appear farcical and crude if used excessively (Austin, 1806: 38). However, assuming that the composer has used appropriate musical figures to set the text, the text is, in fact, being indirectly realised.<sup>7</sup> On occasion, it has been found that textual stimulation can be required to closely define which emotions are being presented. This is because some passions amalgamate a number of different emotions or are so close to two or more affections that they become confused. In his treatise, *Der Vollkommene Capellmeister* (1739), Mattheson recognised this ambiguity. He concentrated on many minor emotions ignored by other authors. He suggested that a single Affekt could be comprised of a number of different emotions; jealousy, for example, is made up of seven different emotions (Eng. trans. Lenneberg, 1958: 48). According to Mattheson: 'The Affekts especially are like the bottomless sea; it cannot possibly be emptied, no matter how hard one may try. A book can present only the smallest part [of this subject] and much has to be left unsaid, left to everyone's own sensibility in this area.' (Eng. trans. Lenneberg, 1958: 56)

For analysis and subsequent gestural annotation the Baroque Mad Song has been chosen as a suitable vehicle. The choice of a single song classification focusses the data collection and interpretation, enabling comparisons to be made between songs of a similar nature. The format of the Mad Song became a popular musical composition during the Baroque and such songs were predominantly sung by solo female voices. This factor again narrows the data collection to the presentation of emotion by a single character rather than the rhetorical interaction between textual parts, musical lines and the staging of different characters. The Mad Song, in general, epitomised many typical baroque thoughts and ideas: the vulgar,



splendid, obsessional, expansive structures and contrasts of emotion. It was also chosen for its changeable and volatile nature and the frequent use of many rhetorical figures by composers during the portrayal of schizophrenic madness. The Mad Song structure usually followed that of a small cantata with contrasting sections of recitative and arioso. This structure enabled the composer to progressively display a number of different emotions, passing from one intense and violent contrast to another to convey the unmistakably illogical train of thought of a deranged mind.<sup>8</sup> Within these basic, contrasting sections the madness of the text was conveyed with clarity and ease to an audience through the use of specific keys, tempi and rhythms and succinct descriptive and evocative musical-rhetorical figures. Many of these Mad Songs were performed as part of a staged entertainment by actors and actresses, such as Moll Davies, Mrs Bracegirdle, Mrs Bradshaw, Richard Leveridge and Thomas Betterton. The emotions presented in these songs were often so extreme that an actor/ess's theatrical execution was required to convey the madness with aplomb. This direct association between a vocal genre and specific, named performers strengthens the concept of gesture being used to underline the strong emotions in a song in the manner of an actor/ess and validates the use of gestural acting treatises as a source of information. The association between movement theories and the physiological basis of madness also bore many similarities, particularly the idea of both being controlled by the nervous system. William Battie (*Treatise on Madness*, 1758: 13-18) suggested a clinical theory of insanity based upon a total mind and body approach. This, and other theories regarding madness will be discussed in Chapter Three.

Through extrapolation of information from rhetorical, musical and acting treatises from the fifteenth to eighteenth centuries, a scientific approach to the subjective topic of gestural choreography is being proposed in Chapter Four. During the Baroque, theorists aimed to control the uncertainty of composition in their respective art forms through the categorisation and defining of compositional techniques, such as structure, dynamics, tempo, ornamentation. In the same manner, it has been possible to compile a descriptive table which correlates associations between musical-rhetorical and gestural figures for the purpose of categorising and defining compositional and choreographical techniques. By using this table, a performer

has the information available to analyse baroque music in respect of the musical figures and then assign the appropriate gesture. The gestures are then linked together using the movement etiquette required during the Baroque and within the ambience created by the general musical Affekts. This form of figurative cataloguing and application removes much ambiguity during choreography and supplies a symbolic consistency, which would have been favoured during the Baroque.

By using technical evidence, modern performers can reduce the inconsistency of the variables. To do this, however, the language of the past must be learned and factual knowledge understood, hence the information provided in the first three chapters. When armed with the appropriate information, the performer makes logical, intuitive and emotional decisions on how much of this data to use, in what respect it shall be used and the relevance which it has to his audience:

... illuminated by the fullest possible knowledge of the special points of phrasing, ornamentation and tempo that were associated with the music when it was first heard. The performer has every right to decide for himself that some of these points are best forgotten; but he must at least be aware that they once existed, and that they were at some time considered to be an essential feature of a pleasing performance.

(Dart, 1954: 160)

The desire to recreate historically based performances has escalated during the latter half of the twentieth century. This has occurred in conjunction with twentieth-century man becoming progressively more obsessed with the past; museums and galleries have become a significant factor in the cultural education of the world, whilst history itself has become a major part of the school curriculum. Historical re-creation can be clearly witnessed through the arts; musical performances, particularly those which are staged, are but transient museums. This demand for 'authenticity' in the late twentieth century has prompted many investigations into the performance variables that influence a historically-informed presentation. These variables, including: the use of conventions, such as rhetorical figures, instrumental forces and construction, the use of various temperaments, the employment of baroque pitch, venue and acoustic, staging, lighting, costume, audience type and demands have already come under scrutiny from a number of authors (Dart, 1954; Jackson, 1964; Kenyon, 1988; Cyr, 1992;



Harnoncourt, 1995), but gesture and diction have only recently been noted as important tools of expression and performance practice (Barnett, 1987-97; McGee, Rigg and Klausner, 1996). Based upon the information presented in the first four chapters, in conjunction with additional research completed by Henshaw (1997),<sup>9</sup> the affective use of gesture in conjunction with musical-rhetorical figures and the validity of using historical gesture as a modern performance tool will be discussed in Chapter Five.

## FOOTNOTES

1. For example, specific theoretical, gestural references could not be found for the figures of *Anaphora* and *Epizeusis*. Analysis and descriptions of these figures have been successfully derived and extrapolated from a musical and gestural analysis of Le Roussau's *Chacon for a Harlequin*. The outcome of this derivation has been considered to be sufficient for the task of tabulating and comparing textual, musical and gestural figures (see pages 85 & 109).

2. Until the Renaissance period, the art forms used in the performance of solo vocal music (primarily music, gesture and dance, secondarily architecture, sculpture, painting and poetry) were considered separate entities with specific and unrelated qualities. During the Mediaeval period, the educational curriculum was divided into two distinct areas, the Trivium and the Quadrivium. The Trivium included the subjects of grammar, rhetoric, and logic, and the Quadrivium concentrated on the sciences: arithmetic, geometry, astronomy and music. Together these constituted the seven liberal arts. The classification of music with the sciences was justified by the function of rhythmical patterns and metrical measures, but it was soon recognised that the liberal arts required expansion to include poetry and music as members. Poetry was considered to be the only art to effectively combine the qualities of both the Trivium and the Quadrivium due to its ability to unite rhythm, volume and pitch in a harmonious and logical blend.

3. The Academie de Peinture et de Sculpture, France, presented lectures on rhetorical theories of expression throughout the latter half of the seventeenth century.

4. According to Herrick (1926: 257), regarding the history of Aristotle's rhetoric: '... by 1620 there was no excuse for any educated Englishman's not knowing the *Rhetoric* - if he cared to make its acquaintance - for in 1619 Theodore Goulston published the first edition in England of *Versio Latina et Paraphrasis in Aristotelis Rhetoricam*.'

## FOOTNOTES CONTINUED

5. The use of rhetorical principles in oratory has been well documented both in contemporary and modern works. For further discussion see, amongst others: Quintilian (Eng. trans. Butler, 1920), Burgh (1761), Blair (1783), Knox (1797), Corbett (1990).

6. Textual reference *Anabasis* - Murray, 1991, Vol 1: 232. Musical reference *Anabasis* - Bergquist, 1990: ix. Gestural reference *Anabasis* - Simpson, 1706: 141.

7. It has been necessary to outline basic acting techniques for a thorough understanding of the relationship between gesture and text/music to be gained and for subsequent accurate portrayal of the passions (See Chapter Two).

8. According to Duckles and Zimmerman (1967: 74): 'The basic unity of poem and song stems from the general metaphor of an obsession which is quite appropriately illustrated musically by thematic continuity of one sort or another, while variety is achieved by the mirroring of various states of madness.'

9. Additional research based upon a multiple-choice test using photographic stills of baroque gestures was completed in 1997. The test was completed by a mixed subject base and aimed to investigate the recognition of baroque gestures by a modern audience.



## **CHAPTER 1**

### **The Communication of Emotion Via Rhetorical Means During the Baroque**

Rhetoric is not a self-contained art form such as music or painting, but one which provides methods and rules to channel the mind into discovering and utilising means of persuasion in the subject to which it is applied.<sup>1</sup> The writing of rhetorical treatises began with Greek and Roman theorists in about the first century BC. Their purpose was to instruct man in political matters and to provide rules for the delivery and understanding of arguments in all subjects. The use of, and approach to, rhetorical devices was not uniform. Ideals and principles were a source of great controversy among theorists and the moral standing and trustworthiness of the orator was always under scrutiny.<sup>2</sup> It was preferable if the orator could contribute a number of original ideas to the given situation and was well read and articulate in politics, morals and social matters. These objectives had to be achieved for the audience to be convinced that the emotions he portrayed were genuine. The oration was presented as naturally as possible because, although an oration is by its nature artificial, that which appears artificial is not as persuasive as that which appears natural.

During the Baroque, rhetoric exceeded its defined role of promoting articulate and persuasive speech and writing; rhetorical principles engulfed society and were used via the arts to restore order and give pleasure. According to the critical writer, John Dennis, in 1704:

The great design of the arts is to restore the decays that happen'd to human nature by the fall, by restoring order: the design of logick is to bring back order, and rule, and method to our conceptions, the want of which causes most of our ignorance, and all our errors. ... Those arts that make the senses instrumental to the pleasures of the mind, as painting and musick, do it by a great deal of rule and order.

(Hooker (Ed), 1939, Vol. 1: 336)

Across Europe the importance of symbolic imagery and rhetoric gained recognition during the Baroque as the emphasis upon objective truth, reality and beauty sought by the precise

perfection of the Renaissance artists and painters gave way to a more rhetorical and demonstrative art form. The communication of emotion became a priority in most baroque art forms and methods were sought to project emotion without ambiguity, such as the symbolic painting of butterflies and skeletons to portray death and use of architectural domes to indicate the heavens (see Bazin, 1968: 43-45). Many theorists formulated their methods with constant reference to the treatises of the great rhetorical orators. One of the most famous artists and lecturers of the seventeenth century, Charles Le Brun (1619-90), based his work upon the theories of the rhetorician and philosopher, Descartes,<sup>3</sup> and the work of the philosopher, Giambattista della Porta (1541-1651).<sup>4</sup>

According to Roach (1993: 11), the theatre was at 'the centre of civilised life'; indeed, the rhetorical techniques utilised in the arts were strongly influenced by cultural and stylistic factors and the constant transformation of visual and emotional input provided by the environment. Conversely, theatrical rhetorical elements influenced the lives of people living in the Baroque era and penetrated other art forms; the elaborate, stylised gestures of the stage were incorporated into painting, sculpture and music. Architectural features of the theatre and ideas of motion and space also crossed into mainstream building with the obvious visual delights of sweeping staircases and the clever use of perspective integrated into the design of houses. According to the Baroque art historian, Bazin (1968: 45): 'The contact between popular culture and learned culture in the baroque world must be borne in mind if we are to appreciate how the common people could be drawn into the poetic world of baroque churches and palaces, a world which they did not comprehend but for which they felt an instinctive sympathy.'

The desire to organise feelings and ideas into a logical system during the Baroque had been enhanced through a gradual reawakening of rhetoric, prompted by the rediscovery of Quintilian's *Institutio Oratoria* (c. 88AD) in the fifteenth century. *Institutio Oratoria* was printed in a number of different editions and became a common textbook in most educational establishments. Thus, it is probable that the majority of 'educated' people were proficient rhetoricians, orators and/or musicians. The methods employed by grammar schools equipped



their pupils with the grammatical and rhetorical tools with which to analyse the work of others; the pupils would then use their findings in their own compositions. Although different styles of oration were studied, many schools subjected their pupils to mock courtroom situations to equip them thoroughly in the use of rhetorical principles and presentation of the written word in a clear and precise manner. The emphasis upon declamation and delivery provided extensive and stringent rules to ensure that young orators fulfilled necessary performance requirements. To achieve this high standard, the knowledge and experience of classroom teachers was vital.<sup>5</sup>

As the importance of music in general sixteenth-century education increased, the learning of music and the playing of instruments were both considered to be vital elements in the education of a gentleman.<sup>6</sup> The archetypical musical-rhetorical training process found in schools was based upon a tradition set by St. Paul's School, London, founded in 1510 by Dean Colet. Extensive theoretical concepts were presented in textbooks written by an associate of Colet's, the rhetorician Erasmus. Erasmus recommended that the process of learning should involve the studying of the classics and of Latin, from which the student could transfer techniques into his own writing style and then display them in musical contests and oratorical exercises. These tests of musical ability were a prominent element in the learning process and were thought highly valuable, even into the mid eighteenth century. This was commented upon by writers such as John Brown:

Music in the extended sense of the word (that is including melody, dance and song) would make an essential and principal part in the education of their children. For the important principles of their religion, morals and polity, being delivered and inculcated in their songs, no other method could be devised, which would so strongly impress the youthful mind with the approved principles of life and action.

(Brown, 1763: 39)

The attainment of the art of dancing, and therefore, gesture, was a process which required practice and a knowledge of many other art forms and sciences, including rhetoric. According to the renowned dance master of the Baroque, John Weaver (*Essay on a history of dancing*):

To arrive at a Perfection in this *Art*, a man must borrow assistance from all other Sciences, (*viz*), *Musick*, *Arithmetick*, *Geometry*, and particularly from *Philosophy* both *natural* and *moral*, he must also be acquainted with *Rhetoric*, as far as it relates to Manners, and Passions; nor ought this *Art* to be a stranger to *Painting* and *Sculpture*; but its chief dependence is *Memory*; to have a memory *tenacious*, and *at command*: He ought particularly to express, and imitate all things, nay even his very thoughts, by the motions and gesticulations of his body.

(Weaver, 1712: 123-124)

During the Baroque the links between dance, its component gestures, music and rhetoric became very strong and intimate, due to the desire to portray a wide variety of emotions by rhetorical means. With reference to the work of the dancing master, Andrea Perrucci (*Dell'arte rappresentativa*, 1699), Nicoll states that the use of rhetorical figures was vital to his choreography:

In instructions on how to play parts they are advised to master all 'the figures of speech and tropes used in rhetoric' and that 'the more he studies rhetoric the better actor he will be.' Hence he insists that the player who aims to shine in this profession must make himself thoroughly familiar with the meanings and application of 'metaphor, metonymy, synecdoche, autonomasy, catachresis, metathesis, allegory and irony - protasis, aphorism, syncope, comparison, apocope, antithesis, systole' - and so on through a long list of rhetorical devices. And not content with that, he later provides a series of specimen speeches, inserting footnote references to the rhetorical devices exemplified.

(Eng. trans. Nicoll, 1976: 33)

In the early nineteenth century, the gestural theorist, Gilbert Austin (*Chironomia*, 1806: 421), provided the performer with a more subtle rhetorical association between music and gesture. He claimed that the subordinate gesture<sup>7</sup> performed by the retired hand is similar to the accompaniment in music: 'It is seldom inactive, sometimes imitates exactly and with considerable spirit, but in general performs an under part supporting and adorning, but by no means moving in the same manner as the superior hand'. The influence of musical gesture upon physical gesture is as equally important when proposing a close interrelationship between these two elements. According to Sullivan (1984: 85), although dance movements have been preserved in musical gestures, in the latter, there are no restrictions of the human form and therefore: 'musical gesture shows what movement could never show about itself'.

Music and poetry have passed through the centuries hand in hand, each using aspects of the other to counterbalance the weaker elements of its affective communication. Poetry can



lack the immediate power of music, and music cannot express a specific passion or state of mind without the use of words. Prior to the mid sixteenth century, music was used mainly as a support for words, for enhancing emotion, or for added interest, but stronger bonds were forged during the Baroque between emotive words or phrases and the music to which they were set. Although melody alone was considered highly affective, when combined with words the overall Affekt was significantly enhanced.<sup>8</sup> This point was mentioned by Richard Steele in the *Spectator* on Wednesday, December 26, 1711 (cited in Addison and Steele, 1803, Vol. X: 24): 'Music therefore is to aggravate what is intended by poetry'. Thus, vocal music was seen as the ultimate format for the communication of emotion. Care had to be taken, though, to ensure that the affective nature of the melody did not contradict the affective nature of the text.<sup>9</sup> In direct relationship to written and spoken rhetoric, Gallus Dressler (1593) suggested a system of musical organisation in which he formalised musical works into an *exordium* (opening), *medium* and *finis*, a simplified version of the six divisions found in the *dispositio* of a classical oration (cited in Buelow, 1980, Vol 15: 794). In 1636-7 Mersenne wrote the treatise *Harmonie Universelle* in which he stated that musicians must approach their work as if they were orators, and use melodies as if they were composite parts of an oration. Within this oratorical structure, like the writer and orator, the composer could arm himself with a number of stereotypical figures to provide consistency and structure. The most notable and extensive research into the arousal of emotion using musical-rhetorical principles took place in Germany in the seventeenth century through the work of the theorists Werckmeister, Mersenne, Vogt and Bernhard. The English theorists of the late Renaissance and the Baroque were second only to the Germans in their output and comprehension of musical and rhetorical methods, but only one English treatise was concerned purely with rhetoric and music, *The Principles of Music* (1636), by Charles Butler. Other notable authors who discussed emotional arousal in music using rhetorical means were: Scheibe, Kircher, Meyfart, Forkel and Lamy.

With respect to gesture, in Europe excellent role models suitable for imitation and theoretical discussion were legion in painting, sculpture and live performances. The collection of data and the writing of treatises concerning gesture occurred slightly later in



England than in other European countries, mainly from 1750 onwards. Conservative attitudes to the arts and freedom of expression reduced the number of artists willing to break the restrictive bonds and rules of English theatrical etiquette. The general English attitude towards gestures prior to the eighteenth century was particularly reserved, as gesture was thought to be ridiculous, absurd, and degrading to the words and the thoughts of the writer. With limited home-grown rules to follow, English performers turned to European styles and studied the ancient theorists for clues to gestural expression. Many resorted to performing using natural gestures, which could look particularly uncouth, especially in court or church. Many rhetorical physical gestures have been preserved through sculpture, as frozen gesture. The relationship between dance and sculpture is vividly illustrated in dance pieces which are based upon statues coming to life. Such examples include *Psyche* and *Cephalus and Procris* (1733) by Matthew Locke. These choreographies collaborate with the music to bring statues to life with gradually quickening rhythmic figures; the dancer Marie Sallé actually performed a *danse a deux* with a statue in her interpretation of *Psyche* (See McCleave, 1993 & 1994).

For classification purposes there were two types of rhetorical persuasion available, non-artistic and artistic.<sup>10</sup> The performance of music used artistic persuasion. Artistic persuasion calls upon rational appeal (Greek 'logos') to influence the logical thinking processes of the audience into arguing and deducing.<sup>11</sup> Rhetoricians specified three types of persuasive oration: deliberative, forensic and epideitic. This research is concerned with epideitic oration, a style which is normally florid, ornate and, according to Aristotle, should induce the audience to share the exultation of the moment with the performer. Cicero suggested that an individual can appreciate the epideitic style of rhetoric without technical training due to some inherent human gift which can interpret and find pleasure in many art forms:

For everybody is able to discriminate between what is right and wrong in matters of art and proportion by a sort of subconscious instinct, without having any theory or proportion of their own: and while they can do this in the case of pictures and statues and other works to understand which nature has given them less equipment, at the same time they display this much more in judging the rhythms and pronunciations of words, because these are rooted deep in the general sensibility, and nature has decreed that nobody shall be entirely devoid of these faculties.

(Eng. trans. Rackham, 1942, Vol. 2: 195)

For further convenience, artistic rhetorical study was divided into five sections, or 'canons' (Corbett, 1990: 22/28). The most relevant of these canons to performance were *Pronuntiatio* and *Elocutio*. *Pronuntiatio*, proclamation or proposition, is the theory of delivery. Although this area was left virtually untouched until the middle of the eighteenth century, documented theories of delivery show an emphasis upon vocal phrasing, variations of pitch and volume and physical gestures, the most important of these being general posture and the use of the face and eyes (see Chapter Two). *Elocutio*, elocution, is the rhetorical equivalent of 'style', an invariably subjective area of which rhetoricians and theorists alike failed to give a succinct definition. There was, however, a consensus on a three-way division of 'style'. Quintilian suggested that each of the three styles had a specific rhetorical use. For instruction he proposed the use of the plain style (*docendi*), to move the emotions, the middle style (*movendi*) and, for charming and pleasing the emotions, the high style (*delectandi*) (see Corbett, 1990:26). Other elements placed under the heading of *Elocutio* were: the selection of words for clarity, decorativeness (*Decoratio*) and relevance, the arrangement of words into an appropriate sentence and the balance between simplicity and ornamentation.

The use of specific rhetorical figures is of primary concern to this study. Hugh Blair stated in his *Lectures on Rhetoric* that figures performed the following important purposes:

First, they enrich language, and render it more copious. By their means, words and phrases are multiplied for expressing all sorts of ideas; for describing even the minutest differences; the nicest shades of colour and thought; which no language could possibly do by proper words alone, without assistance from tropes.

Secondly, They bestow dignity upon style. The familiarity of common words, to which our ears are accustomed, tends to degrade style. When we want to adapt our Language to the tone of an elevated subject, we would be greatly at a loss, if we could not borrow assistant from figures; which properly employed, have a similar effect on language, with what is produced by the rich and splendid dress of a person of rank; to create respect and to give an air of magnificent to him who wears it.

(Blair, 1783: 285-8)

According to Rodgerson (1945: 39): 'such resources made a kind of auxiliary language that could be aimed directly at the affections'. The use of specific rhetorical figures for the arousal of emotion occurred in the *Decoratio*. The use of figurative speech was highly favoured for the communication of emotion in prose. Poets had to rely on these tools for the portrayal of



beauty and passion, as poetry normally has only a limited appeal to the senses via colour and visual shape. The rhetorical language and movement had to be sufficiently strong for poetry to survive. This was dependent upon five rhetorical facets, the number of verses (for example, an even number of verses was considered more pleasurable than an uneven number and therefore projected pleasing emotions), the concords, the measures, the figures and the situation, and their appropriate placing. These figures did not alter the sense and meaning of the words, but enhanced the words via techniques such as repetition and elaboration. According to Puttenham (*The arte of English poesis*):

Figurative speech is a noveltie of language evidently (and yet not absurdly) estranged from the ordinary habite and manner of our dayly talke and writing and figure itselfe is a certain lively or good grace set upon wordes, speeches and sentences to some purpose and not in vaine, giving them ornament or efficacy by manner of alterations in shape, in sound and also in sence, sometimes by way of surplusage, sometime by defect, sometime by disorder or mutation, and also by putting into our speeches more pith and substance, subtilitie, quickness, efficacy or moderation, in this or that sort of tuning and tempring them, amplification, abridgement, opening, closing, enforcing, meekening or otherwise disposing them to the best purpose.

(Puttenham, 1589: 171)

Most theorists considered that, while grammatical figures influenced the words and rhetorical figures the sense and feeling, poetical figures affected the rhythms, feet and metre of the syllables (for further elaboration see Webb, 1769: 71-90). The marshalling of metrical proportions imparted a musical element upon poetic verse without the introduction of musical pitch.<sup>12</sup> Recitative exhibits clearly how different accents and rhythmic patterns transmitted emotion to the listener, without the aid of elaborate musical support.

The use of figures for embellishment, elaboration of ideas and enhancement of dramatic representation occurred in the musical equivalent of the oratorical *decoratio*; the imitation of individual words with specific musical figures, such as 'fall' and 'drop' and the portrayal of overall Affekts. *The Garden of Eloquence* (1577) by Henry Peacham is regarded as one of the first major English treatises to connect musical figures to rhetorical figures. In 1627, Francis Bacon emphasised a need for rhetorical figures in music in *A Naturall Historie*: 'There be in Musick certaine Figures, or Tropes; almost agreeing with the Figures of Rhetorike; And with the Affections of the Minde and other Senses' (cited in Headlam Wells, 1984: 174). Many

musical-rhetorical figures crossed over from writing to music over time and relate directly to rhetorical figures found in written compositions in both title and purpose. In 1622, a treatise by Henry Peacham the younger, called *The Complete Gentleman*, compared specific persuasive musical figures to the rhetorical figures and techniques used in poetry for the same purpose:

Yea in my opinion, no Rhetoricke more perswadeth, or hath greater power over the mind; nay, hath not Musicke her figures, the same which Rhetorique? What is a *Revert* but her *Antistrophe*? Her reports, but sweet *Anaphora's*? her counterchange of points, *Antimetabole's*? her passionate Aires but *Prospopoea's*? with infinite other of the same nature.

(Peacham, 1622: 103)

Evidence of the use of musical-rhetorical figures by composers has been found by theorists throughout the ages; Heinrich Glarean (1547) described the affective use of modes during Josquin de Prez's (1440-1521) *De Profundis* thus:

I wish everyone to observe closely ... with how much passion and how much majesty the composer has given us the opening words ... with astonishing and carefully studied elegance, he has thrown the phrase into violent disorder, usurping now the leap of the Lydian, now that of the Ionian, until at length, by means of these beautiful refinements, he glides from the Dorian to the Phrygian.

(Cited in Meyer, 1956: 208)

According to Lenneberg (1958: 49), J.S. Bach gave one of his pieces the title *Inventionen und Symphonien* due to the rhetorical and developmental use of musical figures and inventions contained within it. In his *Interpretation of Early Music* (1963), Donington quotes from renowned composers and theorists, such as Morley, Marpung, C.P.E. Bach, Byrd, Rousseau, Quantz and Gibbons, each underlining the effect and use of musical figures when moving the emotions of a listener. Some twentieth-century theorists believe that baroque composers favoured specific figures in their works for the communication of emotion; according to Robert Toft (1984), Dowland liked to use the figures of *Epizeusis* and *Anadiplosis* and preferred to enhance his word setting with constant use of repetition and elaboration, through devices such as *Pallilogia Synonymia* and *Climax*. According to Headlam Wells (1984: 174), with respect to Jones's *O he is gone* (1609), a 'series of falling thirds, each a tone or semi-



tone higher than the previous interval' is used for emotional arousal, amplifying 'the rising tide of emotion expressed by the poem's rhetoric, while at the same time hinting at the disillusion which must inevitably follow such emotional self-indulgence.'

Gestures act like figures of speech during an oration, following each other much more fluidly when they are of a similar, rather than a contrary nature. Likewise, the individual steps and gestures of a dance can be compared to the syllables of a song. Subsequently, the sequence of dance steps (the lyrics), can be likened to a complete oration. These divisions aid visual and audible retention by separating the dance piece into smaller sections, each with its own rhetorical character. According to the dance writer, Betty Bang Mather (1987: 92): 'Poetic lines thus relate to musical members, and musical periods relate to the rhetorical parts of the music and to the texts of particular dance songs'. The translation of feelings into gesture, as with the translation of feelings into words, employed pictorial and colourful metaphors with which the audience was familiar; these were called figurative gestures. For example, the obstinate character was tall and firm and the weak character was frail and bent double. Astonishment was conveyed with wide open eyes, lifted eyebrows and encumbered breathing, often combined with a throwing up of the hands to point towards the heavens. Feelings of grandeur provoked an increase in the size of the body by walking proud and erect and puffing out the chest. When in agreement or sympathy, the head and the eyes were turned towards the speaker; in disagreement, the head and the eyes were turned away (see Chapter Two).

Ornamental figures were used to gracefully enhance or dynamically excite the structure and thus arouse the affections. It was usual for ornamentation to take place during the *Elocutio*. The appropriate positioning of suitable ornaments with respect to the text was important for positive affective results; the highlighting of important words with a measure of variety was a priority of the performer. In the preface to his *Arie devote* (1608), Ottavio Durante instructed the performer as follows:

In the first part of any tender and solemn composition it is necessary to begin with gravity and without passaggi, but not without affetti (expression), and make the passaggi (ornaments) in places where they will not impede the understanding of the words and in the cadences, paying attention to make them fall on long vowels, as will be said “in their place”; and the music will be made as singable as possible. Then in addition to its being more beautiful, it will also be more willingly sung and heard.

(Cited in Sanders, 1993: 71)

Although many composers left embellishment to the discretion of the performer, a number purposely wrote their ornamentation into their compositions, as they did not trust the performer’s ability to provide appropriate decoration for that particular piece of music. For example, it was usual for ornaments to be written in during florid passages because tempo had a strong influence upon the overall Affekt of individual ornaments; a slower tempo, by its very nature, allowed for time and freedom for each individual ornament, whereas a faster tempo did not readily accommodate an ornament. On occasion, it was difficult to differentiate between ornament and structure. Bernhard spoke of two types of figures, *figurae fundamentales* (fundamental figures) and *figurae superficiales* (ornamental figures), the latter being purely decorative (for further elaboration see Neumann, 1982: 244). Burmeister identified approximately twenty-five affective rhetorical figures, many of which were used ornamentally and without disturbance to the overall harmonic structure. A number of basic rules for ornamentation were provided by theorists such as Jean-Jacques Rousseau and composers like Rameau, but the ability to embellish arose from a good grounding in harmonic and rhythmic theories, and a sensitive performance technique, rather than a text book.<sup>13</sup>

The contextual positioning of an Affekt within text, music or movement was vital to the understanding and success of emotional communication. For instance, according to Webb (1769: 33): ‘If grief arises from the suffering of others, it becomes pity, and is pleasing by its nature. If grief, proceeding from our own suffering, be hopeless, and therefore excessive it becomes misery or despair, and is painful from its degree.’ The contextual positioning of the emotion could also aid the clarification of ambiguous emotions or emotions which combine a number of different Affekts in their make-up, as these are extremely difficult to portray. Some emotions are a mixture of both pain and pleasure, or are so close to both Affekts that they became confused; desire is a mixture of both pleasure and pain, taking facets of both to



build its character; jealousy, however, is an emotion comprised of seven different facets (see page 150). The emotional Affekt of specific rhetorical figures in all three genres could be influenced, modified or clarified by factors, such as, tempo, metre, rhythmical units, key, dynamics and structure. A brief outline of these factors is important for the understanding of the analysis.

Tempo, metre and rhythm were highly emotive vehicles, yet the most difficult to categorise due to individual interpretation and preferences within the boundaries set by common sense (for a summary of affective tempo application see Appendix A). According to Henry Purcell, in the opening of his *Choice lessons for the Harpsichord or Spinnet* (1696), there is nothing more difficult than the playing of 'true time', and, therefore, musicians should note the differences between common time and triple time (cited in Burden, 1995: 69).<sup>14</sup> Although metre has less influence over emotion than has tempo, according to Cyr: 'For finer nuances of speed and articulation, the metre may provide a clue, however the best guide will be the melodic and harmonic motion and the presence of dissonance or chromaticism' (1980: 187). Many metres corresponded directly with specific dance form; consequently, the character of individual dance forms infiltrated and influenced the character of specific metres (Appendix B). Betty Bang Mather (1987: 126) suggested that: 'Dance pieces by Lully and his contemporaries have few descriptive words at their start, but the tempo and affect of each dance was more or less standard, and everyone who had danced a minuet or gavotte knew well their gay and lively natures.' With reference to Lasso's *Psalmi Davidis Poenitentiales*, Bergquist states that triple metres set expressions of joy because of their association with dance (1990: xi).

In all three genres, pleasure was found in mathematical symmetry and accuracy, these stir the emotions through order and discord using set rules, thus stimulating the senses of the audience. This rhetorical love of reason and logic was imitated in the rhythmic patterns and measures which appeared in dance. Rhythm has more influence over the affections than either metre or tempo, as individual rhythmic patterns and overall rhythmic styles can be Affekt specific: 'rhythm is undoubtedly innate but possessing considerable dynamic powers, which bring it nearly into the realm of emotion' (Howes, 1926: 70) (see Appendix C). As in poetry

and song, it was the individual rhythmical units, their associated gestures, and facial expressions, which combined to create the mood and character of a dance. According to the dancing master, John Weaver:

Dancing was (at least) of old, a sort of Mute Rhetoric; while the *Dancer* by his gestures, motions and actions, without speaking, made himself perfectly understood by the spectator, in whom he raised the Passions of Anger, Pity, Love, Hate, and the like; which was as much as the Poets or Orators could pretend to effect by all the force of their tropes and figures. ... [to be said of modern dances] the performers aim at an Imitation of particular Persons and Natures. In these *Dances*, as in History-Painting, and in Tragedy, the Composer should have regard to the plot, and Conduct of the Design, to carry on which, every Step, Turn and Figure ought to contribute.

(Weaver, 1712: 16)

Like poets and composers, choreographers varied rhythmic patterns and gestures within phrases to correspond with the passion which they wished to display. Shortened rhythmic patterns and quick gestures tended to attract the attention of the audience and to break up longer, drawn out, sections. An audience could recognise these characteristic patterns of phrasing, whether in music, speech or dance. Well-balanced phrases and strong gestures were used for powerful statements and emotions, while unbalanced phrasing and angular gestures were used for nervous emotions or surprise. The use of contrasting gestures and steps heightened the emotions by use of the unexpected. Dance forms, in general, usually had a close association with idiosyncratic musical rhythmical patterns and resulting affectual qualities (see Appendix B).

In the setting of song, the use of motion and colour for affective purposes was of as vital importance to the composer as it was to the painter, in art and to the choreographer, in dance. At the point when a musician or actor became stationary, an audience lost interest. Until that moment, the audience was kept waiting and watching, drawn into the passions until the final attitude was displayed. The painter Raphael preferred to display his characters in motion rather than stationary, as the progression is often more interesting than the outcome. Musically, motion was implied through the use of consonants while the imitation of sound tended to be transmitted through the use of vowels. Therefore, it was logical for passion and movement to be projected through the use of strong consonants.<sup>15</sup> The emotional effect of



colouring has always been important for rhetorical persuasion. The Greek theorist, Plutarch, placed great emphasis on the passion that colour could provoke, 'In painting, we are more struck by colouring than drawing, by reason of its similitude and deception' (cited in Webb, 1769: 71). It is interesting to note that in many other art forms, but especially music, it is common to describe the effect and emotion as 'colouring' and some musical keys have been associated with specific colours: 'As the mixture of light and shade has a noble effect in painting, and is indeed essential to the composition of a good picture; so the judicious mixture of concords and discords is equally essential to a musical composition' (Avison, 1775: 25).

Before the use of equal temperament, it is likely that keys and modes projected specific qualities much more vividly than today.<sup>16</sup> Emotional and expressive connotations were attached to individual keys (see Appendix D) and many of these connotations correlated between theorists and composers.<sup>17</sup> In the opinion of the author, the use of key, with respect to analysis based upon historical references, had a significant bearing upon rhetorical communication. For example, two possible interpretations of the Mad Song *Lysander I pursue in vain* by John Blow (Appendix M.6, bars 32-35) illustrate this point. In these interpretations, the use of key clarifies the passions and alters the aspect completely. At a superficial level, the rising phrase, 'but am I not the God of love?' appears to convey love and joy by the ascendance of the melodic line to a high point in the singer's range (*Anabasis* and *Hyperbole*, see Chapter 4). The use of E flat Major, however, suggests that Blow wished to convey harsh and cruel feelings (Charpentier, 1682, see Appendix D), rather than love.

Within keys and modes, composers employed individual melodic lines and intervals as affective devices (see Appendix F). Rising melodic lines consonant with the fundamental bass line tended to be used for the arousal of joyful emotions. The use of descending and obtuse lines which do not correspond with the bass were common for the projection of undesirable affections (for further discussion see Rameau (1722), Eng. trans. Strunk, 1965: 213). The indication of a specific feeling within a single interval was also considered possible (for further discussion see Mattheson, *De Vollkommene Capellmeister* (1739), Eng. trans. Harriss, 1981, Chapter 3). Despite this, the avoidance of long successions of distinctly different affective melodic intervals is preferable, so that general impression is retained,

perception is facilitated and vulgarity is avoided.<sup>18</sup> Composers also integrated chromatic elements into their music to arouse the passions with unexpected dissonance. Thomas Morley wrote:

You must therefore if you have a grave matter, applie a grave kinde of musicke to it, if merrie subject you must make your musicke also merrie. For it will be a great absurditie to use a sad harmonie to a merrie matter, or a merrie harmonie to a sad lamentable or tragical dittie. You must then when you would expresse any word signifying hardnesse, crueltie, bitterness, and any other such like, make the harmonie like unto it, that is somewhat harsh and hard but yet so it offend not. Likewise, when any of your words shall expresse complaint, dolor, repentance, sighs, teares, and such like, let your harmonie be sad and doleful, so that if you would have your musicke signifie hardness, cruelty or other such affects, you must cause the partes process in their notions without the halfe note...but when you would expresse a lamentable passion, then must you use motions proceeding by halfe notes.

(Morley, 1597: 177)

These affective components and ambiances can be significantly enhanced by the appropriate use of an Italian term or textual indication by a composer or choreographer which is then used with good judgment by a performer. It can be the use of one, or a combination of any two or more indicative terms that elicits the required emotions (see Appendix H).<sup>19</sup>

It would appear from these findings that compositional theory was 'thus the road to performance', but unfortunately, 'the procedure the rhetoricians elaborated, and which the music theorists knowingly or unknowingly adopted, was never rigidly fixed' (Harrán, 1997: 20). Problems in interpretation and categorisation occur because every individual perceives a musical figure or painting in a different way; thus the resulting emotions cannot be conclusively tabulated and only an overview to general reactions to common emotional stimulation can be obtained. Rhetoricians investigated and tried to categorise common affections, most of their conclusions correlate. From their conclusions, information can be extrapolated regarding the affections, namely: which of them were recognised and understood by an audience when used in a certain fashion by the artist, writer or composer, the manner of their performance and the frequency of usage.

The freedom of self-expression which transpired in the nineteenth century dispensed with the formality of figures in favour of experimentation and personal interpretation. Consequently, the word 'rhetoric' is rarely used in the same context or the principles used in the same regimented fashion today. The present philosophical climate is one of debate,



exploration and investigation of new ideas and concepts. Therefore, it is difficult for the modern mind to appreciate fully how and why strict rhetorical rules were used as an aid to the communication of emotion prior to the nineteenth century (emotion being the irrational element of art; Pepper, 1949: 117). For the purpose of reconstructing performances today, the performer must recognise that, during the Baroque, the communication of emotion, although influenced to a great extent by informed and stylised instinct and spontaneity, was modified at will using an amalgamation of experience, reason and rhetorical principles.

## FOOTNOTES

1. According to the *Oxford English Dictionary*, rhetoric is: 'The art of using speech or writing to persuade or influence others; the body of rules to be observed by a speaker or writer in order that he may express himself with eloquence' (Murray et al, 1991, Vol. XII: 875).
2. The element of ethical appeal (Greek 'ethos'), placed great demands upon the orator's presentation and his choice of subject. Quintilian, Cicero and Aristotle all emphasised the need for ethical appeal: 'The orator persuades by moral character when his speech is delivered in such manner as to render him worthy of confidence' (Aristotle (Eng. trans. Freese) 1926: 17).
3. In *De Passionibus Animae* (1649), Descartes discussed what he called the *esprits animaux*, animal spirits, which are the physiological changes that take place in the body externally and internally when placed in a stressful situation. According to Descartes, the basic primitive passions which provoke physiological reactions to occur within the body are love, joy, desire, sadness and admiration. These passions cause the *esprits animaux* to be altered in response to either excitation or depression of the senses, thus making the heart beat faster or slower and so affecting the circulation of the blood.
4. The physiologist, Lavater, so admired the work of Le Brun that he discussed his theories in depth in his two books *Memoire sur l'art d'etudier la physiognomie* (1772) and *Fragments physiogomiques* (1774). He investigated the variety of facial expressions that could be used to portray the 'feelings of the soul', that is, in rhetorical terms, the 'affections'.
5. William Kempe had stated in his book, *The Education of Children* (1588: 2), that: 'Now followeth the dutie of the school master, which is to use best way and order both in teaching and in governing. Touching the former, all knowledge is taught generally both by precepts of art, and also by practice of the same precepts. They are practised partly by observing examples of them in other men's works, and partly by making some what of our owne, and that first by imitation, and at length without imitation.'

## FOOTNOTES CONTINUED

6. According to Castiglione in *Il Cortegiano* (1528): 'And I remember I have understood that Plato and Aristotle will have a man that is well brought up, to be also a musician; and declare with infinite reasons the force of music to be very great purpose in us, and for many causes (that should be too long to rehearse) ought necessarily to be learned from a man's childhood, not only for the superficial melody that is heard, but to be sufficient to bring into us a new habit that is good and a custom inclining to virtue, which maketh the mind more apt to the conceiving of felicity, even as bodily exercise maketh the body more lusty, and not only hurteth not civil matters and warlike affairs, but is a great stay to them. ... Do ye not then deprive our Courtier of music, which doth not only make sweet the minds of men, but also many times wild beasts tame; and whoso savoreth it not, a man may assuredly think him not well in his wits.' (Eng. trans. Strunk, 1950: 289)

7. The subordinate gesture was an action performed by the non-talking hand, i.e. the one which was not performing the primary action and interest. The subordinate gesture usually complemented the primary action and supported the presentation of emotion.

8. Without textual stimulation music can arouse the affections of a listener in this manner. The German theorist, Johann Mattheson believed that sounds, musical or non-musical, have the capacity to provoke emotions in an individual. The typical stimuli for the arousal of elementary mental states are as follows: stimuli for excitement include loud sounds, dissonance, contrasts, fast rhythms and unbalance, those for calm comprise soft and gentle sounds, consonances, slow rhythms and symmetry (Pepper, 1949: 123). Strength is implied through the use of low-pitched and loud tones combined with deliberately impeded rhythms, while delicacy is projected by using high-pitched and soft tones and easy rhythmic movement. It is the regulation of these sounds into a suitable order that we define as music and which determines its affective properties.



## FOOTNOTES CONTINUED

9. The composer learnt through experience to look over poetic verses to find conflicts in ideas and the omission of vowels and syllables. He understood particular traits of certain languages when set to music and had a natural and instinctive feel for rhythm and measure. For example, in English poetry, unlike the poetry of the ancient Greeks and Latins, the accent rather than the syllable controlled the rhythm and metre of the verse due to the number of letters omitted from the middle and the ends of words which disturbs the length of the syllables and places the stress on accents instead. As musical measures automatically choose the most natural setting, the setting of false prosody was musically awkward because the artificial accents altered the normal musical stresses of the music and diminished the power of the latter to project emotion. This occurred when many syllabic combinations were used, such as in ancient poesy when many variations of word stresses were used to produce spectacular images. It is through natural intuition, a feel for the inherent accents in polysyllabic prose and through stereotypical phrasing that, combined with musical accentuation, pronunciation and verse setting have become regularised. (See Webb, 1769: 71-90)

10. The first, 'non-artistic', was not an art form because the proofs were provided by laws, witnesses, contracts, tortures and oaths; the second, 'artistic', required imagination and good delivery and was considered within the boundaries of rhetoric as an art. For further discussion see Corbett (1990).

11. The inability of the human mind to act in a purely rational manner prompted Aristotle to commit a large section of his book *Rhetoric* to emotional appeal (Greek 'pathos'), in which he discussed the common emotions and the methods which an orator could employ to manipulate an audience to his advantage.



## FOOTNOTES CONTINUED

12. The metre had a more balanced feel if it was in the even syllable, rather than the odd, and the nature of the rhythm modified the character of the verse regardless of word or rhyme. The more forceful and expressive the emotion, the stronger and freer the rhythms needed to be, because powerful passion was not successfully portrayed with monotonous phrasing. (Webb, 1769: 71-90)

13. For further information regarding the use of ornamentation as an emotive form during the Baroque see: Fortune (1954), Spink (1959), Neumann (1982) and Butt (1991). According to Bayle (1991), Rameau expresses that action should ornament with the music.

14. Purcell suggested that common time be very slow, split common time be a little faster than common time, backwards split common time should be brisk and airy, 3/2 time was to be slow and 3/4 time was to be faster than 3/2. Holden (1770: 91) reiterated these ideas: 'The different sorts of time have, in some degree, each their peculiar character. Common time is naturally more grave and solemn; triple time more cheerful and airy. And for this reason, it is generally agreed, that every mood of triple time ought to be performed something quicker, than the correspondent mood of common time; for instance, the measure in the slow triple of minims, ought to be made shorter than the measure in slow common time, marked with a plain C; and the measure, in the triple of crotchets, should be shorter than the measure, in the mood of barred C; and so on.'

15. In the opinion of the author, this occurs during *Mad Bess* by Henry Purcell. The phrase 'Did you not see my love as he past by you?' is presented musically presented via pattering, rising semiquavers, but the motion is created by the swift reiteration of the words (Appendix M.6, bars 57-58).

## FOOTNOTES CONTINUED

16. This was due to what is now considered a 'gross inaccuracy' between tones and semitones (Scholes, 1970: 1012).

17. C minor was considered obscure, sad, lovely, tender, melancholic and grave by Charpentier (1682), Mattheson (1713), Rameau (1722), Quantz (1752) and LeBorde (1780) (Cyr, 1992: Table 2-1). On occasion, Purcell also chose C minor to represent melancholy and seriousness, and this can be witnessed during the Mad Song *From rosy bow'rs* (Appendix M.2). G minor was considered by many to be a key representative of sweetness and melancholy, honesty and sadness, Mattheson even claimed it to be 'almost the most beautiful key' (Appendix D). When representing death, Purcell favoured G minor, this can be seen in the famous lament from *Dido and Aeneas, When I am laid*. He also used G minor for the Birthday Ode *Loves' Goddess sure was blind this day* (1692) because, according to Westrup (1937: 85) the key was frequently used for 'emotions of love as well as the pangs of regret.' The Mad Song *Love's but the frailty of the mind* by John Eccles (Appendix M.4) presents the different attributes associated with D Major and D minor, war and joy, and sweetness and tenderness. The first half of the song presents the singer as a woman lamenting the frailty of love in the key of D minor. The second half of the song presents the singer in her true colours, spiteful and self-confident and this is projected via D Major.

18. John Holden (1770: 203), considered that the affective quality of each step of the scale was more important than the intervals between the notes. He proposed that each note of the scale had a specific Affekt, therefore providing an infinite combination of affective devices (see Appendix G). 19. John Holden in his *Rudiments of Practical Music*, presents the reader with an informative list of Italian terms of their relevant characteristics (1770: 104-109).

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## **CHAPTER 2**

### **Gesture as a Communicative Art Form**

The use of gesture as a convention of communication has been prominent in visual art forms throughout the centuries. As a member of the the visual arts, gesture can express intense feelings, which are incapable of being conveyed by words alone because: 'There is something in expressively eloquent in a proper and just action which words can never describe: It is the language spoken by the soul, which penetrates directly to the heart, and that undistinguished and natural eloquence which is only universally intelligible' (Wilkes, 1759: 114). Before the introduction of non-representational visual art forms, instantaneous visual effect was easier to receive and understand than writing because comprehension of technique or translation was not required. According to Quintilian: 'Picture is a silent and uniform address, yet penetrates so deeply into our innermost affections, that it seems often to exceed even the powers of eloquence' (cited in Webb, 1769: 32).

Gesture and body language are the most natural forms of communication. According to the twentieth-century gesture theorist, Desmond Morris: 'Ever since human beings stood up on their hind legs and transformed their front feet into delicate hands, they have been gesticulating wildly. Their trudging old front feet have become sensitive, new organs of communication.' (Morris, 1994: Introduction) The progressive evolution of gesture can be plotted from the primitive paintings found in stone age caves to the sophisticated combination of enunciated speech, writing and gesture that we have today. Gesture has a number of benefits over speech as a method of communication, a primary one being the occurrence of body language as a subconscious extension of thought. It is also useful to note that a single action can replace many words while speech requires a certain amount of development and teaching. When combined with speech, gesture doubles the probability of presented affections being understood by an audience, indeed, according to Bull (1987: 3): 'non-verbal communication



is more trustworthy than speech.' This is because with gesture, rather than by words alone, information is more clearly presented and more quickly received and translated.

Tis now time to come to gesture, which is no little importance and advantage to a man that speaks in publick; for it qualifies the Orator to convey the thoughts and passions of his mind to his auditors with greater force and delight; their senses being far more effectually wrought upon by pronunciation and gesture than by pronunciation alone. ... For then the Orator holds the auditor by the eyes as well as the ears, and absolutely engages both his attention and reason at once.

(Le Faucheur, 1657/R1727: 170)

The art of gesture may be perceived as a language which bridges linguistic and cultural barriers and, thus, is the ideal tool for the communication of the most intimate emotional dialogue. By using gesture, a performer can bridge these barriers more successfully than without a visual aid whilst underlining the emotions presented, according to Gray (1926: 27): 'the use of the body rather than intellectualised spoken word is the medium most essential for dramatic art.' Mattheson (1739), stated that:

Words do not move a person who does not understand the language; discriminating words are only good for discriminating minds; but everyone understands the well used facial expression, even young children with whom neither words nor beatings have as much effect as a glance. The Latin's call this action, and the above-mentioned paragon of Latin eloquence says it dominates the art of oratory; without it the greatest oratory is nothing; and he who had only a moderate knowledge of action could often surpass the best speakers. And no wonder. Words have only the tongue as a tool; Gestures however can make use of all parts of the body.

(Eng. trans. Harriss, 1981: 133)

Movement, dance and gesture create an animated picture for the eye and, as members of the visual arts, they use and manipulate the same rhetorical processes as painting and sculpture. Sculptors and painters, find pleasure in their ability to imitate nature and objects in permanent media. By using tools and materials, sculptors explore expression beyond the two-dimensional, utilising the three-dimensional variety of changing light, shade and aspect. Rhetorically, sculpture, especially the statue, employs the principal of mimesis for suggestive purposes, not only in direct imitation, but through common association.<sup>1</sup> One of the most influential sculptors of the Baroque was Giovanni Lorenzo Bernini (1619-90). He displayed

in his work a strong interest in rhetorical acting techniques for the communication of the passions. His interpretation of the contrasting passions of extreme joy and suffering were convincingly conveyed when he chose to sculpt two contrasting busts as a technical exercise. The two heads, one called the 'Blessed Soul' and the other the 'Damned Soul' seem to display almost human personalities in a vivid rhetorical externalisation of human emotions (Illustration 1). Pupils, and masters, of the stage were advised to study the gestures and emotions presented by painting and sculpture to obtain beauty and grace. The graceful and flowing motions exhibited were copied by performers, and by using a mirror, mistakes corrected. This following advice was given by Roger Pickering:

I cannot conclude this article without recommending, to those who attempt to succeed capitally upon the stage, the study of the best paintings, statues and prints, many of which may be inspected upon easy terms. Among these attitudes of the four limbs are express'd through the several passions, in a very grand and masterly manner, and, if happily hit on by an actor would place him to a high advantage upon the stage.

(Pickering, 1755: 38)

Singers were also instructed to study statues and sculptures in the attainment of graceful, artistic gesture. The following quotation from Richard Steele in the *Tatler*, January 3, 1710, which refers to the stage presence of the singer, Nicolini, underlines this point:

Nicolini sets off the character he bears in an opera, by his action, as much as he does the words of it, by his voice; every limb, and finger, contributes to the part he acts, insomuch that a deaf man might go along with the sense of it. There is scarce a beautiful posture, in an old statue, which he does not plant himself in, as in the different circumstances of the story give occasion for it. He performs the most ordinary action, in a manner suitable to the greatness of his character ...

(Addison and Steele, 1803: 171)

Slightly later, in 1754, Marmontel (*Encyclopedie, art. Declamation theatrale*) stated that: 'M. Chasse [a leading opera singer] owes the loftiness of his attitudes, the nobility of his gesture, and the fine skill in his costumes, to the masterpieces of sculpture and painting which he has learnedly observed ...' (Eng. trans. Barnett, 1987: 123).



ILLUSTRATION 1

The Blessed Soul and the Damned Soul by Bernini



(Bazin, 1968: 64)



Prior to, and during, the Baroque, as in other art forms, specific rhetorical figures, conventions and performance techniques were used to make gestures more pleasurable and comprehensible for an audience. With respect to the use of gesture when singing, information needs to be extrapolated, in the main, from acting treatises, but some specific and valuable quotations can be found. According to Iain Fenlon (1985: 256), Vincenzo Giustinani (1564-1637) suggested that his singers 'accompany the music and the sentiment with appropriate facial expression, glances and gestures, with no awkward movements of the mouth or hands or body which might not express the feeling of the song'. In 1608 Gagliano suggested, in his preface to *Dafne*, that the singer should synchronise the gesture with the music: 'As he described it, Apollo's combat with the python required great physical agility in "shaking his bow", brandishing his arrows in his hand, regulating every step, every gesture to the singing of the chorus' (cited in Termini, 1993: 145). Monteverdi, in a letter to Alessandro Striggio in 1627, specified when looking for singers to perform his work, that they should be able to 'master the appropriate gestures completely and be 'bold in the imitation of the music, the actions, and the changes of the time which are done offstage' (Eng. trans. Arnold and Fortune: 1968: 71). In France (1623), Marin Mersenne stated that the movement of the body ought to co-ordinate with the music to obtain a complete performance: '... they [the singers] must adapt the movement of their body, especially face and hand, to the poetry, otherwise the music will be unfinished and imperfect.' (Eng. trans. Barnett, 1987:17)<sup>2</sup> These concepts were reiterated at the end of the Baroque by Berade (1755: 147)<sup>3</sup> and again, half a century later, by Cludius (1810: 149):

... the gesticulation must not be interrupted by the singing, or stopped by it. It is difficult, when a passage of song is being elaborated musically or repeated often, to ensure, that the movement does not become unnatural, also that the same postures and movements are not repeated, but to remain lively and fresh in the gesticulation, as the song briskly continues. Care must also be taken that the countenance is not spoiled by the singing, and that the gestures do not change their Affect and become unrecognisable.

(Eng. trans. Barnett, 1987: 37)

In England, the influence of these European gestural styles is noticeable. The Italian Nicolini Grimaldi's singing-acting techniques were recorded in both the *Spectator* and the *Tatler*.<sup>4</sup> Grimaldi (1673-1732) found success in London during 1708-9. His methods, which were influenced by Italian conservatoire style singing and acting training, were based upon mechanical principles and, apparently, perfected in front of a mirror.

Although the use of gesture is, in itself, a natural occurrence, when employed as an affective tool, performers avoided expressing themselves in an everyday fashion. The gestures used retained elements of truth and elegance because contrived gestures which appeared as natural actions were far more affectively convincing than obsessively choreographed action.<sup>5</sup> The actress and singer, Susannah Cibber, took lessons with the gestural expert, Aaron Hill, in an attempt to appear natural on the stage. In conjunction with this guidance, she received intensive tuition from Handel himself on specific arias. As a result, many audiences rated her as the most instinctive and natural performer (see Roach, 1993: 110).

To maintain this 'natural' approach to gestural presentation so desired by the Baroque audience, whether in conjunction with speech and/or musical figures, a number of basic rules were followed. Dressler (1777: 124) wrote an influential treatise regarding the use of gesture in German opera. In it he provides the singer with a number of rules for the correct presentation of external passions:

I give another basic rule to Actors and Actresses [here, the singers], if they wish to please, and if they wish that the spectators should not become tired of their acting. At the beginning of a piece his action should proceed with mildness, natural propriety. Here and there, at stronger places, he shows real, but not yet very heated passion. Only gradually, will his actions become more fiery, especially in the second act; finally, however, in the third or in the last part of the play [i.e. the opera], he will have a completely active, fiery disposition ...

(Eng. trans. Barnett, 1987: 363)

Research has discovered that, in general, the keys to successful gesturing were: a good posture, the avoidance of symmetry, moderation and variety, rather like musical ornamentation, the avoidance of repetition, the reservation of select gestures for important segments of text (unless each word was indeed vital, such as moral observation or valuable information) and

delicate and precise timing for successful and graceful support of the sentiments of the text.<sup>6</sup> In the attainment of these rules, discretion by the performer was paramount and the actions were understated rather than comically overstated. Furthermore, elaborate displays with no purpose except the pleasure of the performer were considered vulgar and personal emotional outbursts were scorned, except as a counterpart to strong passions (Austin, 1806:138). The passions and gestures, including stage positioning, also altered in conjunction with variable qualities such as age, role, sex and standing; the gestures of a king were very different to those of a pauper.<sup>7</sup>

Information regarding a similar use of gesture in the church, politics and general conversation has also been found.<sup>8</sup> With respect to the use of gesture in the church, two major treatises were written by Wurz in 1772 and Cordes in 1791. In direct correspondence to the rhetorical figures of *Climax*, *Hyperbole* and *Hypobole*, Wurz states that: 'The more lively the sermon is, the freer and larger the movements of the hands become; if however the sermon is calm, fewer movements are made, and the elbows are closer to the body' (Eng. trans. Barnett, 1987: 340). Cordes talks more specifically about the use of gesture as a communicative art form, at one with the audience, towards a common goal. He also mentions that preachers, like actors, should study paintings and sculptures so that their gestures retain beauty and style.<sup>9</sup> With respect to music and gesture, Father Francois Pomey, a Jesuit teacher of rhetoric, studied dance forms as unitary concepts; the notes, lyrics and gestures combining under the rules of rhetoric. He noted in his *Dictionnaire royal* (1671), that the sarabande was capable of arousing passionate gestures through its movement (see Ranum (1986) for an overview of his work). Although these concepts of passion and love would have seemed fairly alien to the church at the time, according to Ranum (1986: 24), 'the lascivious gestures and postures of the sarabande did not prevent the Jesuit pedagogue from dwelling at length upon this dance'.<sup>10</sup>



## 2.1 THE ROLE OF SPECIFIC BODY PARTS IN THE COMMUNICATION OF EMOTION

Each component of the body had a role to play in the communication of emotion via rhetorical means. The incorrect usage of any body part could negate the affective potential of a rhetorical figure and/or contradict the sentiments of the words.<sup>11</sup> The head, and its composite facets, the face, eyes, eyebrows, cheeks and mouth, was the principle area of the body for delivering and receiving emotion. Great care was taken to prepare and display emotions correctly, because the eyes of an audience were drawn immediately to the head to read the visible, and to listen to the audible emotions. This was recorded by a writer on theatrical expression, Roger Pickering:

The face is the grand index to the mind, the soul, and the affections and passions of both: In course the management of this is the capital test of an Actor's judgment and abilities. Every feature, every muscle, may be made to speak; and every passion and affection of the human mind, under all the various modes in which nature expresses them, may be conveyed to the perception of a sensible spectator, without the least assistance from speech.

(Pickering, 1755: 40-1)

To use the head alone, however, was considered poor performance practice but, through modification of its position, the performer could convey a spectrum of different emotions.<sup>12</sup>

Stage etiquette demanded beauty and refinement at all times, therefore facial gestures avoided vulgarity and ugliness, even during passions of pain or grief.<sup>13</sup> The spontaneous and natural reactions to certain affections were particularly distasteful when illustrated in the face and ranked with stamping feet and tearing clothing.<sup>14</sup> The eyes were considered to be 'windows to the soul' (Pickering, 1755: 41) and illuminators of the passions, capable of such extremes of expression that they drew the attention of the audience in a magnetic fashion. According to Thomas Wilkes in *A general view of the stage*:

It should also be observed, that all these passions are more or less distinguishable in the eye; Joy, Love and Grief, are seen in an animated or cloudy look; sometimes we see them in a lively and fierce agitation, expressive of Pride, Anger, and the like; again serenely glowing with Mildness and Benignity; overspread with a gentle languor, they show the soul dissolved in Delight; Sorrow flows thro' them in tears; in a world they wish, they promise, they threaten, and one single glance of this wonderful organ draws into light the most retired sentiment of the soul.

(Wilkes, 1759: 135)

It was deemed necessary by gestural theorists for a performer to be constantly aware of the emotions his eyes were conveying. It was considered that staring eyes exhibited idiocy or impudence, dull eyes gave the impression of confusion, lifelessness or stupidity. A constantly rolling eye was indicative of impatience, 'immodesty' or humour; a winking action gave away evil or nervous thoughts.<sup>15</sup> For gestures such as terror and surprise, the whites of the eyes were affectively used to frame the pupils with contrasting colour and make the eyes appear bigger. Large head turns and looks straight ahead were avoided, so that the whites of the eyes could be utilised with sidelong looks.<sup>16</sup> The eyes were never fixed or directed downwards, as if staring at the floor, or aimlessly wandering around the room, as the audience could be distracted and affective potential abolished. The following was stated by the theatrical writer, Gildon, on this very point:

The Orator therefore must always be casting his eyes on some or other of his auditors, and turning them gentle from side to side with an air of regard, sometimes on one person, and sometimes on another, and not fix them immovably on one part of your Auditors which is extremely unaffected and dull, much less moving, than if we look them decently in the face, as in common discourse.

(Gildon, 1710: 65)

Again, according to Gildon (1710: 59), and also Wilkes (1759: 140), the eyes should always follow the direction of the hand, unless illustrating emotions of aversion. The movement of the eyes should also correspond to the text, that is; upwards when speaking of Heaven and God, downwards when talking of Hell or Earth, and every intermediate position between the two. Paul Hifferman stated these facts clearly in the *Dramatic Genius* in 1770:



Wherefore it follows that the direction of the eyes must always illustrate the sense of the words, When heaven, the stars, sun, moon &c. of elevated situation are mentioned, or addressed to, they are to be turned upwards: but when earth, hell &c. downwards. - Yet how often on our stage, to the shame of such ignorant offenders, do we see this very obvious rule sinned against, as well as pointing their hands from, when speaking of themselves.

(Hiffernan, 1770: 79)

It was also usual for the eyes to be raised in prayer, be downcast in despair, turned away in disgust, vacant in thought or agitated with uncertainty and angst, as they would weep in sorrow and burn with hatred.<sup>17</sup>

Theoretically, it was specified that eye movement occurred before the hand movement which itself occurred before the voice. This arrangement enabled the performer to prepare for and present the emotions accurately and in a natural, instantaneous manner:

In every rising passion the eye always makes the first discovery: and, generally, in those more sudden and instantaneous. Pleasure and Joy lights them up to sparkling Brilliancy; Disappointment and grief deadens them into Languor and Tears: - Astonishment and Fear keep them fixed and open; Humility, Modesty, and Abashment under Conviction of Villainy, direct them to the Ground. Courage, Resentment and Anger, make them roll, swell and dart out, as it were, a kind of fire; Tenderness and the softer Passions make them swim with a gently Mildness.

(Pickering, 1755: 44)

In harmony with the hands falling to a resting position in between sentiments, the actions of the eyes and face paused in a passive state at the end of a particular sentiment, to clear the mind in preparation for the next emotion. This never occurred until the speech or sentence had been completed.<sup>18</sup> Likewise, during emotional transitions, the eyes were left in a half-closed position, indicative of no emotion, because total closure of the eyelids only occurred when the speaker needed to compose himself or to recall difficult emotions clearly.

In general, feelings of love primarily affected the lower part of the face while pain and suffering affected the upper part, the forehead.<sup>19</sup> It is logical to assume that the lips were the perfect frame for words, as the eyes were mirrors to the soul and that the more animated the words, the more the lips moved, whilst the more languishing the words, the slower the movement. Even when silent, the mouth could convey emotions distinctly: to smirk and sneer

in disgust, grimace in pain, pucker up in love, or smile and laugh in happiness.<sup>20</sup> Physiologically, the cheeks were restricted in the voluntary actions they performed (as a result of the mouth rising, the cheeks lifted and helped to close the eyes) but, involuntarily, the cheeks were extremely expressive. The characteristic blushing of embarrassment or love softened the heart, whereas the complete draining of colour during fear or pain added an ashen and sallow complexion.<sup>21</sup> The eyebrows were considered by the artist Le Brun to be more important in the communication of emotion than the eyes, although, according to Le Faucheur (1657/R1727: 192); 'the eyebrows ought to remain in the position that nature gave them'. It is the varying degrees in which the eyebrows can be moved voluntarily from high to low that provides the actor with a variety of expressions.<sup>22</sup> The eyelids also had a role, if somewhat limited, in the communication of the passions. They were not closed too frequently as this prevented the audience from seeing the changing emotions in the eyes, but a bashful, half-closed effect or a cheeky wink could be affective, whereas a droopy eyelid could portray sleepiness or love.<sup>23</sup>

The use of the hands and the arms for succinct, expressive purposes in a rhetorical fashion was much more common during the Baroque period than it is today; the wearing of white gloves to highlight these actions was common (Ronen, 1996: 209). The bio-mechanical structure of the shoulder, upper arm, forearm, hand and fingers provides the human body with a tool which can perform a wide variety of actions with flexibility and strength, the least movement occurring in the upper arm, the most at the fingers. During the Baroque, this uniting of a manoeuvrable succession of joints in mutual action was called the 'stroke' of the gesture (Austin, 1806: 375). The stroke of the gesture varied intimately with the passions conveyed and fell on the emphasised syllable of the impassioned word in question, therefore coinciding passions both visually and aurally. As with the naturalised gesture of today, if the stroke lacked accuracy and purpose, actions could become wayward and meaningless. During the stroke, care was required in positioning the upper and lower parts of the arms to avoid ugly and distasteful actions.<sup>24</sup> In general, the elbows and wrists were always slightly bent, to provide contrast between the upper and lower arm and between the arm and hand.

The hand was the most important element of the stroke because it is the last section



to move, thus catching the eye of the audience.<sup>25</sup> During the Baroque, hand gestures were differentiated by the extension and contraction of the fingers, the extent to which the palm was showing, where the hand was placed and how the two hands worked together.<sup>26</sup> In general, the hand was always relaxed and the fingers stretched and flexed to avoid a rigid appearance.<sup>27</sup> As in spoken rhetoric, certain characteristic, gestural figures were used for specific occasions and/or emotions. For the opening statement of an oration it was usual to touch the thumb with the middle finger and to straighten the other three in a moderate and thoughtful position which could convey initial thoughts and be used later during the speech with more feeling. The placing of the two middle fingers under the thumb was an extremely forceful gesture and was not used in the exordium or narration. The position for pointing extended only the index finger while the other three were placed under the thumb. The fingers could be brought together with the thumb to the breast or the lips to throw words away from the lips with the fingers semi-extended; extension of the fingers was often indicative of the strength of the emotion. The fist was never to be clenched (except when exhibiting extreme anger or as a idiosyncratic characteristic trait) and the fingers were not held out straight as if taken by rigor mortis, or laid flat on the thigh.<sup>28</sup>

The ideal positioning of the hands was 15-25 centimetres away from the body above the mid line of the waist.<sup>29</sup> In summary, collation of information from gestural theorists such as Bulwer, 1644, Gildon, 1710, Barber, 1831 and Wesley, 1793 has discovered that common positioning faults included raising the hands above the head and distorting the shape of the body, covering the face and eyes, the placing of the hands inside pockets and clothing so they could not be seen, the slapping of the thigh (outside of comical scenes), the overuse of clicking the fingers and 'knocking' sound effects, the touching of the tips of the fingers with the top of the thumb in the manner of writing, the angling of the hand side on to the audience, as this was difficult to see, or pointing at people with the left hand. Many of these actions were considered faults because they were not aesthetically pleasing. The following were particularly unappealing: the rubbing together of the hands, the cleaning of the hands and nails, close scrutiny of the appearance of the hands and the scratching of body parts with the hands. Endless repetition of the same gesture and clapping the hands were also to be avoided at all

costs. Likewise, everyday actions, such as writing or chopping, were not acted out in full; as the words spoke specifically of the actions, only indications of such acts were required.<sup>30</sup>

In general, the right hand and arm were used to describe good, honourable and righteous affections. The right hand usually acted alone as the 'talking hand' because the use of the left hand alone was frowned upon; the left hand and arm signified the vile and disgusting, viz. the Latin association, with the word 'sinister' meaning 'left'. The use of the left hand was appropriate, however, when, during long, drawn-out speeches, it might be used to vary the gesture, or if the performer was gesturing to a figure on his left-hand side to avoid crossing the right hand over the body, or referencing the left-hand side by name, if added interest or variety was required or if alternate or opposing objects required indication.<sup>31</sup> It was vital, however, that the left hand did not perform the acts of writing, holding a sword, commanding or saluting. From analysis of Austin's work, it appears that gestures of the hands and arms did alternately copy each other or perform the same gesture when the performer was facing the audience head on. To create a total, elegant picture and to uphold aims of the passions concerned, the performer had to be aware of the position from which the hands had moved, where they currently were and the position to which they moved. Overuse and disjointed hand and arm gestures were therefore seriously detrimental to the text and, although the shoulders could be brought into play when moving the arms and hands, the shrugging of the shoulders was considered vulgar, and therefore, avoided.<sup>32</sup>

Footlights, and the height of the stage in relation to the audience, ensured that the feet were prominently on view at all times. Again, rules aided the performer in the quest for dexterity and poise, but practice and a knowledge of dance would have improved kinesthetic awareness of the limbs without the aid of mirrors. Dance also provided appropriate moves with which to link positions together, as the presentation of the feet in an elegant and tasteful manner was supplied via an adaptation of the five basic balletic positions. Leg movement requires great skill to appear effortless and natural; statues depicting the Greek Gods demonstrate the strength and beauty of the legs balanced on either limb. The legs are at their most elegant when placed in contrast to each other, one straight and the other bent and, due to the dislike of symmetrical proportions, first, third and fifth positions were avoided and the asym-



metrical second and fourth preferred, thus supporting the rule of contrasts. The feet formed a solid foundation by one leg taking the weight of the body while the other counterbalanced, biomechanically and aesthetically. The weight bearing leg had to be perfectly in line over the foot, the centre of gravity falling through the line of the body parts above that leg and the non-balancing leg was poised to take over this balance with any change of idea or passion. This process gave variety and prevented fatigue of the balancing leg.<sup>33</sup>

Unlike the arms and hands, neither leg was considered 'good' or 'vulgar' and the work-load was distributed equally between them. There were, however, general conventions to be followed.<sup>34</sup> Many of the primary leg positions were instantly recognisable by an audience. For example, a firm stance indicated obstinacy or bravery, bent legs indicated weakness, fidgeting feet exhibited indecision, the performer stepped forward, in desire or bravery, backward, in fear and knelt, in prayer.<sup>35</sup> It was also demanded that the actor maintain poise and character both in motion and while stationary<sup>36</sup> and that the stronger the emotion, the wider apart the feet (Austin, 1806: 300-1).

The trunk was a frequently ignored, yet highly important, component of the art of gesture; it supported the limbs and provided a stable base from which their motions emerged fluidly.<sup>37</sup> Indeed, the trunk alone could convey emotions to an audience with suitable positioning.<sup>38</sup> The trunk usually tilted forward slightly towards the audience and from this base the limbs followed the rule of contrasts.<sup>39</sup> Only during extreme passions such as love, hate and desire could the same foot and arm advance or retire, breaking with the rules of asymmetry.<sup>40</sup> Likewise, the head was always angled in opposition to the body; only in nobility did the head look straight forward and then the body mirrored this straightness.<sup>41</sup>

By following these general rules, like the artist and painter, it is likely that the actor/singer ensured that a pleasant visual picture was maintained. Even during death, sleep and injury an overall aesthetically pleasing picture had to be maintained.<sup>42</sup> As it was usual for death to be preceded by pain and anguish, often accompanied by the grasping of chairs and tables before ultimately falling into a half sitting or lying position, great care had to be taken (Austin, 1806: 311). It was very important that not only were the emotions and passions to be portrayed accurately at all times by the actor, but also, by using correct and tasteful manual

gestures, elegance could be upheld. This elegance was seen on the London stage according to Cibber in *The Life and Character of that Excellent Actor Barton Booth Esq.*

Mr. Booth's attitudes were all picturesque. - He had a good taste for statuary and painting, and where he could not come at original pictures, he spared no pains or expense to get the best drawings and prints: These he frequently studied, and sometimes borrowed attitudes from, which he so judiciously introduced, so finely executed, and fell into them with such an easy transition, that these masterpieces of his art seemed but the effect of nature.

(Cibber, 1753: 51)

It appears that the secure use of the body's mechanisms and structure and the application of rhetorical and gestural grace were formed and developed through cultivation and sincerity together with ease and freedom of movement, a result of education, imagination, practice and mobility.

## 2.2 SPECIFIC RHETORICAL, GESTURAL FIGURES

Specific rhetorical, gestural figures were used to arouse particular emotions. These figures were categorised into a number of areas following certain specifications. The first area saw the gesture fulfilling its role as instituted and significant. There were two distinct types of significant gesture, those which occurred naturally and those which were planned and performed voluntarily. Natural gestures were spontaneously performed simultaneously with the realisation of a specific affection or in response to stimuli and, therefore, usually slightly preceded spoken words. Unfortunately, the majority of natural gestures were not, and are still not, attractive to view; the pulling of hair, stamping of feet, and aimless arm waving were avoided when performing. As in the modern world, this type of crude gesture was often used by a speaker unable to convey a worthwhile emotion and as a consequence, these actions were ignored by an audience.<sup>43</sup> Instituted gestures, however, followed spoken words and were much slower and premeditated. They were divided into picturesque<sup>44</sup> (painted/imitative) and expressive gestures.<sup>45</sup> The expressive gesture was considered superior to the picturesque



because it conveyed the expression as felt by the orator at that moment (Barnett, 1987: 137-138). The act of mimicking and exaggerating using picturesque gestures was, and still is, extremely important for the teaching of others because, through imitation, a pupil could visualise and correct mistakes. Similarly, the performer could use picturesque gestures to mirror the feelings seen in the eyes of the spectator; fearful looks in the audience could, if desired, provoke a performer to play upon those emotions to his dramatic advantage. If taken to unnecessary extremes, picturesque gestures could fall into the realms of 'false acting'. The latter, a method which was deliberately loud and flamboyant, was popular during the seventeenth century. Purist actors avoided false acting because subtleties of emotion were ignored and the loudest and the quickest acting styles were appreciated more. Although it was not technically demanding, some audiences found false acting attractive and applauded it, thus positively enhancing its capabilities of presenting the affections.<sup>46</sup>

Indicative gestures were a popular form of rhetorical tool and aroused emotions in an audience by pointing and indicating objects and people vital to the story, such as the hands and eyes towards heaven and hell:

When anything sublime, lofty, or heavenly is expressed, the eye and the right hand may be very properly elevated; and when anything low, inferior or grovelling is referred to the eye and hand may be directed downwards; when anything distant or extensive is mentioned, the hand may naturally describe the distance or extent ...

(Walker, 1781, II: 266)

These gestures tended to have a conventional, regulated, classical style which played upon contrast and smooth action. Indicative gestures occurred before the associated word, and eye movement occurred before the hand gesture. Using these gestures, the speaker could indicate himself by placing the hand on the breast or imitate items closely associated with an affective thought, like a sword (being indicative of death or war).<sup>47</sup> A number of these figurative style gestures could be combined to present an instant affective picture for the eye. This resulted in a complex gesture, of which there were many. They were:

... motive, or made by design. Such are the exterior and voluntary motions by which we know the affections, the desires, the tendencies, and the passions of the souls, which they are a means of satisfying. To this class, for example, belong the inclination of the person towards the object which excites our interest. The attitude firm and prepared to attack an adversary, when angry - the arms extended in love - thrown back in fear, &c. &c. Other gestures are imitative ones, not as painting the object of the thought, but the situations, effects, the modifications of the soul.

(Siddons, 1806: 42)

Research by the author, using the references of, amongst others, Bulwer (1644), Gildon (1710), Austin (1806) and Jelgerhuis (1827) (Eng. trans. Barnett (1980-1: 9-10 & 1987: 139-145) has discovered a variety of general affective techniques. These include: raising the hand in reference to God, placing the hand on the sword as an emblem of royalty, placing the head on hands in pain, placing the hands on the eyes in shame, indicating silence by putting the hands on the lips and on the breast for desire or indication of oneself, flourishing with the hands to exhibit joy or contempt, clasping the hands in prayer, wringing the hands in affliction, reaching forward in friendship and spreading the arms in admiration. These affective techniques were used from the moment the actor walked onto the stage; so, without his uttering a word, the audience could make judgments based on his posture, gestures and attitude. For example; general gait maintained style and upright poise and only when illustrating old age could it be otherwise; whilst walking it was preferable to have the hands occupied or placed in clothing to prevent them swinging; one hand in the pocket and the other inside the coat presented a good posture for a farmer whilst women often carried a fan across the chest with the other hand hanging down. Attention by the performer had to be given, however, to ensure that the figure of *Prosopoeia* (impersonation) was not contradicted or altered during character representation. Le Faucheur (1657/R1727: 226) specified that, when imitating others, 'one must take care not to make any gestures which might not befit him in the circumstances in which you portray him speaking'.

A variety of specific rhetorical, gestural techniques were used to succinctly convey certain emotions. For ideas which required moderate energy, and which often used a lot of head movement, discriminating gestures were used for indication and explanation.<sup>48</sup> Auxiliary/alternate gestures were frequently employed during high intensity passages; they



complemented the advancing hand and acted in a similar manner to the advancing hand after it had made its gesture.<sup>49</sup> Suspended/preparatory gestures prepared the arm to fall on an emphatic word.<sup>50</sup> The gesture was lifted and suspended, thus holding the gaze of the audience. Emphatic gestures were characterised by the arm lifting in preparation for the subsequent gesture; thus the stroke of each gesture fell on the important words.<sup>51</sup> There could only be one emphatic gesture per word, and principal emphasis occurred on words which both the voice and gesture stressed together. Emphatic gestures were performed mainly at a horizontal level, but could be high or low, depending on the affection, and could also end a declamatory phrase before the arm fell back to rest. These specific rhetorical figures were linked together by non-significant gestures, such as commencing gestures, which initiated the performance by raising the hand from its starting position<sup>52</sup> and terminating gestures, which completed a passage: '... so you must end it [the action] when you have done speaking' (Gildon, 1710: 75).

### 2.3 THE NOTATION OF GESTURE

During the Baroque, unlike rhetoric and music, which had developed set methods of instruction, the teacher of oratory and gesture appears to have found his art lacking a formal structure or suitable gestural language with which to notate actions. According to the editor of *The Prompter* on December 26, 1735 (Number GXVIII), letters to the editor had prompted thoughts of a: 'Regular system of acting by using a few short and comprehensive principles of theory' which would result in theorists laying 'the road to good playing'. (Burney Manuscripts, British Library) Music had developed a secure notational method much earlier than gesture, probably because it was much easier and cheaper to commit to paper and because the notation of gesture requires such a complicated system of symbols that initial ideas had been discarded and methods passed on by word-of-mouth and imitation.

The ancients possessed, no doubt, a regular system of gesture, of which nothing more than the names of different divisions or classes has reached us. For these names and their use we are obliged to Atheneaus. The class of gesture suited to comedy was called Cordax, the class suited to Tragedy Eumelia, and that suited to Satire Sicinnis, from the inventor Sicinnis a barbarian. Bathyllus from these three classes formed a fourth suited to the pantomime, which he called the Italic.

This system of gesture appears to have been accommodated to the music of dramatic performances alone, and we do not read of any particular system of gesture belonging to oratory. The orators we know borrowed from the theatre, but did not use such licentious gesture.

(Austin, 1806: 272)

Despite the work of the English physician, Bulwer, in 1644, who provided the public and medical world with a number of illustrative hand positions in pictorial form, the communication of emotion via gesture generally revolved around the approach of the philosopher, Descartes, during the Baroque.<sup>53</sup> Thus, acting techniques were based upon principles which illustrated how and why an emotion occurred and was projected, rather than the completed picture. By 1700, the only secure gestural notation on offer to the choreographer was presented by the dancing master, Feuillet, although this only consisted of floor patterns. Feuillet's work was translated into English in 1712 by John Weaver. Weaver, a renowned dancing master and theorist, noted a lack of serious writings regarding dance and remarked that 'graceful motion' and 'handsome gesture' were not understood until 'some years ago' (cited in McCleave, 1994: 2). The influence of the French noble style upon English dance was discussed at the start of the eighteenth century by the English dancing master, Kellom Tomlinson. It presents the modern theorist with examples of the style in question, is 'the only substantial English work of its kind not derived from a French original, and is frequently quoted in present-day writing on Baroque dance' (Petre, 1990: 381). As the eighteenth century progressed, writings by Englishmen increased; Aaron Hill, developed his own system of acting based upon assimilated articles and journals and Hogarth (*Analysis of Beauty*) proposed 'a linear schematization of stage movement based on his undulating line of beauty' (Roach, 1993:74).

Systematic forms of full body gestural notation did not occur until after 1750. It is probable that an increase in gestural information after this date occurred in conjunction with physiological and psychological advances in the science and understanding of the body in general.<sup>54</sup> The gestural notation developing during the second half of the eighteenth century



was used not as a stringent rule book, but rather as a guide, in which personal influences and ideas could be imposed to improve individual artistic presentation rather than hinder it. This progress was summed up by J.R. Roach in *The player's passion*, 1993:

'So a plethora of information emerged in the 1760s, complicating and deepening the bases on which an alternative theory of acting could be founded. But of this new learning what specifically was pertinent to the actor and what irrelevant? To sort things out required a thinker who knew the theatre and knew actors but who also had easy access to current developments in science. To this end, he would need a through grounding in art criticism because, as we have seen, the aesthetic issues there intertwined with the theatrical ones in several important ways. Further, he would have to possess not only an extraordinary breadth of learning, but a rare synthetic imagination, an ability to see the puzzles of one discipline in light of the solutions of another. Finally, this thinker would need an enlightened freedom from the historic bias against actors, a sense of the dignity and social necessity of acting as a profession, the goal of which was a truth far less trivial than sincerity. He would have to believe that actors were, above all, artists whose excellence was worth understanding in the light of science.'

(Roach, 1993: 114)

Due to the mobility of the human body and the almost infinite number of different positions, numerous motions and variety of expressions which it can convey, a large number of gesture symbols are required to represent actions and expressions. Because of the hundreds of bones and pliable muscles of which it is comprised, each part of the body has potential for communicating emotion. Maittaire noted in his work, *The English Grammar*, but a few of the vast number of gestural positions, and communicative capabilities possible to the performer in 1712:

As in our body, so in action, the head is chief. its being cast down betrayeth a sinking of the soul; carelessly cast back, arrogance; bending on one side, languishing; hard-stiffness, barbarity. The face ought to agree and turn which way the gesture moveth; and what we would remove and condemn, and remove from us, our countenance should loath, and our hand drive away. Our countenance is seen before we begin to speak: with it we intreat, threaten, flatter, mourn, rejoice. The eyes are the windows of our souls; they are, in compliance with the action, intent, remiss, proud, haughty, languid, brisk. They, as well as the forehead, receive a great alteration of anger, grief and joy from the knitting, lowering or extending the brows. Small is the motion of the nostrils and lips, unless in scorn and contempt. We ought always to speak more with the mouth than the lips. The neck should be strait, neither stiff or loose; the shoulders decently raised; the arms moderately put forward. Without the hands the action would be but lame and weak: and it can hardly be expressed, what variety of motion they may be applied unto; and, while the other parts do but assist the speaker, these (as I may say) speak themselves. Yet in the management of these orator's gesture must attend the sense more than the words; and his behaviour must follow and come up to, but never exceed nature. The feet must be steady, seldom moving backwards or forwards; except upon great necessity, and then but very little.

(Maittaire, 1712: 241)

By the nineteenth century, to overcome these problems, theorists, such as Gilbert Austin and Jelgerhuis, had designated symbols and pathways for each major part of the body, head and face, arms and hands, feet and legs and trunk, which could then be combined in an appropriate fashion. Research suggests that letters, rather than symbolic drawings, were considered to be the most clear, succinct and easily memorised method of notation and they were placed above the word or words with which to perform that gesture. It is likely that the symbolic representation of gesture via drawings and diagrams, a logical idea in our modern age, was discarded, owing to its time-consuming character and expense. The cost of printing miniature pictures to illustrate each gesture would have been prohibitive during the seventeenth to nineteenth centuries. The use of contemporary artistic representation would also have lacked the ability to update information and, within pictorial imitation of historical occasions, accuracy is subject to the artistic embellishment of beauty and the omission of ugliness. Ultimately, many methods of notation were imperfect and subjective, yet they were used to supply some form of homogeneous gestural process similar to that of music. This was stated by one of the most succinct gestural annotators at the start of the nineteenth century, Gilbert Austin:

The language of gesture bears more analogy to that of music than to the language of general ideas: and therefore it is named the notation of gesture. As the notation of musical sounds records the melodies and happy harmony of sounds which in their nature endure but for a moment, so the notation of gesture records the beautiful, the dignified, the graceful or expressive action of the body, by which the emotions of the mind are manifested on great and interesting occasions, and in themselves are no less transitory. ... To present to the mind correct ideas in the manner in which important matter has been delivered, ordinary language is altogether inadequate, because it is furnished only with general terms, and cannot enter into particulars.

(Austin, 1806: 276)

The capability to upgrade and modify in conjunction with new concepts and public demands seems an important facet of gestural notation in any era, as are accessibility and relevance to all languages and cultures.

Visualising the gestures described in this research, both by contemporary and modern sources, can be aided by the study of plates and pictures, as well as recollections and descriptions. The painter, Hogarth, gives the modern reader vital clues to the presentation of gesture in a number of his compositions. His painting of Act 3 of Gay's *The Beggar's Opera* illus-



trates the interaction between audience and actor, which is mirrored in the use of gestures by both parties (Nagler, 1952: 378).<sup>55</sup> An engraving by Elisha Kirkall of Betterton's *The Prophetess* (1716 edition, see Burden, 1996: Plate 21) was probably inspired by the production, but it does not show a stage. Michael Burden also presents his readers with two designs by Inigo Jones for the 1635 masque *The Temple of Love* in his work, *Performing the Music of Henry Purcell* (1996: Plate 7). Each of the two drawings illustrates a different, contrasting emotion, joy and horror, through the use of gesture. The analysis of the small scale masquerade *Le Grosse Cathos* (1688) by Harris-Warwick and Marsh (1994) can also provide the modern performer with valuable information regarding the stage positioning of the instrumentalists, dancers and actors during the production. The choreography uses Feuillet notation, and, although brief, the starting and finishing points of singers are mentioned. Harris-Warwick and Marsh (1994: 59-66) present an entire chapter regarding specific performance practices of this masquerade, including plates of particular images.

## FOOTNOTES

1. For example, crowns are suggestive of the monarchy, in the same manner as holly is suggestive of Christmas.

2. Although these are references to Italian and French composers, these movement ideas can be found reflected in the work of English writers such as Heywood in his *Apology for Actors* (1614) and Gildon *The life of Mr Thomas Betterton* (1710) with respect to acting.

3. Action in general, such as one should understand it here, is the art of depicting ideas and feelings with gestures, by the whole deportment of the body, and especially by the appearance of the face. The action in question, is the same art applied to words set to music, thus the acting of Actors who are singing, should vary as much as these last mentioned, that is to say infinitely. (Cited in Barnett, 1987: 37)

4. Addison - *Spectator* no.13, 15 March 1710-11 (*The British Essayists*, 1802, Vol. VI: 60-64) and *Tatler* no. 115, 3 Jan 1709-10 (*The British Essayists*, 1803, Vol. III: 171).

5. But this is not a pure gift of nature; this is deception: it is learnt by skill, and by study. I grant, that one may receive from nature better than another a certain sound, propensity for achieving it well: but merely the propensity for learning a thing, does not ensure, that this has already been learnt, one must needs, then polish, and improve by skill and study what from nature was deficient, and rough. One is wont to say, and it is very true, that the action should be natural, and not studied: but above all never too affected; a fault which [can] unfortunately occur in anyone: but this does not imply, that one should not study the true way of acting, but only, that one should not make the action mannered; on the contrary [one should] adapt it, and make it conform to the words, which one is saying, and to the character, whom one is representing: and to adapt this well, and make it conform is precisely what we call naturalness, which should be learnt scrupulously by study. (Mancini, 1774: 170)



## FOOTNOTES CONTINUED

6. The gestural theorist, Gilbert Austin, devoted an entire chapter of his work of 1806 (Chapter XXII) to the necessity of gracefulness and good posture during gesticulation. See also Barnett, 1987: 90.

7. See Austin, 1806: 516 for definitions of different character parts and G.F Seckendorff, cited in Barnett, 1977: 166, for stage positioning: eg. those of high rank, women and leading characters should be to stage right of their companions.

8. According to Knox 1797: 67 'The art of gesture was also used in conversation, as explained by the actor Poisson in his book on declamation: *In the art of reciting* [i.e. public declamation], *I include the Pulpit, School, the bar, speeches, the political Ministry, Reading, even Conversation ... The theatre contains all these things ... Whether one is reading, whether one is speaking, whether one is recounting an Adventure, whether one is delivering a compliment or an agreeable story, there must be a certain art in the Action and the Voice ...* '.

9. According to Cordes in 1791, 'Only if the facial expression of the teacher of religion undergoes the necessary changes and is in full agreement with the relevant words and gestures, can his presentation make a deep impression. If the latter are not supported by the former, if they do not work in unison towards a common goal, then the most beautiful thought and the most vigorous passages remain without effect' (Eng. trans. Barnett, 1987: 165). 'If a student preacher has at times an opportunity to see paintings, in which various passions of people have been expressed by masters, he can also perfect himself not a little in gesture-language by a careful observation of the whole and of its individual features' (Eng. trans. Barnett, 1987: 124).

10. Ranum's article presents the reader with a comprehensive account of Pomey's theories and ideas regarding the communication of emotion via movement, words and music, theories

## FOOTNOTES CONTINUED

which are based upon public speaking principles. Pomey is positive in his opinion of a three-part braid between the elements for emotional arousal taking place. It is likely that his experience and opinions have been coloured by his religious background and knowledge of communication in a sacred setting.

11. For further discussion see Gildon, 1710: 75.

12. When the head was high it gave an aura of majesty and pride; when it was hanging low it was full of despair, shame, grief or humility. It could nod in affirmation, be tossed back in dissent, be bashful when held on the side or lean forward when attentive. The head was always attentively turned towards the action and only when the performer was moved by feelings of aversion and disgust could turn it away. The head did not stretch out on the neck too far, as this presented a picture of arrogance, neither did it lean towards the shoulders, as this conveyed indifference or indignation. These turns of the head were performed smoothly and unobtrusively so they did not disturb the grace and beauty of the performance (see, amongst others: Gildon, 1710, Lang, 1727 (cited in Barnett, 1987) and Wilkes (1759).

13. Austin (1806: 311) specified that, even when wounded, the performer must not be inelegant or too natural in his actions.

14. As stated by Lang (1727) cited in Barnett (1977: 15-19) and Austin (1806: 138-9).

15. Gildon, 1710: 41-44.

16. For general information regarding the use of the eyes see Barnett, 1979-80: 1-36.

17. Gildon, 1710: 41-44.



## FOOTNOTES CONTINUED

18. Gildon, 1710: 75 and Walker, 1800: iii.

19. Siddons, 1806: 65 & 199.

20. Placing the hand over the mouth occurred in reaction to love, modesty or silence, Le Brun was particularly in favour of caricatures in this vein and over-exaggerated the emotions to an extent bordering on the comical, but remaining within the bounds of good affective practice (see Siddons, 1806, Plate XIII)

21. For further discussion of the cheeks and their communicative qualities see Siddons, 1806: 38-39.

22. Le Brun, quoted in Siddons, 1806: 22. Also, the lifting of the eyebrows to their highest wrinkled the forehead and widened the eyes, characteristics of astonishment and surprise. A lowering of the eyebrows in between the eyes initiated a frown, and a downward droop of the eyebrows projected modesty and piety.

23. See Wilkes, 1759.

24. These included: the over-reaching and stretching of the arms (Gildon, 1710: 77 and Le Faucheur, 1657/R1727: 197), as this distorted the shape of the body in the same manner as the crossing of the body with the arms (Walker, 1781: 268), the placing of the hands and arms to form the sign of the cross (Dorfeuille, 1799, Eng. trans. Barnett, 1978: 91), the crossing of the arms on the breast (which was indicative of death), the forearm being held horizontally in the starting pose, causing a lack of visual variety, the pointing of the arms away from where the eyes were looking (unless the affection was disgust or aversion), the emotionless, limp hanging of the arms by the side and the tucking-in of the elbows so they touched the body and so prevented the arms from moving freely and the symmetrical positioning of the arms (Austin, 1806: 134-138).

## FOOTNOTES CONTINUED

25. Both Goethe and Jelgerhuis preferred the hand to move first in stroke of the gesture, but this was not common (Barnett, 1978: 88-89).

26. The power and direction passed through the wrist-joint to the hand is variable, owing to its ability to rotate through 180, degrees and the structure of the hand provides a variety of articulate positions in which to place the fingers.

27. The basic position of the fingers during an oration was as follows: The middle two fingers touch at the tips while the other digits are slightly bent inwards in a natural and relaxed curve. The hand, when unconstrained in its natural and relaxed state, either hanging down at rest or raised moderately up, has all the fingers a little bended inwards towards the palm; the middle and third fingers lightly touch, the point of the middle finger resting partly on the nail of the third. The forefinger is separated from the middle finger, and less bended, and the little finger separated from the third, and more bended. The extremity of the thumb bends a little outwards, and in its general length and disposition, is nearly parallel with the forefinger. When raised horizontal, the hand is held obliquely between the positions inwards and supine. (Austin 1806: 336)

28. For further elaboration and an overview of hand positions, see Barnett, 1987: Ch.11 and Barber, 1831: 16-23.

29. This position ensured that the hands were constantly in view of the eyes, thus allowing the performer to check the beauty and aptness of the gestures and enabling the audience to see the hands and the face together. (For additional information see: Le Faucheur, 1657/R1727: 178-217, Gildon, 1710: 77 and Walker, 1781:267).

30. For a comprehensive survey of 'faults' see Bulwer, 1644: Cautio XXIX: 248, Gildon, 1710: 77, Barber, 1831: 23-26 and Wesley, 1793: 9.



## FOOTNOTES CONTINUED

31. Austin, 1806: 417.

32. Le Faucheur, 1657/R1727: 193.

33. For a comprehensive account of leg and feet movements see Austin (1806: 300), Barber (1831: Chapter 1) and Barnett (1987: Chapter 13)

34. Although the feet did not alter position too readily from left to right, they could change more freely when moving forwards and backwards and from first to second position. The legs were not placed over a foot apart (this was important for good bearing and comfort) and when moving forward the performer did not rise up onto the front foot, bend the front knee or throw the hip out. The soles of the feet were never parallel, because the toes pointed in opposite directions, but not too much, to help balance and elegance. Only the back foot ever turned over on its edge. If one foot was seen from the inside, the other was seen from the outside (Walker, 1789: iii, Austin, 1806: 405- 7 and Barber, 1831: 7).

35. Engel (1788) cited in Soloman, 1989: 560.

36. It was recommended that he did not walk in a straight line, but in gentle curves across the stage, thus enabling the audience to see him from more than one angle by providing a pathway of interest and design (Austin, 1806: 411- 2 and Barber, 1831: 53).

37. According to Austin: The trunk of the body should be sustained erect and easy, with an occasional gentle inclination of the sides, accommodated to the motions of the head and arms, and directed to the part of the audience actually addressed. This point of gesture has been particularly dwelt upon by Cicero, and is characterised by him, as the “manly inclination of the sides.” (Cited in Barber, 1831: 10)

## FOOTNOTES CONTINUED

38. An erect and upright body conveyed strength and bravery; pride was conveyed by throwing the trunk backwards to thrust the chest forward, when the body was stooped forward, dishonour or despondent emotion was exhibited, yet when it was bent forward at the waist, respect was displayed (Engel, 1788, cited in Soloman, 1989: 560 and Siddons, 1806: 85 -86).

39. If one hand was on the hip, the sword, resting within the clothing, holding a hat, the other hand hung down in opposition. If the left shoulder was raised, the right hip lifted to compensate and contrast. If the left foot was forward, the right hand was forward.

40. Vossius (1699) cited in Barnett, 1987: 118.

41. Gildon, 1710: 59.

42. It was preferable to angle oneself, male or female, towards the audience for the majority of the time, except when a side-on silhouette was demanded either by the text or the emotions conveyed. The action was aimed towards the audience as much as possible, even when speaking within a tableau on stage. Special attention needed to be exercised when sitting at a table on the stage; the whole body had to be visible, including the legs, and the elbows could not point in different directions. To help maintain good posture chairs were heightened with cushions if they were too low. Like sleeping, there was a need for contrast and interest; the face had to be seen by the audience and the legs and arms could not hang in a 'vulgar' manner. (Jelgerhuis, 1827, cited in Barnett, 1980-81: 24-29).

43. For further discussion on gesture types and faults see Barnett, 1987: 139-145)

44. Siddons, 1806: 31-40.

45. 'EXPRESSIVE GESTURE: an attitude or movement used to represent a passion of the character being portrayed. Performed in imitation of nature but transformed in accordance with the requirements of grace and *bienseance*, the basic expressive gestures became



## FOOTNOTES CONTINUED

standard techniques for the representation of passions such as surprise, grief, fear, etc.’  
(Barnett, 1987: 36)

46. ‘False acting’ is similar in nature to the improper use of word stress and syllabic organisation apparent in prose. Like acting this unnatural use of prose results in an unconvincing communication of the emotions. False gestures were considered to be weak by Mallet (1753 (1): 234 (Eng. trans. Barnett, 1987: 146)

47. See Barnett, 1987: 27-32.

48. Austin, 1896: 390.

49. Barber, 1831: 47.

50. Austin, 1806: 413.

51. Michaelis, 1818 cited in Barnett, 1987: 78.

52. (Breton, 1703 cited in Barnett, 1987: 79 and Austin, 1806: 390)

53. Bulwer presented his reader with a chart of affective hand positions and their meanings, while Cartesian philosophies were based upon the idealisation of characters and descriptions of the passions in words and gesture, often perfected visually by studying the work of artists such as Le Brun (see Gildon, 1710: 37).

54. Roach (1993: 59 & 83).

55. Nagler also presents the modern audience with a number of other plates of performances dating from 1746-65. (1952: 376-7)

## **CHAPTER 3**

### **The Communication of Madness upon the stage during the Baroque Period**

The Baroque, a period of excitement, freedom of thought and speech not previously experienced, explored and investigated new ideas and concepts in both the arts and the sciences from philosophical and physical perspectives. In the first half of the seventeenth century, a more self-conscious and thoughtful style started to develop in the arts; the projection of the inner self via prescribed rhetorical means was employed for the presentation of emotions and feelings in all art forms. Initially, composers attempted to pour their new ideas into the structurally outdated musical formats used during the Renaissance, structures incapable of supporting the projection of emotion using many rhetorical figures. During the second half of the seventeenth century, fresh structures, harmonies, rhythms and textures came to the fore, to provide composers with the tools to project their innovative ideas and breadth of writing.

After the Reformation, dramatic changes in economic and social conditions, combined with amazing technical inventions and geographical discoveries throughout the world, unleashed in most art forms a common desire for lavishness, drama, picturesque effects and caricatures of the most evil, terrible, grotesque and voluptuous. A fascination with eccentricity and unusual behaviour led madness to become a prominent theme of the late seventeenth century. By the eighteenth century, madness itself had become a popular form of illness, 'the English malady' (Roach, 1993: 98), thus promoting the interest and glamour of the psychologically confused.

An infiltration of madness onto the stage and theatre developed from this general preoccupation with madness. Michel Foucault has discussed the social development of madness in Europe and he suggests that the portrayal of madness was a popular form of entertainment during the seventeenth and eighteenth centuries:



Here is madness elevated to a spectacle above the silence of the asylums, and becoming a public scandal for the general delight. Unreason was hidden in the silence of the houses of confinement, but madness continued to be present on the stage of the world - with more commotion than ever.

(Foucault, 1965: 69)

The stage, as in all eras, reflected the common thoughts of the time and the audiences were delighted with, and indeed mirrored, the unpredictable nature, sensationalism and vulgarness before them.<sup>1</sup>

The portrayal of madness by women, rather than men, for entertainment was particularly popular.<sup>2</sup> According to McClary (1991: 80), it is the embarrassing nature of their actions that makes mad women so appealing; their 'frank appeals to sensationalism' and 'depravity'. With reference to madness upon the stage during *Commedia dell'Arte*, mad women were also portrayed more flamboyantly and more frequently than mad men:

Occasionally one of the men, like Orlando Furioso, will go mad for love, but the girls are always doing it, and their scenes of 'pazzia' were ever due for applause; even when they do not become lunatic in earnest, feigned madness is one of the most frequent tricks in which they indulge to gain their ends. ... The men wear swords but not often do they draw them; the girls on the contrary, when they believe themselves thwarted, immediately rush off to snatch a phial of poison or a convenient dagger. Where men try to conduct their affairs with at least a modicum of cultured decorum, their mistresses permit no veneer of civilisation to control the impetuosity of their loves and hates.

(Trans. Nicoll, 1976: 112)

According to the seventeenth-century writer, Burton (*The Anatomy of Melancholy*, 1621) women and wine were the major causes of madness. Regarding women he stated that: 'Her house is on the way to hell, and goes down to the chambers of death. What more sorrowful can be said? They are miserable in this life, mad, beasts, led like "oxen to the slaughter".' The abundant portrayal of women, rather than men, in this one specific area of textual and musical composition may have been spurred by women's acute reaction to madness, a problem caused, apparently, by 'excessive sexuality' (Showalter, cited in McClary, 1991: 81). The use of women upon the stage had not been known before 1642, Pepys did not record seeing an actress until 1660-1 (Nicoll, 1923: 70). However, in 1711 Addison had already stated in the *Spectator* (Thursday December 12) that female orators spoke very well using rhetoric and were particularly good at arousing different passions (1802, 242-247). According to the twen-

tieth-century writer, Powell (1984: 3), with reference to the female stage performer: 'it was an age of particular promise for an excited and ebullient minority'.<sup>3</sup> The genre of the Mad Song became very popular during the Baroque, yet, according to McClary, the composition of songs and prose by men may have been another method of controlling and channelling women and their emotions whilst mirroring the social climate in an entertaining fashion.

### 3.1 THE ENGLISH BAROQUE MAD SONG

The texts of Mad Songs usually concentrated upon themes of unrequited and lost love, subjects which allow scope for extreme and wildly changing emotional patterns. An excellent example of the Mad Song format and the provocative use of textual ideas transformed into music is *From rosy bow'rs*, set by Henry Purcell. The text is taken from Part III of the comic play, *Don Quixote*, by Thomas D'Urfey. D'Urfey actually suggested that a specific element of madness should be applied to each section of the text, ranging from 'Sullenly mad' in the first to 'Stark mad' in the last. Many Mad Songs had a strong connection with the stage, such as Altisidora's *From rosy bow'rs* and Cardenio's *Let the dreadful engines*, both by Henry Purcell. Both songs are included in D'Urfey's *The Comical History of Don Quixote* (1694-5) and illustrate the sectional format of the Mad Song and the use of major-minor keys for the arousal of different passions.<sup>4</sup> Even when not required as a stage number within a play, Mad Songs, including the sacred variety, illustrated great emotional variety, usually via rhetorical means, and colour.<sup>5</sup> Purcell, Blow and Eccles had many of their Mad Songs inserted into song books for domestic use, including the staged songs and sacred songs, due to their popularity.<sup>6</sup>

With respect to the setting song, including the Mad Song, Henry Purcell's ingenuity and integration of Italian operatic influences and intuitive poetic settings, combined with the creative employment of musical-rhetorical figures, resulted in a dramatic and accomplished art form not previously witnessed in England. The employment of figurative processes to move the passions with such clarity and fervour caused great interest amongst Purcell's contemporaries and provoked many compliments, even after his death:



Let any master compare twice ten hundred ditties, the music of the frost scene, several parts of the Indian Queen and twenty more pieces of Henry Purcell with all the arrieto's, Da Capo's, Recitativo's of Camilla, Pyrrhus, Clotilda etc. and then judge which excels. ... Purcell penetrates the heart, makes the blood dance through your veins, and thrill with agreeable violence offered by his heavenly harmony; the arieto's are pretty light airs, which tickle the ear, but reach no further; Purcell moves the passions as he pleases, nay, he paints in sounds, and verifies all that is said of Timotheus. Music as well as verse, is subject to that rule of Horace.

(Gildon, 1710: 167)

These points were reaffirmed fourteen years later in the *Universal Journal*, 1724.<sup>7</sup> Purcell clearly recognised the potent emotive power of music and poetry used in conjunction; his most productive and renowned compositions were, indeed, songs. The dedication to the Duke of Somerset on the score of the *Prophetess* is written as if from Purcell's pen, but it is likely that it was composed by Dryden, or, at least, advice was given by him over its construction. In the dedication, 'Purcell' speaks strongly of this emotive, symbiotic power betwixt notes and words.<sup>8</sup> Although Purcell's musical origins were in the simple folk-song, he was inspired by the rhetorical influence prevailing throughout the Baroque. Both he and John Blow were probably stimulated by Italian and French rhetorical styles.<sup>9</sup> Purcell's distinctively lavish, English style of music shows traits of Italian compositional styles; according to the writer Roger North in 1695:

Then rose up the Noble Purcell, the Jenkins of his time, or more. He was a match for all sorts of designs in musick. Nothing came amiss to him. He imitated the Itallian sonnata and (bating a little too much of the labour) outdid them. And raising up operas and musick in the theatres, to a credit, even of fame as farr as Italy, where Purcell was courted no less than at home.

(Wilson (Ed), 1959: 307)

In the preface to his Sonata of III Parts (1683) Purcell underlined these objectives personally: 'I have faithfully endeavoured a just imitation of the most fam'd Italian Masters; principally, to bring the seriousness and gravity of that sort of musick into vogue, and reputation among our country-men, whose humour, 'tis time now, should begin to loath the levity, and balladry of our neighbours..'. As his career progressed, Purcell looked to the ground bass, da capo and binary forms used in Italy as structures upon which he could increase potential for emotional presentation.<sup>10</sup> He also realised that a more substantial structure than the simple folk-song was needed, and recitative was combined with arioso in a cantata-like structure. His

Mad Songs were clearly derived from the Italian chamber cantata; the recitative and arioso structure providing a variable, exciting and pliable base upon which to work, as in, for example, *Tell me some pitying angel* and *From rosy bow'rs*.

It appears that Purcell endeavoured to impart more flamboyant rhetorical variety into declamation, word phrasing and tempi whilst retaining a natural speaking style. It was with this foresight and experimentation he guided his compatriot composers. In his songs, he paid great attention to detail, matching rhythm and melody to words in an affective manner. In his early songs, Purcell's emotive word setting was usually based upon natural, rhythmic speech patterns for the purpose of arousing the emotions.<sup>11</sup> This imaginative form of textual setting can be seen in *Mad Bess*, one of his earliest Mad Songs.<sup>12</sup> Towards the end of the 1680s Purcell increased his use of textual repetition as an emotive musical-rhetorical device, one often used in the Italian aria. Within his later songs Purcell often intermixed syllabic and melismatic passages and melodic sequences to provide material for thematic development. He frequently tampered with the poet's work, extending and repeating the text (*Paronomasia*) on words such as 'laugh' and 'victorious' (*Sweeter than roses* bars 31-51, Example 18). In general, he became more adventurous in his choice of musical devices to enchant, such as: *Repetitio* (repetition), *Circulatio* (circling) and *Hypotyposis* (descriptive passages). Examples of textual repetition in Mad Songs for affective purposes can be found in the opening bars of *From rosy bow'rs* (Appendix M.2), *Not all my torments* (Appendix M.8), *Sweeter than roses* (Appendix M.13) and *Tell me some pitying angel* (Appendix M.14).<sup>13</sup> Purcell also favoured the projection of emotion via long chains of monosyllabic words in a rhythmical, rhetorical fashion, such as can be found during *From rosy bow'rs*, bars 132-140 (Appendix M.2).<sup>14</sup> In this passage, long chains of monosyllabic words, such as 'No' and 'Love', a rhetorical figure called *Polyptoton*, can be found. This contrasts with his early songs, in which he rarely disturbed the poet's word order. Although Purcell had a penchant for translations of classical poetry and a fondness for the work of humanist poets such as Dryden, Cowley, D'Urfey (*From Rosy bow'rs*, 1694-5) and Katherine Philips (*O, Solitude*, 1687), many of the texts he set were fairly trivial. It can be considered an indication of his genius that, when these words were put to music and transferred onto the stage, there is much to be admired.



### 3.2 THE USE OF PHYSICAL GESTURE AS AN AID FOR THE COMMUNICATION OF MADNESS

As a component of a play, a semi-opera or as an isolated song, it is likely that a Mad Song would have been performed with appropriate gesture, either in a theatre or in a domestic situation. Even without choreographed physical gesture, the highly charged emotions of a Mad Song would have been difficult to convey without actions, as the body instinctively moves when overcome by strong feelings, such as love or horror (see Chapter Two. This important point was also made by the Baroque stage writer, Gildon in 1710 and has been quoted on page 1). In 1758, William Battie wrote an important treatise regarding physiological and psychological theories of madness. His *Treatise on Madness* proposed that the physiological basis of madness was very similar to movement theories, thus underlining a close link between gesture and madness. Battie claimed that hysteria was a nervous disorder rather than a visceral disorder caused by undue pressure upon the medullary matter in the brain (1758: 13-18). This pressure increased when undertaking extreme emotions, such as joy and anger, common emotions communicated in a Mad Song.<sup>15</sup> It is therefore probable that these forceful gestures, aroused by the strong release of, and response to, passion, occurred even in domestic settings, the body being unable to ignore the nervous stimulation. Research suggests that the use of gesture would have also aided the precise, rhetorical communication of madness in conjunction with general musical features such as tempo and key and specific musical figures. According to Weaver (1712: 124) with respect to dance and gesture in a communicative role: 'In short, it is a science imitative, and demonstrative, an interpreter of enigmatical things and a clearer of ambiguities.'

The enjoyment of the audience increased further when the songs were performed by their favourite actors/singers. A number of Mad Songs were written for specific actor/singers; thus the ideas and musical figures used were designed to display the talents of the actor/singer in the best possible light. John Eccles composed the lyrical *Nature framed thee* and *If I hear Orinda swear* for Mrs Bracegirdle; the strident *From grave lessons* by John Weldon was sung by Mrs Bradshaw. The emotions presented in these songs were often so extreme that an

actor's theatrical execution was required to convey the madness with aplomb, but sometimes the audience appreciated the skill and charisma of the actor rather than the communication of mad, yet sincere, emotions. In England, singers were mere amateurs when compared to their highly polished and trained Italian counterparts; many actors and actresses supplemented their wages by performing in a singing role. These singers, such as Moll Davies, Mrs. Bracegirdle, Mrs Bradshaw, Richard Leveridge and Thomas Betterton provided vocal entertainment between acts rather than performing in the body of the play. At the turn of the eighteenth century, it was also common for dancers to take part in acting. The use of actor/dancer/singers, as opposed to pure singers, strengthens the concept of gesture being used in the manner of the day for the communication of emotion. It is unlikely that actors would modify their stage technique considerably to accommodate singing; Perrucci (1699), claimed that 'the same methods are appropriate in spoken, scripted and operatic shows' (cited in Savage, 1996: 230-231). Likewise, dancer/actors were well versed in the correct use and etiquette of gesture and most were experienced in the *commedia dell'arte*.<sup>16</sup>

Specific evidence regarding the use of a theatrical approach to the performance of Mad Songs can be found, although in limited quantities. Apparently, when singing the Mad Song *Victoria, Victoria*, William Mountfort used an actor's approach to communicate the madness of the words because the music did not project it sufficiently (Baldwin and Wilson, 1996: 108).<sup>17</sup> Mrs Bracegirdle, a popular actress of the time was recorded by Dryden as performing a mad dialogue with the comic actor, Doggett, in a more superior manner than the trained singer, Mrs Ayliff, probably because of her more demonstrative approach. Also, with respect to the use of gesture during the Mad Song, *I Burn*, D'Urfey notes that Mrs Bracegirdle presented the song 'incomparably well sung, and acted' (cited in Baldwin and Wilson, 1982: 606). Charlotte Butler was renowned for her ability to dance and sing as well as act. According to Colley Cibber in 1740 (cited in Baldwin and Wilson, 1982: 602): 'for she prov'd not only a good Actress, but was allow'd, in those Days, to sing and dance to great perfection. In the Dramatick Opera's of *Dioclesian*, and that of *King Arthur*, she was a capital, and admired Performer.' It is also known that that she was not afraid to use her countenance in 'elegant face play' perfected by using a mirror (Savage, 1996: 223). Due to the increasing



technical difficulty of the music at the end of the seventeenth century, more virtuosic singing techniques were required for a number of songs. Because of this, trained singers such as Mrs. Ayliff, Miss Cross, Jeremy Bowen and Mrs. Hudson/Hodgson were used more often.<sup>18</sup> Baldwin and Wilson (1982: 603) state that Mrs Ayliff must have had a significant stage presence, as she managed to hold the most raucous of audiences with her range of emotional colour, but it is still appropriate to say, however, that a confident, theatrical performance may have more importance than using the correct voice.<sup>19</sup>

Although no annotations or choreographies of Purcell's, or his contemporaries, music have been found, it is probable that, as French and English theatrical styles were so similar, a form of notation similar to L'Abbe's loure was used (Semmens, 1996: 192). Many professional dancers came to England from France at the end of the seventeenth century, bringing with them French styles and attitudes. It is also known that Thomas Betterton, the actor, producer and singer, was sent to France by Charles II to study their opera. Betterton was thus inspired by the French productions of Quinault and Lully and brought ideas back with him to be used in the English theatre. Most of the information available regarding the use of dance in Purcell's operas and plays notes the close collaboration between himself and Josias Priest, the dancing master. According to John Weaver in his *Essay* (1712), Priest's communication of the passions through music and dance was unsurpassed:

As a performer, his perfection is to become what he performs; to be capable of representing all manner of Passions, which Passions have all their peculiar Gestures; and that those gestures be just, distinguishing and agreeable in all Parts, Body, Head, Arms and Legs; in a word, to be (if I may so say) all of a Piece. Mr Joseph Priest of Chelsey, I take to have been the greatest Master of this kind of Dancing that has appeared on our stage.

(Weaver, 1712: 166-7)

The excellence attained by Priest made him the perfect partner for Purcell in his communication of the passions. (For further discussion of dance music in Purcell's operas see Semmens, 1996)

Gesture would have collaborated closely with costume, etiquette and scenery to create a homogeneous visual picture and ambience. A general ambience could be created in the performing situation by the persuasive, rhetorical use of scenery, costume and movement. With

respect to the Duke's theatre and the Theatre Royal:

Creation of characters, then, whether male or female, use of scenery, structure of dramas, management of plot, dialogue and aim - all these we find, in this narrow little playhouse world where on class ruled and a king's laugh was the cue for applause, more intimately connected with the stage than any other period of our dramatic history. ... The basis of the dramas, their structure and their aim, their very being, is to be explained only by reference to the playhouse itself, the actors and actresses upon the stage, and the audience which sat gallantly indifferent and cynical in pit and side-bow and galleries.

(Nicoll, 1923: 73)

During the late seventeenth-century English theatres were very small and had limited capacities, an ideal setting for the intimate and personal nature of the Mad Song. As the Baroque period progressed, the open stage with fixed scenery, common during the early English Restoration, was being replaced with painted backdrops and movable wings with which to create different rhetorical illusions, mainly landscape forms. Mood and atmosphere were created using painting and lighting, and scenes in a deep stage position were used as venues for torture or for caves and grottoes. Scenic designers took many of their ideas from seventeenth-century artists, engravings and paintings (for further discussion see Jackson, *Restoration Scenery*, 1964). Likewise, as mentioned in Chapter Two, these rhetorical features of the stage infiltrated into the domestic situation and everyday life. In the 1680s, calmer styles, a pastoral ambience and the grand rhetorical architectural proportions, which could be seen in Italian and Parisian opera, houses became popular.

With respect to costume and hair design, normal everyday clothing was worn, dressed-up with symbolic accessories, such as swords and fans. Certain rules were followed because accessories and social standing were closely associated; the higher the heels and the more flamboyant the embroidery, the higher the status. The height of the heels had an important effect on movement, thus giving a 'mannered walk' with the toes pointing outwards, a technique which the dancing masters accepted (Broby-Johansen, 1968: 156). To create height, the hair was often piled on top of the head, or a hair-piece used. This presented to the audience a formidable, larger than life, stage presence. This 'larger than life' persona was enhanced even further by the use of very tight bodices for women, keeping the body erect (Ronen, 1996: 206). White gloves were also worn to make the fingers appear longer and therefore enhanced



the use of gesture (Ronen, 1996: 209). The use of symbolic, stereotypical costuming in conjunction with formalised gesture would have helped in focusing the mind of the actor/ess towards the correct presentation of a specific character. According to Nicoll (1923: 72): 'The Actresses, on the other hand, however low they succeeded in dragging down the playhouse, did, like the men, present to the theatre a series of stock types, and helped to keep alive species of drama which in less able hands would have had but a short existence.'

## FOOTNOTES

1. Nicoll, 1923: 5-18, examines and outlines this reflection of civilised life in his work with respect to the audience between 1660 and 1700.

2. The projection of madness by women has continued to be to the present century (See Catherine Clement *Opera or the undoing of women* (1989) for further discussion).

3. Presumably this refers to women as the minority as Powell's next statement regards the use of women, rather than men or boys, to play the female roles.

4. Although Purcell's use of keys for affective purposes was not catalogued during the Baroque, modern theorists such as Peter Holman (1996: 38-9) and Curtis Price (1984: 22) have made suggestions regarding their application based upon musical evidence: G minor was often used to represent death, for example in Dido's Lament; C and D Major were associated with trumpets and were used to represent triumph and/or war; C minor was used for states of melancholy and mystery as in *From rosy bow'rs* (See Appendix D). It is also interesting to note that the Latin translation of the word 'passion' is 'patior', as in 'to suffer'. Therefore, when the passions are aroused, emotions are seizing and possessing those people who suffer them (Roach, 1993: 28).

5. According to Caccini, however, expression in sacred contexts was required to be more restrained (cited in Sanders, 1993: 62).

6. After Purcell's death, Frances Purcell compiled her husband's songs as a tribute to his patron, Lady Howard. These were published by John Playford. Also published by Playford were *The Theatre of Music* and *Comes Amoris* for amateur musicians who wanted to sing the latest popular songs at home (Spencer, introduction to *The Theatre of Music, Music for a London Entertainment*, 1984: x, Ed. Curtis Price).



## FOOTNOTES CONTINUED

7. *Purcell* was our great Reformer of Musick; he had a most happy enterprising Genius, join'd with a boundless Invention, and noble Design. He made Musick answer its ends (*i.e*) move the Passions. He express'd his Words with a singular Beauty and Energy; there is a Manliness of Stile [that] runs through his Works; and were *Italian* Words put to one of his Aires, they would not be found Old Stile, nor need any of our modern composers be Ashamed of them. His Recitative is gracefully natural, and particularly adapted to the *English* Tongue. (Cited in Burden, 1995: 137)

8. Music and poetry have ever been acknowledged Sisters, which walking hand in hand support (& *grace*) each other: *And* As poetry is the harmony of words, so Musick is that of notes: and as poetry is a rise above prose and oratory, so is Musick the exultation of poetry. Both of them may excel apart, but sure they are most excellent when they are joind, because *then*, nothing is (then) wanting to either of their perfections: for *then* thus they appear like wit and beauty in the same person. ... *But* poetry and painting have arriv'd to their perfection in our own Country: Musick is yet but its Nonage, a *prattling foreign* forward child, which *rather* gives hope of what it may be hereafter in England, *than what it has produc'd already hether-to produc'd* (when the masters of it shall find more encouragement). Tis now learning Italian, which is its best master; and studying *somewhat* (a little) of the French ayre, to give it somewhat more of gayety and fashion. *Thus being* father from the sun, we are of later growth than our Neighbor countryes, and must be content, to shake off our barbarity by degrees; *and leave the hedge notes of our homely Ancestours*. The present age seemes already disposd to be refind, and to distinguish betwixt wild fancy, and a just, numerous composition. (Purcell, 1691: Dedication)

9. See Holman, 1994: 199.

10. Purcell's ground basses often passed through several keys, providing variety and yet, at the same time, unity. In reference to Dido's Lament and the symbolic beauty of the bass line, Donington states that: 'The famous lament with the ostinato bass pulling against its emotive harmonies as if bringing grievous emotion under control: a symbolic ambivalence which adds profoundly to the beauty of this justly celebrated scene' (Donington, 1990: 48).

## FOOTNOTES CONTINUED

11. Purcell's rhythmic schemes for various prosodic meters generally skirt quantitative metrical schemes in favour of natural rhythms and rhetorical (as opposed to prosodic) accents of the words. Thus he utilised a wide and flexible range of rhythmic values, even in his earliest settings, in which musical phrases are entirely "verse bound" (Duckles and Zimmerman, 1967: 64).

12. For example, the phrase: 'Did you not see my love as he passed by you? His two flaming eyes, if he comes nigh you, they will scorch up your hearts' in bars 57-60 (Appendix M.6), is set to music using pattering semi-quavers. As if to convey the urgency of the text, longer notes are only employed for emphasis upon the most important words, in this case 'eyes' and 'scorch', as one would employ in natural speech.

13. The lyrics of *Sweeter than roses* are few and they have only one purpose, to intensify Pandora's sexual desire while she awaits the arrival of her intended lover, Argilius. Consequently the text has been repeated for emphasis and to increase the length of the song.

14. 'It is because his music also contains the lyrical impulse, which is prepared to sacrifice everything to the call of melody, that he is great. Between these two elements, expressive setting of words and beauty of tune, there rages a perpetual struggle in dramatic music, and in no composer is this more manifest than in Purcell. Not so much in the opera so called as in the curious scenes (or "songs") which he wrote for one or more voices. The realism of the recitatives stands in broad contrast with the simplicity of the lyrical phrases. The melodies are often completed by a chain of monosyllables (no, no or oh, oh) taking the place of words, as if the composer said - I must have rhythm even at the expense of language. The two elements are often so subtly intermingled that it is difficult to tell whether the passage is meant to be lyrical or rhetorical' (Rendall, 1920: 136).



## FOOTNOTES CONTINUED

15. '... the tumultuous and visibly spasmodic passions of joy and anger are all at least for a time maniacal. But these passions constringe the muscles of the head and neck, and therefore like a ligature force the blood that was descending into the jugular veins back upon the minutest vessels of the brain.' (Battie, 1758: 52)

16. Goff, 1998: 219.

17. A poem regarding his use of voice and movement underlines this: 'His flute and his voice, and his dancing are rare, And wherever they meet, they prevail with the fair.' (Baldwin and Wilson, 1996: 108).

18. Mrs. Ayliff must have been particularly versatile, as Purcell wrote the complex *Let the sullen discord* (1693) for her as a birthday song for Queen Mary. Letitia Cross was specifically in mind for the intricate Mad Song, *From rosy bow'rs*, and Eccles wrote the complicated and colourful *Love's but the frailty of the mind* for Mrs Hudson.

19. Baldwin and Wilson, 1996: 127. It is known that the bass, Leveridge, and the tenor, John Beard both sung *From rosy bowers*.

## **CHAPTER 4**

### **The Analysis**

The primary objective of the analysis will be to discover if a 'three-part braid' (Mattheson, 1739, cited in Harriss, 1981: 137) between musical, rhetorical and gestural figures occurs for the purpose of arousing the emotions. The investigation will aim to correlate the application and purpose of these figures leading to quantification of the results, thus providing a catalogue of musical-rhetorical and gestural figures to be used when annotating baroque solo vocal music with physical gesture. The secondary objective will be to explore methods of presenting common emotions using gesture and to associate these findings with musical methods of communicating the same emotions.

For the analytical process sixteen songs will be chosen from the work of the English composers Henry Purcell, John Eccles, John Weldon and John Blow (Appendix J). The songs will be taken from a small time span, 1685 to 1710, and will be illustrative of English solo song at the turn of the eighteenth century. The selection will include both secular and sacred forms and will be from a male, as well as a female, perspective. The majority of the songs will be distinguished as Mad Songs, a popular format of the Baroque which portrays a variety of contrasting Affekts. Although not all of the songs will fit into this category, each will convey emotion in a colourful and descriptive manner by using a myriad of musical-rhetorical figures.

The songs will be analysed with respect to thirty musical-rhetorical figures. As such a large amount of evidence can be found regarding the employment of rhetorical and musical figures for the arousal of the affections, the figures will be selected based upon certain criteria, such as, the frequency of occurrence of each figure during the songs chosen for analysis. Some musical-rhetorical figures are more widely used than others; the selection chosen will provide a cross-section. If contemporary evidence, specific examples and descriptions to support the use of each of the chosen figures can be found, these figures will be given priority. If possible, a number of primary sources will be given for each figure. Due to the emphasis upon



English vocal music, preference will be given to figures for which an English primary source can be located. European references will be included, though, because the collection of data and the writing of treatises occurred slightly later in England, after having turned to European styles for stimulation and ideas. It is likely that the references used for each figure will correlate, but this will not be a prerequisite when choosing the figures or the references. If any figures correspond with those annotated by the gestural theorist, Gilbert Austin (1806), these will be favoured. Austin collected most of his gestural data from baroque treatises and therefore his annotations will be deemed relevant. If examples of relevant musical-rhetorical figures can be found, with appropriate action, during analyses of dance pieces such as Le Roussau's *Chacon for a Harlequin* (Appendix K) these figures will also be favoured. A number of musical-rhetorical figures do correlate with gestural figures in name and function. These figures will have priority.

The songs will then be analysed with respect to general Affekts. The sentiment of music is not governed purely by specific musical figures, but is the culmination of these specific figures interrelating with each other and other musical devices such as key and rhythm (Appendices A - H). The references to key sources can be found in Appendix D, the name and date of the reference, but not the source, will be given in the text. The figures and Affekts will be correlated with the text if any ambiguity occurs between the musical and rhetorical figures. On occasion, textual reinforcement of the musical and gestural figures will be required when deciphering minor emotions, or when two or more emotions are so close together that they become confused.

Following musical and textual analysis, the appropriate gestural figures will be placed with the appropriate musical figure of the same title or nature. The gestural figures will be investigated and correlated in the same manner as the musical-rhetorical figures: contemporary evidence, annotations by Austin and choreography by Le Roussau. The appropriate gestures will then be placed with the relevant Affekt. During the Baroque, general Affekts were often presented to an audience using instantly recognisable postures. These were called common complex gestures because they amalgamated a number of common gestures into one affective picture. Common complex gestures will be used during annotation to present gen-

eral Affekts. A few gestures will be selected for their relevance to a particular word, guided by the annotations of specific words by Austin. In doing this, concrete rather than abstract gestures can be given. The gestures will then be linked together by using appropriate techniques and etiquette required of orators, actors and dancers during the Baroque (details of these techniques have been given in Chapter 2). Additional nuances of style and indications of general ambiances (such as 'Lamentation') will be noted in the margin next to the text to further enhance the performance, as in the work of Austin.

#### 4.1) INTERPRETING THE ANALYTICAL INFORMATION

For each of the thirty figures and general Affekts, rhetorical, musical and gestural descriptions will be given. The descriptions will be compiled from historical and modern sources (rhetorical, musical and gestural), dance manuals, paintings and sculptures and contemporary baroque writings. The descriptions will be clarified and placed in a musical context by using examples taken from the songs chosen for analysis. To enhance the analytical process, each figure and Affekt will be accompanied by a number of examples annotated by the author with possible gestural scenarios based upon the historical evidence. For ease of interpretation, it is recommended that the brief explanatory table of terms (Appendix L) is used for reference.

Each example will explain why certain gestures have been chosen to correlate with a particular section of music and how these gestures can be presented using the etiquette demanded during the Baroque. The gestures will be notated using the system suggested by Gilbert Austin in 1806 (Appendix I), but at least one of the examples for each figure and Affekt will be presented to the reader with the relevant text accompanied with a photographic illustration of the gesture in action. The relevant music can be found in the Appendix M, the bar numbers have been given in each example. The three elements: text, music and gesture, should be visualised in the following manner:





ief- pr  
aL2

br

87 88 89

For thy sake I in love am



B seq

pr

90 91 92 93

gown with what thy fancy, thy fancy does pur - sue.

(Purcell, *O Solitude* : bb. 87-93)

## 4.2) ANALYSIS OF FIGURES

### Anabasis and Catabasis

Rhetorically, *Anabasis* is a figure that denotes ascent and *Catabasis* is a figure that denotes descent, 'Cata' being a preposition used to imply downwards movement (Murray et al, 1991, Vol. II: 964). *Anabasis* rises in recognition of heavenly or exalted powers, or physically high structures while *Catabasis* is commonly employed to signify death, dying or despair. and it is used in close proximity to *Anabasis* for ultimate affective effect. When placed in close juxtaposition these figures are at their most affective, emotional Affekts being heightened by contrary motion, an ascent directly followed by a descent or vice versa.

With respect to music, these figures are reflected in the movement of the melodic line, according to Bukofzer (1939-40: 4): 'We find in the music of the sixteenth century on almost every occasion when the text reads "descendit de coelis" a descending melody, and when the text reads "ascendit in coelum" a rising melody.' These two figures are often used musically for the representation of heaven and hell, or life and death.

Spatial correspondence in the Penitential Psalms occurs when the text contrasts high and low or up and down, e.g. Psalmus V, verse [20], all five voices rise to a high register for the words "de excelso sancto suo" and "de caelo" ("from the high sanctuary" and "from Heaven".

(Bergquist, 1990: ix)

Physically, *Anabasis* is a rising motion that corresponds to an ascent prevalent in a textual and/or musical passage, *Catabasis* is the opposite. In his *Compendium of Practical Music*, Christopher Simpson clarifies the use of musical *Anabasis* and *Catabasis* by comparing them to physical gestures : 'High, above, heaven, ascend; as likewise their contraries, low, deep, down, hell, descend, may be expressed by the example of the hand; which points upwards when we speak of one, and downward when we mention the other; the contrary would be absurd.' (Simpson, 1706: 114) Physical *Anabasis* is employed in Gilbert Austin's gestural interpretation of the poem, *Elegy in a Country Churchyard* by Gray, Stanza IV, line 2 (Austin, 1806: 525):



Bdbf a

vhf

‘Where heaves the turf in many a mouldering heap’

The backs of both hands are presented towards the audience in a hanging, downwards position. They rise slowly to a vertically, elevated position on ‘mouldering’, as if ‘heaving’ the weight of the hands upwards. *Catabasis* occurs in line 4, Stanza VIII of the same piece (1806: 526):

a

vef

d

R

'The short and simple annals of the poor.'

To correspond with the despondent nature of the prose and the natural fall of vocal pitch towards the end of the phrase, Austin has suggested gestures for the hands which gradually descend from an elevated plane to rest.

The final phrase of *Mad Bess* by Henry Purcell employs musical *Anabasis* to project Mad Bess's exalted thoughts as she considers her rise to greatness (Example 1). The addition of a prominent and positive ascending fourth between 'as' and 'great', further enhances *Anabasis* and the reiteration of her thoughts. To correlate with this rising of the melodic line, the arms must rise (Simpson, 1706), not fall. During this annotation, the right hand rises first in an expansive gesture with the palm open and outwards. On reiteration of the phrase, both hands are used together in the same manner, but with the addition of a sweep to underline the grandeur of her self-opinion.

Example 1.



oeq

$$B \neq S_w$$

'In her thoughts is as great,  
tr.R1

great as a King'

(Purcell, *Mad Bess*: bb. 100-4)



*Catabasis* has already been used by Purcell in *Mad Bess* to portray death, achieved by using two descending melodic lines in conjunction with the text ‘I’ll lay me down and die within some hollow tree’ (Example 2). To correspond with musical *Catabasis*, the right hand must fall to a lower horizontal plane during the first descending melodic line. For variety, the left could descend during the second. A general ambiance of ‘Lamentation’ has also been noted in the margin to enhance the Affekts present.

Example 2.



pef                      hx      -pef                      hx  
‘I’ll lay me down and die, within some hollow tree’

(Purcell, *Mad Bess*: bb. 47-51)

*Anabasis* can also be found between bars 33-45 of *O Solitude* by Purcell (Example 3), to enhance the positive aspects of the text: ‘to look today as fresh and green’, characteristically following *Catabasis* for heightened affect. The *Catabasis* should be annotated with a descending, indicative gesture which on this occasion falls to rest (*Hypobole*) in conjunction with the phrase: ‘To see these trees which have appeared from the nativity of time’. In partnership with musical *Anabasis* and the textual reference to positive emotions, the hands and feet could extend outwards into a position commonly used for the presentation of joyful feelings and reverence (Illustration 2 a, b and c). The hands, in this case the right as the emotions are joyful, must continue to ascend to mirror the melodic line, until it reaches the zenith at the climax of the phrase. Repetition with the left hand could follow for variety, although it must be at a lower elevation to correspond with the lower melodic pitch. Finally, both hands should



ILLUSTRATION 2

The gestural communication of Love and Joy



a) Admiration

(Austin, 1806, Plate 10, number 104)



b) Joy

(Siddons, 1806, number 26)



c) Tranquil Joy

(Siddons, 1806, number 39)

fall to rest to complete the section. Sympathetic motions of the eyes should follow the direction of the hands as they ascend and descend, in correspondence with seventeenth century rules of gestural etiquette.

Example 3.

ieq d		R
'To see these trees which have appear'd, From the nativity of time,		
R2		
B shf		U szq
And which all ages have rever'd, To look today as fresh and green,		
tr.L2		tr.R2
U -seq d	D	R
To look today as fresh and green As when their beauties first were seen.'		
	R1	

(Purcell, *O Solitude*: bb. 33-45)

*Catabasis* is also employed between bars 62-65 of *O Solitude*, a phrase filled with pain and sorrow from which the only release is death (Example 4). The vocal line falls from *Hyperbole* to *Hypobole* to correspond with the text, 'Such woes as only death can cure'. This should prompt the use of descending hand gestures that finally fall to rest. On this occasion, the left hand has been used on the word 'woes' in recognition of the unfavourable affections present.

Example 4.

-beq h	B pdq d	- D R
'Such woes as only death can cure.'		
	L1	

(Purcell, *O Solitude*: bb. 62-65)



## Anaphora

*Anaphora* is a figure of repetition, the same word or phrase being repeated in successive sentences or verses. According to Puttenham (1589: 208) it is the figure of 'report', 'report' being 'the progress of an element undergoing periodic repetition, in which one word starts many verses.' In his *Practical Rhetoric* (1663: 156), Joshua Poole gave an example of textual *Anaphora*: 'Labour breeds glory: Labour raiseth fame: Labour gives honours, Labour gives good-name.' Musically, *Anaphora* is the concept of repeat performances, although theorists described it in different ways, Burmeister (1601) described it as a variety of fugue, a melodic section passing through some, but not all voices:

*Anaphora* is an ornament which repeats similar pitch patterns in several but not all voices of the harmony. This happens in the manner of a fugue, although it is in fact not a fugue. For all the voices are required to be in a fugue if the harmony is to merit the name of fugue.

(Eng. trans Rivera, 1993: 185-187)

The English musical rhetorician, Charles Butler (1636: 72) ambiguously referred to *Anaphora* as 'the reiteration or maintaining of a point in the like motion'. According to the work of Ungar (1969: 68), Thuringus limited the use of *Anaphora* to the bass line alone and for Kircher (1650) it retained a similar meaning. The dependence on rhetoric is clearly spoken in all the given cases.

Analysis of baroque dance music and actions discovered *Anaphora* type figures; the repetition of movement gestures in conjunction with the repetition of specific figures. An example occurs in the final phrase of Le Roussau's *Chacon for a Harlequin* (Appendix K). A repeated figure; E-C-E then D-B-D is accompanied by a sinking then rising motion on the right foot followed by a sinking motion and a bounce on the left foot. Therefore, the actions recur in conjunction with repetitions of the musical figure, exhibiting characteristics of *Anaphora*.

Musical *Anaphora* features prominently in the opening section of *Lysander I pursue* by John Blow (Example 5). In bar 2, a descriptive, rapidly descending figure (*Hypotyposis* and *Catabasis*) characterises the pursuing of Lysander. This figure returns again in bar 7 and



again in bar 11, the latter as an element of *Repetitio*. For dramatisation of this strong opening, an indicative right hand gesture can be employed to point at Lysander, the left hand should not be used to point at people (see Chapter 2). This gesture must then fall in conjunction with the descending melodic line (Simpson, 1706: 114). To add interest a waving action has been incorporated into this movement. Musical *Anaphora* in bars 7 and 11 prompts the performance of two more of the above actions, the last using both hands for variety and enhancement of the extended melodic line.

Example 5.



ihf w R sdf h e sdf sw  
 ‘Lysander I pursue, I pursue, pursue, pursue, pursue in vain;  
 R2 aL2



ihf v ihf w R -ihf v w phf sw peq sw -phq sw seq  
 Cruel Lysander thus to fly me, cruel Lysander thus to fly me;  
 tr.R2 tr.L2



(Blow, *Lysander I pursue*: bb. 1-15)

*Anaphora* has also been utilised as a feature of *Philander, do not think of arms* by John Blow (Example 6). The figure comprises four descending semiquavers and is used nine times during the song, the first six repetitions occurring in conjunction with the text ‘think of arms’. On these occasions, to characterise the strong and powerful text, the hand may be clenched into a fist, rise in conjunction with *Anabasis* and then push forward with the *Anaphora* figure,



preferably alternating between the right and the left hand for variety. The seventh repetition of the figure accompanies the words ‘make your campaign’. It is a lighter, more ornamental *Anaphora*, for which the hand could be elevated and flourishing rather than pushing. The last two repetitions highlight the text, ‘begs you stay’. During this realisation the hand is already in a horizontal position, pointing with the index finger towards the fictitious Philander, then in correlation with the *Anaphora* figure, the hand should pass across the body to the oblique position with a pushing action because the melodic line is maintained at a fairly constant elevation. For the final repetition, the alternate hand could be used.

#### Example 6.

ihf                      chf a                                      pr  
‘Philander, do not, do not, do not think of arms;  
R1

-ihf                      -cdf a                                      pr  
Philander, do not, do not, do not think of arms;  
L1

pef                      fl  
Make your campaign  
aL2

ihf q                                      pr  
Mytilla begs you’d stay,  
R1

-ihf q                                      pr  
Mytilla begs you’d stay,  
R1

(Blow, *Philander, do not think of arms*: bb. 2/4/24/32/33)

## Antimetabole

*Antimetable*, the counterchange, is, according to *The Arte of English Poesis* by George Puttenham (1589: 217): ‘A figure that takes a couple of words to play with in one verse and by making them to change and shift one into the other’s place they do very prettily exchange and shift the sense.’ Sonnino (1968: 42), states that: ‘Unlike *Antistrophe*, *Antimetabole* does not involve simple inversion of word order, but an exact interchange of two elements, each of

which occupies the other's place in the transformed phrase or sentence.' Musically, *Antimetabole* is the process of modifying a figure or phrase to provide a totally different meaning. According to Morley (1597: 188) it involves the changing of parts in the manner of the fugal technique of contrapuntal inversion. Physically, *Antimetabole* translates as the modification of a gesture to correspond with an alteration of a word or figure to give a totally different meaning. During his gestural annotation of the poem *Night Thoughts* by Young, Gilbert Austin interprets 'Eternity' in two slightly different ways (1806: 544): Firstly, to correspond with 'Eternity!' as a fearful exclamation, the hands perform a forceful and deliberate action; Secondly, to correspond with the longing nature of the text: 'can Eternity belong to me?', only the right hand moves, ultimately to the breast. The second is a much softer action than the first.

Textual and musical *Antimetabole* is employed during *Lysander I pursue* between bars 35 and 43. Firstly, a positive phrase which incorporates the use of repetition (*Palillogia* and *Epizeusis*) and a chordal melodic outline is used to accompany the line; 'Bring, bring, bring my trusty arms' (Example 7). A decorative *Anaphora* figure graces 'weak beauty must successless prove' before the melody leaps into a piercing use of *Hypotyposis* and *Hyperbole* in conjunction with the word 'dart'. Ornamentation of 'stronger' occurs with the voice ascending and descending in sweeping and triumphant scalar patterns. This section is abruptly counteracted by a slow and poignant phrase 'Ah! feeble arms and hurtless dart' in which repetition of the text (*Epizeusis*) is used for emphasis. This inventive musical setting of 'arms' and 'dart' aids the successful alteration in sense of the second phrase. Physically, 'Bring my trusty arms' can be perfectly characterised by using a repeated, beckoning gesture followed by a clenching of the fist to enhance the invincible nature of the textual and musical figures. It would be likely for the contrasting weak phrase that follows to employ a gesture that touches the face at the mention of beauty, a practice common in oratory and illustrated as such by De Jorio in 1832 (Soloman, 1989: 558). *Hypotyposis* could be realised by pushing the hand forward and upward as if it was a dart, then descending and ascending with a flourish in conjunction with the musical ornamentation and *Synonymia*. The hand should finally fall to rest in conjunction with the descent of the melodic line. The pain and anguish of 'Ah! feeble arms



Example 7.



cdf    cef   ief p                  h                                  e fl                  R  
this, this Dart is stronger, stronger, stronger, stronger charms;'  
trL2



(Blow, *Lysander I pursue*: bb. 35-43)

89



ILLUSTRATION 3

The crossing of the arms over the body to indicate pain



a) Despair

(Siddons, 1806, number 47)



b) Resignation

(Austin, 1806, Plate 10, number 109)



c) Grief

(Austin, 1806, Plate 11, number 13)



**Example 8.**

(Blow, *Philander*, do not think of arms: b.2)

(Blow, *Philander*, do not think of arms: bb. 15-16)

(Cited in Wallace, 1943: 68)

91





the vocal line has been shaped almost in the manner of wailing and bemoaning. Clashing harmonic dissonance within the accompaniment and against the melodic line (*Parrhesia*), is also a feature of the *Thesis*. Physically, *Antithesis* should be realised with a wide, expansive gesture indicative of hope and love (Illustration 2 a, b and c) and contrasted with a recoiling gesture, as if pulling away in terror and fear, for the *Thesis* (Illustration 4 a and b). The ornamentation (*Paronomasia*) of 'Oh!' within the *Thesis* must be characterised with gestures that fall in conjunction with the descent of the melodic line (Simpson, 1706: 114). The hands could then clasp onto the breast in recognition of oneself. The clasping of the hands also corresponds with the continuing use of *Parrhesia* and the projection of fear and despair.

#### Example 9.

B shf	vef rc.	sef -h cl.br	R
'I trust the god, but oh! I fear, but oh! oh! I fear the child.'			
rL1			

(Purcell, *Tell me some pitying angel*: bb. 108-114)

The recurring introductory motif of *O Solitude* (Example 10) embodies the contrasting nature of *Antithesis* and *Thesis* in its brief four bar structure. The first two bars, the *Antithesis*, use a variety of descending minor intervals (fifths, sixths and sevenths) which, according to Mattheson, 1739, are suitable for emotions such as pain and sadness (Buelow, 1983: 405). These descending intervals correspond with the text 'O Solitude'. The second two bars, the *Thesis*, employ a fluidly ascending melodic line to uplift and give hope. The gesture chosen to illustrate the opening *Antithesis* and to project the general ambience of despondency is of the hand falling from a prone, horizontal and forward position down to rest (*Catabasis*). For the contrasting *Thesis*, the hand elevates to an open, supine position in conjunction with the rising melodic line (Simpson, 1706). These two gestures should be repeated at a variety of elevations depending on the musical pitch of subsequent repetitions. For example, in bar 7 these gestures should be repeated on the elevated plane rather than the horizontal plane because the musical figure has been repeated a fourth higher than before. In bar 11, a pressing action is included into the gesture to correspond with the reiteration (*Epizeusis*) present

## ILLUSTRATION 4

### The gestural communication of Terror



a) Terror

(Siddons, 1806, number 23)



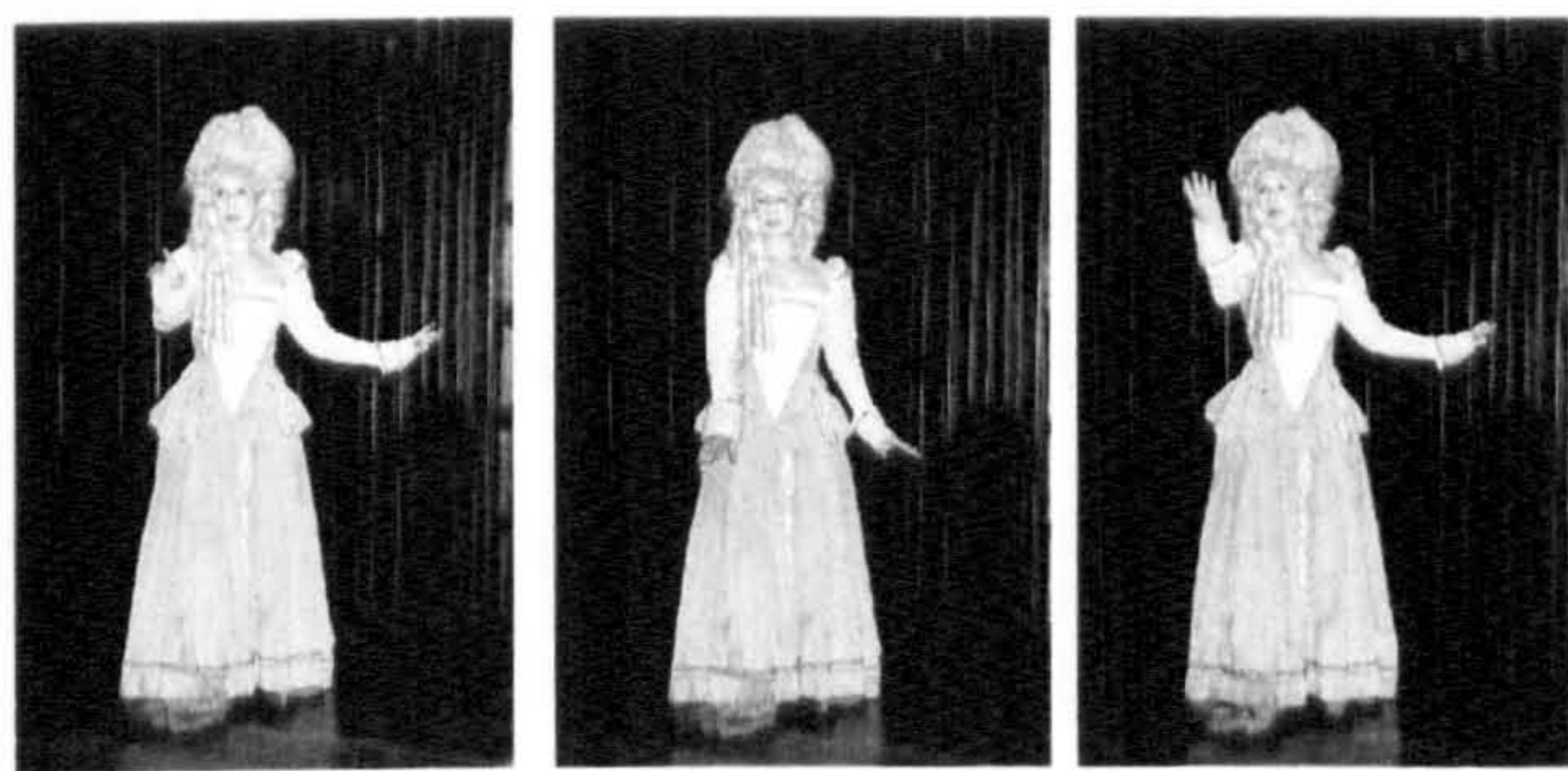
b) Terror

(Siddons, 1806, Plate 10 number 99)



in the text.

Example 10.



LM

phf-  
'O  
R1

R

shq-  
Solitude, my sweetest choice!

(Purcell *O Solitude*: bb. 1-4)

Aposiopesis

*Aposiopesis* is a slight and sudden pause or rest, or a decrease in volume of which Poole (1663/R1972: 53), gives an example: ‘So blind is self-love; that - - - but shame forbids me to utter it.’ Puttenham (1589: 175) specifies it as a figure of silence or of interruption. *Aposiopesis* translates musically as an abrupt termination of sound, a general pause, a change of tempo or a reduction in dynamic. According to Burmeister: ‘*Aposiopesis* is that which imposes a general silence upon all voices at a specific given sign’ (Eng. trans. Rivera, 1993: 177). In correlation with a pause in speech, the actions of a performer usually pause or fall to rest. Rest is indicated by Austin by using a capital R above the text. A lack of symbolic indication of rest may lead the performer to move the arms or feet slowly to their next position. Austin (1806: 526) annotates the pause present in Gray’s *Elegy in a Country Churchyard*, Stanza VIII, line 8, with the hand falling to rest at the pause. The pause is indicated by parallel lines:

a

d

sdq nR

‘Lead but to the grave //’

aR2



It can be extrapolated that a textual pause present in a piece of prose which has been set to music or a pause in music to which one dances, must also be annotated with physical gestures that pause or fall to rest. Textual and musical *Aposiopesis* enhances a change of atmosphere at bar 16 of *Sweeter than roses* by Purcell (Example 11). Prior to *Aposiopesis*, repetition (*Synonymia*) is used for intensification of the phrase ‘was the dear kiss’, the final repetition incorporating *Circulatio* at the cadence. After *Aposiopesis*, ‘First’ is bordered by rests, this heightens the urgency, and ‘trembling’ is conveyed with an oscillating melodic line (*Hypotyposis*). The repetition prior to *Aposiopesis* should be realised with two identical, yet rising gestures, in conjunction with *Synonymia* and the third repetition of ‘dear’, flourishes the right hand in conjunction with *Circulatio*. The hand may come to rest on the lips in correspondence with the text, the notation for this, taken from the work of Austin is a capital ‘L’. *Aposiopesis* is enriched by a momentary cessation of movement which is followed by contrasting gestures which tremble in the manner of *Hypotyposis*. The gestures should rise with the elevated musical repetition of the phrase in the following bar.

Example 11.



vhf- ‘was the dear, L2	vef- the dear, L2	B nef fl. L the dear, dear, dear kiss.	B vhf tr. First trembling, tr.R2	B vef tr. first trembling’
------------------------------	-------------------------	---	--	-------------------------------

(Purcell, *Sweeter than roses*: bb. 14-18)

Musical *Aposiopesis* is also present at bar 15 of *From rosy bow’rs*, enhanced by the use of *Exclamatio* on ‘Ah’, and again proceeded by *Circulatio* (Example 12). Physically, this could be realised with a wide expansive gesture using both hands leading into the pause, this action being indicative of joy, as suggested by Siddons in 1806. Leading out of the pause, a sudden, single handed gesture with extended fingers should be used to correspond with *Exclamatio*.



Example 12.

B seq sw  
'my hearts, my hearts darling joy.

vhf-                      vhf-vhx                      chf rc  
Ah! let the soul of music tune my voice to win dear Strephon,'  
L2

(Purcell, *From rosy bow'rs*: bb. 13-18)

Catachresis

According to John Walker (1785: 141), *Catachresis* is a figure of speech which 'borrows the name of one thing to express another ... the borrowed name is more surprising and agreeable, on account of its novelty and boldness.' Puttenham described it as a 'figure of abuse' (1589: 190), abuse, that is, in the use of nouns. Peacham (1577: 15) stated that it is 'a necessary abuse of like words, for the proper, or when to that, that hath not his proper name', a common working example of *Catachresis* being when employing the word 'drink' in the context of absorbing information, 'drink in the sight'. This process has also been utilised in music, Burmeister used a figure called *Catachresis quartae*, which is the misuse of the fourth of the chord by placing it, unusually, at the bottom of the harmony, although it is unstable (cited in Rivera 1993: 89). According to Seckendorff (1816), a descriptive and imitative gesture is suitable for accompanying textual *Catachresis*: 'By means of arms and hands lively people imitate the various ways of walking and again also apply this to mental things. Thus e.g., it is not unusual to say: This argument limps, and therewith the gesture indicates a limping walk' (Eng. trans. Barnett 1987: 305). Austin (1806: 545) gave the following examples of gestural enhancement of *Catachresis*:

B nef                      d                      B sdf n  
'An heir of Glory!      a frail child of dust!'

B vec                      x  
'How reason                      reels!'



Corresponding to the exalted thoughts conveyed by ‘Glory’, both hands reach upwards and outwards to the heavens, this contrasts with the reference to ‘dust’ and both hands being directed to the floor. Although a child cannot actually be ‘dust’, frailty is implied by the association to crumbling particles. In the second example, the hopeful nature of ‘How reason’ lifts the hands back onto the elevated plane, the hands are then flung outwards into an extended position on ‘reels’, implying that common sense has been thrown to the wind. Both of these examples also exhibit *Antithesis* and *Thesis*.

Bars 61-66 of *Mad Bess* employ *Catachresis* during the phrase ‘Ladies beware ye, lest he should dart a glance that may ensnare ye’ (Example 13). Rhetorically speaking, ‘dart’ is used as a metonym, the substitution of an attribute, though not in its pure sense. *Catachresis* is musically emphasised by placing ‘dart’ on a rhythmically long and high note. Physically, this can be emphasised by turning the head sharply to the left whilst performing a striking action with the left hand into an extended position. These actions underline the use of the word ‘dart’ with their sharp movements and the left hand is used as the primary actor because of the objectionable nature of the words.

Example 13.



R pec-                      q                      S -ihx st                      ceq rt  
‘Ladies beware ye, lest he should dart a glance that may ensnare ye!’  
rRl

(Purcell, *Mad Bess*: bb. 61-66)

*Catachresis* (in combination with *Paronomasia*, *Epizeusis* and *Pathopoeia*) can be found during the elaboration of the word ‘Cruel’ in bars 9-12 of *Tell me some pitying angel* by Purcell (Example 14). The melodic line oscillates chromatically, a difficult technique for the voice to reproduce accurately, this therefore, corresponds to *Catachresis* in its ‘cruel’ nature. In addi-



tion to this ‘cruel’ use of the voice, the phrase climaxes with an awkward ascending minor 7th leap on the final repetition. To correlate with *Catachresis*, ‘cruel’ could be realised with sharp, descending striking actions, first with the right hand and then with the left in conjunction with textual repetition. The hands must then rise as the melodic line rises, possibly climaxing with the hands tightly clenched and pressing forward on the final repetition of ‘cruel’ before falling to rest. The use of the hands in the clenched position to be indicative of pain corresponds with the suggestions of gestural theorists (Bulwer, 1644, Illustration 5 a and b)

Example 14.

	bdb st	-bdb st	cl. pr.	d	R
	‘in tigers or more cruel, more cruel cruel Herod’s way?’				
rR1	aR2 st.				

(Purcell, *Tell me some pitying angel*: bb. 9-12)

## Circulatio

*Circulatio* (circulating) is: ‘A continuous repetition of a series of actions, events etc. in the same order or direction; a round’ (Murray et al, Vol. III: 232). Musically, *Circulatio* is a circling figure which usually commences from the note above or below the principle note, progresses to the principle note, then the note below or above the principle note (depending at which pitch the figure started), finally the melodic line returns to the principle note.

Circulatio describes the musical expression of turns, circles or things that go around, described by Kircher and Janowka. Vogt knew of this figure under the name “circulus”, and Mattheson called it “circulo mezzo”. Spies commented: “Circulo, a circular figure consisting of 8 quick notes; which as it were form a circle. The three figures just described have also been described by Daniel Webb in his “Contemplations over the relationship of poetry and music”.

“Teleman seldom refrained to go with the word climbing to the heights, and the words falling to the depression. An English composer, Purcell, goes yet further; he accompanies each concept with a curve or a continual revolution of notes.”

(Ungar, 1969: 94)

According to Bergquist (1990: ix), in his preface to *The Seven Penitential Psalms* by Lasso:

‘Circulatio can be found in the cantus line in Psalmus II, verse [9] - a wavy musical line that moves up and down among a few pitches for “quae circumdedit me”, where the circulatio rep-

ILLUSTRATION 5

The gestures 'Crying' and 'Mental Anguish'

*C Ploro .*



a) To Cry

(Bulwer, 1644, Plate A, 'C')

*K Trist. animi signo*



b) I Show Mental Anguish

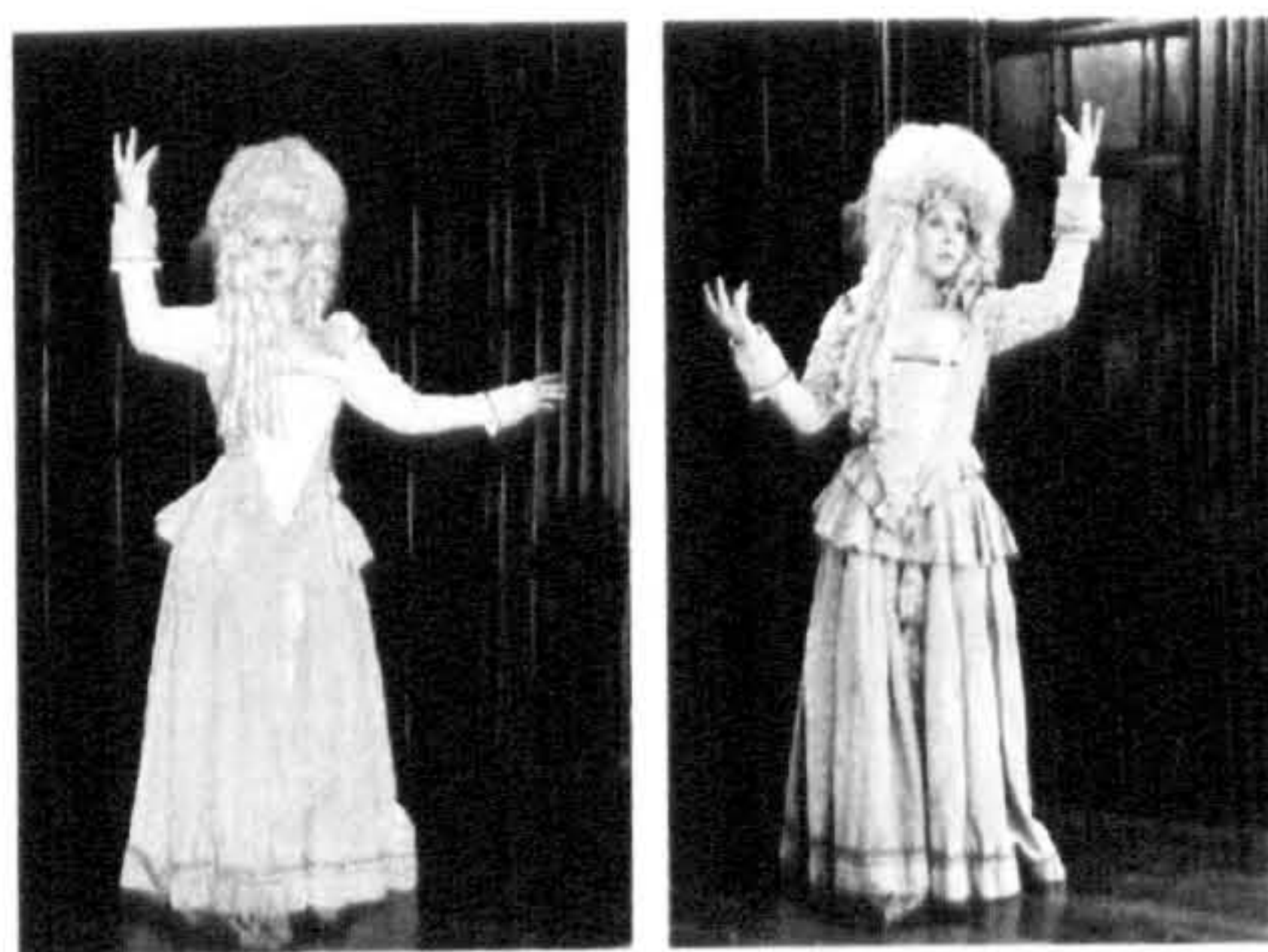
(Bulwer, 1644, Plate A, 'K')



resents the feel of ‘surrounding’. Analysis of Le Roussau’s *Chacon for a Harlequin* (Appendix K: p.6, bb. 5-6), discovered musical *Circulatio* accompanied physically with circling movements: a sweeping, circular and sinking motion of the left foot, a 3/4 turn, a bounce and a rise, a sweep outwards with the right foot, a sinking motion, a bounce, 1/2 turn and a rise completed the circling figure.

The text in bars 16-19 of *Tell me some pitying angel* is enhanced by using musical *Circulatio*; a circling melodic line which appears to serve no particular direction is used in conjunction with the text ‘unregarded through the wilderness’ (Example 15). Alternate flourishing, circling hand gestures, which also correspond with *Climax*, could be used to project *Circulatio* and the feeling of travelling through the wilderness. These may be accompanied with a sweep and a turn of the head to the side, as if looking into the distance.

Example 15.



S                      phf- fl.                      -pef fl.  
‘unregarded      through                      the wilderness,’  
aL2

(Purcell, *Tell me some pitying angel*: bb. 16-19)

A reference to, and musical interpretation of, *Circulatio* can be found in *Nature framed thee* by John Eccles (Example 16). Although not oscillating around a set point, the musical line ascends and descends, progressing past the starting note, thus fulfilling the same intention. This would be appropriately realised by using an action which sweeps across the body and finishes with a rotation of the hand.



### Example 16.

shq sw      seq rv.      B nhc  
'Circled in her yielding arms!'  
tr.R2

(Eccles, *Nature framed thee*: bb. 21-24)

## Climax, Gradatio and Auxesis

*Climax* is a rhetorical figure by which the voice gradually ascends in stepwise manner in correlation with several clauses of a sentence. According to Puttenham (1589: 217), *Climax* can be liken to the process of climbing a ladder. The following example of textual *Climax* was given by Poole (1663: 158): 'Labour hath raised from the earth, magnified amongst men, advanced to the stars, placed amongst the gods.' *Climax* is similar to the figure of *Gradation*, the Greek translation of *Gradatio* is *Klimax*.

There is a species of sentences which forms one of the greatest beauties of composition, and if well pronounced, is among the most striking graces of delivery: that is, where a number of particular members follow in a series, and form something like a gradation or climax. If we consider the nature of such a sentence, it will, in some measure, direct us to just pronunciation of it. It is a whole composed of many particulars, arranged in such order as to show each part distinctly, and, at the same time, its relation to the whole.

(Walker, 1785: 78)

According to Rivera (1993: 181): '*Gradatio* occurs when one proceeds gradually from one word to another, so that the next word is always repeated, such as: subordinate matters beget negligence, negligence recklessness, and recklessness ruins men.' Headlam Wells refers to *Gradatio* as 'a technique of amplification in which the speaker seeks to generate suspense leading to a *Climax* by the acculation of clauses linked by a repeated phrase' (1984: 176). *Auxesis*, another related figure, reflects growth, an increase, or indicates when a word is used to exceed the magnitude of the thing itself (Peacham, 1577: 95).

According to Burmeister (1606), musically, *Climax* is that which repeats similar pitch [patterns] on gradations of pitch levels (Eng. trans. Rivera, 1993: 181) and *Auxesis* occurs when 'the harmony, made up entirely of concordant combinations, grows and rises on a text



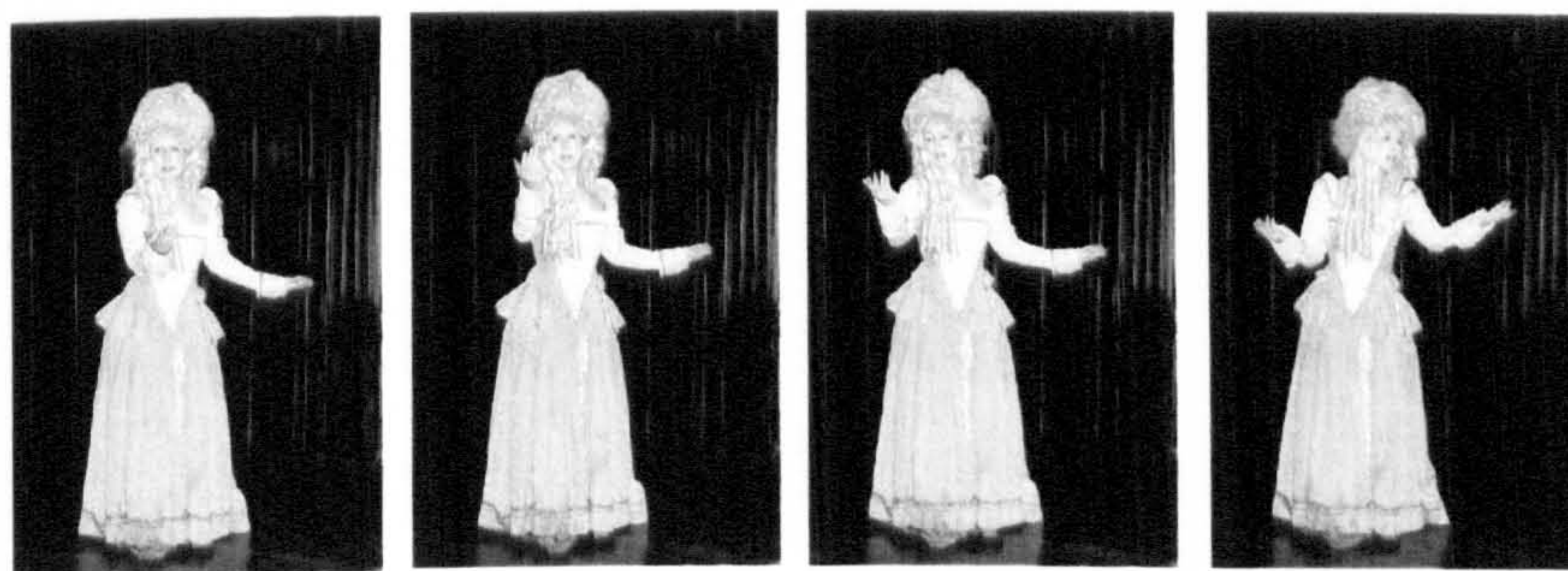
that is repeated once, twice, thrice, or more' (Eng. trans. Rivera, 1993: 173). These figures can strengthen or weaken phrases by modifying and elaborating the intensity of the melodic line or the tone of the voice; ascending lines tend to indicate strength, while descending lines indicate weakness. Physically, *Climax* successively increases in fervour with the changing intensity of the voice, and/or music. With reference to Young's *Night Thoughts*, Austin states that 'the voice and gesture must increase in energy, and on "he" in the 16th line complete the climax...' (1806: 547-8). On analysis of a scene from *Othello*, Charles Newton suggested that distinct physical gestures were vital for the appropriate affective presentation of textual *Climax*:

He prepares them by his looks for greater marvels, which end in Extravaganza and what is called the "The Privilege of Travellers".Wherein of ATRES vast ... and DESARTS idle ... rough QUARRIES, ROCKS and HILLS whose Heads touch HEAVEN it was my Hint to speak. Such was the process. And of CANNIBALS that each other eat ... and Men whose HEADS do grow beneath their SHOULDER. (This is the height of the Climax.) These Things to hear - would DESDEMONA seriously incline....

(Newton, 1817: 155)

*Climax* is employed in conjunction with *Epizeusis* and *Synonymia* during the opening of *Tell me some pitying angel* (Example 17), the figures introducing and maintaining emotional intensity by emphasising 'Tell me' and 'some' a tone higher on each repetition. These figures should be assigned hand gestures which are in a cupped, 'begging' position appropriate to the pleading nature of the text (Illustration 6). The hands should sequentially rise in conjunction with *Climax*, on this occasion alternate hands have been chosen for variety.

#### Example 17.



whf-  
'Tell me,  
R2

wef-  
tell me

-whf  
some,

-wef.  
some pitying angel,'

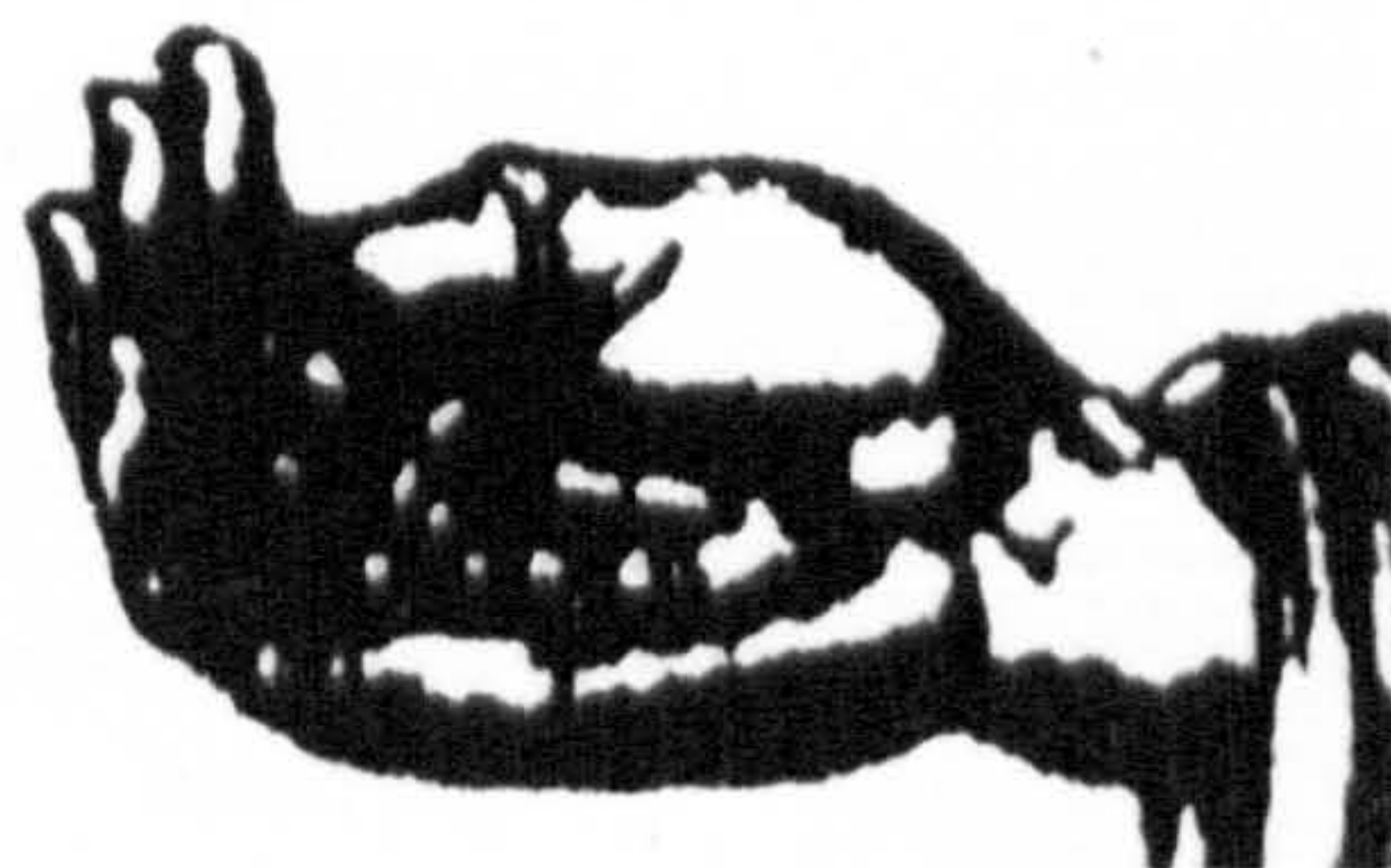
(Purcell, *Tell me some pitying Angel*: bb. 1-3)



ILLUSTRATION 6

The gesture 'To Beg'

*Z Mendico .*



(Bulwer, 1644, Plate A, 'Z')



*Climax* also features prominently in the second half of *Sweeter than roses* by Purcell, as a rising dotted quaver, semiquaver figure which highlights and sequentially intensifies ‘victorious’ (Example 18). With respect to gesture, alternate, rising hand actions could be used as the *Climax* ascends. The hands are in an open, supine position indicative of joyful emotions (Siddons, 1806) and the touch to the breast at the mention of love was a common acting trait. These actions must be repeated immediately with the repeat of the musical phrase.

#### Example 18.

shq al	seq- peq- -phq phf fl. br
‘What magic has	victorious love!
aL2	L1

shq al	seq- peq- -phq phf fl. br
‘What magic has	victorious love!’
aL2	L1

(Purcell, *Sweeter than roses*: bb. 32-52)

Positive *Gradatio* is used, in combination with *Climax*, to sequentially increase the affective tension of ‘lab’ring’ between bars 100 and 103 of *Tell me some pitying angel*. This tension is finally released via *Circulatio* at the cadence in bars 104-5 (Example 19). Physically this has been annotated with both hands slowly rising from a downwards position to an elevated position in conjunction with the ascending melodic line. A flourishing double hand sweep releases the tension and corresponds with *Circulatio*.

#### Example 19.

B peq	h	B bdb - phf - pef	B seq fl.
‘whilst faith and doubt my	lab’ring	soul	divide?
rL1		tr.L2	

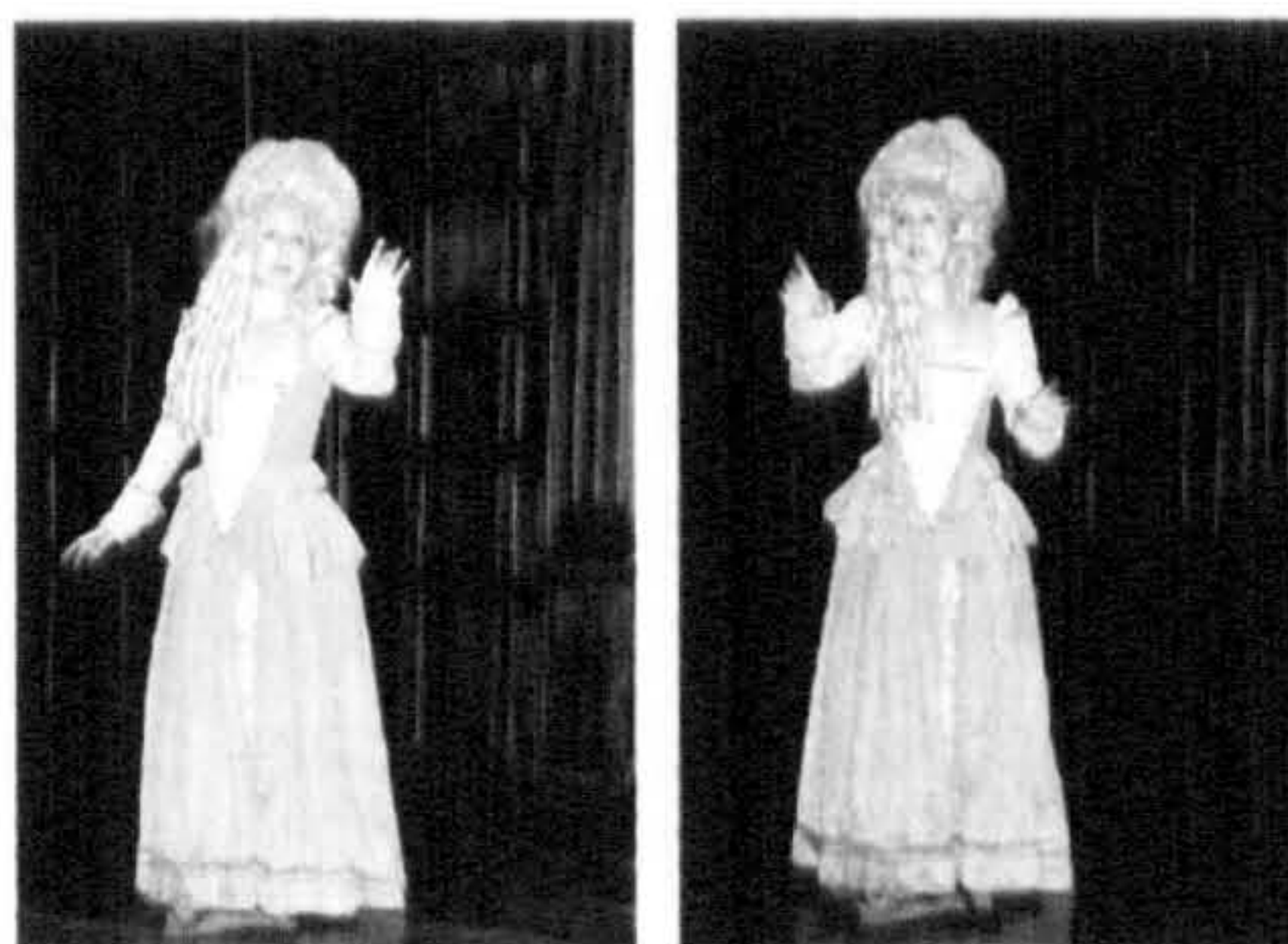
(Purcell, *Tell me some pitying angel*: bb. 103-5)

Contrary to this positive *Gradatio*, the passage between bars 16 and 19 of *The fatal hour*



*comes on apace* by Purcell, employs a descending, negative *Gradatio* on the word ‘pangs’ (Example 20). The phrase should commence with both hands descending in conjunction with the falling melodic line, the fingers could be extended to indicate the painful nature of the text and the chromatic elements present. During this annotation, each hand alternately takes the primary role ascending and descending as the melodic line becomes more convoluted.

Example 20.



B xhf xdf- shf- -shf B pdf  
‘and gives me pangs’  
R1

(Purcell, *The fatal hour comes on apace*: bb. 16-8)

## Epanalepsis

When a phrase ends with the same section or word with which it started, *Epanalepsis* has been employed. *Epanalepsis* is an echo or returning of a word or section for emphasis: ‘To place a word of importance in the beginning of a sentence to be considered, and in the end to be remembered’ (Sonnino, 1968: 163). Peacham (1577: 37) states that *Epanalepsis* is ‘when that is repeated in the ends of a sentence, that was let in the beginnying, the construction perfect, without such repetition, thus, farewell my frends with bitter teares, a thousand tymes farewell’. Musically, Burmeister refers to *Epanalepsis* as *Analepsis*; ‘the continuous iteration of a harmonic passage that consists of bear concords in a combination of several voices. Hence it is the repetition and duplication of a *Noema*, and it is an ornament akin to *Noema*’ (Eng. trans. Rivera, 1993: 165-167). It can be proposed that *Epanalepsis* also applies to the repetition of a gesture coinciding with the immediate repetition of a figure or the recurrence of a section in an alternative place. During Austin’s realisation of *The speech of Brutus upon*





B shf                      vef rc.                      sef -h cl.br                      R  
 I trust the god, but oh! I fear, but oh! oh! I fear the child.'  
 rL1

(Purcell, *Tell me some pitying angel*: bb. 1-12 & 106-114)

The prevailing atmosphere created by the musical and textual figures in the opening of *O Solitude* is regained at the end of the song; thus *Epanalepsis* has been employed (Examples 10 and 22). The atmosphere is one of despondency and grief mixed with an element of contentment and ease. This is projected by using the key of C minor and a recurring motif (*Anaphora*) which uses falling minor intervals followed by a florid, rising figure. The melodic structure is simple and smooth and there are many repeated rhythms which act as reference points within a slow triple time, and a sustained step wise minim pattern, based mainly upon *Anabasis* and *Catabasis*, provides melodic support. Both the opening and closing sections of *O Solitude* should employ gestures to convey despondency and despair; the hands and arms dropping in straight pathways down to the side of the body to correspond with the falling minor intervals. The hand must then rise in response to the florid, rising melodic figure.

Example 22.

Opening:

phf- R                                      shq-  
 'O Solitude, my sweetest choice!'  
 R1

Ending:



-pef h                      pef d                                      shq  
 'O solitude, O how I solitude adore!'  
 R2

(Purcell, *O Solitude*: bb. 1-3 & 107-113)



# Epizeusis

*Epizeusis* is the reiteration of a word without delay (Puttenham 1589: 210), such as ‘Saul, Saul, why persecutest thou me?’ (Maittaire, 1712: 221). According to Peacham (1577: 61) *Epizeusis* is when ‘we repeat a word agayne, for the greater vehemency, and nothing betwixte, and that with a swifte pronounciation’. Musically, *Epizeusis* is also a figure of immediate repetition. According to Toft, (1984: 193), it was a favoured technique of the composer, John Dowland, who used *Epizeusis* for the immediate repetition of a word or phrase in the text for emphasis. Sonnino, (1968: 174-5), also notes Dowland’s ‘frequent use of *Epizeusis*, the immediate restatement of a word or phrase for greater vehemency’. It can be assumed that, physically, *Epizeusis* is the repetition of a gesture to coincide with the immediate repetition of a figure or word in the text and/or music, as described in the example from Le Roussau’s *Chacon for a Harlequin* given under *Anaphora*.

*Epizeusis* has been employed in *O Solitude*, (bars 67-77), for the immediate repetition of a single word and for repetition of an entire phrase, although at a different pitch, to stress the adoration for, and blissful nature of solitude (Example 23). *Epizeusis* can be realised physically by using a crossing action of the arms. Firstly, the right arm moves across the body on the elevated plane on the word ‘O’, then the left moves across the body in conjunction with the ornamented repeat. The crossing of the arms, generally reserved for such painful moments, is contrasted by the arms opening into a vast and expansive position of adoration. Repetition of these gestures then occurs on the horizontal plane rather than the elevated plane in conjunction with the lower pitch of the melodic repeat.

## Example 23.

sec- -sec	B seq sw shc- -shc	B shq a
‘O, O, how I solitude adore!	O, O, how I solitude adore!’	
	L2	aR2

(Purcell, *O Solitude*: bb. 66-67)

*Epizeusis* is employed during the first phrase of *Lysander I pursue in vain*, for the ascending reiteration of ‘pursue’ (Example 5). This should be accompanied with a sustained, rising ges-

ture in conjunction with *Anabasis* (Simpson, 1706). The use of a single rising gesture eliminates the need to perform swift reiterations of the same gesture in a short duration of time that are difficult for the eye to comprehend. The phrase can be completed with a gesture that falls with a despairing, striking action on 'Vain'.

## Exclamatio

*Exclamatio* is a figure of emphasis and exclamation. Rhetorically, the figure primarily occurs in conjunction with words such as 'o', 'ah', 'God', and is governed equally by onomatopoeia and textual meaning: '...Exclamation is a figure which shows that the mind labours with some strong and vehement passion. It is generally expressed by such interjections as O! Oh! Ah! Alas! and the like, which may be called the signs of this figure', (Walker, 1785: 144). According to Meyfart in *Teutsche Rhetorica*, (1634): 'The orator reveals the nature of his feelings, and employs such with a considerably and nicely audible tone in joyous and sorrowful matters' (cited in Johnston, 1990: 155). Musically, *Exclamatio* is conveyed by using sudden or out of context melodic notes, irregular rhythms or abrupt dynamic changes. Caccini suggested that *Exclamatio* translates as a strengthening of the voice, as in a swell (cited in Cyr, 1992: 50). According to the theorist, Walther, an exclamation is perfectly characterised by an ascending melodic leap of a minor sixth. Alternatively, any leap up or down by an consonant or dissonant interval greater than a third can be used depending on the passion of the *Exclamatio* (cited in Buelow, 1980, Vol. 15: 798). Regarding *Exclamatio*, Michael Praetorius (1619) gives this instructive advice:

*Exclamatio* is the true means to move the Affekts, which must be achieved by increasing the voice. And it can be employed with all descending dotted minims and crotchet. And the following note especially, which thus moves somewhat quickly and is more affective, and also has better grace, than the semi-breve, which takes place more often with a raising and lowering of the voice, without *Exclamatio*.

(Cited in Butt, 1994: 73)

With respect to physical *Exclamatio*, Lang (1727) stated that: 'We cry aloud, with the arms stretched on high in a seemly manner, each hand a little spread, and turned towards the other, and rather bent back, by which the magnitude of the matter is indicated' (cited in Barnett,



1987: 301). It is usual for *Exclamatio* to be characterised using clasped hands or extended fingers raised onto the elevated plane.

*Exclamatio*, a strong descending major fifth in correlation with the text 'O Heavens!' (Example 24) is used to introduce the central section of *O Solitude*. Physically, acute and jagged angles should be employed during this annotation, both hands elevated and placed at an oblique angle to the body with the fingers stiffly extended.

Example 24.



B xeq  
'O Heav'ns!  
rR1

(Purcell, *O Solitude*: bb. 30-1)

The figures of *Exclamatio* and *Polyptoton* are used together for the urgent repetition of the words 'Hark! Hark!' in bars 66-7 of *Mad Bess* (Example 25). Physically, a listening stance can be adopted and an identical, but slightly more elevated, hand position used on the repetition to correlate with the increasing pitch of the melodic line. The fingers should also be extended to highlight the abruptness of the sound.

Example 25.

xhf      xef  
'Hark! Hark!'

(Purcell, *Mad Bess*: bb. 66-7)

## Hyperbole and Hypobole

*Hyperbole* is the exaggerated or extravagant use of words or phrases for emphasis, Walker described *Hyperbole* in *Rhetorical Grammar* as; ‘A figure that goes beyond the bounds of strict truth, and represents things as greater or smaller, better or worse than they really are’ (1785: 140). Puttenham called it the ‘loud lyer’ (1589: 202) and Peacham said it is when ‘a saying doth surmounte and reach above the truth, the use whereof, is very frequent in augmenting, diminishing, praying, and displaying of persons and thinges’ (1577: 24). According to Burmeister (*Musica Poetica*, 1606), this musically equates as ‘the crossing of a melody above its highest boundary’ (Eng. trans. Rivera, 1993: 183), the ‘highest boundary’ being the normal uppermost range of any particular voice. *Hypobole*, the sister figure to *Hyperbole*, employs low notes for emotional arousal. Burmeister refers to *Hypobole* as ‘pressing a melody down beyond the bottom limit of its ambitus’ (Eng. trans. Rivera, 1993: 183). Both *Hyperbole* and *Hypobole* often need to use the extreme ends of the voice for affective emotional projection or seek the employment of additional methods of illumination, such as rhythm. Regarding gesture, theorist Dene Barnett (1987: 303) stated that: ‘*Hyperbole* consists of exaggerated or extravagant words or phrases used for emphasis and not meant to be understood literally. Its effect can often be increased by, for example, a grand sweep of the hand of an appropriate sort.’ Gilbert Austin (1806: 545) illustrated how textual *Hypobole* and *Hyperbole* during Young’s *Night Thoughts* can be performed using low and high gestures; the first gesture points downwards with a noting action and the second reaches into an elevated position with a springing action accompanied by an upwards glance:

idf n-	U vef sp
‘A worm	a God!’

*Hyperbole* is used in bar 7 of *Mad Bess*, ‘where Jove’ and in bar 78 of *O Solitude*, ‘that element’. The importance of ‘Jove’ has been highlighted by using a minim note at a relatively high pitch (Example 26), ‘That element’ has been treated in the same manner, minus rhythmic emphasis (Example 27). Although both of these examples are well within the vocal range



of a soprano, the isolated nature of their placing emphasises the height of the notes and textual meaning; in this case 'Jove' relates to Godliness and 'That element' to an indication of greatness. These examples should be graced with ascending, flourishing gestures in conjunction with *Hyperbole*; 'Jove', possibly accompanied by an ascending action of the right hand which reaches up to the zenith. An upward glance and a step to the right serves to increase the height of the body further.

Example 26.



U izq  
'Where Jove'  
tr.R2

(Purcell, *Mad Bess*: b. 7)

'That element' could also be accompanied by an ascent of the right hand to the zenith with the addition of a flourish.

Example 27.

pzx fl.  
'That element'

(Purcell, *O Solitude*: b. 78)

An example of *Hypobole* can be found in bars 44-47 of *Mad Bess*; 'My music shall be a groan' (Example 28). In collaboration with *Catabasis* and *Pathopoeia*, despair is conveyed by using the voice in its bottom range. This could be simply realised with the hand falling to rest:



Example 28.



phf- d                      R  
'my music shall be a groan.'

(Purcell, *Mad Bess*: bb. 44-7)

Musical *Hypobole* is also present in bars 110-111 of *Lysander* (Example 29), a particularly venomous phrase in which the singer is desperate to win back Lysander by destroying his new love. *Hypobole* is enhanced by succeeding a phrase which utilises *Anabasis* and *Hyperbole*, the contrast making the line more powerful. Physically, the hands should be placed at their lowest position, on this occasion, prone and forward, the perfect contrast to the preceding *Anabasis*.

Example 29.

B ceq p                      B pdf  
'in my rage, over turning;'

(Blow, *Lysander*: bb. 110-111)

## Hypotyposis

Using *Hypotyposis*, a writer, speaker or composer aims to evoke in a listener a responsive reaction to an emotion projected by using vivid description. According to Walker in *Rhetorical Grammar*, (1785: 179), 'Hypotyposis, or lively description, is a representation of things in such glowing colours, as makes them seem printed or transacted to the hearer's imagination.' Peacham, (1577: 90), describes it as 'a description of persons, things, places and tymes, and it is, when by a diligent gathering together of circumstaunces, we expresse and set forth a thing so plainely, that it seemeth rather paynted in tables, than expressed with



wordes, and the hearer shall rather thincke he sae it, than heare it.' Burmeister described musical *Hypotyposis* as 'that ornament whereby the sense of the text is so depicted that those matters contained in the text that are inanimate or lifeless seem to be brought to life. This ornament is very much in evidence among truly master composers' (Eng. trans. Rivera, 1993:175). Imitative and indicative gestures were used to bring before the listener people or objects described in vivid and convincing detail in the manner of *Hypotyposis*. According to Burgh, an indicative gesture was specifically required during this passage from Macbeth to enhance the descriptive elements:

Macbeth, full of his bloody design against good king Duncan, fancies he sees a dagger in the air.

START.	Is this a dagger, which I see before me,
COURAGE.	The handle to'rd my hand? - *Come, let me clutch thee -
WONDER.	I have thee not, and yet I see thee still.
HORROR.	Art thou not, fatal vision! sensible To feeling, as to sight, or art thou but A dagger of the mind, a false creation Proceeding from the heat oppressed brain?
STARTING.	I see thee yet, in form as palpable, As this which now I draw. -

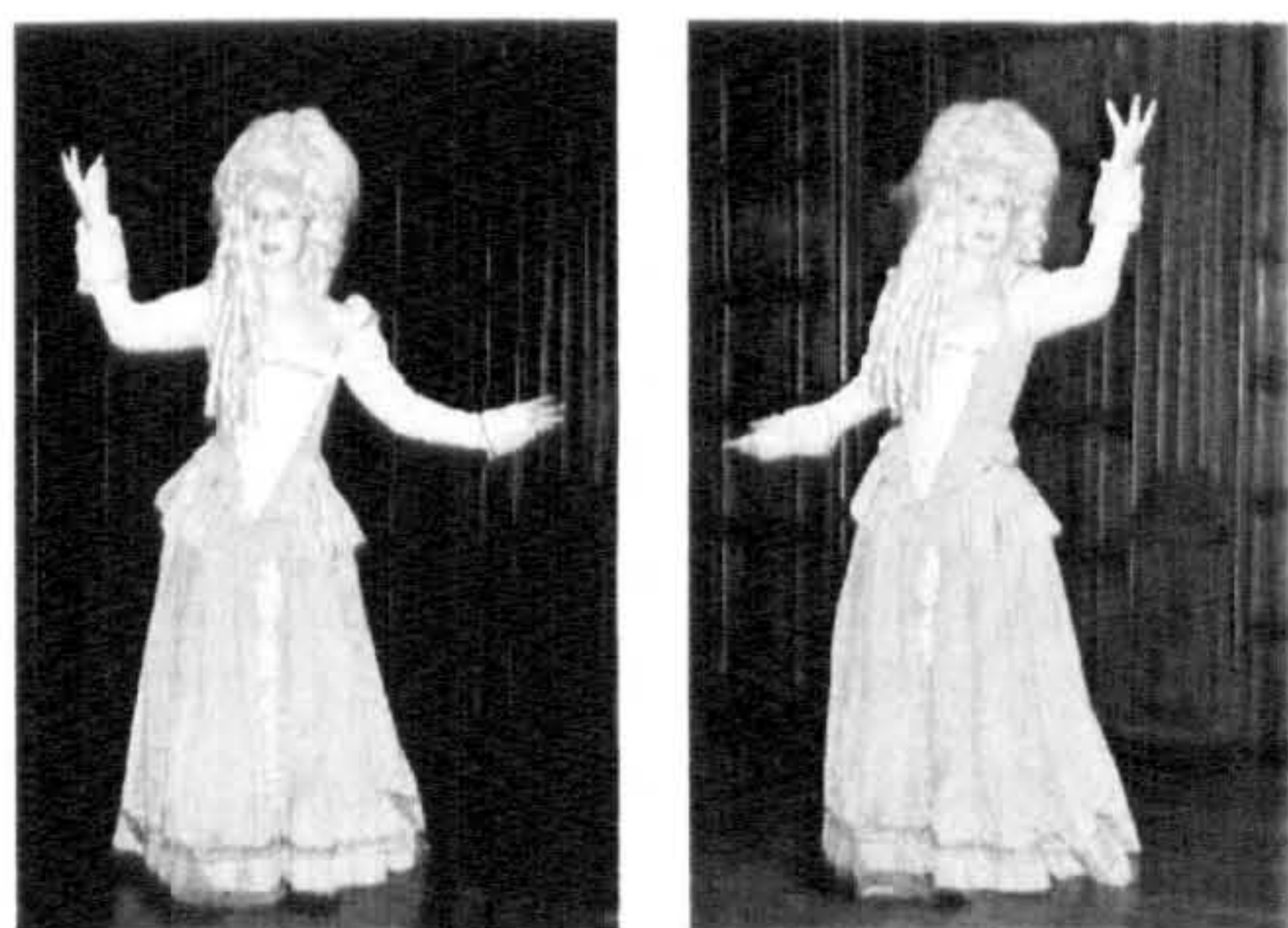
\*Reaching out his hand, as to snatch it. The first eight lines to be spoken with the eyes flaring, and fixed on one point in the air, where he is supposed to see the dagger.

(Burgh, 1802: 196)

A series of swift and light Hypotypotic flourishes have been employed between bars 101 to 103 of *Lysander* to accompany the text 'they fly', acting as if the the melodic line is flying across the stave (Example 30). Physically, this could be translated into alternate hand flourishes which complement the evocative freedom of flying which is implied by the text and the music. Alternating hands have been used to give variety to the *Epizeusis* (textual repetition) present and to imitate the wings of a bird when flying.



Example 30.



seq fl al  
'they fly, they fly, they fly, they fly;'  
trR2

(Blow, *Lysander I pursue*: bb. 101-3)

*Hypotyposis* has been used to convey trembling in Weldon's *From grave lessons*, (Example 31). The musical line has been designed to make the voice sound like it is trembling; the repeating of notes as the melodic line descends. Gestural directions specify that the hands should imitate the action of trembling (Sh.) in the manner suggested by Austin in his annotation of Young's *Night Thoughts*, (cited in Barber, 1831:102).

Example 31.

B vhf Sh.  
'I tremble and I pant'  
tr.L2 st

(Weldon, *From grave lessons*: bb. 6-7)

## Interrogatione

Interrogatione is a rhetorical and musical figure employed to convey a question. According to Poole, (1663: 5), an example of *Interrogatione* is as follows: 'What overcomes all things? Love. What doth not love overcome? What overcomes all things, but love?' Musically, Scheibe states that the figure most commonly completes a phrase with an ascent in spoken vocal or melodic pitch, usually a rising second or some other note higher than the previous note or notes, (cited in Buelow, 1980, Vol. 15: 798).



The “question” is only referred to in the list of musical figures by Scheibe. Nevertheless it was already familiar in the music of the 1600s, and in the Gregorian choir it was already present in the early middle ages. Also the theorists of the 1700s mentioned the “question”, if under musical figures. So says, for example, Joh. Michael Corvinus of “interrogationes”, which expresses itself in music. Christoph Bernhard also reached the same conclusion: “The question is a common tradition at the end of a second placed higher than the proceeding syllable”. Schiebe goes on to mention that “questions” are often appropriate at the end of a composition “to leave the listener in full affect”. Mattheson says in *Vollkommene Capellmeister* likewise about musical performance of questions but rejects, however, all exaggerated pedantry on this occasion. The foundations, therefore, that concerning “question” that we hear so little about from the theorists, lie in my opinion less in the mystery of musical expression, as much more in the naturalness with which it is used; for this it could also be said that Bernhard gave the usage of this figure the name of “common tradition”!

(Ungar, 1969: 81)

*Interrogatione* requires a form of questioning gesture. Two such gestures have been suggested by Austin in his annotation of Young’s *Night Thoughts*. The first moves the hands from a crossed position out to an oblique position; the second example uses a striking action to place the hands in a forward position:

R        Bvhc   q  
‘Where are they?’

Bphf st  
‘On what?’

(Austin, 1806: 544)

At bar 33 of *Lysander*, *Interrogatione*, *Anabasis* and *Catabasis* are employed during the repeated phrase ‘but am I not the God of Love?’ (Example 32). Initially, the phrase rises in positive splendour to an *Interrogatione* on ‘Love’, a rising second. The repeat of the phrase descends, although it still question, in a more dejected and depressed manner; an unusual, but affective, use of *Interrogatione*. With respect to gesture, the hand, on this occasion the right, must rise in conjunction with *Anabasis*. A hollow hand position, as if begging, has been chosen to enact the pleading nature of the text. At the end of the phrase both hands are brought into play for *Interrogatione* with a springing action to accentuate the question, as seen in the example by Austin. The repeat of the phrase is initiated with an identical hand position, but



at a higher elevation, due to increase in height of the melodic line onset. The hand then descends to rest in conjunction with *Catabasis*.

Example 32.



shfw a



B sef sp

‘but am I not, am I not, am I not the God of Love?’



sefw d



R

but am I not, am I not, am I not the God of Love?’

rL1

(Blow, *Lysander I pursue*: bb. 33-5)

*Interrogatione*, in the form of a rising second, has been used at the climax of an elaborate phrase beginning at bar 31 of *Tell me some pitying angel* (Example 33). Firstly, an indicative gesture which presses forward with the repetition of the text (*Epizeusis*) has been used, followed by a rising gesture in correspondence with musical *Anabasis*. An ornamented repeat of the phrase employs the alternate hand, but both hands press forward with *Interrogatione* at the end of the phrase.

Example 33.

ihf-	pr.	sdf-	a	sef-
‘Was it, was it a waking dream that did foretell thy wondrous birth,				
tr.L2		tr.R2		



-sdf a	B seq pr.
thy wondrous, wondrous, wondrous birth?’	
tr.L2	L1

(Purcell, *Tell me some pitying angel*: bb. 31-5)

## Noema

*Noema*, sometimes called *Anaploce*, has a variety of definitions, therefore examples must be analysed in context, not isolation. Textually, according to Puttenham, it is a figure of ‘close conceit’ (1589: 238), while Rivera describes it as ‘a perception or thought, that which derives its wording from a commonplace that is fit for the occasion in such a way that it is tacitly understood to allude to a commonplace’, (1993: 165). Peacham describes it as a figure which ‘when we doe signify some thing so privily, that the hearers must be fayne to seeke out the meaning by long consideration’ (1577: 15). Musically, Burmeister provides the following concepts; ‘*Noema* is a harmonic affection or period that consists of voices combined in equal note values. When introduced at the right time, it sweetly affects and wondrously soothes the ears or indeed the heart’, (Eng. trans. Rivera, 1993: 165); ‘it is a purely homophonic section, usually consonant, within polyphony, for textual emphasis’ (cited in Buelow, 1980, Vol. 15: 799). It is possible for this figure to be translated musically as a sudden change from polyphony to homophony, from arioso to recitative or vice versa.

Quintilian explained his meaning as an expressive melody which expresses an idea which renders it easier to understand. The other meaning/significance is that of the sentence or simply of the thoughts. These were what Burmeister had in mind as the selections of concepts for his musical figure, from which he said that is only recognisable from the connection. Neither explanation of the *Noema* concepts is really completely applicable satisfactorily to the musical *Noema*. There is in rhetoric yet a third definition of this concept, this is apparently the widest and happily coincides with that of the musical *Noema*. This explanation agrees with that of the musical *Noemas*, because it also means how, in oratorio a segment which contains important things raises itself up through its style. A more precise agreement between music and rhetoric as demonstrated by this figure is scarcely conceivable. Thuringus refers to *Noema* again with the same meaning, then it does not surface anymore in the teaching of musical figures. The *Anaploce*, according to Burmeister, is the single or repeated repetition of a *Noema*, that is first performed by choir A, then by choir B during choir A’s silence, meaning in rhetoric as only Ploke found it. Similarly to *Epanalepsis*, Burmeister altered the name of this figure on his own authority. Ploke, in rhetoric, marks the successive setting of the words that mean something different each time. The connecting factor is the repetition. The changing meaning of the second setting of words in music corresponds with the changing sounds, thus choir A sounds different to choir B.

(Ungar, 1969: 83)





sises *Noema*. The first arioso section should employ soft and gentle gestures to correspond with the melancholic, mourning nature of the figures present; a general manner of lamentation (LM) has been inserted in the margin to enhance these affections. During the recitative, the actions used should be in the character of Mad Bess herself, (*Prosopoeia*), erratic and desperate. The gestures may utilise jagged and sharp gestures to coincide with the sudden appearance of chromatic notes (*Pathopoeia*). *Noema* would aid the return to the next arioso section by using, like the first arioso, much softer gestures.

Example 35.



B cr.                      B sef  
 'its fading blossom to renew.  
 rLl



xdb st.                      pdq-                      R  
 For since my love is dead and all my joys are gone,  
 tr.R2 st.                      R1



nef-  
 Poor Bess for his sake'

(Purcell, *Mad Bess*: bb. 30-44)



## Palillogia

*Palillogia* is the 'repetition of a word or phrase especially in immediate succession for the sake of emphasis' (Murray et al, 1991, Vol. XI: 95). Musically, according to Burmeister:

*Palillogia* is the reiteration of the same melodic phrase or passage at the same pitch level. Sometimes the reiteration involves all the pitches of a phrase but other times only the initial pitches, in the same voice, with or without intervening rests. The reiteration occurs in only one voice.

(Eng. trans Rivera, 1993: 179)

According to Toft (1984: 194), John Dowland enhanced his many of his word settings with constant use of repetition and devices such as *Palillogia*, *Synonymia* and *Climax*. Analysis of Le Roussau's *Chacon for a Harlequin* has discovered immediate repetitions of gesture which coincide with the immediate repetition of a figure or phrase at the same pitch (Appendix K: p. 2, bb. 3-4)

*Palillogia* is used to imitate the desperate crying out of the Bless'd Virgin as she pleads for Gabriel during *Tell me some pitying angel* (Example 36). To correlate with this, the hands could be held in a frozen position throughout the phrase, thus eliminating the need to reiterate the same gesture four times with the repetition of the text. The hands are held high and the eyes are looking upwards in conjunction with musical *Hyperbole*, the fingers are extended in recognition of *Exclamatio*.

Example 36.

U B xeq

'Gabriel! Gabriel! Gabriel! Gabriel!'

(Purcell, *Tell me some pitying angel*: bb. 42-4 & 48-50)

*Palillogia* is employed in the final phrase of *Not all my torments* by Purcell for the elaboration of 'I' and for heightening suspense leading into the final cadence (Example 37). This could be realised using alternate hand gestures which provide variety yet accompany the immediate imitation with identical gesticulation.



Example 37.



phf-

I

-phf

fl bdq- -bdc  
despair.'  
aL2

(Purcell, *Not all my torments*: bb. 29-30)

## Parenthesis

*Parenthesis* is the insertion of text or music not necessarily relevant, as if in brackets: ‘the insertour for larger information, to peece in the middlest of a tale an unneccesary parcell of speech, but without detriment to the text’, (Puttenham 1589: 175). An example of *Parenthesis* was given by Poole: ‘I believe, (nor is my belief vain) that the power of love is above all things’ (1663: 25). According to Rivera, (1993: 177): ‘*Parembolē* also means “insertion” or “interpolation” and is synonymous with *Parenthesis*. In rhetoric *Interpositio* (Greek for *Parenthesis*), is a very familiar figure. It is when something is inserted in a sentence for the sake of explanation.’ Musically, according to Burmeister:

*Parembol*e occurs when at the beginning of a piece two or more voices carry on the subject of the fugue, and another voice is mingled that proceeds alongside them without contributing anything pertinent to the nature or process of fugue. It merely fills vacant spaces in the consonances while those other voices carry on the fugue.

(Eng. trans. Rivera, 1993: 179)

The style of gesture to accompany an aside, a phrase that is in brackets and/or is not necessary to the overall meaning of the speech or passages, has been suggested by Austin. The words 'Good Gods!' are not necessarily relevant to the overall phrase, which is taken from Gay's *Miser and Plutus* (cited in Barber, 1831: 37):

vhf - vhx                      uBxf sp-                      ———-a  
'But virtue's sold! Good Gods! What price?'



To correlate with *Parenthesis*, the gestures chosen by Austin for ‘Good Gods!’ are unnecessary and could be removed without disruption from the line of text.

*Parenthesis* is employed in *Mad Bess*, (Example 38), and *Lysander* (Example 32), both phrases being dispensable aside comments rather than elements of the main textual or musical framework. During *Mad Bess*, *Parenthesis* could be heightened by the hands recoiling away from perceived adverse conditions before being placed upon the breast in reference to the self. Fear (FR) could be specified in the margin as an indication of the general countenance. This phrase contrasts to softer arioso sections which border it and removal would not disrupt the flow of gestures in any way.

Example 38.

	B xef rc	Bbr cl
FR	‘Cold and hungry am I grown.’	

(Purcell, *Mad Bess*: bb. 87-8)

The section of *Parenthesis* during *Lysander* is fairly substantial, a musical description is given under *Interrogatione*. Physically it commences with the hand in a hollow, begging position, rising (*Anabasis*) until the end of the phrase, where both hands are used for *Interrogatione*. This repeats, although in reverse under the influence of *Catabasis*.

## Paronomasia

*Paronomasia* is the process of playing upon words that sound alike or is a method of ornamentation within repetition. According to Peacham, it is ‘a certayne declyninge into a contrarye, by a lykelyhoode of letters, eyther added, chaunged, or taken awaye: added thus, I had rather lende him tenne pounce of his sworde, than of his worde’ (1577: 67). Musically, Scheibe stated that it is ‘the repetition of a musical idea, but with new additions or alterations for emphasis’ (cited in Buelow, 1980, Vol. 15: 796). By using an example taken from Austin’s interpretation of the *Miser and Plutus* (cited in Barber, 1831: 37), it can be presumed that *Paronomasia* as a gesture, coincides with an ornamented repetition of a word or phrase, the



gesture becoming more elaborate with the passing of the specific word or phrase. During the phrases ‘Can man’ and ‘Weak man’ both hands are initially presented as vertical, horizontal forward, this is followed by vertical, elevated, forward, thus maintaining the same physiological make-up, ornamenting through elevation on the repeat.

*Paronomasia* is incorporated into bars 37-41 of *Lysander* (Example 39), the text, ‘This dart has stronger charms’, is musically ornamented for emphasis on the word ‘stronger’, in conjunction with *Synonymia* and *Anabasis*. This should provoke the use of an ascending hand gesture (*Anabasis*) that climaxes at the conclusion of the *Paronomasia* with a flourish. The hand finally falls to rest as the melodic line descends.

Example 39.



ief p h e fl R  
‘Dart is stronger, stronger, stronger, stronger charms;’  
trL2

(Blow, *Lysander I pursue*: bb. 37-41)

*Paronomasia* is used for emphasis and intensification of emotion during *Not all my torments* (Example 40) as the phrase, ‘Your scorn increases with my love’, undergoes repetition (*Epizeusis*), and vivid reproduction of the affections (*Catachresis*) through increasing pitch (*Anabasis*) and intensity (*Gradatio*). The melodic pattern used for ‘increases’ is elaborated by retaining the same rhythmic and melodic outline and introducing *Circulatio*. This fragment is extremely colourful in its conveyance of increasing hate and despair; Purcell uses chromaticism, whilst passing into G minor, a key he often used for this purpose. With respect to gesture, an alternate hand action could be used to correspond with *Epizeusis*, and it would be likely for the passage of *Catachresis* to employ a double-handed gesture, indicative of pain



and despair, to ascend in conjunction with *Gradatio*. The same basic gestures could become more elaborate (*Paronomasia*) with the addition of flourishes and an action that moves across the body correlates with *Circulatio*.

Example 40.

odf-	-odf	B sdq - hq	oeq-	seq fl. shx - f - phx
'Your scorn,your scorn increases, your scorn increases with my love.'				
tr.L2	tr.R2	L2	R2	rR1

(Purcell, *Not all my torments*: bb. 12-17)

The third section of *From rosy bow'rs* uses an alternative form of *Paronomasia*, the use of word play for affective purposes (Example 41). *Anabasis*, *Gradatio* and *Hyperbole* are employed for projection of the textual reference to 'three celestial bodies' while *Paronomasia* plays upon the phonetically similar words 'air and a face and a shape and a grace'. The first phrase maintains the melodic line at one level, during the second phrase *Anabasis* is employed. The penultimate line intensifies upwards to a climax on 'Goddess' and then *Circulatio* becomes a feature of the final phrase as the vocal line slowly descends in a circular motion to its conclusion. The gestures used in this section would be bold, yet sparse due to the wild, leaping intervals and the faster tempo. During the first two phrases, the arm needs to remain at the same height in correspondance with the maintained level of the melodic line; on this occasion the arm passes across the body on the horizontal plane, then both hands are utilised on 'airy' in a position suggested by Austin for the word 'air', (cited in Barber, 1831:71). Stimulated by the words, in this annotation, the feet move the body outwards in a 'step' and alternate hands are used to characterise the subsequent play upon words. At bar 32, alternating, indicative gestures are used to point at the fictitious 'Ida', the hands then return to the position used previously for 'airy' and rise in correspondence with *Climax* and *Gradatio*. A flourish may be used on 'charm' for emphasis and a two-handed gesture presses forward on 'beauties goddess' to implore to their glorious sight. A circling, flourishing figure with alternating hands recognises *Circulatio* and ornamental word play in the final phrase before the hands press forward again on 'beauties goddess'.



ihf- q B vef seq  
 'Or if more influencing is to be brisk and airy, with a step and a bound  
 tr.R2 aL2

-seq  
And a frisk from the ground, I will trip like any fairy.  
tr.R2 sp

ihq- -ihq  
As once on Ida dancing were three celestial bodies,  
rR1

B vhf e  
With an air and a face and a shape and a grace

let me charm like beauties goddess.

sef fl                      -shf fl  
with an air and a face and a shape and a grace

let me charm like beauties goddess'  
R2

(Purcell, *From rosy bow'rs*: bb. 24-44)

In rhetorical terms, *Parrhesia* is the use of forceful language for reproach, frankness and free-speaking. According to Le Faucheur (1727: 140) *Parrhesia* is ‘the bold figure of taking the liberty to say everything we have a mind to say with a voice full and loud, loud and frank’. It is stated in the anonymous text *Rhetorica ad Herrenium*, that *Parrhesia* is the use of pungent language to reprehend the hearers for some fault, (Eng. trans. Caplan, 1954: 348-55). In musical terms, *Parrhasia* is the use of clashing harmonies and un-harmonic leaps to convey sorrow and mourning. Burmeister referred to it as a ‘mingling of a single dissonance among consonances, the dissonances being equal to one half of the whole tactus, to which the other voices respond on the whole tactus’, (Eng. trans. Rivera, 1993: 181-3). It has been suggested by Austin during his representation of the *Speech of Brutus on the Death of Caesar* by Shakespeare (1806: 540) that in correspondence to rhetorical and/or musical *Parrhesia*, phys-





the hands may be opened outwards on ‘delight’ in a gesture of joy and exclamation.

Example 43.



B cl.

B v hq

‘How ye my restless thoughts delight!’

tr.R2

(Purcell, *O Solitude*: bb. 19-22)

To correspond with *Parrhesia* and its association with forceful language, the text ‘And scorn, and scorn, scorn ill actions, and ill men’ has been conveyed using rapidly ascending and descending demi-semiquaver runs during John Blow’s *What is’t to us* (Example 44). The melodic pattern also includes a leap of diminished fourth and chromatic dissonance against the bass. Physically, this should be realised with sweeping, ascending and descending gestures in association with *Anabasis* and *Catabasis*, preferably with the fingers sharply extended. This will help to convey the unpleasing feelings communicated in the text. The arms eventually fall to a resting position in conjunction with musical *Catabasis*.

Example 44.

veq sw      d                      vdq a                      R  
‘And scorn, and scorn, scorn ill actions, and ill men.’  
R1

(Blow, *What is’t to us*: bb. 29-32)

## Pathopoeia

Rhetorically, *Pathopoeia* is employed by an Orator when communicating very strong and powerful emotions to an audience, according to Henry Peacham it is:

(Peacham, 1577: 109-110)

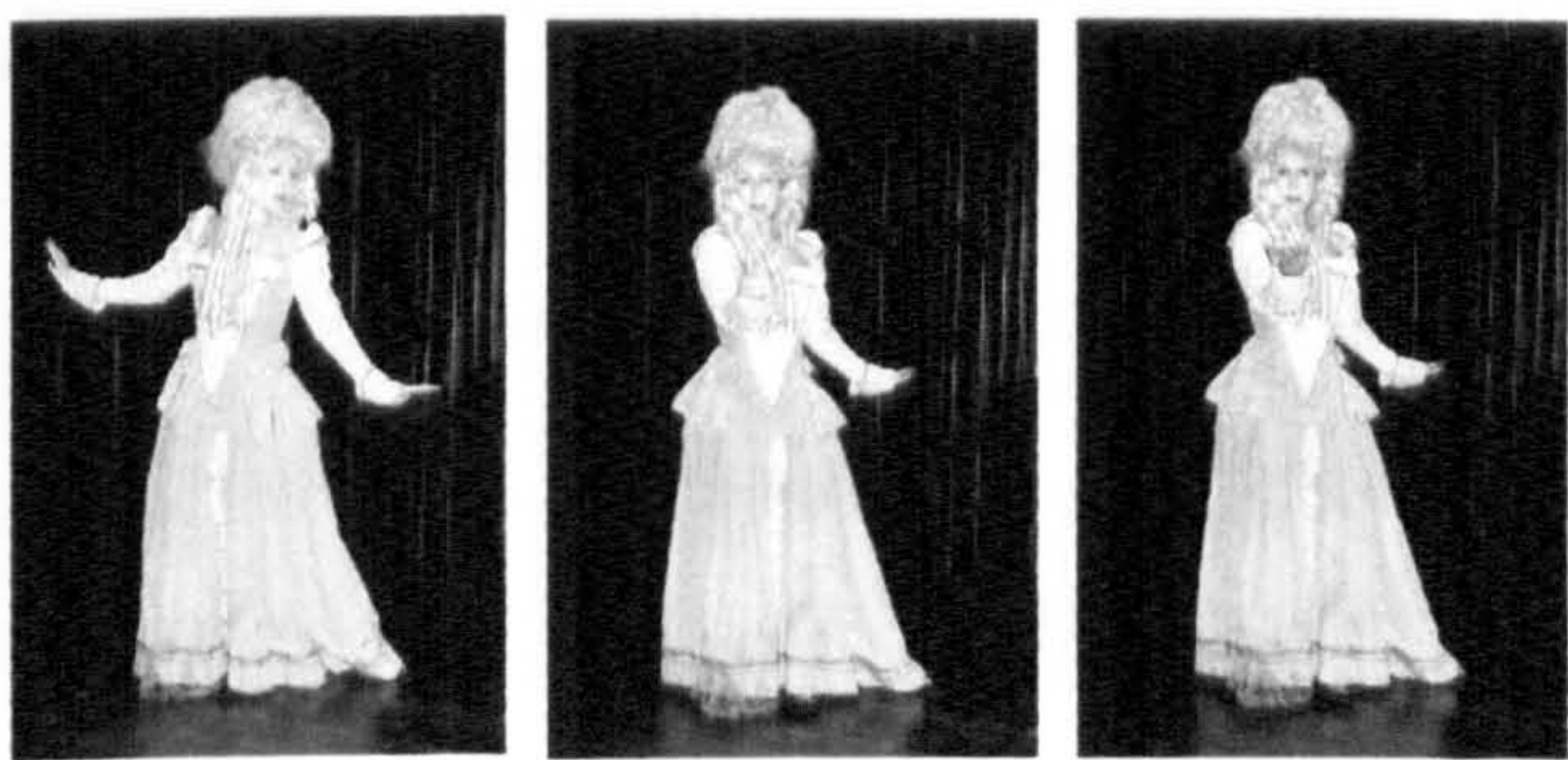
(Eng. trans. Rivera, 1993:175)

130



position and the head is turned (A), as if to dispel the pains. This position was suggested by Austin in 1806 (Illustration 7 a and b). When the phrase repeats, the hand could be clenched and brought back across the body, the clenched fist and the crossing of the body being actions indicative of pain. The melodic phrase concludes very gently and for this, the hand could open like a book on the words ‘to study it’, thus suggesting the action of opening a book and releasing the pain created by the clenched fist.

Example 45.



A phx sw                      F chx f -                      shf  
 ‘Without the pains, the pains                      to study it.’  
 tr.R2

(Purcell, *O Solitude*: bb. 83-6)

Pathopoeic chromatic elements are employed in the repetition and ornamentation of ‘cool’ during the introduction of *Sweeter than roses* (Example 46). The repetition enhances the use of flat key chromaticism and contrasts with the sudden appearance of natural notes on ‘evening’. The smooth and gliding melodic line can successfully be annotated with a gesture that slides across the body on the same horizontal plane with the progression of the melodic line. This gesture must be repeated on a higher elevation when the phrase is immediately repeated at a higher pitch.

Example 46.

B fdf                      B fhq                      phq-                      phf-                      dq                      idq  
 ‘Sweeter than roses or cool, cool ev’ning breeze,  
 L1

B fdf fl.                      B fhq                      peq-                      pef-                      q shq                      ieq sw  
 Sweeter than roses or cool, cool ev’ning breeze,’

(Purcell, *Sweeter than roses*: bb. 1-12)




**Polyptoton**

*Polyptoton* is the repetition of a word in different cases or inflexions in the same sentence, for example: ‘as of him and through him to him’ Rom.II.36 (Maittaire, 1712: 221). A textual example was given by Joshua Poole (1663: 122): ‘If fortune will; thou shalt be made of a rhetorician a consul: If fortune will; thou shalt be made of a consul a rhetorician.’ Musically this translates as the repetition of a pattern at a variety of pitches, Vogt called it ‘the repetition of a melodic idea in a different region or height’ (cited in Buelow, 1980, Vol. 15: 796). In Austin’s realisation of Shakespeare’s *Speech of Brutus on the death of Caesar* (1806: 540), it can be seen that Polyptotonic gestures are repeated at a variety of heights to correspond with successive tonal inflexions. The word ‘none’ at the start of the fifth stanza is enacted with a gesture; vertical, elevated, oblique, hollow in the first instance; supine, horizontal, across, sweeping in the second instance. Therefore, a definite variation in height occurs whilst maintaining an overall similarity of gesture on each textual repetitions.

A section taken from *Lysander* employs *Polyptoton* in collaboration with *Repetitio*, *Epizeusis* and *Anabasis* to convey the singer’s anger at her own submission to love and madness at her weakness (Example 47). An explosive gesture similar to that of Bulwer’s ‘I explode in anger’; the right hand clenched into a fist and placed into the left hand with a striking action, could be used (Illustration 8). This phrase is immediately repeated at a lower pitch, therefore, this action must be repeated on a lower elevation.

Example 47.



cef- -nef tc

chf- -nhf st

‘Mad, mad, mad, mad, mad, mad,’

aR1

(Blow, *Lysander I pursue*: bb. 67-69)



ILLUSTRATION 7

Two gestures used to communicate Aversion



a) Aversion

(Austin, 1806, Plate 10, number 100)



b) Aversion

(Austin, 1806, Plate 10, number 101)

ILLUSTRATION 8

The gesture 'I explode in anger'



(Bulwer, 1644, Plate A, 'G')

*Polyptoton* is used in the introductory phrase of *Love's but the frailty of the mind* by John Eccles, to emphasise the word 'Love' (Example 48). 'Love' is repeated four times as the melody progresses down the arpeggio, this must be realised with descending gestures, the hand in the same position, but at a lower elevation each time. For additional emphasis, the hand could project away from the body at each elevation.

Example 48.

sef p shf p sdf p R  
 'Love, love, love, love's'  
 R1

(Eccles, *Love's but the frailty of the mind*: bb. 5-6)

## Prosopoeia

*Prosopoeia* belongs to the descriptive category of figures called *Hypotyposis*, but while *Hypotyposis* was described by Puttenham as counterfeit representation, *Prosopoeia* is a counterfeit personation. According to Butler (1980: 59-60) *Prosopoeia* is: 'A personification in which the inner thoughts and feelings of a fictitious or absent person are presented in such a convincing manner that the audience is made to believe that the person is present in the person of the orator'. *Prosopoeia* was one of the most effective forms of persuasive expression during the Baroque and, because of this, it was studied in schools to test the student's knowledge of gesture and vocal techniques. *Prosopoeia* was considered a true test of ability, because the voice had to be modified for portrayal of a specific character and for sufficient representation of the passion, but it was favoured by poets rather than orators for its powerful descriptive capabilities. *Prosopoeia* was even applied to dead or inanimate objects and during funerals, orators could act as intermediate voices from the grave.

Musically, in *Musica autoschediastike*, Burmeister suggests that *Prosopoeia* is used by Orlando in his five-voice composition, *Deus qui sedes*, for he:

... expresses, nay, depicts, the words "laborum et dolorem" so artfully that by contorted intervallic movements he presents to the eyes the thing signified so that it appears to the eyes as if it were alive. Surely a bare, uniform texture of consonances



would not give rise to such a work of art. Rather it is through the care of the master composer who gives attention to mixing perfect and imperfect consonances with dissonances that the conglomerate is transformed from simplicity to a certain majesty of gesture and ornament.

(Eng. trans. Rivera, 1993: 233-235)

Because *Prosopoeia* is an acting technique used if a person or object is not present, the actor/ess must vividly represent the said person or object by performing using idiosyncratic characteristics: 'When you speak in a Prosopoeia, a figure by which you introduce any (thing or) Person speaking, you must be sure to use such Actions only, as are proper for the character, that you speak for' (Gildon 1710: 78). According to Pfannenberg (1796):

Personification in poetry [Personendichtung], in which lifeless objects work and act, but these are again represented in a lively manner according to the qualities attributed to them. Ramler, e.g. says of May:

I say the young May;  
His Silver bells  
Hung around sleep  
When he descended from Heaven,  
All the trees blossomed in flower,  
When he stepped to Earth  
He left violets and hyacinths in his footsteps.

The words of the first verse require: that the open hand is held a short distance away from the eyes which cast a friendly look over it; silver bells - sleep: that the hand is moved sideways towards oneself. When he descended from Heaven, in this, for a pleasing change, the other hand inclines from the height of the head towards the ground.

(Eng. trans. Barnett, 1987: 301)

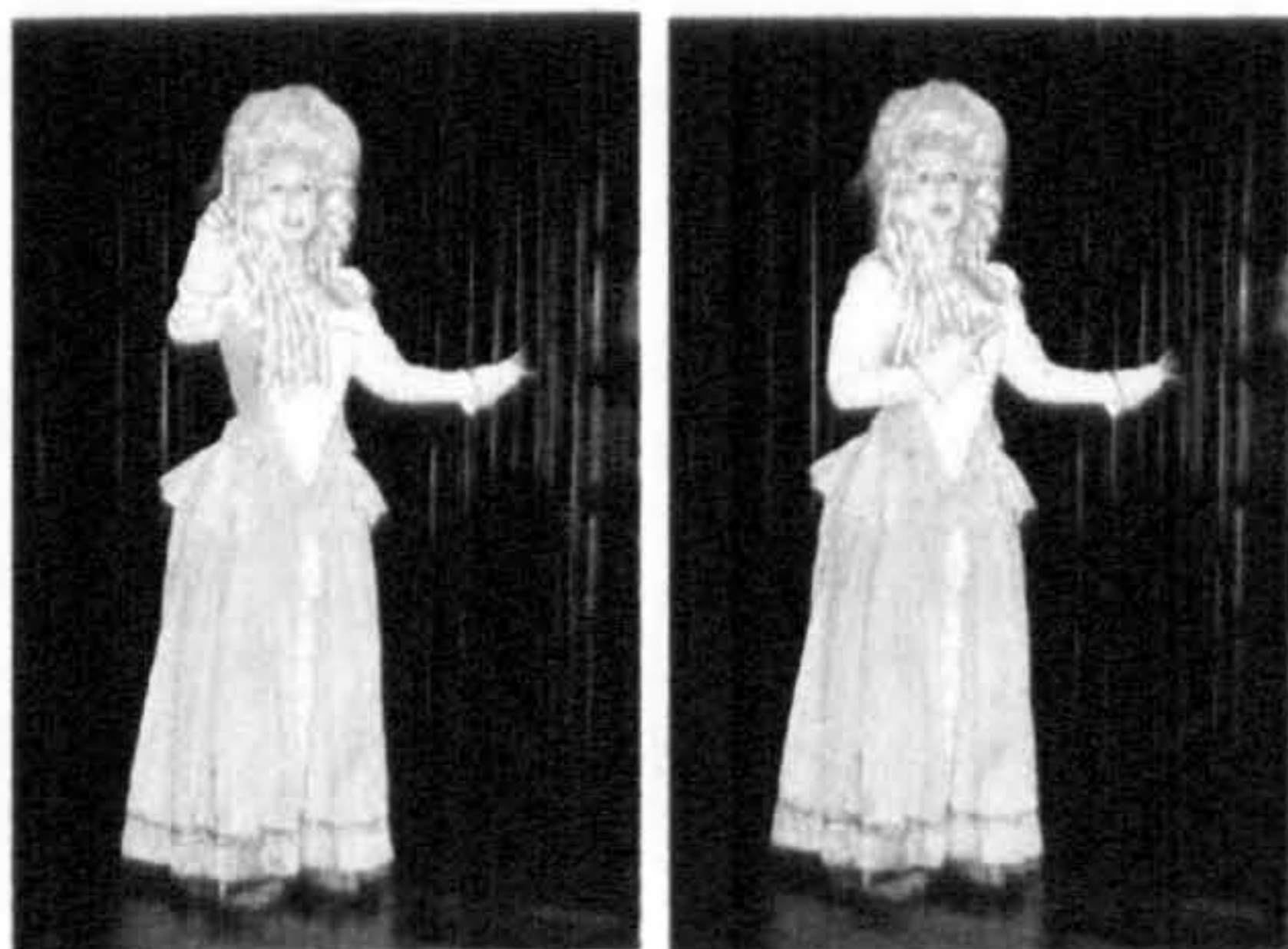
G.G. Butler suggests that there is a definite, intimate association between acting and music when a singer is required to project a specific character during a song: 'Peachams likening of this figure to the passionate air is interesting for it gives us some idea not only of the early seventeenth conception of the impassioned song as a highly affective or emotive utterance, but also of the role of the singer, whose task it was to identify so closely with the character portrayed as to arouse the passion of his audience', (Butler, 1980: 60).

*Prosopoeia* is employed during a section of *Lysander* beginning at bar 54. The song moves into the 'rude' and bold key of C Major (Charpentier, 1682, see Appendix D) as the singer proudly taunts the downfall of her rival, Belinda (Example 49). The phrase, which uses the ascending figure of *Anabasis* to colour 'noble', is immediately repeated for emphasis. On



this occasion, *Prosopoeia* is annotated with an indicative gesture directed outwards at the specific mention Belinda's name. At the end of the phrase the hand is placed on the chest in a defiant stance of pride and in an imitation of the role she perceives Belinda to encapsulate. This posture must be maintained for the repetition of the phrase.

Example 49.



ihq a                      br  
 'She that cou'd      noble Conquests boast'  
 trL2

(Blow, *Lysander I pursue*: bb. 57-8)

The section that begins at bar 57 of Mad Bess employs *Parenthesis* incorporating *Prosopoeia* (Example 50). The text is written as a descriptive warning from Mad Bess to all unsuspecting ladies who could fall, like herself, for an unsuitable love. Rhythmically, the phrase displays a speech-like reiteration of semiquavers until emphasis is placed on the word 'scorch' with a dotted crotchet at the climax of the phrase. With respect to gesture, it would be particularly affective if the gestures were aimed directly at the audience, as if to question them, (an 'Appealing' nature can be inserted in the margin for clarity of this affection). The eyes of the singer, can also be directed to roam accusingly around the room. In conjunction with the figure of *Interrogatione* and *Anabasis*, the gestures must rise and provoked by textual stimulation; both hands could be turned outwards and brought towards the eyes. The phrase concludes with a dramatic, springing, out-swing of the arms and presentation of the palms in a vertical position. To make this action more emphatic, during the penultimate phrase, the hands could retract and clench.



AP R ihc f eq  
 'Did you not see my love as he past by you?  
 tr.R2

B nE B ch rt  
His two flaming eyes, if he comes nigh you,  
aL2

B xhq sp  
they will scorch up your hearts:  
tr.R2

## Repetitio

*Repetitio* is the cumulative, repetitive use of gestures, words or figures to enhance the passions. Rhetorically, *Repetitio* is ‘when we begin diverse sentences one after another with one and the same word’, (Wilson, 1553: 107) and musically, this figure represents the repeating of individual phrases or sections (Buelow, 1980, Vol. 15: 935). With reference to physical gesture, Newton gave a description of the cumulative effect of actions and text together: ‘So-Farewell, Hope! (Throwing out the right arm.) And with Hope - farewell Fear (Let the left hand follow the right; and then throwing out both arms to the right.) Farewell Remorse!’, (Newton, 1817: 119).

Examples of *Repetitio* can be found in *Lysander* (Example 51) where a schizophrenic turn of character suddenly transports the listener into a section which uses *Anabasis*, *Polyptoton* and *Pathopoeia* to reiterate the urgency of the text. Rapid textual and musical repetition of 'double' serves to make the voice sound percussive and war-like and to underline its importance, this section is repeated. These figures would be affectively annotated with the right hand clenched into a fist projecting forward with each repetition of 'armed' while the posture presents a commanding stance in the manner suggested by Mr. Sheridan (Cm), (Austin, cited in Barber, 1831: 33) The hand must rise through the succeeding *Anabasis* and *Polyptoton* and the final repetition of 'double' could be emphasised with a pushing action and a strike to the chest with the hand to depict a strong and impermeable coat of mail. When this



section is repeated, alternate hand gestures may be used for variety.

Example 51.



cdf p a

CM 'Arm'd, arm'd, arm'd with a double, double, double, double, double,



cef p



br fl

double, double, double coat of Mail;

aR2

-cdf p a

Arm'd, arm'd, arm'd with a double, double, double, double, double,

-cef p

-br fl

double, double, double coat of Mail;'

aR2

(Blow, *Lysander I pursue*: bb. 48-54)

Musical and textual *Repetitio* is used for emphasis at the beginning of *Of all my torments* by John Blow, the introductory phrase being repeated in its entirety (Example 52). During the initial presentation of the phrase, the right hand passes across the body to the oblique, the crossing of the body being indicative of pain, and the fingers are extended, another indication of pain and torment. On the repeat, the alternate hand has been used for variety and to make the arms cross each other in front of the body. The crossing of the body was frowned upon by gestural theorists such as Arnold (1658): 'only in the strongest feelings (as I have warned, and seldom indeed, is it [the right hand] extended to either the right above the eyes, or to the left above the shoulders.' (Eng. trans. Barnett, 1987: 104) The only illustrations given by Austin,



Siddons and Bulwer which show the arms crossing the body, are ones such as horror, painful recollection and despair.

Example 52.

xhf - c                      -xhf - c  
 'Of all the torments, of all the torments,'  
 R1

(Blow, *Of all the torments*: bb. 1-5)

## Suspensio

*Suspensio* (suspense) is a figure used to create uncertainty by keeping thoughts, speech and/or notes in suspension. According to the *Oxford English Dictionary* it is: 'The action of keeping or state of being kept in suspense (especially in rhetoric); doubt, uncertainty (with expectation of decision or issue)' (Murray et al, Vol. XVII: 321). Musically, this figure is used primarily on the approach to a cadence to apply an element of affective dissonance (Buelow, 1980, Vol. 15: 797). Physically, during *Suspensio*, all, or any of the limbs may suddenly pause before the action is complete, thus provoking uncertainty or suspense in the audience. Austin places a suspended gesture in line 4 of Stanza VI of Gray's *Elegy* :

B nef a                      D                      F              B shf n  
 'Or climb his knees, the envied kiss to share'  
 rR1

"Climb", a suspended gesture preparatory to that on "kiss". The eyes look downwards on "climb", and forwards on the next gesture. The points of the fingers approach the mouth a little on "kiss", and then the hands are advanced supine nothing.

(Austin, 1806: 533)

At bar 51 of *Tell me some pitying angel* (Example 34), a contrasting two part phrase occurs; the *Antithesis* projects hope via *Anabasis* while the *Thesis* uses a despondent, repeating *Catabasis* with the addition of *Suspensio*. Physically, this can be realised by using an action of the hands which pauses on 'hopes' and then descends to rest. During *Not all my torments* (Example 37), a tied note over the bar line at bar 30 is used to heighten suspense before *Circulatio* prepares the listener for a concluding cadence in the 'melancholic' key of C minor

(Charpentier, 1682, see Appendix D). With respect to gesture, the hands should freeze in correspondence with *Suspensio* before the final pose is struck, being placed obliquely across the body as seen at the opening. A small, transitional flourish is used in recognition of *Circulatio*.

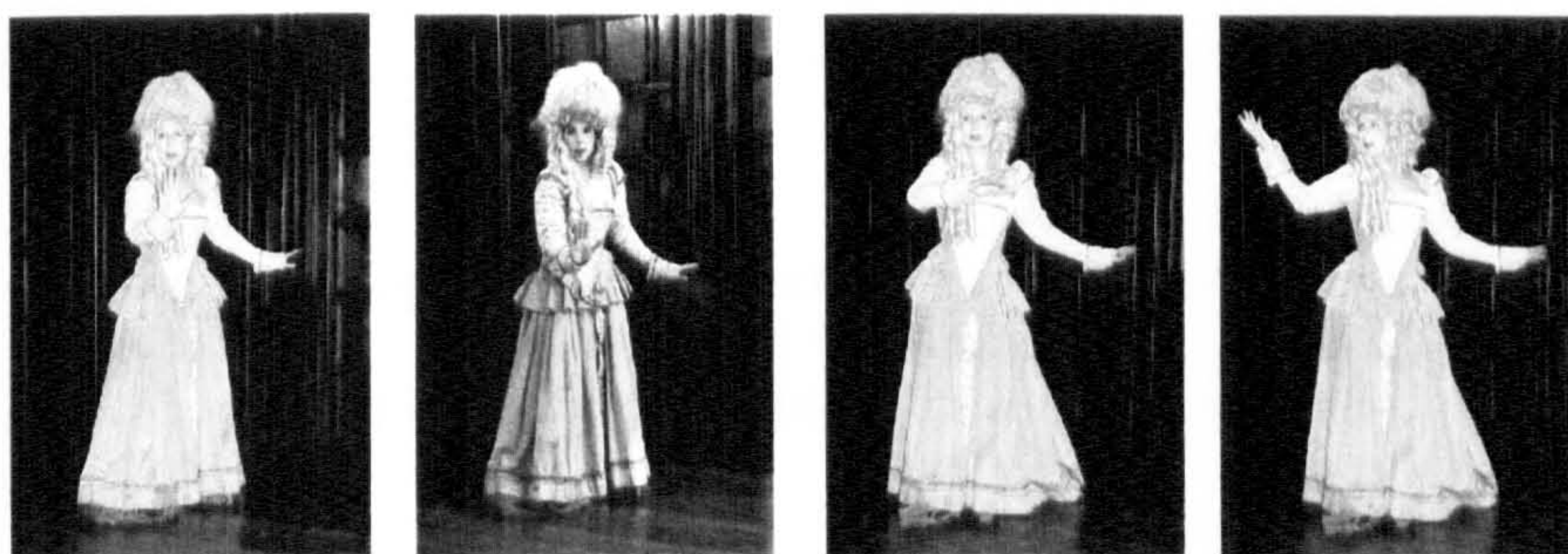
## Synonymia

*Synonymia* is the repetition of a word or phrase at a different pitch for emphasis. According to Henry Peacham, *Synonymia* is ‘when by a variation and change of wordes, that be of like signification, we iterate one thing divers tymes’ (1577: 111). Musically, Walther (1708) suggests that it is ‘the repetition of a melodic idea on different notes in the same part’ (Eng. trans. Buelow, 1980 Vol. 15: 796). Physically, *Synonymia* is the repetition of a gesture at a higher or lower elevation to coincide with the repetition of a musical figure at a different pitch or an increase in emotional intensity, as mentioned by various authors, including Quintilian and Caussin (1643), (see Barnett, 1987: 334-340).

An example of *Synonymia* can be found in the arioso section which begins with *Polyptoton* at bar 82 of *Tell me some pitying angel* (Example 53). The *Synonymia* occurs a fourth higher, although a melismatic figure slightly modifies the phrase on the repeat. This entire section is then repeated, *Repetitio*. Physically, a repeated gesture at alternative elevations should be used to correspond with the changing pitch of the melodic line. The hand could then pass out to the oblique on the horizontal plane in the prone position as the melodic line progresses, without great variation in the pitch height, and complete its pathway by lifting into a supine, elevated position in conjunction with musical *Anabasis* at the end of the phrase. On repetition, the initial gestures remain the same, but at a lower elevation due to the height of the melodic line and, for the extended melismatic figure, the hand remains on the horizontal plane rather than ascending to the elevated plane.



Example 53.



vef-  
'How,  
trR1

vhf- vef- phf eq seq  
how, how shall my soul it's motions guide?  
tr.L1

vhf- vdf- vhf- phf - c - q shq  
How, how, how shall my soul it's motions guide?'  
trR1 tr.L1

(Purcell, *Tell me some pitying angel*: bb. 82-92)

The initial statement of *Not all my torments* is immediately repeated a fourth lower, thus exhibiting *Synonymia* (Example 42). Like the previous example, a melismatic figure is included on the repetition, thus providing slight modification. The opening gestures would profit from placing the right arm on the oblique and the left arm across the body, as in the position suggested by Siddons for despair (Illustration 3 a). The head could also be inclined and each arm moves to its respective position on each repetition of 'all' (*Polyptoton*). The gestures are repeated at a lower elevation in conjunction with musical *Synonymia*. Slight modifications can be made on the repeat in conjunction with the melisma. On this occasion, the hands display a wringing position rather than a clasped position and, for emphasis, both hands rise simultaneously in correspondance to the rising the melodic line.



#### 4.3) THE MUSICAL AND GESTURAL COMMUNICATION OF GENERAL AFFECTIONS

### Love and Joy

The two strongest emotions experienced by humans are those of love and hate, and it is from these that a profusion of different emotional intensities are extrapolated and developed. According to Wilkes (1759: 116): 'Desire and aversion are the two leading principles of the soul, from which all its other motions or passions spring'. Henry Siddons reiterated this sentiment (1806: 143): 'Rapture and desire are words which serve to denote the highest climax of our agreeable or painful sensations. But rapture sometimes consists as much in the delicate languors of pleasure as in boisterous felicity.' Because each human being has a personal psychological pattern, it is probable that no two individuals will feel these emotions of love and hate and their respective components in the same manner. It is also usual for emotional arousal to vary with physiological, psychological and external variables such as age, sex, lifestyle and status. Actors and performers have the difficult task of presenting these extremely different emotions with good judgment, style, use of the voice and gesture. In the same manner, a composer incorporates emotive techniques, such as appropriate orchestration and musical figures, into his settings.

Tragedy and comedy seem to require quite different tones for their proper execution; sorrow, grief, pain etc. require a voice slow, solemn and affecting like the melancholic plaintive notes of an adagio; joy and pleasure, which are the proper appendages and marks of comedy will naturally form the voice into spiritoso, or cheerful vivacity of music, love in general requires a soft alluring and melodious voice the mellow warblings of a German flute have a finer effect in moving the tender passions than the rougher notes of a bassoon and certainly an actor, with an artistic melodious voice is more proper for love scenes, than he whose voice has all the roughness of a bass-viol.

(Wilkes, 1759: 111)

According to baroque theorists, in musical terms, rhythmic patterns and melodic lines which flowed smoothly in step wise motion and corresponded harmoniously with the fundamental bass line aided the conveyance of love and joy. Rising melodic intervals consonant with the key were used to lift the emotions, (as opposed to falling melodic intervals which depressed them), according to Mattheson: 'Hope is an elevation of the spirit: despair on the other hand, a casting down of the same. These are subjects that can be well represented by sound' (Eng.



trans. Lenneberg, 1958: 52). It was common practice to use ascending thirds to project delight and rapture, major thirds, ascending fourths and fifths for positive and lively statements and fast, skipping chordal movement to communicate happiness. According to Mattheson: 'It follows sensibly that love and joy are best expressed by large and expanded intervals', (Eng. trans. Lenneberg, 1958: 52). With reference to a Mattheson Courante, G.G. Butler stated that:

Joy in extreme happiness and effusive exuberance is perhaps the most expansive and bright of all Affekts. Like the first period, the fourth opens with a sudden upward rush initiated by the leap of a perfect fifth, and the second half of the period also rises strongly before falling to the cadence. This period contains the largest leap of the piece, that of a minor sixth.

(Butler, 1984: 206)

Butler also pointed out that here one could find more quaver movement and many playful and light turning figures.

Certain keys were used to project love and joy, according to Mattheson (1713), C Major, C minor, D Major, D minor, F Major, G Major and G minor were suitable tonal bases for the communication of these emotions because of their positive or delicate natures (Eng. trans. Robbins, 1970: 98-102). The modes often used for the presentation of loving and joyful Affekts were the Ionian (soft and light), Mixolydian (which excites and restores the spirit) and the Aeolian (soft and sweet). With respect to metre, triple time signatures and dance rhythms were predominantly used to project love and joy: the Gavotte was used for the communication of joy because of its balance, even metre and half beats; the Bouree was used for contented and relaxed ambiances; the Rigaudon could be used for flirtatious actions or heroic and fearless characters because it is part Gavotte and part Bouree (Lenneberg, 1958: 59-60). In conjunction with metre, moderate to fast tempi (Vivace, Presto) were often chosen for the conveyance of joyful affections; by contrast, a tempo such as Adagio was selected for its gentle and soft ambience. Rhythmical enhancement of love and joy was created by doubling note values (a process which emphasised any Affekt presented), staccato notes (to convey surprise and amazement) and by setting the text as one beat to two or more syllable textual settings. Direct indications of love and joy were supplied by the appropriate use of Italian terms such as: Affettuoso; Agreeable; Amiable; Dolce; Gracioso (Appendix H).

Typical gestural demonstrations of love and joy employed the arms expansively outstretched, or the hand placed on the breast. These actions were often accompanied by an upward glance to indicate reverence and godliness (Illustration 2). This can be seen in Austin's realisation of *The Speech of Brutus upon the Death of Caesar* (1806: 540), in which he indicates that the eyes are to look upwards (U) and that the right hand is to be placed upon the breast before falling to rest:

U br - R  
 'tears for his love; joy for his fortune'

When in love, or feeling emotions of great joy, the body normally leant in an oblique position toward the object of desire: 'The oblique position of the body is the first and general trait of the play of all the desires which carries them towards the object exterior and determinate.... the body constantly follows the right line in approaching or removing itself from the object. Desire urges us to unite or separate', (Siddons 1806: 85-6). It was also usual for the eyes to be drawn to the person or object of affection during emotions of love and joy while the countenance projected an aura of happiness by using either lively or distant looks. Joy and triumph also tended to bring an animated brightness to the eye, a smooth and unfettered brow, luscious and full lips and an upright posture: 'Simple admiration requires no remarkable change in countenance; the right hand naturally extends itself with the palm turned outwards; and the left hand will share in the action though so scarcely to be perceived', (Wilkes, 1759: 118). According to Bulwer (1644: 115), the position of 'Admiror', required throwing the hands upwards to the heavens in an expression of admiration, amazement and astonishment, Siddons reiterates these actions in his work (Illustration 9 a and b). Bulwer also proposes that the hand can touch the face when wishing to communicate the emotion 'I adore', (Illustration 9 c). Siddons stated that: 'To shake the raised hand is to express the raptures of their joy, common to all nations when joyful', (1806: 64). An example of textual and gestural rapture can be found in Austin's realisation of *The Miser and Plutus*; both hands are outstretched and elevated (cited in Barber, 1831: 37):

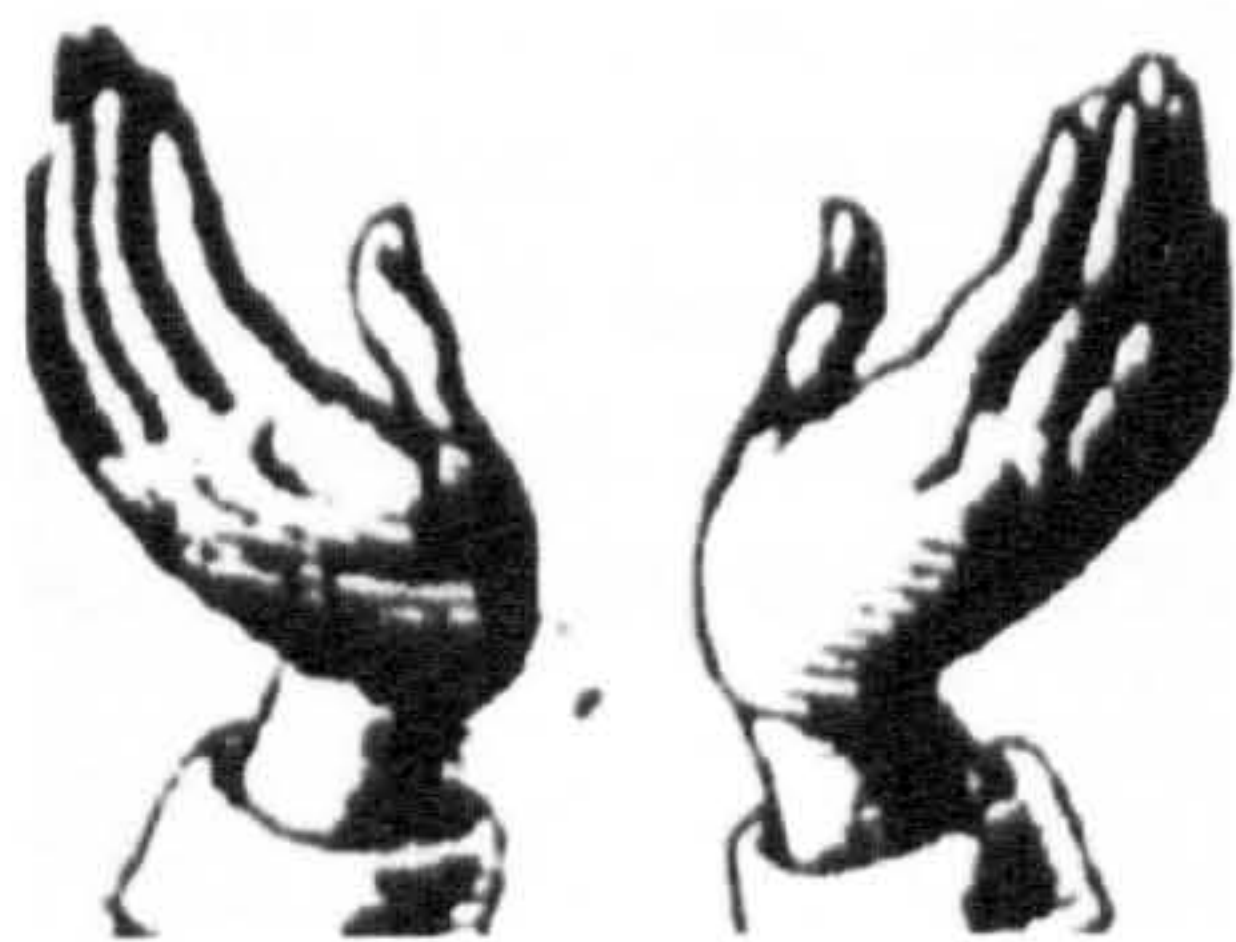
Bseq  
 'And stands in rapture o'er his hoard.'  
 R2



ILLUSTRATION 9

Three gestures used to communicate Admiration and Adoration

*D Admiror.*



a) Admiror

(Bulwer, 1644, Plate A, 'D')

b) Sublime Adoration

(Siddons, 1806, number 65)



*O. Adoro.*



c) I Adore

(Bulwer, 1644, Plate B, 'O')



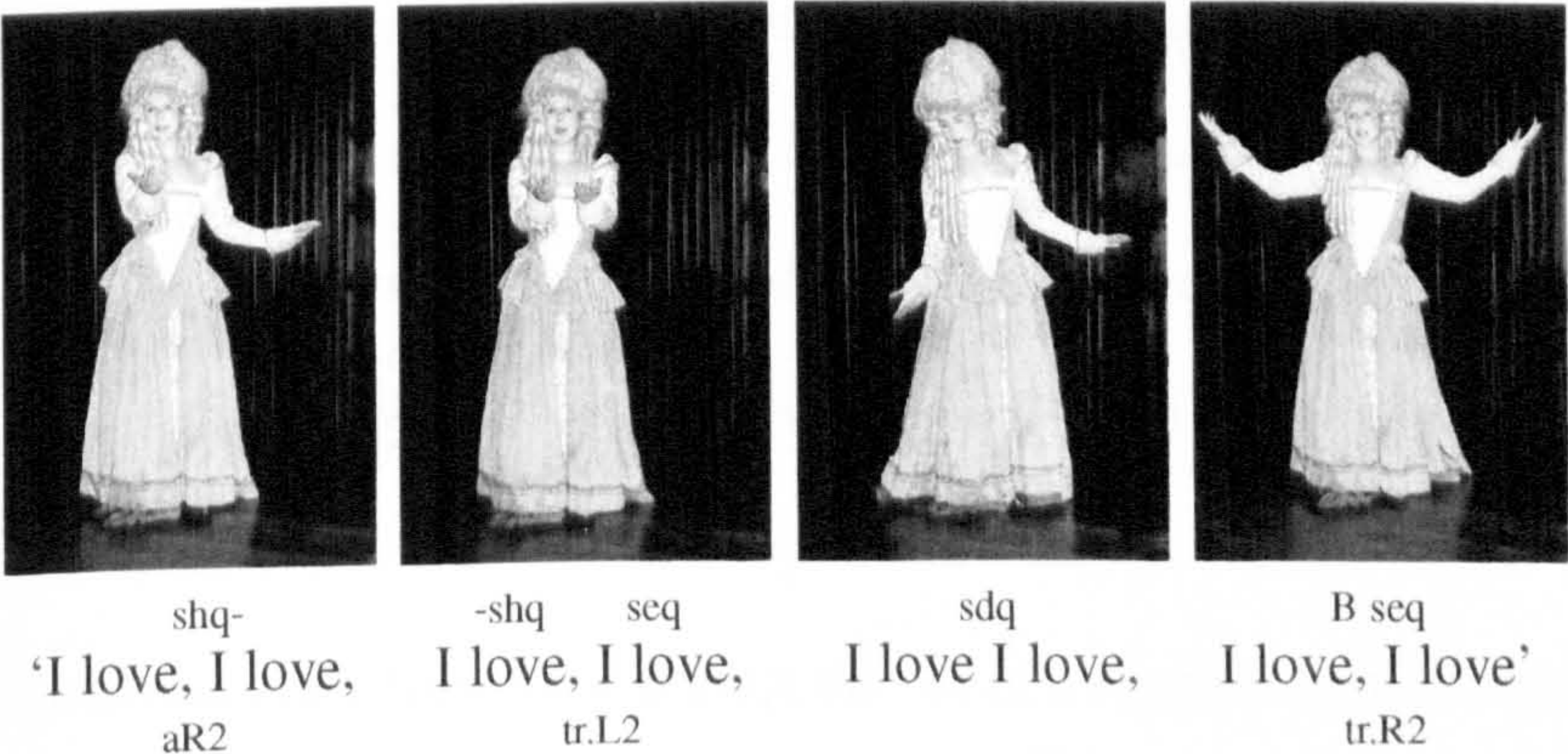
The setting of *Not all my torments* by Henry Purcell affectively illustrates the musical communication of love and joy during the *Antithesis* of its final phrase (Example 54). Musically this is achieved by repetitive illumination of ‘I Love’ using *Polyptoton*, *Epizeusis* and *Anaphora*, while increasing emotional tension via *Gradatio*. These figures are encased in the key of C minor, which is, according to Mattheson (1713):

an extremely sweet as well as also a sad key: however, because the first quality will prevail far too much and since one can become easily tired of this sweetness, therefore, nothing is lost when one gives the same a little more animation through a somewhat merry equal bearing tempo. Otherwise, some may easily become drowsy through its mildness. Should it, however be a piece that is supposed to promote sleep, then one can omit this comment and some arrive at this goal in a natural way.

(Eng. trans. Buelow, 1970: 99-100)

The intervals used; ascending fourths, descending thirds and fifths, serve to heighten the affection of hopeful love further. To perform a gesture on every rapid reiteration of ‘I love’ would appear clumsy, therefore, it would be likely that only the most prominent repetitions should be annotated. The hand position chosen is open and supine, as suggested by Austin, and the arms ascend and descend in conjunction with the relative pitch of the melodic line, alternate hand positions are used to provide variety. The positions of the feet mirror and balance the expansive nature of the hand movements by transversing to the left and the right as the arms move to an oblique position. Finally, both hands are used together for the climax of the repetition at bars 27-8. This produces the wide, open position of joy suggested by Siddons in 1806 for the gestural presentation of love and joy, (Illustration 2 b).

Example 54.



(Purcell, *Not all my torments*: bb. 25-8)



*From Rosy Bow'rs* by Purcell, is also set in the key of C minor, and this, in correlation with the text, provides an ambience of restrained love and adoration (Example 55). The opening tempo is a moderate split common time, which is a little faster than common time, within which the rhythm enhances syllabic word stress in a recitative-like manner. By using rhythmically longer notes Purcell emphasises words that depict loving and tender emotions, such as, 'soft', 'move', 'heart', 'joy' and this contrasts perfectly with scotch snaps and semi-quaver runs. At bar 4, 'Hither' is persistently reiterated at different pitches to underline its urgency (*Polyptoton* and *Synonymia*) and in bar 6, a colourful portrayal of joyous Cupids is supplied via a scalar pattern which 'flies' down the scale in a decorative and florid manner (*Hypotyposis*). This phrase is immediately repeated a fifth lower for emphasis (*Synonymia*). The next section commences with textual pleading and longing communicated musically by way of *Climax*. The phrase then rises in a chromatic fashion and *Synonymia* is employed to emphasise 'tender' and 'my heart's'. At this point, the song moves briefly into the key of G minor. According to Mattheson (1713):

G Minor is almost the most beautiful key, because it not only mixes, in its relationship to the previous [key], the rather serious with a lively sweetness, but introduces an extraordinary gracefulness and agreeableness, through which, being so thoroughly flexible it is suited for the tender as well as the refreshing, for yearning as well as the diverting; in short, both for moderate complaints and tempered joyfulness.

(Eng. trans. Buelow, 1970: 102)

Almost immediately, *Parrhesia* provides momentary dissonance and poignancy within this 'sweet' key. A recurring musical feature (*Anaphora*) appears with each forthcoming triumphant repetition of 'win' and *Climax* can be found highlighting each anguished repetition of 'Ah'. This phrase is then repeated at a higher pitch (*Synonymia*). The final phrase employs *Polyptoton* for the reinforcement of 'dear' on its last hearing.

The first gesture selected for this section of *From Rosy Bow'rs* should be of the indicative variety; the index finger pointing to an imaginary rosy bow'r before slowly and gently descending to rest in conjunction with the descent of the melodic line (*Catabasis*). *Synonymia* and *Polyptoton* prompt the use of a repeated gesture; firstly on the horizontal plane and secondly on the elevated plane to correspond with the urgent reiteration of the melody at

different heights. Following this, in bar 6 *Hypotyposis* calls upon the use of an exaggerated gesture, in this case a flourish, to suggest the action of flying. The text is immediately repeated and the alternate hand is used for variety. A repeat of the entire phrase draws upon elements of the first phrase and then slowly descends to perform an expansive, sweeping gesture on the downwards plane in conjunction with the final repetition of 'fly' and musical *Catabasis*. The longing, pleading statement, 'teach me', would be appropriately annotated with a cupped hand position, as in Bulwer's 'to beg' (1644: 115) which lifts on to the elevated plane with the introduction of *Climax*. The descending *Synonymia* in bar 12 is also realised with alternate hand gestures which are placed upon the breast in reference to 'tender', the second one being on a slightly lower plane. Further textual references to elements of love and adoration can then be emphasised with sweeping gestures using both arms, as seen in the illustrations of Siddons for the presentation of joy. As the key moves into G minor, *Exclamatio* in bar 15 should be characterised by sudden hand movements, on this occasion to the vertical, with the fingers extended and sharp. Almost immediately, the arm could sweep outwards to drag the jagged lines prepared in *Exclamatio* across the eye line in correspondence with *Parrhesia*. The introduction of a recurring figure, (*Anaphora*), necessitates the use of a simple, repeated gesture which allows for slight modifications to occur in response to textual variations; either clenched and recoiling triumphantly ('win') or hollowed and pressing forward as if imploring ('ah'). Because a repetition of the phrase 'let the soul of music tune my voice' occurs immediately a fifth higher (*Synonymia*), the gestures previously seen must be used, but on the elevated plane rather than the horizontal. When the *Anaphora* figure appears again in combination with 'dear' the hands move alternately into a prone position on the first two repetitions and both rotate into a supine position on the third repetition. This supine position prepares the final pose; the arms moving outwards into the position suggested by Siddons for the communication of love and joy on the words 'my soul enjoys'.



Example 55.

ihq-                      phq - - - - d -                      R  
 'From rosy bow'rs, where sleeps the god of love  
 R2

vhf-              vef- - -                      sdf                      phf-fl -phf fl  
 Hither, hither, ye little waiting Cupids fly, fly, fly;;  
 aL2

vef-                      sdf                      pdf sw  
 hither, ye little waiting cupids fly!

whf-              wef                      phf -- q -phf - -                      - - - q                      phq- br  
 Teach me, teach me in soft melodious songs to move with tender,

-phq br    B seq sw  
 tender passion, my heart's, my heart's darling joy.

vhf-              vhf-vhx    chf rc  
 Ah! let the soul of music tune my voice to win dear Strephon,  
 L2

whf p    wef p                      vef-veh    chf rc  
 ah, ah, let the soul of music tune my voice to win dear Strephon,

phf-    -phf    B shf    B shq  
 dear, dear, dear Strephon, who my soul enjoys.'

(Purcell *From rosy bow'rs*: bb. 1-23)

The second half of *Sweeter than roses* by Purcell is textually and musically indicative of triumphant and majestic love (Example 56). Within a moderate 3/1 tempo recurring dotted quaver, semi-quaver figures (*Anaphora*) are used to reiterate joyous affections and to provide variety. This repetition also supplants the text, which is brief, and undergoes a number of repetitions in various guises for exaggeration of the affections. Amongst bars 33-9, *Climax*, *Anabasis*, *Synonymia* and *Catabasis* are components of an elaborate melodic line that develops 'Victorious' into an extensive, florid passage. *Climax* and *Anabasis* then escalate the melodic line to a peak in bar 35, this is followed by *Catabasis* employing *Synonymia*. This section is then repeated in its entirety a fourth lower, thus underlining the affections present (*Synonymia*). A more sustained section is then presented which reiterates the phrase 'for all I touch or see', within which 'all' is emphasised, using *Epizeusis* during a gently descending phrase. This contrasts dramatically with an brief, impassioned outburst in bars 57-8 in conjunction with the word 'dear', but this concludes on a gentle chord in A minor to coincide

with the tenderness projected with the word 'kiss', A minor being a key sometimes used by Purcell to convey eroticism (see Appendix D). The final section of the song accelerates musically and emotionally by using quaver movement, with the addition of rapid textual reiteration (*Epizeusis* and *Polyptoton*). The melodic line skips lightly up and down the scale (*Anabasis* and *Catabasis*) and climaxes with a final flourish of *Circulatio*. This adds an element of triumphant finality in the home key of C Major, which is, according to Mattheson:

... a rather rude and bold character, but would not be unsuited to rejoicing and other situations where one otherwise gives full scope to joy. Notwithstanding, a qualified composer can reshape it into something quite charming, especially when he chooses well the accompanying instruments, making it suitable also for application to tender situations.

(Eng. trans. Buelow, 1970: 98-9)

Physical preparation for this spirited section of *Sweeter than roses* can occur during the preceding musical interlude by using expansive, alternating hand gestures. In correlation with the rising figures of *Synonymia* and *Anabasis* on the word 'victorious', rising gestures must be performed. On this occasion, they alternate between the hands for variety. This could be followed by a flourish to the breast and an upward glance in conjunction with the word 'love', as suggested by Austin. Repetition of this phrase at a lower pitch must include the performance of related gestures at a lower elevation. At bar 51, the annotation of *Epizeusis* and *Repetitio* must use repeating gestures with the same basic physiological make-up. These gestures must finally fall to rest in conjunction with the descent of the melodic line. The figures of *Epizeusis* and *Climax* in bars 56-58 should be realised using repeated gestures on a higher vertical plane. This phrase is then ornamented with a pleading action that presses forward on the repetition before both hands gradually fall to rest (*Catabasis*). The final phrases concentrate upon the repetition of 'All is love' (*Polyptoton*) using sweeping, descending (*Catabasis*) alternate hand gestures which finish with a final sweep of the right hand to the breast in correlation with the figure of *Circulatio* and emotions of love.



Example 56.

seq al seq- peq- -peq pef fl. br What magic has victorious love! aL2 L1	shq al shq- phq- -phq phf fl. br What magic has victorious love! aL2 L1
ief- ieq                      ihc                      f                      R For all, all, all I touch, all, all, all, all I touch or see, aR2	
B nhf                      pr.                      B nef pr                      B pef                      hf R Since that dear, dear kiss, I hourly prove aL2	
shf sw                      seq -shf sw                      shq- All, all, all, all is love, all, all, all, all, all is love, trR2	
seq                      hq                      B shq sw                      B seq                      br all, all, all, all is love, all, all, all, all is love, is love to me. rL1                      tr.L2	

(Purcell *Sweeter than roses*: bb. 32-69)

Veneration is an affection related to joy and admiration, the musical patterns and gestures used for joy are placed in a new context when textually stimulated by veneration. According to Siddons, (1806: 157): ‘Veneration is the admiration of a moral being, to such a point as to our own inferiority in comparison. It is only by this comparison that veneration becomes an affection of the heart, which, as such, does not consequently belong to the class of agreeable affections.’ Austin provides us with an illustration of veneration; the hands placed upon the breast and the head bowed forward (Illustration 10). The textually implied admiration of a moral being to the point of veneration can be found from bar 87 to bar 93 of *O Solitude* (Example 57). A pressing, indicative gesture can be used to highlight the representation of ‘Thy’ before the hand touches the breast at the mention of love. The hands then open wide in a common position of joy and press forward on the repeat of the phrase for emphasis (*Epizeusis*).

Example 57.

ief- pr                      br ‘For thy sake I in love am grown aL2	B seq                      pr With what thy fancy, thy fancy does pursue;’
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(Purcell, *O Solitude*: bb. 87-93)

ILLUSTRATION 10

The gestural communication of 'Veneration'



(Austin, 1806, Plate 10, number 105)



## Grief, despondency and disappointment

Composers conveyed grief by applying opposite methods to those used to convey love and joy; the intervals used were often jagged and obtuse, thus conflicting with the fundamental bass line and producing chromatic dissonance: 'Like footsteps and other suggestions of motion, sorrow is systematized by allegorical musical figures. The most frequent device for this purpose is the so called *passus duriusculus*, that is to say chromatic motifs which prefer melodic progression in semiones. This figure is very old.' (Bukofzer, 1939-40: 10) The keys commonly used for conveying grief were; C minor, E Major and minor, E flat Major, F minor and A Major, (see Appendix D), as well as the Lydian and the Phrygian modes; chromatic patterns of half steps were employed, according to Mattheson, (1739): 'Sadness is a contraction of those same subtle parts of our bodies. It therefore follows that the narrowest intervals will be the most suitable' (Eng. trans. Harriss, 1981: 105). The degrees of the scale specifically related to grief were plaintive seconds and sixths, supplicative thirds and sevenths and grave fourths (Holden, 1770: 203) and the metres commonly used were 2/2, which is heavy and religious and 4/4, which is sedate and unhappy, (Cyr, 1992: 29-47 or Holden, 1770: 91). Alternating tempi between fast and slow were also useful to provoke uncertainty and indecision. Within these metres, rhythmic patterns are often sustained and dotted, such as the Spondee and the Molassus and with respect to word setting, one beat to one syllable of text was used to convey great grief, while one beat to two syllables displayed grief to a lesser extent. The tempo markings and Italian terms that related directly to grief included; Allargando, which emphasised any established Affekts and Adagio which indicated sad and pathetic emotions, and was often restrained and conservative. Other, less common, terms for the projection of grief were Lagrimoso, Lamentabilis, Lamentoso, Largo, Lento, Lugubre, Pathetica and Sostenuto.

Because realism was frowned upon during baroque stage work, the visualisation of grief, especially weeping, was particularly difficult to represent tastefully. Austin suggested a tasteful representation of grief during *The Miser and Plutus*, (cited in Barber, 1831: 37), both of the hands flourishing and ascending to flourish again onto the breast in direct reference to the text:

B fl.hf ————— a ————— B fl.br  
He wrings his hands he beats his breast.

The wringing of the hands was often specifically referred to in text when the rhetorical projection of grief was desired and this translated literally into gesture. According to Bulwer, (1644), the wringing of the hands was a natural expression of excessive grief used by those who console, bewail and lament, he gave an example of such a hand position, called 'Ploro', (Illustration 5 a). The appropriate use of tears was popular for a successful performance of grief, mainly because the power conveyed by the eyes was considered so important:

To the eyes, among their other powerful expression, belongs the affecting effusion of tears. By some it has been doubted, whether the orator should at any time give way to this proof of his feelings, as it may be considered rather as a mark of weakness than of sensibility, and is in danger of exciting derision rather than commiseration. If the speaker be himself moved to tears, it should appear evidently to the audience that the cause of his emotion is of weight sufficient so to disturb him; and then he is not only pardoned, but the effect on the hearers is powerful. Among the adequate causes for this affection of the speaker, may be reckoned the following: when an oration is to be pronounced upon the death of some great and good man, particularly if he is one by whom the speaker has been honoured and befriended, it cannot be charged against him as unmanly weakness, if he drop a tear over his memory. When manly firmness must be supposed to give way, under the irremediable loss of what is most dear; tears are allowed to speak the anguish of the heart.

(Austin, 1806: 107-8)

Grace, beauty and a modicum of dignity and style were still required when crying, and it was important for the feelings to well up from inside the orator in order to elicit the required depth of emotion. According to Knox, when attempting to induce tears:

The speaker who would wish to attempt it, ought to form within himself a very strong idea of the subject of the passion, and the passion itself will then certainly follow the course, ferment immediately in the eyes, and affect the spectators with the same tenderness. Passions are wonderfully conveyed from one person's eyes to another's, the tears of the one melting the heart of the other, and creating a visible sympathy between their imaginations and aspects.

(Knox, 1797: 76-7)

In human beings, when grief becomes too extreme, no words will ensue, but until that point, the eyebrows must dip in a frown, the eyes must be half closed, the head hung down and in correspondence with a lowering of the voice, the gestures should be performed on a low elevation.



A direct textual reference to grief can be found during the penultimate and final sections of *The fatal hour comes on apace* by Purcell (Example 58). The key is E minor, which was considered to be indicative of melancholy and grieving according to Mattheson (1713):

E Minor ... can only with difficulty be joined to something merry, no matter how one employs its, because it is usually pensive, profound, grieved and sad, indeed, so much that one even hopes at the same time for consolation. Something quick may be composed with it, but that is not the same as something merry.

(Eng. trans. Buelow, 1970: 100-1)

The tempo is a slow 3/1, within which a descending quaver, quaver, crotchet figure is introduced in bar 49 (*Anaphora*). This figure is later used for a creative, descriptive, effect on the word ‘fountain’; the melodic line falling like a fountain down the scale and continuing to descend to *Hypobole* on ‘grief’. The use of *Hypobole* on ‘grief’ is particularly convincing due to the metaphorical similarity to falling into the depths of despair. This pattern is then incorporated into the final section and repeats for further emphasis.

During this annotation, *Anaphora* has been transformed into action with the hand primarily in a prone, forward position, but varying from the horizontal to the elevated plane with variations in the melodic pitch height. This has been interspersed with descriptive flourishes to accompany the word ‘fountains’. The motion of the feet can enhance these flourishes by raising the body forward or sideways rather than remaining static. The final phrase (bars 58-64), already pre-empted in bars 48-52, recalls gestures already seen as a recapitulation. This section is then repeated, but while the vocal line is conducive to ornamentation, the gestures remain the same to avoid clutter and an over-abundance of complexity.

Example 58.

phf-      fl.      phf      R

'which are the fountains of my grief.

aL2

ieq-      ihq-      idq-      fl. seq

tis you alone, you alone, you alone these wounds can cure,

rL1

pef-      fl.      phf-      fl.      B R

which are the fountains, are the fountains of my grief,'

tr.L2      tr.R2      R1

(Purcell, *The fatal hour*: bb. 48-69)

From bar 38 to bar 40 of *Mad Bess*, strong emotions of grief are exhibited in a recitative style phrase (Example 35). The phrase, in a moderately slow split common time, is bordered with contrasting ariosi (*Noema*) which makes the recitative appear even more dramatic. The phrase employs *Parenthesis*, *Pathopoeia* and *Prosopoeia* within the key of E flat Major, which, according to Mattheson (1713): ‘includes much pathos, and will have nothing voluntarily to do with other than serious and at the same time sad work. Also, it is as if it were bitterly hostile to all sensuality’, (Eng. trans. Buelow, 1970: 100) The melodic line makes a feature of consecutive tones and semitones which are often used to illustrate grief, jealousy, doubt or rage. The actions chosen for this representation of grief are overtly in the character of Mad Bess herself (*Prosopoeia*), that is, strong, erratic and desperate. The figure of *Pathopoeia* should be illuminated with jagged and sharp actions to coincide with the sudden appearance of chromatic notes, this also contrasts with the ariosi on either side which have much softer gestures (*Noema*).

Despondency, an associate of grief, was commonly projected by using keys such as C minor, E minor, E flat Major, F sharp minor and A Major (Appendix D). The harmonic patterns used to convey despondency were thin and weak and incorporated chromatic elements in a manner similar to the musical projection of grief. The tempo markings, metres, rhythmic patterns and indicative Italian terms employed are also comparable to those used for grief. According to theorists, descending melodic lines aroused negative passions within a listener, likewise, according to Pfannenbergh (1657), falling gestures aroused similar emotions: ‘Despondency or consternation requires each arm to fall in a straight line to either side of the body, because the fall of the arms always implies a kind of failing’ (Eng. trans. Barnett 1987: 237).

The prevailing atmosphere created by the opening musical figures of *O Solitude* is one of despondency and grief mixed with an element of contentment and ease (Example 10). The overall melodic structure is simple and smooth with many repeated rhythms that are useful reference points within the slow 3/1 time. The key is C minor and the intervals prominently used for the main recurring motif (*Anaphora*) are falling minor fifths, sixths and sevenths. Melodic support is provided by the bass line through a sustained, step-wise minim pattern based mainly upon *Anabasis* and *Catabasis*. To correspond with this musical arousal of



despondency a general manner of lamenting (Lm) can be noted in the margin. The gesture chosen to illustrate the opening Anaphoric figure is as suggested by Pfannenberger; the hand falling from the prone, horizontal and forward position down to rest in conjunction with the descent of the melodic line. This gesture recurs throughout the song whenever this particular musical figure returns, in either or both hands and at a variety of elevations, depending on the pitch of the musical figure. For example, in bar 7, this gesture should be repeated on the elevated plane, rather than the horizontal plane because the musical figure is repeated a fourth higher than previously seen.

From bar 32 to 35 of *Lysander*, Blow sets the line 'but am I not the God of Love?' in two contrasting ways, (Example 32). The first rises in positive splendour to *Interrogatione* on 'Love', a rising second, but in the cruel and hard key of E flat Major, (Charpentier, 1682, see Appendix D); the second descends, although still questions, in a dejected and depressed manner indicative of despondency. This example emphasises the fact that the appropriate setting of text to music can completely alter the passions conveyed to an audience without textual modification. Initially the right hand is placed in a hollow, 'begging' position (Bulwer, 1644, illustration 6) and rises (*Anabasis*). Both hands are used for *Interrogatione* at the end of the phrase to emphasise the reference to the 'God of Love' and to recreate the posture suggested by Siddons for love. The repeat of the phrase should be initiated with an identical hand position, but at a higher elevation, which then descends to rest in conjunction with *Catabasis*. This action fulfils the requirement of despondency, the hand falling downwards past the body and the feet retreating into left first position.

Like grief and despondency, the musical representation of disappointment primarily used descending melodic lines, chromatic or unexpected dissonance, a broadening and slowing tempo and lengthened rhythmic patterns. For example, disappointment is conveyed during *Tell some pitying angel* via a falling melodic line in conjunction with the text 'He comes not' (Example 59). For additional emphasis, this phrase follows a passage which calls out to the angel Gabriel imploringly. Physically, when representing disappointment, the falling lines of despondency and occasionally the satisfaction of contempt and superiority were sometimes on display. Downcast looks and an overall gloomy disposition were used, thus imitating rage,





1939-40: 8). Although it is not sufficient to 'rumble along', tempo markings such as Vivace can help indicate force and anger, Allegro Furioso and Furia are indicative Italian terms specifically designed to convey anger or rage. According to Vossius, powerful and fierce thoughts and actions require the rhythmic use of the Iamb and the Anapaest, while the Antipast illustrates ruggedness (Eng. trans. Brown, 1763: 72).

The use of strong, angular gestures, including the clenched fist, were the most common visual methods of realizing anger and its related feelings of rage and hate. Charles Newton provided the following enactment of Milton's *Paradise Lost* using these types of gesture:

Heaven's - Free - Love - dealt - equally - to - all? (A level tone gently elevated - the left hand recumbent on the Breast - the right hand transversing the horizon - Prepare for a violent transition to excessive Rage and Desperation by a long pause and various agitation's of the face - with both hands closely clenched and violent angular gesticulation, and one harsh, abrupt jerk from the elbow to the wrist with a growling hollow intonation of the voice as from the bottom of the heart.) Then be love ACCURST! (Shaking the head to and fro, in great agitation - and the hands corresponding in rapid devious movements) - Since Love or Hate (With an expression of desperate grief) to Me, alike, it deals - ETERNAL WOE.

(Newton, 1817: 116)

The use of smooth and distrustful gestures was also viable, Newton considers this during an analytical review of *Hamlet*:

My Tables! Meet it is I put it down.  
That one may (smile with a sneer) Smile and smile and be a Villain.  
At least I am sure it may be so in Denmark.  
(Puts the Table deliberately into his pocket) Such actions as this must all be regulated by a studied Grace. Nothing must be done with rude, hasty, and sharp-angled movements, but all in the quiet, the composed slow-waving lines of ease and elegance.

(Newton, 1817: 187)

When feeling strong emotions of anger or rage, energy is passed to the exterior parts of the body, the arms in preparation for seizing, attacking or shaking the fist, the feet for stamping or running. Fluctuations in hormonal balance caused by strong emotions increase or decrease the blood flow in the body. This makes the veins swell or contract, especially in the neck, and gives sudden colouring or paleness to the face analogous to the occurrence of appropriate

feelings. With reference to the face, anger promotes a madness in the eye, frowning and trembling.

When a man speaks in Anger, his imagination is inflamed and kindles a certain fire in his eyes, that makes them sparkle like stars out of his eyelids; so that a mere stranger that understood nothing of his language, or a deaf man that could hear nothing of his voice, would not fail yet of perceiving his indignation and fury.

(Le Faucheur, 1657: 184)

The section that begins at bar 64 of *Lysander* by John Blow is an excellent example of anger (Example 47). It plays upon *Polyptoton*, *Repetitio*, *Epizeusis* and *Anabasis* to convey the singer's anger at her submission to love and madness at her own weakness. The key is A minor, a key often used by Purcell to convey eroticism and by Charpentier to convey tender, plaintive thoughts (see Appendix D). The tempo is a brisk split common time. Within this key and tempo, a rapid crotchet, quaver, semi-quaver rhythmic pattern aids the onomatopoeia of 'Mad, mad, mad' in conjunction with a jagged melodic line that leaps wildly up and down the scale. The shortness of each repetition of 'Mad' is particularly affective when sung at speed. Repetition of the entire line occurs at a different pitch (*Synonymia*) for emphasis.

Anger can be conveyed physically with an explosive gesture similar to that of Bulwer's 'I explode in anger'; the right hand clenching into a fist and striking the palm of the left hand. (Illustration 8) Siddons (1806: 369), described the same action and entitled it 'Reproach': 'Often to place with vehemence the right fist on the left hand is an action commonly employed by those who mock, chide, insult, reproach, rebuke, and explode, or drive out with noise. Vulgar persons use it in their bickerings, as being the scolds taunting dialect and the natural rhetoric of those who declaim at Billingsgate.' In this context, the singer is actually reproaching herself because of her own stupidity by using this gesture. The use of this abrupt, striking action also complements musical onomatopoeia and the repetitive figures of *Polyptoton* and *Epizeusis*. The second half of the phrase employs a gesture in which both hands recoil in affective despair at her own stupidity. These gestures are then repeated, although the final expansive gesture must be performed at a lower elevation to correlate with *Synonymia*. To further enhance the sharpness of these gestures, the feet retire and then advance with a stamping action at the start of each line.

A more restrained example of anger occurs in *O Solitude*, bars 95-99 (Example 60).





ILLUSTRATION 11

A gesture used to communicate 'Vulgar Triumph'



(Siddons, 1806, number 56)

ILLUSTRATION 12

A gesture used to communicate 'Jealous Rage'



(Siddons, 1806, number 36)



Example 61.



ndf



ef

ieq fl

‘Consume, consume, consume the whole world, since Belinda’s a burning;  
R2



-ndf

ef

B xdb

Consume, consume, consume the whole world, since Belinda’s a burning;  
R1

(Blow, *Lysander I pursue*: bb. 112-121)

Anger and revenge are often activated by jealousy and envy, especially in the case of these baroque Mad Songs. Without textual stimulation, jealousy is extremely difficult to convey succinctly because many different emotions contribute to its make-up:

Music, like poetry, nearly always deals greatly with JEALOUSY, because this emotional state is a combination of seven other passions, namely, MISTRUST, DESIRE, REVENGE, SADNESS, FEAR, SHAME, which are secondary to the main emotion, ARDENT LOVE. Thus one can easily see that numerous inventions can be lead out of these. These, however, according to their nature, must aim in the end at something restless, vexations, angry and distressing.

(Mattheson, Eng. trans. Buelow, 1983: 404)

Therefore, it can be assumed that when musically and physically translating jealousy, composers and performers draw upon elements of all these emotions. It often transpires that the relative physical presence exhibits a malignant gloom with wild eyes and sideways glances. Jealous rage as illustrated by Siddons shows the hand clenched and lifted in anger.  
(Illustration 12)



At bar 17 of *Lysander*, a transition into the mournful and sad key of C Minor (Mattheson, 1739) interacts with *Epizeusis* for emphasis. This phrase: 'Belinda never must obtain', relates to the singer's jealousy of Belinda and her own love for Lysander, (Example 62). *Anaphora* is employed in bars 17 and 18 which is then repeated at a higher pitch (*Synonymia* and *Hyperbole*) and *Suspensio* has been used in bar 24 to delay and highlight 'obtain'. The next phrase projects jealousy and envy by using *Anabasis* (indicative of greatness), *Circulatio* and *Palillogia*. A vertical hand position which descends has been chosen to annotate the *Anaphora* figure, this then transforms into a much stronger visual picture at the end of the phrase as the hand clenches in anger and defiance. Because the phrase is repeated a fourth higher the gestures must be elevated whilst retaining their original outline. To coincide with *Anabasis* and the splendiferous, but mocking nature of 'who is so great', the hand rises in an open position with the addition of a flourish. The left hand can then take over with a circular figure that moves from forward to oblique positions empathetically with the musical figures of *Circulatio* and *Palillogia*. The left hand is used as the primary tool in recognition of the evil and jealous nature of the line 'will still deny me' and the fingers should be extended and stiff to clarify these emotions further. The phrase: 'Who is so great,' is repeated at a higher pitch, therefore, the gestures used previously must be used again on a higher plane. The section should be completed with both hands dropping to rest (*Catabasis*), accompanied possibly with the head shaking unhappily in the manner of denying (DN).

#### Example 62.

vhf d	chf a			
'Belinda never, never, never must obtain;				
rR1				
vef	cef	sdf a	ceq	
Belinda never, never, never must obtain, never, never must obtain;				
R2		rL1 st.		
seq fl	-phf	q	c	q
Who is so great, will still deny me, will still deny me, still deny me,				
L2				
shq fl	seq fl	Dn B phf	R	
who is so great, who is so great, will still deny me;				
tr.R2		R1		

(Blow, *Lysander I pursue*: bb. 17-29)



The presentation of contempt was difficult to distinguish from other small Affekts without textual stimulation. Once spurred by textual prompts, contempt was projected musically through harsh, strong melodic lines and chromaticism similar to anger. *So well Corinna likes the joy* by John Eccles is performed by a little boy during the play *The She-gallants* and conveys contempt throughout. The text is relentlessly insulting and contemptuous to Corinna and this is musically conveyed by using, amongst others, the keys of C Major (rude and bold character), E Major (quarrelsome and boisterous) and D Major (triumph and warlike, see Appendix D). Eccles calls upon many figures of *Repetitio* to expand and enhance the sparse text and *Hyperbole* is used for its tendency to exaggerate. The physical performance of contempt commonly exhibits a stance of dignified pride, a frown upon the forehead and a scornful smile (Illustration 14). The limbs also have a tendency to move in straight lines, according to Lessing, 1755:

Contempt often causes movements in fine lines to issue very effectively in movements in straight lines. For instance a person having begged for mercy would say;

And threw myself at his feet.

The movement of the hand which accompanies *threw* would be very fine like this but must quicken, the closer the hand comes to the end of this small line. However, when Ulfe says this:

“Go throw yourself, if you wish, down before your brother” then the movement of the hand is a mere oblique straight line which shows the contempt and pride, with which he says this, much better.

(Eng. trans. Barnett, 1987: 244)

Gesturally, emotions such as contempt, aversion and refusal call upon techniques which contradict the normal rules; the limbs move in straight lines and the eyes do not follow the speaking hand. To keep a contemptuous object or person from view the face often averts with the hand extended, as if to repel, in the same manner as aversion. Pfannenbergh (1796) said of aversion: ‘The words of lament, of sorrow, of suffering: ah! oh! woe is me!; of disgust, of contempt and of loathing: fie! etc. are properly presented with the body bent back, and a hand pushing away from oneself and an averted face’ (Eng. trans. Barnett, 1987: 233). Two examples of aversion have been illustrated by Austin (Illustration 7).

The final section of *Lysander* just mentioned illustrates contempt as well as revenge in the delight of Belinda’s demise (Example 61). In addition to the features communicating

revenge, it should be noted that, as suggested by Lessing, the actions move in 'fine lines' which quicken towards the end of their movement and the stance is upright and proud, except for the final position of vulgar triumph, where the body is slightly bent forward to accommodate the hands being placed downwards by the thighs.

## **Terror, fear, surprise and astonishment**

Terror and fear can be found anywhere along a spectrum from wild panic to restrained, introverted behaviour depending upon the character, situation and text. Musically, terror and fear are often conveyed using figures and patterns that appear to tremble or rapidly oscillate along the stave, commonly using whole and half steps. According to Thurston Dart (1954: 125), Purcell copied the French style of Lully very closely, and the vibrato effect used to convey trembling during the Frost Scene in *King Arthur* was a form used in *Isis* fourteen years earlier by Lully. The word 'terror' is in fact a derivative of the Greek words *trein* 'to flee' and *tremein* 'to tremble'. Trembling is imitated particularly easily using the voice via the technique of vibrato. Terror and fear are most commonly projected by using chromatic or wild leaping melodic lines in fast pattering rhythms amidst a myriad of different keys.

The opposite of hope, so to speak, giving rise to a contrasting arrangement of notes, is called fear, dejection, timidity etc. Fright and horror belong here too and if ones thinks of them hard and has a strong mental picture of their natural character, one can conceive a very suitable musical passage.

(Mattheson, Eng. trans. Lenneberg, 1958: 56)

Physically, terror makes us start backwards with the weight of the body falling on the opposing foot to where the force or evil is coming from and either, or both, of the hands are raised to protect the body (Illustration 4 a and b). Horror, however, is more likely to make our feet stick to the ground, frozen in a tableau of fear (Illustration 13 a and b). In the opinion of the Baroque artist, LeBrun, when experiencing feelings of terror the mouth opens to let in more air because the palpitations of the heart make it difficult to breathe. This is confirmed in Newton's visualisation of the Ghost scene in Hamlet:



## ILLUSTRATION 13

### The gestural communication of Horror



a) Horror

(Siddons, 1806, number 24)



b) Horror

(Austin, 1806, Plate 10, number 102)



At the appearance of the Ghost, Hamlet naturally starts back under the influence of Surprise and Terror. - Under all the different modifications of Fear, something of the following Affections of the countenance and figure take place.

The Eyes - Open and Starting - as in eager to take in the whole of the terrific object.

The Eyebrows - Rise with the Eyes - or contract as in intense thought.

The Mouth - Opens to receive a larger gasp of breath: - and perhaps to be a fresh inlet of sound. - The teeth are seen in the widen aperture of the mouth - and the ear, most evidently is affected...

The figure retires from the terrifying object - or eagerly presses forward to know the worst.

The Hands are thrown forward to repel danger - or closely drawn in towards the trunk of the body for self-protection. The whole frame is agitated in proportion to the occasion; and the personal courage of the parties; the suddenness of the shock; and the nearness of the object...

Both.- Look my Lord it comes. (With great consternation).

(Newton, 1817: 144)

During bars' 77-9 of *Lysander* (Example 63), the Affekt conveyed is one of terror and fear before the imminent arrival of war. The tempo marking is 'brisk', the key is C Major, briefly moving into F Major, which was, according to Charpentier, a furious and quick-tempered key (see Appendix D). As suggested, the figure used for the projection of terror is a pattering semiquaver pattern that makes the voice sound as if it is trembling. This descriptive and florid Anaphoric figure is employed in a Hypotypotic fashion in conjunction with the words 'frightened' and 'pale'. For this gestural annotation of 'frightened', the hands are crossed and trembling and the head is turned away to the side as if rejecting the frightening presence, a position suggested by Austin. On 'pale', both hands cross back over the body and then descend to rest (*Catabasis*).

#### Example 63.



S B cr tr                      B phf                      R  
'the frightened earth looks pale and crys'  
R2

(Blow, *Lysander I pursue*: bb. 77-9)



Another projection of terror and fear can be found in the final two part contrasting phrase of *Tell me some pitying angel*, 'I trust the God, but oh! I fear the child' (Example 9). This phrase is in a slow 4/4 tempo and the key of C minor, a key which Purcell often used to indicate melancholy and tragedy (see Appendix D). The *Antithesis* has a low tessitura, but this is contrasted with a leap into the higher register in the *Thesis* in conjunction with the use of *Pathopoeia* for heightened affect. Ornamentation and elaboration of the melodic line (*Paronomasia*) is used to highlight 'Oh', as if the voice is moaning and bewailing and the word 'Fear' is rhythmically emphasised with a dotted crotchet in the final bar. Physically the above *Antithesis* could be realised using an open gesture indicative of love, and in this case, trust. The *Thesis* would affectively contrast *Antithesis* by using a recoiling gesture enhanced with a retiring action of the feet into left first position. *Paronomasia* has been annotated using descending, alternating gestures (musical *Catabasis*) which clasp onto the breast, the clasp- ing of the hands being suggested by Bulwer for weeping. The hands fall to rest as the phrase repeats.

Like terror and horror, surprise and astonishment are affectively conveyed musical- ly by using sudden *sforzandos*, abrupt rests, unprepared or unusual key changes, chromatic elements or sudden rhythmic changes. In fact, anything that will surprise or astonish the lis- tener is suitable. A well known example of this can be found in the slow movement of Haydn's 'Surprise' symphony (Number 95 in G Major); a sudden fortissimo chord on a weak beat, thus giving the symphony its nickname. Physiologically, the body responds to surprise or astonishment in an instant, the senses becoming immediately alerted to incoming danger and/or unusual information, the pulse quickens, the respiration rate increases, the mouth opens and the eyes widen. Surprise sometimes makes the body act as in fear, but it is not unusual for the whole body to be thrown backwards with one leg before the other, as if retreat- ing from the astonishing factor. It is also common for the hands to be thrown upwards towards the heavens in the manner of *Exclamatio*, Austin suggested that 'Joy with Surprise' extends the hands strongly in front of the body whilst advancing forward, as if to greet (Illustration 14 a). Sudden fear can cause pallor due to the blood rushing from the face to the vital organs. Extreme shock can lead to fainting because of this. As a consequence of shock, the brain can become confused, leading to faltering speech. Consider the following passage from *Romeo*

## ILLUSTRATION 14

### Some gestures used to communicate Surprise and Astonishment



a) Joy with Surprise

(Austin, 1806, Plate 10, number 110)



b) Astonishment

(Siddons, 1806, number 14)



c) Listening with Fear

(Austin, 1806, Plate 10, number 103)



and *Juliet*, final act in which shock has caused death: 'Alas, my liege, my wife is dead tonight; Grief of my son's exile hath stopped her breath'. Astonishment is an emotion very close to surprise, but it incorporates elements of admiration into its gestural presentation. According to Siddons, (1806: 74): 'Astonishment that is merely a superior degree of admiration, only differs from it in this respect: the traits that I have pointed out become more characteristic, the mouth is more opened, the look more fixed, the eyebrows more elevated, and the respiration more difficulty retained.' (Illustration 14 b)

*Exclamatio* is used to convey surprise in bars' 30-1 of *O Solitude*, the employment of a strong, descending major fifth in correlation with the text 'O Heav'ns!' (Example 24). An additional element of surprise is provided by commencing the *Exclamatio* a fifth higher than the end of the previous phrase. Gesturally, *Exclamatio* should bring into play the use of acute and jagged angles, both hands being extended and elevated obliquely. In collaboration with this, the feet retire into right first position to draw the body away in a startled manner.

*Exclamatio* and *Polyptoton* are used together for the urgent repetition of 'Hark! Hark!' in bars 66/7 of *Mad Bess* (Example 25). Each repetition is followed by a rest, the sudden silence of the vocal line enhancing the abruptness of the figure and the onomatopoeic elements. Physically, a 'listening' posture can be adopted (LS) in recognition of the text and the fingers should be extended in conjunction with *Exclamatio* (Illustration 14 c). A posture entitled 'Listening with fear' has been suggested by Austin. It presents the hands in a vertical position with the fingers extended. The same hand position must be used for the repetition, except the second time the gesture should be slightly higher to correlate with the increasing pitch of the melodic line.

## Despair and Anxiety

Despair and anxiety were conveyed musically by keys such as, C minor, E Major or minor, F minor and A Major (Appendix D). Within these key structures melodies were often unusual, obtuse and angular to raise unease in the listener and tended to arouse negative feelings by descending the scale. This was summed up by Mattheson, (1739):

the furthest degree and extent to which terrible fear can drive us; therefore, it is easy to see that this passion can lead us to unusual extremes of all kinds in our music, indeed to the most extreme in order to express it naturally in sounds, and hence it can bring about unusual passages and strange, absurd, disordered sequences of notes.

(Eng trans. Buelow, 1983: 406)

It was also usual for the chordal structure and harmonies present to be sparse, rather than full and sumptuous with the addition of chromatic elements to further arouse the emotions, (Morley, 1597: 177). With respect to tempo, terms such as *Allargando* and *Adagio* were particularly powerful as translating mediums for melancholic, pathetic and sad emotions. and alternating tempos displayed anxiety and uncertainty because of their and variable nature. Metres such as common time and split common time were suitable for portraying grave and solemn passions, within which, rhythmic patterns such as the Spondee and the Molassus were used with the addition of sustained and dotted rhythms, doubled note lengths and rubato. In association with both keys and rhythms, the Phrygian mode was used to display great unhappiness and the Lydian, sad melancholy (See Hawkins, 1853, I: 46-61). With respect to the Italian terms used: *Doloroso* indicated melancholy, *Grave* implied sadness, *Lagrimoso* was mournful, *Lamentabilis* conveyed lamenting, *Lamentoso* required a tearful attitude and languishing was indicated by the terms *Languente* and *Languido*. Implication of sadness was also provided by *Largo*, *Larghetto*, *Lento* and *Lugubre* while *Mesto* and *Tranco per grazia* translated as 'despair' and '*Stentato*' as agony (See Wessel, 1956: 120).

According to Soloman (1989: 557), using illustrations from Austin, during despair, the hands project away from the body. This symbolises that the force to be dealt with is not within the person's command, (Illustration 3 a). Austin himself gave an example of 'Agony of the mind'; the hands placed together in front of the body and the head angled to one side (Illustration 15). Bulwer also places the hands together in his representation of 'I show mental anguish' (Illustration 5 b)

Direct textual references to despair, musically underlined with the above techniques can be found in the final words of *Not all my torments*, (Example 37). The tempo is a slow common time within which a variety of note lengths indicate uncertainty and indecision. Firstly, *Palillogia* is employed to emphasise and extend the phrase using whole and half steps,



ILLUSTRATION 15

The gesture 'Agony of Mind'



(Austin, 1806, Plate 11, number 114)

ILLUSTRATION 16

The gesture 'Sickness'



(Austin, 1806, number 54)

which are indicative of emotions such as jealousy, doubt, grief and hate. This is followed by *Suspensio*, a note tied over the bar line in bar 30 to heighten suspense and *Circulatio*, which prepares the listener for a concluding cadence in C minor. C minor was a key often used by Purcell to convey melancholy, tragedy and mystery (See Appendix D). On this occasion, *Palillogia* has been realised with two identical hand-gestures in the prone position, firstly in the right and then the left for variety. The hands then must freeze for a moment as *Suspensio* occurs over the bar line at 30. Finally, as in the picture of typical despair suggested by Siddons, the hands are placed obliquely across the body and the body leans over to one side. A small flourish of the arms realises *Circulatio* before the final pose is struck.

In bars 47-51 of *From rosy bow'rs*, a depiction of despair is musically portrayed by using descending intervals incorporated into a falling melodic line (Example 64). Again, a variety of rhythmic patterns is used to arouse uncertain emotional feelings in conjunction with repetition (*Epizeusis* and *Synonymia*) and an unexpected move into the key of A flat Major. This dramatic phrase could employ the use of a crossed gesture, the crossing of the body being reserved for such painful moments. A gesture taken from the work of Austin has been used for the annotation of 'cold' (1806: 526) and it must be repeated at a higher elevation to correspond with *Synonymia*.

#### Example 64

<sup>B cr.</sup>  
'Death and despair must end the fatal pain, <sup>R</sup> cold despair, <sup>vhf</sup> cold, <sup>vef</sup> cold, <sup>vhf</sup> cold despair'

(Purcell, *From rosy bow'rs*: bb. 47-51)

In extreme cases, despair and anxiety can result in sickness. Consequently, sickness, in particular, lovesickness, was an emotion frequently conveyed during baroque Mad Songs. The following speech by Queen Katherine is taken from Henry VIII. It suggests both musical and physical methods to arouse the affection of sickness when performing :

»



*Enter Katherine dowager, sick; led between Griffith and Patience.*

*Griffith.* How does your grace?

*Kath.* O Griffith, sick to death:

My legs, like loaded branches, bow to the earth,

Willing to leave their burden: Reach a chair. -

Patience, be near me still, and set me lower:

I have not long to trouble thee. - Good Griffith,

Cause the musicians play me that sad note

I named my knell, whilst I sit meditating

On that celestial harmony.

(Siddons, 1806: 376)

The speech conveys a physical and emotional state that is debilitated, the limbs are heavy and the mind is sad and weakened. It suggests that ‘the musicians play me that sad note ... On that celestial harmony’, the use of chromaticism, thin harmonic patterns and ‘weak’ keys would placate this need for sad notes. Furthermore, the use of suspensions would enhance these harmonies further by providing dissonance and produce unearthly ‘celestial harmony’. The Italian terms, rhythmic patterns, metres and descending melodic lines associated with sadness and grief would also be appropriate for this affection. Siddons gave an example of sickness; the patient is weak and frail and sitting in a chair (Illustration 19).

A direct reference to lovesickness can be found in *Mad Bess* (Example 65). It uses a *Circulatio* style figure on the word ‘lovesick’ that harmonically clashes with the bass to provide an affective moment of chromatic tension. Additional tension can be supplied by the singer if a lower ornamentation note is used to provide *Suspensio* at the cadence. Physically, the reference to a lovesick heart could prompt an indication to the breast to suggest love, followed by a wringing motion of the hands. This wringing action was often used for the presentation of emotions such as grief and melancholy, as in Bulwer’s example of ‘mental anguish’ (Illustration 5 b). By moving the feet into the transverse right position the body is tilted into an oblique posture that angles it away from that which dismays.



Example 65.



a-                      br                      I wr  
‘Is come to cure her lovesick melancholy.’  
tr.R2

(Purcell, *Mad Bess*: bb. 11-13)

A phrase taken from *From Rosy Bow'rs* projects lovesickness via the key of G minor, *Catabasis* and the use of *Suspensio* to add chromatic tension (Example 66). With respect to gesture, the talking hand, on this occasion the right, needs to be elevated in preparation for *Catabasis* and the feet retire into the right first position. The head inclines to make a feature of the text, 'lovesick head', again placing the body at a slight oblique angle away from that which provokes ill feeling.

Example 66.

- d                                  R                                  I  
‘lay down, down, down my lovesick head’.  
rRl

(Purcell, *Sweeter than roses*: bb. 107-11)

## Hope and Doubt

Musically, hope is represented through the use of rising figures and strong keys. Mattheson (1739) stated that: 'Hope is an agreeable and pleasing thing. It consists of joyous wishing which, along with some courage occupies the spirit. As a result, this Affekt demands the loveliest conduct of melody and the sweetest combination of sounds in the world.' (Eng. trans. Lenneberg, 1958: 56) Physically, hope was presented to an audience by using deliriously joyous looks, or a mixture of fear and assurance as its main component gestures. Expectation, a



relative to hope, was depicted by Siddons in 1806; the eyes are wide open, the body is tilted forward and the hand is brought towards the face (Illustration 17). Hope is conveyed during bars 31-5 of *Tell me some pitying angel* by using *Epizeusis*, *Anabasis* and *Interrogatione* (Example 33). Physically, this can be realised with an indicative gesture which presses forward on each repetition. *Anabasis* should be illuminated with rising gestures. A repetition of the phrase has been annotated with the alternate gesture in recognition of the ornamentation taking place, and finally, both hands press forward in conjunction with *Interrogatione*.

The second half of *The fatal hour* is textually and musically indicative of melancholic hope and love through the use of E minor, (a key often used by Purcell to convey fate), a brief moment of B minor, which, according to Charpentier, could convey solitary and melancholic affections, and specific use of *Parrhesia* and *Pathopoeia* for colouring, (Example 67) (See Appendix D). The rhythmic patterns of this section are simple, repeating, basic crotchet and quaver movements. An ascending, three-crotchet, Anaphoric figure introduced in bar 35 undergoes *Synonymia* and *Gradatio*, and correlates with a direct reference to hope, 'May I not hope you will believe'. Integrated into this is a chromatic element, *Parrhesia*, as the figure increases in intensity, (*Gradatio*), and the key moves into B minor. The gestures employed should also be of a simplistic nature to coincide with the basic nature of the melodic line and the repetition of figures. On this occasion, the hand simple rotates from a prone to a supine position in conjunction with *Anaphora*. This repetition is characterised further by using recoiling and pressing actions to correspond with the negative and positive nature of the words.

#### Example 67.



-peq rc.  
'May I not,  
R2



phq rc  
may I not



sef pr.  
hope you will,



-sef B shf p.  
you will believe,'

(Purcell, *The fatal hour*: bb. 35-40)



ILLUSTRATION 17

The gesture ‘Expectation’



(Siddons, 1806, number 20)

ILLUSTRATION 18

Three gestures used to communicate ‘Doubt’



a) (Austin, 1806, Plate 11, number 111)



b) (Austin, 1806, Plate 11, number 112)



c) (Siddons, 1806, number 9)



Doubt, the opposite to hope, was conveyed by using falling rather than rising intervals. With respect to gesture, Austin provides two examples of doubt. The first shows the head downwards and the arms folded across the body; the second places the arms behind the back with the eyes looking vacantly upwards (Illustration 18 a and b). Feelings of doubt are projected during the latter half of a section beginning at bar 33 of *Lysander, Catabasis* being the dominant figure used for the repeat of the phrase 'but am I not the God of Love?', (Example 32). Prior to *Catabasis*, the phrase rises in positive splendour to an *Interrogatione* on 'Love', the repeat of the phrase descends, although it still questions, in a doubting and depressed manner. With respect to gesture, the right arm is elevated from the previous phrase and the hand is in a cupped, 'begging' position. The hand then descends to rest in conjunction with *Catabasis*.

A direct reference to doubt can be found in *Tell me some pitying angel*, enhanced by *Parrhesia* (chromaticism) and *Hypobole* (the use of the voice in its lowest register) (Example 19). Physically, the hands must descend from an elevated plane to arrive at their lowest point in conjunction with *Parrhesia* and *Hypobole* and, at the same time, the feet could retire into the left first position to draw the body backwards.

## Pride, Courage and Resolution

Pride was a demonstrative and colourful affection used primarily in operatic circles and dramatic situations. Musical conveyance of pride occurred by way of florid, ascending melodic lines within strong keys. The rhythmic patterns tended to be sharp and precise with a march-like affect to project honour and victory, such as the English gigue or entree. According to Mattheson (1739):

Pride, haughtiness, arrogance etc, all have their respective proper musical colours as well. Here the composer relies primarily on boldness and pompousness. He thus has the opportunity to write all sorts of fine sounding musical figures that demand special seriousness and bombastic movement. They must never be too quick or falling, but always ascending.

(Eng. trans. Lenneberg, 1958: 55)

Regarding gesture and the projection of pride, the feet can be placed in an extended position,

although this is reserved for only very noble or conceited persons, and the right hand can be held in the open coat (the higher the hand was placed, the greater the sense of pride), or placed upon the breast. Siddons gave an example of such a position in 1806 (Illustration 19).

At bar 53 of *Lysander*, the song moves into the triumphant key of C Major (Purcell, see Appendix D), as the singer, herself full of pride, glories in the downfall of her rival, Belinda (Example 49). An ascending, florid semiquaver figure is used to brightly colour 'noble' and is immediately repeated for emphasis. If an indicative gesture is used initially to point out the fictitious 'She', it must rise continuously through *Anabasis* until the end of the phrase. At the completion of the phrase the hand should be placed on the chest in a defiant stance of pride. The posture can be maintained in an upright position by the feet moving into an extended transverse left second position. This stance must be retained or repeated during *Repetitio*; it has been chosen to retain the stance.

Pride is also a prominent affection during bars' 77-80 of *O Solitude* (Example 27). *Hyperbole* has been employed to coincide with the height and loftiness of 'That element' and it has been followed by a florid ornamentation on the word 'noblest'. To correspond with *Hyperbole* the hand needs to move to its highest point, in this context the hand is pointing to the sky. The inclusion of a flourish implies the lofty elements before the hand touches the breast in a defiant position of pride, (Illustration 19). The feet can advance into the left first position to maintain the body in an upright posture.

Musically courage and resolution were also conveyed by using firm and positive keys, strong tempi and rhythms and Italian terms such as *Animato*, *Maestoso* and *Vigorouso*. In reference to a Mattheson Courante and the communication of courage, Butler, (1984: 205) stated that there was a preponderance of rising figures and strong upwards leaps of fourths and major ninths. Often when speaking, courage and resolution can make the voice sound nervous, yet steady at the same time, consequently, the musical projection of courage and resolution may have needed to convey nervous and tremulous emotions using techniques such as vibrato. Visually, these affections exhibit a steady appearance, animated and piercing eyes, an upright posture and firm actions (Wilkes, 1759: 118).

The arioso section that begins at bar 83 of *Tell me some pitying angel* exhibits



ILLUSTRATION 19

A gesture used to communicate 'Pride'



(Siddons, 1806, number 1)

courage and resolution in its strong melodic outline and a brisk common time (Example 53). Textually this section is limited and relies upon repetition (*Repetitio*, *Synonymia* and *Polyptoton*) to sufficiently convey and emphasise the affections and emotions. To correspond with *Polyptoton* and *Synonymia*, identical gestures at a variety of elevations must be used. It has then been decided to rotate the hand into a prone position for variety and in conjunction with *Anabasis*, the hand rises and finishes with a lift into a supine position on the elevated plane. This phrase is then repeated a fourth higher (*Synonymia*) and the same gestures must be used and elevated in correspondence with this. The musical modification at the end of the the melismatic passage can be recognised by crossing the hand over the body on the horizontal plane to correlate with the maintainance of the melodic pitch height. Throughout this passage the feet move in a simple, but positive fashion from right first position to left first position. This section is then repeated.

At bar 141 of *From rosy bow'rs*, a section exhibiting courage and resolution begins (Example 68). The phrase in question uses a descriptive Anaphoric, semi-quaver figure to complement the affective nature of the words 'wild' and 'fly' in the manner of *Hypotyposis*. This phrase is then repeated a tone lower (*Synonymia*). A series of courageous thoughts, 'robes, locks, shall thus be tore' follow. These imply that the singer will fly through the woods regardless of the consequences. This passage should begin with a sweeping flourish on 'wild' followed by descending, revolving hand gestures in conjunction with *Catabasis* and *Circulatio* because it relies heavily upon *Hypotyposis*. These figures are then repeated at a lower horizontal plane to correspond with *Synonymia*. Indicative, alternate gestures may then be utilised for the pointing out of articles in bar 144 and both hands can be used together on the penultimate 'thus', only to be torn apart with a start on 'tore'. The tearing apart of the hands is visually strengthened by the feet retiring in right first position.

#### Example 68.

veq fl	neq v nhq v	vhq fl	nhq v ndq v
'Wild thro' the woods I'll fly,		wild thro' the woods I'll fly,	
tr.L2		tr.R2	

ihf-	ihq-	-shf	-shq	B shf	B shq
robes, locks, shall thus, thus, thus thus be tore.'					
rR1					

(Purcell, *From rosy bow'rs*: bb. 141-146)



**Respect, Supplication and Submission**

Respect, supplication and submission, relatives to humility and patience, are the opposing emotions to pride, haughtiness and arrogance. According to Mattheson (1739), these emotions should be handled with ‘a descending form of sounds, and never allow the insertion of something rising’, (Eng. trans. Buelow, 1983: 405). Physically, the recognisable features of respect, supplication and submission are the eyes fixing earnestly upon the person in question or looking modestly downwards, the body is usually bent forward as a mark of respect, or is kneeling, and the hands hang down with the fingers closed or the palms facing outward. It is also common for the hand to be placed upon breast. According to Siddons, (1806: 179): ‘To hold forth hands together is to plead, submit and resign with supplication into the power of another. This gesture puts aside any doubts of language between the tongue and the hand.’ (Illustration 20 a and b)

A musical realisation of textual submission and supplication can be found in the penultimate line of *O Solitude* (Example 69). The singer is in the depths of despondency and is submitting to the call of solitude and the relief this will bring. In correspondence with the text the hands are placed together in a folded position that passes across the body, the crossing of the body being reserved for such painful moments. It can be specified that in recognition of the text, the eyes stare vacantly, as if not seeing and the hands open outwards in front of the body and project forward at the end of the phrase, as if ‘to serve’.

Example 69.



V. R.

B fl d



B shf pr

‘Because it needs must hinder me From seeing, from seeing and from serving thee.’

(Purcell, *O Solitude*: bb. 99-105)



The gestural communication of Respect



a) Quietude

(Siddons, 1806, number 40)



b) Servility

(Siddons, 1806, number 37)



#### 4.4) DISCUSSION

The analysis illustrates and highlights direct correlations between the titles, function and communicative value of thirty rhetorical, musical and gestural figures. The investigation was founded upon the use of rhetorical principles as a common linking factor between words, music and gesture. The choice of rhetoric as a common denominator occurred as a result of research uncovering a strong desire to use rhetorical principles for the arousal of emotion during the Baroque. The dependence upon rhetoric for the communication of emotion using rules and figures in all three areas is strongly apparent; many of the figure titles have passed from writing to the other disciplines, thus underlining this fact. Analysis discovered that specific rhetorical figures fulfilled the same criteria in all three genres. The categorisation was based upon title, function, methods of arousal and outcome. The figures aroused emotions in a similar manner, but idiosyncratic to their own art form.

A variety of sources, both modern and contemporary, have been given for each figure textually, musically and gesturally as this provides a much clearer and unbiased overview of rhetorical principles. Although the use of ancient treatises is very important, as many form the basis of, or are quoted in, later scholarly works, they can provide contradictory or inconclusive evidence. It also becomes evident, when looking at a variety of treatises, that common threads of thought run throughout in all centuries. This underlines the importance of using a variety of chronological sources, pre and post- baroque. According to Schoenberg in the early twentieth century:

It is seldom realised that there is a link between the technique of forerunners and that of an innovator and that no new technique in the arts is created that has not had its roots in the past. And it is seldom realised that these works in which an innovator prepares - consciously or subconsciously - for the action that will distinguish him from his surroundings furnish ready information about the justification of an author's turn towards new regions.

(Cited in Morgan, 1988/R1996: 61)

Mis-translation into English from foreign sources can cause problems for the theorist. Due to a lack of English sources being available from around the 1700s which specifically regard to the use of rhetorical figures in text, music and gesture, it has been necessary to take various

European sources into account. With respect to modern works, authors and students, spurred on by the desire to find new and exciting ideas, can, on occasion, misrepresent information, or escalate one element above all others. To represent one historical facet more than another can put an awkward slant on an informative piece of work; therefore, theorists must be aware that history reflects all the happenings and messages of a particular age and that all these ideas are inter-linked. This approach is summarised perfectly by Harnoncourt (1985:90): 'An interpretation is only worthy of discussion if all its aspects have been taken into consideration'. On this occasion, evidence and understanding of schooling, socio-economic factors, sculpture, painting and architecture, amongst many other factors, were required for the reader to understand the application and importance of gesture during the Baroque.

Due to this holistic approach, the musical notation was analysed and deciphered in musical, social, economic and stylistic contexts, taking into account who might have sung or played it, to whom it was performed, in what place and for what reason. This is because, according to Thurston Dart (1954: 165): 'Above all, the written text must never be regarded as a dead laboratory specimen; it is only sleeping, though both love and time will be needed to awaken it.' Dart continues to say: 'But love and time will be wasted without a sense of tradition and of historical continuity, and these are not to be easily acquired. Music is both an art and a science; like every art and every science it has no enemy save ignorance.' To avoid the modern theorist's so called enemy, ignorance, the implications that modern printing techniques can have upon time-signatures, key signatures and accidentals have been considered. Consequently, the original musical scores and bar numberings have been used to avoid discrepancies between original and modern editions (see Appendix M). It has been important to do this, as the investigation is based directly upon what figures have been written onto the page. Many modern performers rely on modern editions because of the poor quality and rarity of original editions, forgetting that the information may have already been mistranslated. The omission of, as well as the inclusion of, information, has been considered during analysis. Much baroque notation, such as ornamentation, was omitted, the Baroque composer having been certain that the performer would know what procedures to undertake. Therefore, the text was regarded as a pliable medium with which to convey emotion. With reference to per-



formers of baroque music today, specifically German, Butt comments on this musical dialogue:

A sense of dialogue needs to be recaptured if the concept of an historically conditioned performance is to have any sense. Indeed many issues in performance practice can be reduced to the basic enquiry into the composer-performer status of any particular text or repertory. Is the performer expected to add coloratura? If the composer has notated it, has he done so as a performer or has he reformed the figures concerned and integrated them into a deeper harmonic structure? ... Performers should surely interpret the ornamental surface of the music as if it were the spontaneous elaboration of a simpler structure. Differences and subtleties in interpretation will reside in the subjective assessment of this 'background' (what the composer has learnt) and of how each ornamental figure relates to it.

(Butt, 1991: 61-2)

The use of equal temperament will also have a bearing upon modern performance, as will the use of baroque pitch. This will not be discussed here because the main objective of the analysis was translation of the written text into gesture, not the use of equal temperament or baroque pitch on performance.

With respect to music itself, however, although the technical evidence is clear, it is difficult to ascertain whether the musical figures were applied knowingly by the composer to the text. As discussed in the Introduction and Chapter One, composers may have used rhetorical principles without being aware of their scientific application, but as suggested by Schwartz below, the application of figures is probably more than pure coincidence:

Correspondence between musical and choreographic form and rhetoric in a composition suggest more than a coincidental meeting of minds about the structural goals and, through these, the expressive ends of the piece. In so far as technique and structure can be vehicles of expression, it behoves the performer, as well as the curious scholar, to study this repertory analytically for what it can tell us about the mind and soul...

(Schwartz, 1998: 319)

During the analysis, it has been assumed that the composers have set the text with the appropriate musical figure, either consciously or subconsciously. The emotional arousal provoked by the figure and its subsequent annotation with physical gesture is the primary aim of the study, not the rhetorical application of music to text. Although in places it was difficult to ascertain which figures were the most dominant and a number of figures could be found at a single point, analysis of the text and personal interpretation of the overall Affekt aided the

choice of figure and subsequent annotation of gesture. Some figures were used more frequently than others, Anabasis, Catabasis and Hypotyposis being the most commonly found in the songs. This is probably due to their strong pictorial projection and association with ascending and descending lines and word painting.

Analysis discovered that there is a distinct lack of gestural information available from around the 1700s. The dancing master, John Weaver, noted a lack of gestural information and choreographic detail available around the 1700s, indeed, until his own work in 1712. Dene Barnett, a major twentieth century collator of gestural techniques and details, specialising in the eighteenth-century use of gesture, appears to have experienced this shortage of information. He presents his readers with very few references, especially English ones, from around the mid-seventeenth to the early eighteenth century. In a manner similar to this thesis, Barnett extrapolates information from a range of other European ancient treatises through to the eighteenth century. This provides the reader with a thorough geographical and chronological overview of physical gesture. The validity of using European sources can be justified; the influence of European dancing masters, performers and singers upon the English stage is known; Carol Marsh (cited in Semmens, 1996: 188) proposed that the work of the dancing masters L'Abbe and Le Roussau, both who were expatriates, was well liked in the London theatres and French dancers were also popular. According to Semmens (1996: 187-188), the French dancing style would have definitely crossed over the Channel around 1685-1750 due to these masters and performers. This flow of information from France to England was aided by the travels of the actor, Thomas Betterton, between 1662-1671. Betterton was actually sent by Charles II to study as much French stage work as possible and then bring new ideas back to England (Ronen, 1996: 198). As Purcell had a leaning towards the Italian style, as discussed in Chapter Three, it is of particular interest to note that Italian and French gestural movement during the Baroque had its similarities and dissimilarities:

Whereas the Italian sources are not overly specific regarding gestures and attitudes, they do agree in general with many of the French treatises concerning the essential role of facial expression, of feeling whatever emotion was being portrayed, and of maintaining naturalness. The French and French-influenced treatises, however, tended to be more specific and systematic regarding such elements of acting as eye expression, hand movement, and the co-ordination and timing of the eyes, hands, and voice, as well as of specific poses and gestures.

(Termini, 1993: 39)



With specific reference to the analysis, this evidence validates the use of foreign sources, with particular reference to Le Roussau's *Chacon for a Harlequin*.

The predominant use of Mad Songs for analysis was successful, the colour and variety of emotions conveyed was achieved by a myriad of different figures. Analysis of the songs discovered a wide and varied use of musical and textual rhetorical figures, even in the sacred piece. The use of the Mad Song genre was also successful for gestural annotation as some information regarding the staging of such songs could be located (see Chapter Two). Plates and pictures can also be found, thus providing an overview of gestural styles, and some stage directions of similar productions can be located (*Le Grande Cathos*). Unfortunately, these records show the starting and ending positions of some singers, but not what happens in between, so information has to be extrapolated and assimilated. In this process, the investigation of the work of dancing masters in staged productions has been important. The dancing master Josias Priest worked very closely with Purcell and it is probable that his style of movement influenced the actors and singers. It is known, and was noted in some newspapers and journals, that acclaimed actresses were particularly admired for their presentation of Mad Songs with their flamboyant, theatrical approach, and therefore, one assumes, gesture. Unfortunately, the names of particular singers were not noted on the manuscripts before 1692 and this consequently leaves a void in the information regarding the performance of early baroque Mad Songs, such as *Mad Bess*.

The Mad Song genre was chosen for its extreme theatricality at all times. It is difficult to experience extreme emotion without some movement of the body and it is likely that, even in a domestic situation, gesture would have been used to enhance the songs. Mad Songs were often sung in a domestic situation, without the aid of elaborate scenery or with large audiences. This is proved by the songs' inclusion in published collections to be sung in the home. Bearing in mind the extreme theatricality of the emotions portrayed, and the need to react physically to strong emotions (Gildon, 1710: 76), the single Mad Songs not included within a staged production, such as *Mad Bess*, would have been annotated in exactly the same manner as the staged songs. The presentation of sacred Mad Songs, such as *Tell me some pitying Angel*, would also have been enhanced by the use of gesture. The analysis of music, words

and gesture by Father Francois Pomey and the references by Cordes (see Chapter Two) suggest that gesture was used in the church and would have been appropriate for sacred songs, although in a more restrained manner.

Through investigation of contemporary and modern sources, it was possible to discuss and compare each figure in depth, rhetorically, musically and gesturally, with examples taken from the chosen songs. This analysis led to the compilation of a comparative table of rhetorical figures in all three areas (see Appendix L). The annotation of baroque Mad Songs with rhetorically based gesture could then be achieved, thus proving that a methodological approach could be successfully applied to an artistic subject. The gestures supplied with each example have been annotated by the author as suggested methods of gestural application, based upon historical sources. These annotations are not presented as historical facts and should not be interpreted in this manner. In recognition of this problem, each personal interpretation is preceded by text such as 'could be' or 'possibly'. Where historical evidence suggests that a gesture would have been used in a specific manner, such as the use of a rising gesture in conjunction with a rising rhetorical figure (Simpson, 1704), the annotation is preceded with the words 'must be' and the reference for the historical source given. A lack of concrete descriptions and titles for some of the gestural figures was resolved through derivation and extrapolation of information based on techniques used in the language of dance, such as Le Roussau's *Chacon for a Harlequin*. During annotation, it was found that textual ambiguity could be clarified through the music and then underlined with the gestural figures.

For the presentation of this analysis, a method of notation had to be selected which was concise and easy to translate into modern-day language. For the purpose of this research, the notational language of Gilbert Austin has been chosen. Austin wrote an important and influential English treatise regarding the notation of gesture in 1806 called *Chironomia - Or a treatise on rhetorical delivery*. Austin presents, in a concentrated form, the work of nearly 2,000 years and, from this, provides us with the first thorough English treatise on gesture. He wrote his treatise as an example of oratorical concepts and standards based on the work of the ancient orators, specifically Cicero and Quintilian, and then correlated information through the centuries to 1806. Austin endeavoured to find a method of notation which was accurate and memorable. He selected a notational style using descriptive letters, although he debated





Letters and symbols were also used to signify transitionary pathways, ambience and volume of delivery, although this is not really applicable on this occasion as, when singing, the composer usually defines the volume, either specifically using indicative terms or through the musical writing.

Obviously, the most superior form of notation would be one which required no previous knowledge or analysis, such as visual representation, that is, a picture. With modern technology this is now possible, but the use of pictures alone was rejected because of the historical nature of the research. The use of examples from the work of Austin would also have been difficult without the aid of notational understanding. By following the notation, the performer will discover that the torso and limbs are rarely stationary, but are always moving from one point to another. The photographs, however, exhibit gestures which are frozen in time and should be used as an aid to understanding, not as ends in themselves. The insertion of photographs is purely for illustrative purposes and should not replace either the understanding of Austin's gestural notation or the explanatory passages contained within the examples.

It could be argued that the work of Austin is chronologically too late, by approximately 100 years, for application to the songs in question but, as discussed in Chapter Two, the notation of gesture was formalised much later than that of music. Indeed, the only notational information available around the turn of the eighteenth century was the hand positions suggested by Bulwer (1644) and the floor plans of Feuillet (1700). Fortunately, as movement is very natural and has not changed significantly through the centuries, indeed, some ancient gestures, such as the 'thumbs up' sign being indicative of good, are still in the modern vocabulary (see Morris, 1994: 215). Basic gestures, with the addition of cultural and traditional variations, appear to be the same, with few exceptions, whatever the century and country. More specific gestures, however, have altered so much during the passage of time that they have no place in the modern world. Even in the eighteenth century, Burgh (1761: 14) stated that: 'The Ancients used some gestures that are unknown to us, as, to express grief and other violent emotions, they used to strike their knees with the palms of their hands'. It is for these more specialised gestures that a succinct method of notation is required for translation onto the modern stage. With these comments in mind, it is likely that the approach of Gilbert



Austin will agree closely with some, but not all, of the sources and ideas of the Baroque period. However, the reader should remember that the gestural figures and positions used in this study have been referenced, if possible, by a number of different authors, Austin being just one.

The use of Austin's notation provided this author with a stable and clear method of recording gestural figures, one which could be used for re-creation, if required, of the manner used when gestural annotation first became possible to a significant extent. The notation also conformed to the requirements of providing a simple, yet thorough, form of notation suitable for interpretation by the modern performer; it is difficult to misinterpret Austin's notation because each sequence of letters places the parts of the body in a specific position with little room for ambiguity. With this secure notation in place, the presentation of gestures was upheld because, according to Bulwer (1644: 246), continuity of gesture aids the presentation of action: 'When you have judiciously proposed your pattern, keep close unto it without levity or change, for diversity of copies is the way to mar the action of the hand.' The rules presented here, although successful in their aims, are not guaranteed methods of performing baroque gesture; the variables and time-span involved are too great for extreme precision. Any generalisations or ambiguities should not be considered as errors, however, because, as stated by Mancini in 1774:

It is true that the study of action does not have sure and precise rules, from which a studious person can learn what precise attitude he should strike on this or that occasion: but there are generalisations which are quite sufficient to form a good actor. The particular rules which one should learn for gesture in this or that case, are all practical, and should be given by mature judgment or learned by attentively observing how good actors act in these cases. these generalisations are theoretical, and can either be learned from a master, or from books.

(Mancini, 1774: 74)

## **CHAPTER 5**

### **GESTURE, AFFEKT AND THE MODERN PERFORMER**

The objective set at the beginning of this study, to provide a concise and practical method of applying physical gesture to baroque vocal music, with particular reference to Mad Songs, has been achieved through the investigation of gesture and Affekt. Through indepth research and analysis into the rhetorical conventions of emotional arousal in words, music and gesture, a methodological approach has been applied to the artistic genre of gestural annotation. The research has culminated in the construction of a tabulated system of data collation assimilated from historical and modern treatises which revealed that the use of gesture as a rhetorical figure clearly corresponds to the use of musical-rhetorical figures in baroque vocal music. This form of data collection enables a modern performer to locate information easily. With this information, the performer can recreate movements appropriately and accurately in conjunction with baroque rhetorical, musical and gestural conventions and rules, thus reducing ambiguity and increasing consistency in performance. Particular reference has been made throughout the research to the Baroque Mad Song genre and its use of rhetorical figures for the communication of emotion at a compositional level and, again, during reconstruction. In conjunction with this analytical approach, information has also been gathered regarding the rhetorical use of costume and scenery, its influence upon historical reconstruction and its validity for the modern audience.

The communication of emotion, whether textually, musically and gesturally, was governed during the Baroque by a number of rules and conventions. The application of these conventions by a modern performer can be particularly useful in the recreation of a historically-informed performance, on this occasion, of the Mad Song. This is because the attainment and presentation of performance concepts, such as gesture and Affekt, is subjective, personal and plagued with obstructions in any era, personal idiosyncrasies and socio-economic factors having a strong influence upon interpretation, both during first composition and during reconstruction. Furthermore, any investigation into the



communication of emotion is likely to be ambiguous to some extent because the mechanical processes involved cannot be accurately quantified.<sup>1</sup> At best, a formalisation of the emotions into recognisable patterns, figures and conventions, as presented in Chapter Four, seeks to fulfil methods of quantification. According to Webb in 1769, the mechanical operations of the passions were ambiguous even to the eighteenth-century contemporary mind:

As we have no direct nor immediate knowledge of the mechanical operations of the passions, we endeavour to form some conception of them from the manner in which we find ourselves affected by them: thus we say, that love softens, melts, insinuates; anger quickens, stimulates, inflames; pride expands, exalts; sorrow dejects, relaxes: of all which ideas we are to observe, that they are different modifications of motion, so applied, as best to correspond with our feelings of each particular passion.

(Webb, 1769: 4)

If the modern performer is to base his or her reconstruction of baroque vocal music upon musical, rhetorical and gestural figures, however, comprehension of relevant rhetorical faculties, and how textual, musical and gestural figures were used to convey passion, must be gained. Acknowledgement that these principles were extensively used must also be accepted before excellence can be attained.<sup>2</sup> The use of historical conventions, indeed the use of any conventions, becomes limiting to those who do not share them, or to those who are not responsive to them.<sup>3</sup> To use baroque gesture successfully as a modern performance convention, performers must be at ease with the formalised, gestural style. If the performer is not confident with this application of strict rules, neither he/ she, or the audience will benefit from the use of conventions as a performance tool.

With respect to the Baroque Mad Song, these rhetorical rules and conventions applied primarily to textual and musical construction and gestural presentation and secondarily to costume and scenery during performance. Although the Mad Song is relatively short in duration, usually between three to six minutes, analysis has discovered that the composer attempted to convey the many contrasting emotions presented in the text within this time span through the use of set musical-rhetorical figures and general musical Affekts. The use of set conventions and rules, in any musical medium helped to avoid disarray and confusion; ideas correlated by design and results were predominately cohesive. Investigation also found that many of the musical-rhetorical figures used during the Mad Songs chosen for analysis had

gestural counterparts which not only had the same title but also performed the same rhetorical function as their musical partners. The categorisation and correspondence of emotive figures in this manner, with names, definitions and subsequent arousal capabilities, would have aided the Baroque theorist, composer, choreographer and performer, the rhetorical figures being used as textual/musical/gestural fingerprints to provide unity and exert control if required. In general, the use of set textual and musical rules and formalised gesture during a baroque performance would have served to uphold the correct, elegant and natural presentation of emotion.

Fortunately for the modern performer and audience, although the formal use of rhetoric has dwindled in today's society,<sup>4</sup> the capability to comprehend and respond to this type of rhetorical persuasion still permeates modern society. We need only to turn to advertising, parents, teachers and politicians to see and hear rhetoric in action, including the use of gesture as 'transitional hieroglyphics' (Bacon (1627) cited in Wallace, 1962: 137). As a modern performance practice, the use of historically-informed rhetorical gesture is relatively new. Only recently has it been investigated intensively by Dene Barnett (1979 - 1987) and then it is mainly from a pure acting perspective. With respect to both the contemporary and modern performer of baroque vocal music accompanied with gesture, the use of set methods and repetition in physiological and psychological situations would help to lay down neurological pathways which aid muscle and neurological memory. According to Cox (1998: 58): 'Grouping separate words, thoughts, ideas and motor movements into meaningful wholes is a skill that can be learned. The wholes, or "chunks," can be memorised, rehearsed and practised much more efficiently in this way.' Thus, by using rules, the performer has a structure to repeat and perfect with prior knowledge that the emotions presented will be accurately received.<sup>5</sup> Also, through rehearsal and repetition, long-term memory can be improved and constantly updated, therefore making set actions the ideal tool for both initial performance and reconstruction purposes.

It has been discovered that, although gestural presentation was controlled to a large extent by the musical and textual figures present in a particular composition, the formalities of staged gestural presentation were directly influenced by baroque social graces and vice



versa. Indeed, a melding of art with nature sought to present emotion elegantly and in a manner larger than life:

... the ceremonies of social life in meeting and parting - the bow, the courtesy, the removing of the hat - were practised as an appropriate part of the comings and goings on stage, adding the formality of ideal manners to the general stylisation of action. Given the verse and prose the actors had to speak, the formality of their society, and the mathematical elegance with which the plays were designed, such behaviour on the stage must have seemed as natural as it was significant.

(Powell, 1984: 102)

Unfortunately for the modern performer, the attainment of these stylised gestures during the Baroque was gained primarily through schooling and exposure to formalised gestures throughout their lives via oratory, music, poetry, painting and sculpture or dance.<sup>6</sup> The visual language of all the arts was, in fact, dominated rhetorical symbolism, in particular the theatre. According to the twentieth-century art historian, Bazin (1968: 66): 'The man of the seventeenth century lived in a continual performance. Celebrations, operas, concerts, impromptus, carrousels, ballets, comedies, tragedies, funerals, secular and religious ceremonies: everything was a pretext for a festive display. With these points in mind, the modern performer would do well to study idiosyncratic baroque styles in the attainment of a baroque style and manner, such as is presented in Chapter Two.'<sup>7</sup>

Research suggests that on the Baroque stage, the closer art was to nature, the more enjoyable the performance would be. According to the journalist, Addison (Wednesday, June 12, 1712): 'The works of nature are more pleasant to the imagination than those of art. The works of nature still more pleasant, the more they resemble those of art. The works of art more pleasant, the more they resemble those of nature.' (1802, Vol. XII: 146). This amalgamation of art and nature applied greatly to gestures and should be given due consideration during reconstruction. According to the gesture theorist, Herbetius 1574:

Gesture is two-fold: one part relates to nature, the other to art. The one which displays the action, which the impulse of heart and character teaches, relates to nature. The one which, to the gesture of nature imparts a certain style, and perfection through technique, relates to art, it provides force, and makes good better. 2 To each action, both that of nature and that of art joined together by practice the actor, and the Orator, who wish to excel over the others of their sort, pay diligent regard ...

(Eng. trans. Barnett, 1987: 92)

In general, it was very important for baroque gestures to be accurate and elegant, appearing to be natural and yet never affected by personal traits. According to the choreographer Wendy Hilton (1981: 269): 'Ladies and gentlemen of fashion were required to be completely poised, and no action in everyday life was left to chance. Yet the ultimate aim was to appear completely natural.' Bearing in mind the more naturalistic fashion of gesture used in modern performance, which is more suitable for textual interpretations of emotion rather than figurative interpretation of emotion, the modern performer of baroque gesture must adapt his or her actions as necessary. The German scholar Cludius, in 1792, underlines this point well and stresses the weaknesses of common gesticulation as a means of communication: 'Common gesticulation is often, like common speech, deficient in subtle rightness and niceness (correctness and elegance.) The assertion is now too weak, now too strong, now too inexact, or too general too ambiguous, or it is mixed with various improprieties.' (Eng. trans. Barnett, 1987: 93) These concepts were noted again by Holland in the twentieth century with reference to the Baroque (1979: 57): 'Formal, artificial and unnatural acting tends to concentrate the audience attention on the representation, emphasising the performance, not the action. Naturalistic acting feigns ignorance of itself, pretending that performance is action.' In the opinion of the author, to correlate unrestrained modern gestures with structured baroque music would be counter-productive. This research proposes that a modern audience recognises this anomaly and favours the use of formalised gesture in the appropriate scenario, that is, in conjunction with other rhetorical figures. On presentation of a reconstructed performance using the techniques analysed here, the majority of the audience perceived that the Baroque gestures complemented the style of the music; neither the music or the gestures overpowering the other, thus fulfilling the symbiotic nature of rhetorical figures.<sup>8</sup> Although not all of the gestures were completely understood, many of the audience members perceived that, potentially, less contradiction occurs when using formalised gesture than gesture which 'acts out' the text.

Costuming conventions were closely interrelated with the rhetorical use of gesture, its presentation and audience response to rhetorical figures during the Baroque. It would seem that the influence of costume upon rhetorical gestural conventions was substantial and, again,



linked intimately with everyday life: 'The art of theatrical dancing was a heightening of the postures of social dance, and these were closely related to the evolution of fashionable dress, and therefore to the deportment of ordinary life' (Powell: 1984: 92). Observation of gestures in the work of Siddons (1806) and Austin (1806) suggests that some gestures had to be choreographed idiosyncratically because of the dress code, for example, the hand placed inside the jacket as an indication of pride or arrogance; a lady meekly covering her face with a fan. Investigation by the author (1997) suggests that these costuming conventions, in conjunction with formalised gesture, are respected by a modern audience and are thus important for the modern performer. It was discovered that original-style costume in conjunction with the rhetorical use of gesture was considered much more visually important than the use of original surroundings during a reconstructed performance. It appears, from the responses given by the audience, that, when focusing intently on the action, one could block out the surrounding environment. Therefore, visually, the use of original buildings may not be a priority in the reconstruction process with respect to gesture alone, but this does not take into account the effects of either acoustics or size of venue on the performance.<sup>9</sup>

These symbiotic relationships between stage/social life and nature/art were important for the presentation of emotion during the Baroque, as, indeed, they are today. Gesture was/is influenced by individual psychological patterns and socio-economic factors in any period and the ability to respond and understand stage movement is vital for the audience and the performer, each feeding off the other. For the baroque individual, the capacity to respond to gesture upon the stage was enhanced due to his or her familiarity with gesture and action as a normal, practised element of everyday life. Fortunately for the modern choreographer, although only a few specific, rhetorical baroque gestures actually remain in today's repertoire of body language, because gesture is a basic physiological function, the modern audience can still relate to many baroque gestures. The ability to relate to common emotional prompts, such as madness or physical gesture, is important for the reconstruction process because, as stated by Cicero in *De Oratore* (Eng. trans. Rackman, 1942, Vol. 1: 11): 'In oratory the cardinal sin is to depart from the language of everyday life, and the usage approved by the sense of the community.' Bearing in mind Cicero's warning, this is of great importance to the reconstruction process. Research by the author discovered that over seventy-five percent of

selected baroque gestures, although not used in the same format in today's society, can be related to specific emotions by the modern eye.<sup>10</sup> Basic human emotions, such as surprise, grief, pain and death were most easily recognised and, coincidentally, occur frequently during gestural representations of Baroque Mad Song, even based upon a purely textual annotation. Gestures which required textual stimulation to comprehend their full meaning, such as flying, an arrow or lovesickness were the least recognised. This information suggests that a significant number of baroque gestures are recognised in their original format to validate their use as communicative tools of specific emotions and general ambiances without specific gestural knowledge. This may be due to the natural and instinctive use of body language used today being developed from the more structured use of gesture of the previous centuries.

The ability of both the performer and the audience to react to rhetoric is important for the recreation of baroque performances, especially those which are staged, because, with correct scenery and costume as well as the informed use of music, text and gesture, the modern audience is bombarded with rhetorical information at a subliminal level. The use of the Mad Song genre proves very useful at this point. As discussed in Chapter Three, the communication of madness using gesture is a basic human reaction to stimuli. Therefore, gestural madness is as relevant and spectacular to the modern performer and audience as it was to the Baroque performer and audience, albeit presented in a more formalised manner. The response to melancholy has been as equally strong throughout the centuries since the Baroque and the analyses of female Mad Songs given by authors such as Clement and McClary underline how madness and disagreeable passions have been valid, and enjoyed, in a variety of centuries. It has been said that the response to the presentation of such strong emotions prompts a vivid, even pleasurable, reaction from an audience. In the *Spectator*, Addison devoted an entire paper to how, and why, pleasure is heightened by descriptions of disagreeable passions.<sup>11</sup> According to Addison (Monday, June 30, 1712):

When we read of torments, wounds, deaths and the like dismal accidents, our pleasure does not flow so properly from the grief which such melancholy descriptions give us, as from the secret comparison which we make between ourselves and the person who suffers. Such representations teach us to set a just value upon our own condition, and make us prize our good fortune which exempts us from the like calamities.

(Addison, 1803, Vol. XII: 170-171)



For the modern audience, therefore, the portrayal of madness should be enjoyable in itself, but when combined with historically-informed gesture this positive reaction should increase further. This is due to the use of new and unexpected performance practices being generally welcome in the present era of digital perfection and the enthusiastic response of an audience to new stimuli is often great.<sup>12</sup> Indeed the response to historically-informed gesture based upon this analysis has been very favourable and the performances have been found to be highly enjoyable (Henshaw, 1997). The use of gesture in conjunction with rhetorical figures would therefore appear to be a methodological performance practice which can excite not only the performer, but also the audience, thus realising the true emotional potential of staged vocal music in the modern world.

The recreation process chosen for this study is one which utilises historical, technical evidence while ensuring that the performance is relevant to the modern audience in the choice and use of technical procedures.<sup>13</sup> This procedure is often preferred by the modern performer because it accepts that the contemporary mind is very different from the Baroque in its perceptions, evaluations and expectations. Indeed, according to the modern philosopher, Wegman, performers should not ignore the influence of modern ideologies upon reconstruction, but, instead, use them as an aid to the understanding of unfamiliar conventions.<sup>14</sup> The obtaining of theoretical information is extremely useful for the modern performer; it can aid the understanding of the complex relationship between the music and gesture which occurred during the Baroque. Although this is immensely useful for present and future generations, musicology should not be an end in itself, nor should it be purely intellectual. According to Westrup:

Theory may help us to understand the music, but the music is what matters. As we study it we have an obligation to try and hear it as if it was an original performance - or even better, if we have the necessary resources available to perform it ourselves. We cannot be content merely to observe its idioms: we need also to rediscover its gaiety, earnestness, solemnity, devotion or whatever other character it may have.

(Westrup, 1955/R1973: 150)

It is important for the modern performer to relate and respond to the Baroque style from beyond the theoretical, applying his or her own ideas and perceptions of emotion. With the

appropriate emotions flowing from the performer through the medium of song to the audience, full comprehension of the composers' aims can be gained. If this is not achieved, arousal will not occur. According to Meyer (1956: 13): 'An object or situation which evokes no tendency, to which the organism is indifferent, can only result in a non-emotional state of mind.'

With respect to the audience and the situation, the performer should adapt as necessary, varying the intensity and number of the gestures in order to appeal to the subject group in question. Most importantly, the gesture used should be, on the whole, familiar to the audience. This is because: 'without a set of gestures common to the social group, and without common habit responses to those gestures, no communication whatsoever would be possible.' (Meyer, 1956: 42) Additional research by the author analysed the response to gesture by a mixed audience group viewing a performance of Mad Songs which utilised musical-rhetorical and gestural representation of emotion. The results found that, in the recognition of baroque gesture, a musical or dance background was not a priority, but experience in the artistic rather than the scientific world was an advantage. Enjoyment of the performance did not vary depending on profession or experience. These findings may not be applicable on every performance occasion and it is likely that in the use of such a passionate genre as the Mad Song, the emotions were so clearly presented to the audience that perceptions of rhetorical gesture were facilitated. Despite this, it is still clear that, in the hope of understanding, communicating and appreciating the intricacies and beauty of baroque gesture, the awareness of gesture should be a priority.

This research proposes that in the performance of baroque vocal music in general, and Mad Songs in particular, a significant amount of information is available to guide and formalise emotional communication. Armed with historical knowledge, a performer can, if required, recreate a piece including gesture with consistency and authority, as well as make informed decisions regarding his/her own interpretive performance and balance the use of historically informed performance tools and their validity for the modern audience.



## FOOTNOTES

1. Meyer (1956: 6) suggests that: 'Any discussion of the emotional response to music is faced at the very outset with the fact that very little is known about this response and its relation to the stimulus. Evidence that it exists at all is based largely upon the introspective reports of listeners and the testimony of composers, performers and critics'.

2. It must be noted that the benefit of using rhetorical principles as an aid to communication is clear, but as with any common methodology, ideas can be over-used. Puttenham warned of their abuse (1589: 166): 'As figures be the instruments of ornament in every language, so they be also in a sorte abuses or rather trespasses in speech, because they pass the ordinary limits of common utterance, and be occupied of the purpose to deceive the eare and also the minde, drawing from it plainness and simplicitie to a certain doubleness, whereby our talke is more guilefull and abusing, for what else is your metaphor but an inversion of sense by transport.'

3. It is possible that the baroque performer would find today's conventions; repeated performances, large halls, large audiences expecting the same performance as yesterday, as limiting to their style of music as some musicians find baroque conventions today.

4. This has been largely due to technological advances which enable people to communicate successfully without well developed verbal and visual skills and partly due to the reaction against the structured communication of ideas which has gathered strength since the nineteenth century.

5. Meyer (1956: 21) stated that signs 'act as cues for appropriate behaviour in the social situation, but are probably, at least in part, aimed at making other individuals respond in an empathetic way.'

## FOOTNOTES CONTINUED

6. The ancient treatises strongly recommend that gesture was used in schools in direct relationship to spoken word and song, thus backing up the concept of gesture as a common method of emotional presentation. It is likely, however, that the greatest exposure to gesture for the lower classes would have been in church, or whilst in service to the upper-middle classes. Therefore, the references to the use of gesture in church are particularly important when considering the influence of gesture upon the general public.

7. As said in Chapter 1, houses and architecture were influenced by the stage.

8. In a similar manner, when performing seventeenth and eighteenth century gesture today, the movements can, on occasion, place the performer in what may appear to be unnatural and awkward positions, especially when dressed in appropriate and often restrictive costuming. In contrast, when combined with musical and/or textual figures, these structured gestures, rather than being detrimental to the music and singing techniques, enable the body to move in a complementary manner to the music. This occurs because the natural physiological processes of gesture were formalised into a set convention for the purpose of convincing an audience succinctly and quickly, thereby performing the same role as other rhetorical conventions.

9. Again the choice of the Mad Song genre proves beneficial here as the songs were sung in a variety of situations from the stage to the domestic environment, thus not having an influencing effect upon the analysis.

10. This research was conducted in 1997 and was based upon a multiple choice situation using photographs.



## FOOTNOTES CONTINUED

11. 'Why anything that is unpleasant to behold, pleases the imagination when well described. Why the imagination receives a more exquisite pleasure from the description of what is great, new, or beautiful. The pleasure still heightened, if what is described raises passion in the mind. Disagreeable passions pleasing when raised by apt descriptions. Why terror and grief are pleasing to the mind, when excited by descriptions. A particular advantage the writers in poetry and fiction have to please the imagination.' (Addison, 1803, Vol. XII: 168-172)

12. The pleasure gained from new stimulus is not a modern phenomenon. Addison stated in the *Spectator* (Monday, June 23, 1712) that: 'Everything that is new or uncommon raises a pleasure in the imagination, because it fills the soul with agreeable surprise, gratifies its curiosity, and gives it an idea of which it was not before possessed. We are, indeed, so often conversant with one set of objects, and tired out with so many repeated shows of the same things, that whatever is uncommon contributes a little to vary human life, and to divert our minds, for a while with the strangeness of its appearance: it serves us for a kind of refreshment, and takes off from that satiety we are apt to complain of in our usual and ordinary entertainments. (Addison, 1803, Vol. XII: 136)

13. As a performance variable gesture can be manipulated to conform to one of three performing styles, in the first, the performers modify the variables of any era to correspond to the musical atmosphere and language of the present day, the second tries to adhere faithfully to the original variables and perceptions prevalent at the time of composition, the third combines elements from the first two and has been used here.

14. Does that mean acquiring a period ear? That proposal seems inherently absurd: we have our own ears, and we can make good use of them. The answer to modern aesthetic assumptions is not getting rid of them and adopting 'authentic' ones instead. Why exchange one prejudice for another? The answer is: recognise them for the prejudices they are, divesting them of the objective status, precisely because other cultures had other assumptions - however odd and governed by convention they may sometimes seem. (Wegman, 1995: 311)

## APPENDICES

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## APPENDIX A

### Tempo markings and Metre - Affective Qualities

<u>Indicative Marking</u>	<u>Affective Quality</u>
Vivace/Lively/	A very brisk or quick movement (Purcell, 1683, cited in Cyr, 1994: 186).
Allegro/Fast	A pretty brisk and sprightly movement (Holden, 1770: 104). A lively, very light, nicely detached and short bow stroke (Quantz, cited in Cyr, 1992: 41).
Allegretto/Very fast	Less gay than Allegro (Holden, 1770: 104).
Moderato/Moderate	A moderate degree of any quality (Holden, 1770: 106).
Allargando/ Broadening	Sorrowful and tender. Melancholic and sad. It is used to emphasise established Affekts (Quantz and Emanuel Bach, cited in Wessel, 1956: Chapter IV).
Adagio/Grave	Nothing but a very slow movement (Purcell, 1683, cited in Cyr, 1994: 187).
<u>Metre</u>	<u>Affective quality</u>
2-2	A little faster (Purcell, 1683, cited in Cyr, 1994: 186). A little faster than common time (Playford, 1694, cited in Cyr, 1994: 186).
2-4	A brisk and airy time (Purcell, 1683, cited in Cyr, 1994: 186). Played or sung twice so quick (Simpson, 1678, 1694, cited in Cyr, 1994: 186).
3-4	Played faster than slow 3/1 (Purcell, 1683, cited in Cyr, 1994: 186). A slow triple (Matteis, 1685, cited in Cyr, 1994: 186).
4-4	A very slow movement (Purcell, 1683, cited in Cyr, 1994: 186). Grave and Solomn (Holden, 1770: 91)
3	Cheerful and airy (Holden, 1770: 91).

## APPENDIX B

### Dance forms - Affective Qualities

According to Mattheson in his *Der Vollkommene Capellmeister*, Part II, Chapter 13, 81 et seq. the following dance forms project these Affections:

- I. Menuet: No other Affection other than moderate gaiety.
- II. Gavotte: The Affection is true exulting joy.
- III. Bourree: Its true character is contentment and pleasantness, and at the same time somewhat untroubled and calm, a little slow, easygoing, and yet not unpleasant.
- IV. Rigaudon: Its character consists of a somewhat trifling jocularity.
- V. March: Its true character is something heroic and fearless, yet not wild or running.
- VI. Entree: Here certainly the noble and majestic nature must occur; however, it must not move along too pompously.
- VII. Gigue  
Loure  
Canarie  
Giga  
The common or English giges have as a character a passionate and volatile ardor, a rage that soon subsides. The loure, which is slow and punctuated, on the other hand, reveals a proud and arrogant nature. The canarie must have great eagerness and swiftness, the Italian giga the greatest quickness and nimbleness.
- VIII. Polonaise: If I had to compose something to words in which a special frankness and free manner prevailed, I would choose no other melodic type.
- IX. Angloise: The principal character is stubbornness.
- X. Passepied: Its nature is quite close to frivolity.
- XI. Rondeau: In my opinion a good rondeau contains a certain firmness or rather a firm condience.
- XII. Sarabande: This has no other emotion to express but ambition.
- XIII. Courante: The Affection which should be brought out of a courante is sweet hopefulness, for there is something stouthearted, something longing, and something delightful in this melody.
- XIV. Allemande: The allemande ... has the image of a contented or satisfied spirit which takes pleasure in good order and peace.

#### References

Translation by Harriss (1981: 453-468)

See also the translation cited in Buelow, 1970: 406-7



## APPENDIX C

### Rhythms and Rhythmic Patterns - Affective Qualities

Slow and serious music requires the rhythms of the Spondee and the Molassus, powerful and fierce thoughts and actions necessitate the use of the Iambic and the Anapaest and the Antispast illustrates ruggedness.

#### Rhythms and Rhythmic Patterns Affekt

Staccato	Amazement, surprise
Sustained notes and dotted rhythms	Solemn, grief
Quick notes and long notes	Triumph, majestic
Doubled note lengths	Emphasises the affect presented, especially if pathetic or sad
Rubato rhythms	Emphasises the affect presented, especially if pathetic or sad
Quick pattering rhythms	Comical, jesting
1 beat to 1 syllable of text	Solemn
1 beat to 2 syllables of text	Less solemn than above
Lombardic rhythms	Flirtatious and happy

#### Summarised from the work of:

Hilton, 1981: 261-267 and Vossius cited in Brown, 1763: 72

## APPENDIX D

### THE AFFECTIVE QUALITIES OF MAJOR AND MINOR KEYS ACCORDING TO THE WORK OF PURCELL, CHARPENTIER, MATTHESON AND RAMEAU

<u>KEY</u>	<u>PURCELL</u>	<u>CHARPENTIER</u>	<u>MATTHESON</u>	<u>RAMEAU</u>
C major	Battle and ceremony (H)	Rude and impudent character, suited to rejoicing	Rude and bold, also tender (B)	Songs of mirth and rejoicing (F)
C minor	Melancholy (CP),extremely lovely, tragedy (H), mystery(CP)	but sad	Sweet, sad (B)	tenderness and plaints (F)
D major	Battle and ceremony (H)	Shrill and stubborn, noisy, joyful, warlike and rousing things	Sharp and head-strong, warlike, merry things (B)	Songs of mirth and rejoicing, grandeur (F)
D minor	Eroticism (CP) or restrained grief (H)	devoit, calm, grand, pleasant, expressive of contentment	Devote, tranquil, also grand: devotion in church music, amusing (B)	Sweetness, tenderness (F)
E flat major		Cruel and hard	Pathos, serious, sad hostile to sensuality (B)	
E major		Quarrelsome and boisterous	Despair, fatal sadness suited for extremes of love, painful (B)	Tender and gay, grandeur (F)
E minor	Fate (CP)	Effeminate, amorous, plaintive	Pensive, profound, grieved, sad (B)	Sweetness, tenderness (F)
F major	Pastoral peace (H)	Furious and quick-tempered subjects	Beautiful sentiments, generosity, love (B)	Tempests, furies (F)
F minor	Witches, evil (CP)	Obscure and plaintive	Tender, calm, weighty, mental anxiety, moving (B)	legubrious melodies (F)
G major	Grief (CP)	Quietly joyful	Suggestive and rhetorical, for serious and gay things (B)	Tender and gay songs (F)



APPENDIX D CONTINUED

<u>KEY</u>	<u>PURCELL</u>	<u>CHARPENTIER</u>	<u>MATTHESON</u>	<u>RAMEAU</u>
G minor	Death, grief (H)	Serious and Magnificent	Almost the most beautiful key, grace tender, yearning, complaints (B)	Sweetness, tenderness (F)
A major		Joyful and pastoral	Affective, brilliant complaining, sad (B)	Mirth, rejoicing grandeur (F)
A minor	Eroticism (CP)	Tender and plaintive	Plaintive, decorous inviting sleep (B)	
B flat Major	Pastoral, bacchiac jollity (H)	Magnificent and joyful	Diverting, dainty, magnificent (B)	Tempests, furies (F)
B flat minor		Obscure, terrible		Legubrious melodies (F)
B major		Harsh, plaintive	Offensive, harsh, unpleasant, desperate (B)	
B minor		Solitary, melancholic	Bizarre, morose, melancholic (B)	

KEY:

(CP) - Curtis Price (1984) *Henry Purcell on the London Stage* p.22

(H) - Peter Holman (1994/R1996) *Henry Purcell* pp.38-39

(B) - George J. Buelow (1983) *New Mattheson Studies* pp.401-402

(F) - Ferris, J. (1959) 'The evolution of Rameau's harmonic theories', *Journal of Music Theory*, (Vol. 3), No. 2, pp. 254.( See also: Gossett, P. (Trans.) (1971) *Treatise on Harmony - Rameau*. New York, Dover Publications, p 104).

For all references to Marc-Antoine Charpentier *Regles de composition* (ca. 1682) see: Mary Cyr (1992) *Performing Baroque Music*, pp. 32-33.

## APPENDIX E

### Modes - Affective Qualities

<u>Mode</u>	<u>Affective Quality</u>
Ionian	Light and soft
Lydian	Sad and melancholic
Dorian	Serious
Phrygian	Great unhappiness
Mixolydian	Excites and restores the spirit
Aeolian	Soft and sweet

#### Reference

Hawkins, 1853, book 1: 46-61



## APPENDIX F

### Melodic Intervals - Affective Qualities

<u>The interval or melodic movement</u>	<u>Affekt</u>
Whole and half steps	Jealousy, doubt, grief, hate
Small, non skipping intervals that are consonant with the key	Tender and pleasant
Small, skipping intervals, usually of a third, not a fourth	Sweetness and tenderness
Ascending thirds	Happiness and rapture
Descending thirds	Sad and melancholic
Minor thirds	Sadness
Doubled minor thirds	Beauty and softness
Major thirds	Spritely and positive
Ascending fourths and fifths	Lively
Descending fourths	Sad and pathetic
Diminished fifths	Weak and pathetic
Minor sixths	Mournful
Major sixths	Sad
Major sevenths	Demanding
Diminished sevenths	Pathetic
Large intervals in general	Wildness and madness
Fast skipping chordal movement	Happiness
Unison	Strong, splendour

#### Reference

Wessel, 1956: 76-80, this reference being the culmination of the work of a number of baroque theorists.

**APPENDIX G**

**Affective Qualities of each Note of the Scale**

<u>Note of the Scale</u>	<u>Affekt</u>
First note of the scale	Bold, commanding quality
Second note of the scale	Plaintive, like the sixth
Third and Seventh notes	Supplicative
Sixth note	Plaintive
Fourth note	Grave, descending most grave
Fifth note	Like the tonic

Reference

Holden, 1770: 203



**APPENDIX H**

**Italian Terms - Generalised Affective Qualities**

<u>Italian Term</u>	<u>Affekt</u>	<u>Italian Term</u>	<u>Affekt</u>
Adagio	At leisure	Affettuoso	Affectionately
Ad libitum	At pleasure	Allegro	Gay
Allegro di molto	Happiness	Allegretto	Less gay and sprightly
Amoroso	Amorous	Andante	Walking
Animato	Bold	Arioso	Airy
Brillante	Brilliant	Cantabile	That may be sung
Con brio	Vivacity	Diligenza	Care
Dolce	Sweetly	Furia	Fury
Grave	Grave	Grazioso	Gracefully
Languente	Languishing	Languido	Languishing
Largo	A slow movement	Lento	Slow
Maestoso	Majestic	Presto	Quick
Prestissimo	A very quick movement		
Stentato	Painful	Tardo	Lazy
Timoroso	Timid	Vigoroso	Vigour
Vivace	Lively and Spirited		

Reference

Holden, 1770: 104-109

## APPENDIX I

### The Notation of Gesture as specified by Gilbert Austin (1806)

Gilbert Austin developed a method of notation based upon combinations of letters. The letters were placed in the following order:

The first small letter indicates how the palm is to be presented:

p. prone	f. forwards
s. supine	b. backwards
n. inwards or natural	v. vertical
o. outwards	

The second letter corresponds to the height of the arm in motion determined by a semi-circle that swings out on the vertical plane from the shoulder from the highest to the lowest point of the hand. There are five significant points marked on this semi-circle every 45 degrees; R d h e Z, which indicate the elevation of the arms:

d. downwards	Z. zenith
h. horizontal	R. rest
e. elevated	

The third small letter corresponds to the transverse positions of the arm which are indicated on the horizontal plane by five significant points; c f q x b, as the arm swings across the body:

c. across	x. extended
f. forward	b. backwards
q. oblique	

The fourth and fifth small letters indicate the motions of the hands and arms, and the force of the gesture:

x. extreme	c. contracted	m. moderate
------------	---------------	-------------



or the direction of motion:

- |               |              |
|---------------|--------------|
| a. ascending  | f. forward   |
| d. descending | b. backwards |
| r. right      | v. revolving |
| l. left       |              |

or the manner in which the fingers are held:

- |                       |             |
|-----------------------|-------------|
| i. index              | x. extended |
| n. natural or inwards | h. holding  |
| c. clinched           | m. thumb    |
| l. collected          | w. hollow   |
| g. grasping           |             |

or the manner of motion:

- |                          |                |
|--------------------------|----------------|
| n. noting                | sp. springing  |
| p. projecting or pushing | st. striking   |
| w. waving                | pr. pressing   |
| fl. flourish             | rc. recoiling  |
| sw. sweep                | sh. shaking    |
| bk. beckoning            | th. throwing   |
| rp. repressing           | cl. clinching  |
| ad. advancing            | ll. collecting |

When capitals are substituted for the second and third small letters this indicates that the hands must be placed on a particular part of the body:

- |         |                            |
|---------|----------------------------|
| E. eyes | F. forehead                |
| N. nose | C. chin                    |
| L. lips | br. breast (small letters) |

From the second and third letters alone, 15 basic arm positions can be instructed, these are:

- |                                      |  |
|--------------------------------------|--|
| 1. Down and across <i>dc</i>         | 2. Down and forward <i>df</i>          |
| 3. Down and oblique <i>dq</i>        | 4. Down and extended <i>dx</i>         |
| 5. Down and backwards <i>db</i>      | 6. Horizontal and across <i>hc</i>     |
| 7. Horizontal and forward <i>hf</i>  | 8. Horizontal and oblique <i>hq</i>    |
| 9. Horizontal and extended <i>hx</i> | 10. Horizontal and backwards <i>hb</i> |
| 11. Elevated and across <i>ec</i>    | 12. Elevated and forward <i>ef</i>     |
| 13. Elevated and oblique <i>eq</i>   | 14. Elevated and extended <i>ex</i>    |
| 15. Elevated and backwards <i>eb</i> |  |

The letters are applicable to both the right and left arms and to distinguish between the arms the letters will be grouped in two sets and separated by a dash. The first group indicates the right arm and the second, the left. Following this, if only the right hand is to be used, a specified grouping of letters will be followed by a dash. When the left hand alone is to be used the group of letters will be preceded by a dash. In these cases the accompanying hand merely follows the usual rules of gestural etiquette. Finally, if a capital B is placed with these letters, both hands must perform the same gesture:

B.ap. both applied	in. inclosing
B.cl. both clasped	wr. wringing
B.cr. both crossed	tc. touching
B.fl. both folded	nu. enumerating

and when both arms are to be used together the following symbols are used:

en encumbered or folded	km. a akimbo
rp. reposed	(either one or both)

There are more informal methods of moving the arms, that is, in an everyday fashion. These gestures are less distinct than formal gestures and, therefore, notation for these gestures has to be modified and adapted to the context, force of expression, intonation of the voice and the character. The transverse positions of the arms are practically the same as more formalised gestures, but when the arm is raised horizontally it is only raised as high as the chest, not up to the shoulder, and the arms are not raised above the eyes or dropped below the waist line when elevated. The positions of the eyes and head are indicated by using capital letters towards the start of a sentence and they are set apart from the letters which indicate the hands and arms. This is to mark their importance and to ensure that the eye and head movement occurs before the arms and hands.

<u>Head</u>	<u>Looks of the Eyes and Position of the Head</u>
I. Inclined	F. forwards
E. erect	A. averted
As. assenting	D. downwards
Dn. denying	U. upwards
Sh. shaking	R. round
Ts. tossing	V. vacancy
S. aside	



The positions of the feet and lower limbs are indicated by symbols placed below, rather than above, the appropriate word on which the gesture was to be performed.

R.1. right 1st position  
L.1. left 1st position  
S. aside

R.2. right 2nd position  
L.2. left second position  
K. kneeling

x. extended - the feet separated widely

#### Steps - small letters

a. advance  
r. retire  
tr. traverse  
c. cross

st. start  
sp. stamp  
sk. shock

The first position of the foot is called R.1, the right foot is placed at approximately 75 degrees to the left foot at the narrowest part of the foot. The weight is on the left foot not the right, although the whole of the right foot is placed on the ground. L.1 is exactly the same, but in reverse. The second position of the foot is called R.2. The right foot moves forward and takes the weight of the body while the left heel is lifted off the ground and turned in towards the right foot. All except the first toe of the left foot is lifted off the ground. L2 is exactly the same, but in reverse. The positions of the feet must change without disturbance to the grace or visual effect of the performance and the feet should move after any the preparatory hand action and finish with the terminating gesture. The performance of gesture does not only include that of the hands, but the entire body, head and lower limbs. This notation is occasionally omitted as the actions should occur naturally and instinctively, for example, if the hand moves towards the head the head will automatically come to meet it and if the palm pushes away, as in aversion, the head will throw itself backwards.

As in the placing of words under appropriate musical notes, a long dash connecting letter/s to letter/s further on indicates that a transitory gesture is required and that the next gesture occurs where indicated by the next set of letters, the end of the dash tells us where that gesture ends. The 'alternate' gesture indicated 'al', is recognised by a broken line of dashes ending at another group of letters with a different long dash, indicating that a different hand is to be used. If gestures are very similar in nature it is unnecessary to repeat all of the letters again, just the ones which have been altered. This is indicated by the addition of a connecting dash linking to the change of appropriate letter:

*Bvhf rj* ————— *p*      ————— *x*      rather than

*Bvhf rj* ————— *Bvhf p* ————— *Bvh x*

During heightened states of emotion, performers often feel the need elaborate gestures more than normal, this is indicated by reiteration of the appropriate letter, such as; *hxx*. In addition to this, a general ambiance can be indicated in the margin, these are according to Austin:

Ap. appealing	Av. aversion
At. attention	Cm. commanding
Vn. veneration	Ad. admiration
Ls. listening	Hr. horror
Lm. lamentation	Gr. grief
Dp. deprecation	Fr. fear
Pr. pride	En. encouraging, and many others at pleasure
Sh. shame	

### Reference

Gilbert Austin, *Chironomia*, 1806: 357-381



## APPENDIX J

## THE SONGS USED FOR ANALYSIS

## Appendix J.1 From grave lessons - John Weldon

**(1701) Text - Anonymous**

This Mad Song was initially performed by the singer, Mrs Bradshaw. In the manner of a true Mad Song, a variety of confused and contradictory emotions are conveyed. This is achieved, on the whole, by using musical-rhetorical figures within three contrasting sections. The first section communicates unhappy and anxious emotions using a recitative style and a slow, split common time tempo. The next arioso section projects freedom and relief. The last section provokes a more loving and romantic ambiance, but this is swiftly dispelled in the final phrase.

## TEXT AND GESTURAL ANNOTATION

bdf a	vhf pr.	ief fl.
From grave lessons and restrain I'm stole out to revel here,		
R1		tr.R2

B vhf tr.	B nhf fl.	R
Yet I tremble and I pant in the middle of the fair.		
tr.L2	rL1	

vhf rc vef rc    sef                  seq                  pex st.                  B seq  
Oh! oh! oh! would fortune in my way throw a lover kind and gay.  
L2    tr.R2

---

---

ihf d                      ief d                      al                      ief - q  
Now's the time, now's the time, now's the time he soon may move  
aL2

br  
A young heart unused to love.  
tr.R2

ihf - q                      vef pr.                      ihf - qd                      al  
Shall I venture? No, no, no. Shall I from the danger go?  
rR1

APPENDIX J.1 CONTINUED

vef al - q vef fl d  
Oh no, no, no, no, no, no, no, no, no, no, no, no, no,  
rL1

chf rc -vhf - q Sw chf rc al -vef - hq vhc -eq  
I must not try, I cannot fly, I must not, durst not, cannot fly,  
tr.L2

chf rc -vhf - q Sw chf rc al -vhf Sw  
I must not try, I cannot not fly, I must not, durst not, cannot fly.  
tr.R2

B whf pr. d R sdf a fl. br  
Help me nature, help me art, Why should I deny my heart?  
aL2 tr.R2

B whf pr. d R sdf a fl. br  
Help me nature, help me art, Why should I deny my heart?  
aL2 tr.R2

ief d ihx Sw shf a phf d  
If a lover will pursue, like the wisest let me do:  
R1

sef a phf d ief - x  
I will fit him, if he's true, if he's false I'll fit him too.  
tr.L2

Appendix J.2 From rosy bow'rs - Henry Purcell

Z.578 (1694-5) Text - Thomas D'Urfey

This song is taken from Part III of the comic play, *Don Quixote*. Its cantata style conveys the changeable nature of the Mad Song form. D'Urfey suggested that a specific element of madness should be applied to each section of the text: the first slow arioso section is to be 'Sullenly mad', the quick duple time of the second section should be 'Mirthfully mad', the third slow arioso must exhibit 'Melancholy madness', the triple time fourth section is to be 'Fantastically mad' and the final aria should be 'Stark mad'.



TEXT AND GESTURAL ANNOTATION

ihq phq d R  
From rosy bow'rs, where sleeps the god of love,  
R2

vhf vef sdf phf-fl al  
Hither, hither, ye little waiting Cupids fly, fly, fly;  
aL2

vef sdf pdf sw  
hither, ye little waiting cupids fly!

whf- wef phf - q phf - q phq- br al  
Teach me, teach me in soft melodious songs to move with tender,

B seq sw  
tender passion, my heart's, my heart's darling joy.

vhf- vhf-vhx chf rc  
Ah! let the soul of music tune my voice to win dear Strephon,  
L2

whf p wef p vef-veh chf rc  
ah, ah, let the soul of music tune my voice to win dear Strephon,

phf- -phf B shf B shq  
dear, dear, dear Strephon, who my soul enjoys.

ihf- q B vef seq  
Or if more influencing is to be brisk and airy, with a step and a bound  
tr.R2 aL2

-seq  
And a frisk from the ground, I will trip like any fairy.  
tr.R2 sp

ihq- -ihq  
As once on Ida dancing were three celestial bodies,  
rR1

B vhf e fl B shf p  
With an air and a face and a shape and a grace let me charm like beauties goddess.

sef fl -shf fl B shf p  
with an air and a face and a shape and a grace let me charm like beauties goddess  
R2

B cr. B nef B phq st pef phf R  
Ah! ah 'tis in vain, 'tis all, 'tis all, all in vain  
rR1

B cr. R vhf vef vhf  
Death and despair must end the fatal pain, cold despair, cold, cold despair

ieq ihq idq br  
disguised like snow and rain, falls, falls, falls on my breast:  
tr.R2

idf a ief fl ihf ief fl  
Bleak winds in tempests blow, in tempests blow,  
tr.R2

my pulse beats a dead, dead march,

B chf                      B nef c                      B vhf c  
And to a solid lump of ice my poor, poor fond heart is froze.  
tr.R1 st

fdf al B phf R  
shall I, shall I, shall I thaw myself or drown?  
R1

phf                      shf                      pef                      sef  
Amongst the foaming billows, increasing all with tears I shed,

- d                                  R                                  I  
lay down, down, down my lovesick head.  
rRl

fdf al B phf R  
shall I, shall I, shall I thaw myself or drown?  
R2

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## APPENDIX J.2 CONTINUED

chf st B seq - x  
No, no, no, no, no, I'll straight run mad, mad, mad, mad, mad, mad, mad,  
tr.R2

R

that soon, that soon my heart will warm;

sdq                  hq        fl       Dn peq                  phq  
When once the sense is fled, is fled, love, love has no pow'r,  
R1

R      B seq d

no, no, no, no, no pow'r to charm, love has no pow'r no, no, no, no,

R2

love has no pow'r, no, no, no pow'r, no, no, no, no, no pow'r to charm.

veq fl	neq v nhq v	vhq fl	nhq v ndq v
Wild thro' the woods I'll fly,		wild thro' the woods I'll fly,	
tr.L2		tr.R2	

ihf-      ihq-      -shf    -shq    B shf                  B shq  
robes, locks, shall thus, thus, thus thus be tore:  
rR1

shf Sw                      vdf p                      sef Sw                      vhf p  
A thousand, thousand deaths I'll die, a thousand, thousand deaths I'll die,  
rRl

whf p R B seq Sw  
e're thus, thus in vain, e're thus, thus in vain, thus in vain adore.  
tr.L2

### Appendix J.3 I Burn, my brain consumes to ashes - John Eccles

**(1694) Text - Thomas D'Urfey**

This Mad Song was originally sung by Mrs Bracegirdle in *The Comical History of Don Quixote, II*. In typical Mad Song format, love and despair is conveyed via contrasting recitative and arioso sections.

## TEXT AND GESTURAL ANNOTATION

**xdf          xhf          xef          -xef          B xef rv          d                          R**

**I burn, I burn, I burn, I burn, I burn, I burn, I burn, I burn, I burn,**

**R1    tr.R2    rR1**

**chq a                      cdq st**  
**my brain consumes to ashes,**

**B v hq** **vhq -x Sw al.**  
**each eyeball too, like lightning flashes,**  
**aR2**

vhq - x Sw al.                  br                  ihf                  rv                  p.

like lightning flashes within my breast; there glows a solid fire,

aL2                                      rL1

sdf a B seq Sw  
which in a thousand, thousand ages can't expire:  
aL2

pdc - q   -phc - q   pec - pdq   phf   -pef   B phc -q fl  
 Blow, blow,   blow,   blow, blow the winds great ruler blow,  
 rL1                      tr.R2

shf a R  
bring the Po and the Ganges hither,  
rR1

phf - d      pef - d      pef fl  
'tis sultry, sultry, sultry weather;

**shf - d                      R                      -cdf a                      cef st.**

**pour ‘em all on my soul, it will hiss, it will hiss, it will hiss like a coal,**

**R2**

pef - d      -phf - d      R  
but never, never be the cooler.  
R1                      rL1

br d	cdq
'Twas pride hot as hell that first made me Rebel,	
L2	trL1

B sef - d R  
from love's awefull throne, a curst Angel I fell;

cl.d - a  
And mourn now the fate which myself did create,  
L2

B vxh Sw a  
Fool, fool that consider'd not when I was well;  
trR2



## APPENDIX J.3 CONTINUED

cl.e - d

And mourn now the fate which myself did create,

aL2

B vex Sw

R

Fool, fool that consider'd not when I was well;

trR2

R1

phf a      pef d

pef d      phf a

R

Adieu, adieu transporting joys; Adieu, adieu transporting joys;

ihf    -ihf    ief                    ief fl

Off, off, off ye vain fantastic toys,

R1 st

ief    -ief                    ihf rv    idf

off, off ye vain fantastic toys,

R2

F                    shc - q Sw

that dress'd this face and body to allure,

R1

chf rc

vhf

-vhf

chf rc

vef

-vef

bring, bring me daggers, poison, fire, fire, daggers, poison, fire,

rL1

L2

vef - x Sw

B shq

for scorn is turned into desire,

trR2

R1

xhq

xeq

B cef rc

all Hell, all Hell feels not the rage,

B cl br.

B sef rc

B chq

which I poor I, which I poor I endure.

## Appendix J.4 Love's but the frailty of the mind - John Eccles

(1700) Text - Congreve

This song is similar in structure to a solo cantata and it was first sung by Mrs Hudson, also called Hodgeson, in *The way of the world*. The singer is a self-opinionated, over-confident and flirtatious character who attracts men away from other women without regard or respect for love.

## TEXT AND GESTURAL ANNOTATION

[illegible]

cdf a cef p  
When 'tis not, 'tis not with ambition join'd;  
rR1 st.

-cdf a	-cef p	B ceq
when 'tis not, 'tis not with ambition join'd; 'tis not with ambition join'd;		
rL1	tr.L2	

B seq d R  
when 'tis not, 'tis not with ambition join'd;  
L1

cdf a cef p  
 When 'tis not, 'tis not with ambition join'd;  
 rR1 st.

-cdf a	-cef p	B ceq
when 'tis not, 'tis not with ambition join'd; 'tis not with ambition join'd;		
rL1	tr.L2	

B seq d R  
when 'tis not, 'tis not with ambition join'd;  
L1

ief p d                      sef                      -ief d                      R  
A sickly, sickly, sickly flame, a sickly, sickly, sickly flame,  
R1    rL1

which if not fed, if not fed, expires,  
L2 L1 st.

nhc	-nhc	B nhc d	B shq Sw
And feeding wastes, and feeding wastes in self consuming, consuming fires,			
tr.L2	tr.R2		

nec                      -nec                      B nhf d  
 and feeding wastes, and feeding wastes itself, in self consuming fires,  
 tr.L2                      tr.R2

**B nef d** **B seq Sw**  
**in self, in self consuming fires.**  
**trR1**

cef p pdf a pef phf a pef d ihf br B sef Sw.  
 'Tis not to wound a wanton, wanton boy, or am'rous youth, who gives the joy;  
 aR2 rR1



## APPENDIX J.4 CONTINUED

[illegible]

**xhq                      xhc        -nec**  
**for whom inferior beauties sighed, sighed in vain,**

B phc                                  B phq      B nhc  
for whom inferior beauties sighed, sighed in vain,

B phc                      B phq       R  
for whom inferior beauties sighed, sighed in vain.  
rL1

Br R ihf a R ihf ihq d pr.  
Then I alone the conquest, the conquest prize;  
rR1

sef                      -sef                      seq                      fl E  
When I insult, when I insult, when I insult a rival's eyes,  
aR2

shf                      -shf                      shf    R  
when I insult, when I insult, when I insult a rival's eyes,  
aL2

ihf                      fl                      ief rv      d  
If there's delight, delight in love;  
tr.R2

ihf p                    ief p                    br  
'tis when I see, 'tis when I see that heart,  
trL2

R

which others bleed for bleed for me,

ief p                      -ief                      br  
'tis when I see, 'tis when I see that heart,  
tr.R2

ief fl  
which others bleed for, bleed for me,

ihf d br x  
that heart which others bleed for, bleed for me.  
rR1

idf a    ihf p      br x  
that heart which others bleed for, bleed, bleed for me.

**Appendix J.5 Lysander I pursue in vain - John Blow**

**(1700?) Text - Anonymous**

This song exhibits many characteristics of the typical Mad Song; the text is centred upon unrequited love, hatred, revenge and despair and there are alternating passages of recitative and arioso. The affective use of tempo and key for projection of the emotions is also clearly present.

**TEXT AND GESTURAL ANNOTATION**

ihf w                    R                    sdf                    h                    e                    sdf sw  
Lysander I pursue, I pursue, pursue, pursue, pursue in vain;  
R2                    aL2

ihf v                    ihf                    w                    R                    -ihf v w                    phf sw                    peq sw                    -phq sw                    seq  
Cruel Lysander thus to fly me, cruel Lysander thus to fly me;  
tr.R2                    tr.L2

vhf d                    chf a  
Belinda never, never, never must obtain;  
rR1

vef                    cef                    sdf a                    ceq  
Belinda never, never, never must obtain, never, never must obtain;  
R2                    rL1 st.

seq fl                    -phf                    q                    c                    q  
Who is so great, will still deny me, will still deny me, still deny me,  
L2

shq fl                    seq fl                    Dn B phf                    R  
who is so great, who is so great, will still deny me;  
tr.R2                    R1

shfw a                    B sef sp  
but am I not, am I not, am I not the God of Love?

sefw d                    R  
but am I not, am I not, am I not the God of Love?  
rL1

shf bk                    chf                    F  
Bring, bring, bring my trusty arms, weak beauty must success less prove;

cdf                    cef                    ief p                    h                    e fl                    R  
this, this Dart is stronger, stronger, stronger, stronger charms;  
trL2



APPENDIX J.5 CONTINUED

B cr B xhx st  
Lm Ah! feeble, feeble Arms and hurtless Dart  
rL1

phq -phq peq -peq cl h - q  
Nothing, nothing Belinda, nothing, nothing Belinda can prevail alas  
rR1

cl rc  
what hopes to wound a heart

cdf p a  
CM Arm'd, arm'd, arm'd with a double, double, double, double, double,

cef p br fl  
double, double, double coat of Mail;  
aR2

-cdf p a  
Arm'd, arm'd, arm'd with a double, double, double, double, double,

-cef p -br fl  
double, double, double coat of Mail;

ihq a br  
She that cou'd noble Conquests boast  
trL2

br  
She that cou'd noble Conquests boast

sef d Sw vhx Sw  
Now, now falls, a victim to disdain and shame  
trR2 st

ihf q -ihf - q - f ihf q st  
Belinda is for ever lost, forever lost, Belinda is forever lost

cef- -nef tc chf- -nhf st B sef B chf rc  
Mad, mad, mad, mad, mad, mad, that I loved and not surpressed the flame  
aR1

cef- -nef tc chf- -nhf st B sef B chf rc  
Mad, mad, mad, mad, mad, mad, that I loved, that I loved and not surpressed my flame.  
aR1

ieq p d seq Sw al ieq  
See, see, see, see, see, now it rises to the sky and turns a blazing star  
aR2 L1

B cr tr B phf R  
the frightened earth looks pale and crys  
R2

APPENDIX J.5 CONTINUED

chf -chf B ohf  
It threatens, threatens universal war.

ihq a izq  
Two armies, already, already join'd battle above,

chf -chq  
the God of war, the God of war,  
aL2

chq -chq ceq B seq  
fights, fights, fights the God of love.  
L1

B bfd st  
Stand firm my battalions stand firm, stand firm, stand firm my battalions stand firm,  
rR1

cdf a wef d R  
the tyrant, the tyrant, the tyrant shall yield, shall yield, the tyrant shall yield.  
aR2

shq Sw -shq Sw  
My reserve of winged archers will carry the field,  
trL2

shq p al R  
Will carry, will carry, will carry, will carry the field,

seq fl al  
they fly, they fly, they fly, they fly;  
trR2

chf al cef vhx -bhd  
Smite, smite, smite, flank and rear.  
R1

cdq - c cec fl d  
So, now will I storm, will I storm, will I storm,  
cR2

-ieq B xeq st  
yon castle in the air, the chariot of the sun in my rage  
rR1

B ceq p B pdf  
in my rage, over turning;

ndf ef ieq fl  
Consume, consume, consume the whole world, since Belinda's a burning;  
R2

-ndf ef B xdb  
Consume, consume, consume the whole world, since Belinda's a burning;  
R1



Appendix J.6 Mad Bess (Bess of Bedlam) - Henry Purcell

Z.370 (1685) Text - Anonymous

*Mad Bess* fulfils the requirements of a typical Mad Song to the greatest possible extent. The song plots the erratic emotional mood patterns of Bess as she mourns the loss of her true love. This is achieved via sudden changes between arioso and recitative style passages and the affective use of figures, keys and chromaticism.

TEXT AND GESTURAL ANNOTATION

R pef        hx        - pdf        - q  
LM From silent shades and the Elysian groves  
R1

I    idq        shq        c    br  
Where sad departed spirits mourn their loves,  
R2

idc        q        B v hq  
From crystal streams and from that country  
aL2

U izq    d    ihf        R  
Where Jove crowns the fields with flowers all the year.  
tr.R2

oF        B cdb st  
Poor senseless Bess, cloth'd in her rags and folly,  
aL2        R1 st

a -        br    I wr  
Is come to cure her lovesick melancholy.  
tr.R2

S        pex n        - pef n        - peq n        pex Sw  
CM Bright Cynthia kept her revels late while Mab, the Fairy Queen did dance,  
rL1        L2        tr.R2

seq -        B vef - - - d        ihf pr  
and Oberon did sit in state when Mars at Venus ran his lance.  
R!        aR2

ieq n        R        B nef d        B shf w  
LM In yonder cowslip lies my dear, entomb'd in liquid gems of dew;  
L1

# APPENDIX J.6 CONTINUED

nef fl d D R F B cr. B sef  
each day I'll water it with a tear, its fading blossom to renew.  
rR1 rL1

xdb st. pdq - R  
GR For since my love is dead and all my joys are gone,  
tr.R2 st R1

nef- nhq v - phf - d R  
Poor Bess for his sake a garland will make, my music shall be a groan.

pef hx - pef - hx  
LM I'll lay me down and die within some hollow tree,

ieq n - - ieq n vec - q Sw  
the rav'n and cat, the owl and bat shall warble forth my elegy.  
aL2 aR2

R ihc f eq  
AP Did you not see my love as he past by you?  
tr.R2

B nE B ch rt B xhq sp  
His two flaming eyes, if he comes nigh you, they will scorch up your hearts:  
aL2 tr.R2

R pec - q S -ihx st ceq rt  
LS Ladies beware ye, lest he should dart a glance that may ensnare ye!  
rR1

xhf xef a xzq  
Hark! Hark! I hear old Charon bawl,  
aL2

Dn d R pef fl B oeq  
his boat he will no longer stay, and furies lash their whips and call:  
rR1 cR2

sef bk shf bk  
come, come away, come, come away.  
rR1 rL1

nef n shf n  
LM Poor Bess will return to the place whence she came,  
R2 R1

B nef n B vhf  
since the world is so mad she can hope for no cure.  
tr.R2 tr.R1



APPENDIX J.6 CONTINUED

br. peq Sw                      xhq st.  
For love's grown a bubble, a shadow, a name,  
rL1

B xdb                                      B cef sh  
which fools do admire and wise men endure.  
aR2

B xef rc.                      B br cl  
FR Cold and hungry am I grown.

B vhf                      seq-                      p L fl                      U szq  
CM Ambrosia will I feed upon, drink nectar still and sing.  
tr.R1

phq-                                      -phq  
Who is content, does all sorrow prevent?  
R2

peq n                                      -phq fl  
And Bess in her straw, whilst free from the law,

a                      oeq Sw    B neq Sw  
in her thoughts is as great, great as a king.  
tr.R1

Appendix J.7 Nature framed thee - John Eccles

(1702) Text - Congreve

This song was originally performed by Mrs Bracegirdle as Venus in *The Judgment of Paris*. Venus is trying to persuade Paris, who has been brought by Mercury, to give her a prize for being the most beautiful of the three Goddesses, the others being Juno and Minerva. In return for her prize, Venus offers him Helen. In correspondence with these ideas, first verse conveys flattery, the second and third verses describe Helen and the last verse closes the bargain.

## TEXT AND GESTURAL ANNOTATION

**shf                                  sdqshq                                  seq fl                                  R**  
**Nature framed thee sure for loving,    Thus adorned with ev'ry grace;**  
**R1**

ihf a fl B sef R  
 Venus' self thy form approving Looks with pleasure on thy face  
 R2 R1

shf -shc  
Happy nymph who shall enclose thee

shq Sw seq rv B nhc  
**Circled in her yielding arms!**  
 trR2

ihf a B nhc  
Should bright Helen once behold thee  
aL2

vhf a                      sef d a  
she'd surrender all, all her charms,  
rL1

vef                      sef shf sef    -vhf                      -sef -shf -sef  
 she'd surrender all, all, all,    she'd surrender all, all, all,  
 aL2                                      trR2

B vhf d B shq Sw.  
she'd surrender, all, all, all her charms.  
rR1

**shf** **sdq**

Fairest nymph, all nymphs transcending  
R1

shq                      seq fl                      R  
That the sun himself has seen;

ihf a fl  
Were she for the crown contending  
R2

B sef R  
Thou would'st own her beauties queen.  
rR1

pdf a whf xhf d R  
Gentle sheperd if my pleading can from thee the prize obtain,  
rLl

shq      -seq      B seq Sw                  B peq d  
Love, Love, Love himself thy conquest aiding,  
trL2    L1

ihf pr shf pr  
Thou that matchless fair shalt gain.



APPENDIX J.7 CONTINUED

shq -seq B seq Sw B peq d  
Love, Love, Love himself thy conquest aiding,  
trL2 L1

ihf pr shf pr  
thou that matchless fair shalt gain.

Appendix J.8 Not all my torments - Henry Purcell

Z.400 (1693?) Text - Anonymous

This short song is not a typical Mad Song, nor is it contained within a play. However, it conveys the affections of despondency and love using elaborate and convoluted melodic lines and a prominent use of chromaticism.

TEXT AND GESTURAL ANNOTATION

I ohq-p.-nhc p. cl hq- - ec shc - a - seq- peq R  
Not all, all, not all my torments can your pity move.  
L2 L1

bdq -bdc wr B sdq - eq  
Not all, all, not all my torments can your pity move.  
L2 L1

odf- -odf B sdq - hq oeq- seq fl. shx - f - phx R  
Your scorn,your scorn increases, your scorn increases with my love.  
tr.L2 tr.R2 L2 R2 rR1

idf st I shf R ihf st szq shf - q sef  
Yet to the grave I will my sorrows bear, yet to the grave I will my sorrows bear.  
tr.R2 tr.L2 L1 rR1

shq- -shq seq sdq B seq  
I love, I love, I love, I love, I love I love, I love, I love though  
aR2 tr.L2 tr.R2

phf- -phf fl bdq- -bdc  
I despair.  
aL2

## Appendix J.9 Of all the torments - John Blow

(1700?) Text - Anonymous

This original title of this song was 'A love song' and, indeed, it revolves around the hurt and pain of unrequited love. On this occasion, the song is from a male perspective. The thwarted lover claims that he 'can endure his own despair, but not another's hope'.

### TEXT AND GESTURAL ANNOTATION

xhf - ec al B xdc  
Of all the torments, all the torments, all the cares  
R1

xhq Sw al  
with which our lives are curst, are curst,  
R2

xeq Sw al  
with which our lives are curst, with which our lives are curst,  
aL2

xhf - ec al B xdc  
of all the torments, all the torments, all the cares,  
L1

sdf a -shf a  
Of all, all the plagues, of all, all the plagues,  
rR1

shf sef B seq -cdf a chf a R  
of all, all the plagues a lover bears, sure rivals are the worst.  
R2 tr.R1

xhf - ec al -cdf a chf a R  
Of all the torments, all the torments, sure rivals are the worst.  
R2

phf - q cl  
To partners in each other kind affliction's easier grown;  
R2 st.

shq rc -seq rc cl e  
In love alone we hate to find, we hate to find companions of our woe,  
aL2

shq rc -seq shf pr -sef pr sef pr al cl R  
in love alone we hate to find, we hate to find companions of our woe.  
rL1



## APPENDIX J.9 CONTINUED

ihf a R  
Sylvia, for all those pangs you see,  
tr.R1

xbf xef d pr xdf  
for all those pangs, all, all those pangs you see,  
R2

sdf a br  
As labouring in my breast,  
R1

B whf d cl br vhx Sw.  
I beg not that you favour me, but that you'd slight the rest.  
aR2

ihf R ief fl.  
How great so e'er you rigours are, with them alone I'll cope,  
R1

shf a cl rc sef a cl rc bdq -bdc  
I can endure, I can endure my own despair,  
aL2

B whf pr  
but not another's hope;

sef a cl r bdq -bdq  
I can endure my own despair,  
rR2 aL2

B whf pr  
but not another's hope.

## Appendix J.10 O Solitude - Henry Purcell

### Z, 406 (1687) Text - Katherine Philips

*O Solitude* is not a typical Mad song, but feelings of despondency and despair are projected via beautiful, lyrical lines which rise and fall in an understated, but highly affective manner. These melodic lines are built upon a prominent ground bass.

## TEXT AND GESTURAL ANNOTATION

phf- R shq-  
LM O Solitude, my sweetest choice!  
R1

pef - h -phf - d sef - q pr  
O Solitude, O solitude, my sweetest, sweetest choice!  
R2

ihf n d -phf x  
Places devoted to the night, remote from tumult and from noise,  
aL2

B cl. B vhf  
How ye my restless thoughts delight!  
tr.R2

pef - h -phf - d sef - q pr  
O Solitude, O solitude, my sweetest, sweetest choice!  
R2

B xeq seq d br  
O Heav'ns! What content is mine,  
rR1

ieq d R  
To see these trees which have appear'd, From the nativity of time,  
R2

B shf U szq  
And which all ages have rever'd, To look today as fresh and green,  
tr.L2 tr.R2

U -seq d D R  
To look today as fresh and green As when their beauties first were seen.  
R1

F vhf vef Sw veq idq d seq  
O, O, how agreeable a sight these hanging mountains do appear,

-shq bk B phq d R  
Which the unhappy would invite to finish all their sorrows here,  
R2

seq ceq d -ceq rc beq d  
When their hard, their hard fate makes them endure such woes  
aL2

-beq h B pdq d - D R  
Such woes as only death can cure.  
L1

sec- -sec B seq sw shc- -shc B shq a  
O, O, how I solitude adore! O, O, how I solitude adore!  
L2 aR2



APPENDIX J.10 CONTINUED

pzx fl. br pdq -pdq shq a  
That element of noblest wit, where I have learnt, where I have learnt Apollo's lore,  
aL1

A phx sw F chx f - shf  
Without the pains, the pains to study it.  
tr.R2

ief- pr br B seq pr  
For thy sake I in love am grown With what thy fancy, thy fancy does pursue;  
aL2

veq d -ceq rc chq d R  
But when I think upon my own, I hate it, I hate it for that reason too,  
rR1 st

V. R. B cl Fl B shf pr  
Because it needs must hinder me From seeing, from seeing and from serving thee.

-pef h pef d shq  
O solitude, O how I solitude adore!  
R2

Appendix J.11 Philander, do not think of arms - John Blow

(1700) Text - Anonymous

The original title 'Myrtilla to Phylander, designing for Flanders' refers to the Dutch war of 1672-4. The music is written in a trumpeting style, a style popular at the time of composition, and this contributes to the warlike ambiance. In structure, this song does not fulfil the requirements of a Mad Song, but in content, affections of love and despair are vividly contrasted and conveyed using distinct musical-rhetorical figures.

TEXT AND GESTURAL ANNOTATION

ihf chf a pr  
Philander, do not, do not, do not think of arms;  
L1

## APPENDIX J.11 CONTINUED

-ihf                      -cdf a                      -pr  
 Philander, do not, do not, do not think of arms.  
 rR1

ief                      br  
 War is for the bold and strong:

sef fl                      -sef fl                      phf a                      pef d  
 Can danger, toil, and rude alarms be pleasing to the soft and young?  
 tr.R2

ihf                      chf a                      pr  
 Philander, do not, do not, do not think of arms;  
 L2

-ihf                      -cdf a                      -pr  
 Philander, do not, do not, do not think of arms.  
 aR2

shc Sw                      chc  
 This arm's too tender for a weighty shield,  
 tr.L2

fl F                      sef fl  
 Too fine that face is for the dusty field:  
 tr.R2

ihf                      chf a                      pr  
 Philander, do not, do not, do not think of arms;  
 L1

-ihf                      -cdf a                      -pr  
 Philander, do not, do not, do not think of arms.  
 rR1

phf                      pef fl                      peq                      br  
 Philander stay make your campaign where you've been used to conquer hearts;

phf - q                      vhf - q St.  
 Where troops of beauties you have slain,  
 tr.R2 St.

-idf a                      -ief d  
 Those eyes have shot such pointed darts:

ihf - q                      ihq - f  
 Philander, stay, Myrtilla begs you'd stay, Myrtilla begs you'd stay,  
 L1

sdf a                      B shf Sw  
 Though you should reap fresh laurels ev'ry day.  
 tr.L2



**Appendix J.12 So well Corinna likes the Joy - John Eccles**

**(1697) Text - Lord Lansdown**

This song was written to be performed by a small boy during the play *The She-gallants*, but it is not a Mad Song. In content, the boy manages to be very rude about Corinna and her taste for drink in a limited space of time.

**TEXT AND GESTURAL ANNOTATION**

phf - q  
So well Corinna likes the joy,  
R1

-pdf a -shq  
She vows she'll never more be coy;

sef fl  
She drinks eternal draughts of pleasure,  
R2

-sef d R  
Eternal draughts will not suffice.

sdq a -sdq a shq a B seq a  
Ah, give me more, give me more, give me more, give me, give me more,  
aL2

fl B peq d  
she cried, 'tis all too little, little, little, little, little measure.  
rL1

seq -seq shq -shq B shq  
Ah, give me more, give me more, give me more, give me, give me, give me more,  
aL2

fl B phq d  
she cried, 'tis all too little, little, little, little, little measure.  
rL1

seq -seq shq -shq B shq  
Ah, give me more, give me more, give me more, give me, give me, give me more,  
aL2

fl B phq d  
she cried, 'tis all too little, little, little, little, little measure.  
rL1

B shf a B phf d R  
'tis all too little, little, little, little, little measure.  
tr.L2

**Z. 585 (1695) Text - Norton**

## TEXT AND GESTURAL ANNOTATION

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### Appendix J.14 Tell me, some pitying Angel - Henry Purcell

**Z. 196 (1693) Text - Nahum Tate**

Although the text is taken from religious sources, *Luke 2. v.42*, this song follows the format of a typical Mad Song; variable in character, style, keys and the use of alternating passages of recitative and arioso. This sacred Mad Song is just as dramatic as the secular Mad Songs and is very similar to the Italian cantata style. Textually, the Bless'd Virgin is lamenting the loss of her son, who at twelve years of age has disappeared.

## TEXT AND GESTURAL ANNOTATION

[illegible]

seq- tc B vhf  
where, where does my soul's sweet darling stray,  
R2

in tiger's or more cruel, more cruel cruel Herod's way?  
rR1 aR2 st.

vhf - q seq al phq al peq pr  
Ah, ah rather, rather let his little, little footsteps press  
R1 R2

S phf- fl.-pef fl.  
unregarded through the wilderness,  
aL2

phf a      pef d                      -pef a                      B chf st  
Where milder, milder where milder savages resort,  
rL1

ihf d al chf - q al  
The desert's safer, the desert's safer than a tyrant's court.  
aR2

whf      wef pr  
Why, why fairest object of my love,  
R1

**weq      -weq d                                  R**

**Why, why dost thou from thy longing eyes remove?**

**R2**

APPENDIX J.14 CONTINUED

ihf- pr. sdf- a sef-  
Was it, was it a waking dream that did foretell thy wondrous birth,  
tr.L2 tr.R2

-sdf a B seq pr.  
thy wondrous, wondrous, wondrous birth?  
tr.L2 L1

peq al shf a  
No vision, no, no, no, no, no vision from above?  
tr.R1

vhf R  
Where's Gabriel, where's Gabriel now that visited my cell?

sdf a al B seq  
I call, I call, I call, I call, I call:  
tr.R2 tr.L2

U B xeq Dn peq- R  
Gabriel! Gabriel! Gabriel! Gabriel! He comes not.  
rR1

vef R  
Where's Gabriel, where's Gabriel now that visited my cell?  
aL2

-sdf a -sef  
I call, I call, I call, I call, I call:

U B xeq Dn peq- R  
Gabriel! Gabriel! Gabriel! Gabriel! He comes not.  
rR1

nhf- nef v vef p -vef p B vhf p  
Flatt'ring,flatt'ring hopes farewell,farewell,farewell,  
rL1

Bnefv R  
flatt'ring hopes,farewell.  
rR1

br shq-shq phq- R  
Me Judah's daughters once caressed,  
aL2 rR1

br shq-shq phq- R  
me Judah's daughters once caressed,  
aL2 rR1

vhf shf al ap.  
call'd me of mothers the most, the most, the most bless'd.  
aL2 tr.R2



**vef                      sef                  al                      ap.**  
**call'd me of mothers the most, the most, the most bless'd.**  
**rR1**

B phf	B pef st	B shf	B sef	cl.
Now fatal change,	now fatal change,	of mothers,	of mothers most,	most distressed
aR2				tr.R1

**vef-    vhf-    vef-                          phf   eq   seq**  
**How, how, how shall my soul it's motions guide?**  
**trRl    tr.Ll**

vhf-      vdf-    vhf-                          phf - c - q   shq  
How, how, how shall my soul it's motions guide?  
trRl    tr.Ll

vef-    vhf-    vef-                      phf - c - eq seh  
How, how, how shall my soul it's motions guide?  
trRl    tr.Ll

vhf-    vdf-    vhf-                      phf - c - q   shq  
How, how, how shall my soul it's motions guide?  
trRl    tr.Ll

vhf-    vdf-    vhf-            phf st                    -pef st                    sef- al    pr  
How, how, how, how shall I stem, how shall I stem the various, various tide  
L2

B peq h B bdb - phf - pef B seq fl.  
whilst faith and doubt my lab'ring soul divide?  
rL1 trL2

vhf-    vdf-    vhf-            phf st                            -pef st                            sef- al    pr  
How, how, how, how shall I stem, how shall I stem the various, various tide

B peq            h                  B bdb - phf - pef                  B seq fl.  
whilst faith and doubt my lab'ring soul divide?  
rL1tr.L2

S bdq p. -bdc p.  
For whilst of thy dear, dear sight beguild'd,

**B shf                      vef rc.                      sef -h cl.br                      R**  
**I trust the god, but oh! I fear, but oh! oh! I fear the child.**

**Z. 421 (1694 - 5?) Text - Anonymous**

## TEXT AND GESTURAL ANNOTATION

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APPENDIX J.15 CONTINUED

-peq rc.      phq rc      sef pr.      -sef      B shf p.  
May I not, may I not hope you will, you will believe,  
R2

ieq-      ihq-      idq-      fl. seq      -fl.br      B fl. seq  
tis you alone, you alone, you alone these wounds, these wounds, these wounds can cure,  
rL1

phf-      fl.      phf      R  
which are the fountains of my grief.  
aL2

ieq-      ihq-      idq-      fl. seq  
tis you alone, you alone, you alone these wounds can cure,  
rL1

pef-      fl.      phf-      fl.      B      R  
which are the fountains, are the fountains of my grief,  
tr.L2      tr.R2      R1

Appendix J.16 What is't to us - John Blow

(1700) Text - Anonymous

This song is another Mad Song taken from the male perspective. The opening recitative is extremely long and florid and in a split common time, this contrasts with the final sections, which are much shorter and in triple time.

TEXT AND GESTURAL ANNOTATION

vdc -      q  
What is't to us that guides the state,  
R1

-shc      -eq      -shf      seq fl.  
Who's out of favour, or who's great?

B vhf st.      R  
Who are the ministers, and spies?  
R2

B shf      shq al shq al R      shf  
Who votes for places, or who buys?

APPENDIX J.16 CONTINUED

phf pef phf R  
The world will still, will still, still be ruled by knaves  
tr.L2

xhf - q - e R -chf  
And fools contending to be slaves;  
rL1

phf d -shf chf d cdf st.  
Small things, my friend, serve to support, life's troublesome at best, and short;  
aL2

shq fl. seq fl.  
Our youth runs back, occasion flies  
tr.R2

bef d R shf d al sef d R  
Grey hairs come on and pleasure dies, and pleasure dies:  
R1

ihf pr. idf cdf a  
Who, who would the present, present blessing lose for empire,  
R2 aL2

chf a - cef sef d - a St.  
for empire which he cannot use?

vzf d  
Kind providence has us supplied, has us supplied  
tr.R2

-vhf d  
With what to others is denied:

B vhf - x  
Virtue which teaches to condemn  
R1

veq Sw. d vdq a R  
And scorn, and scorn, scorn ill actions and ill men.

phf d shf  
Beneath this limetree's fragrant shade,

pef d shf  
beneath this limetree's fragrant shade,  
R2

sdf -shf a  
On beds of flowers, on beds of flowers supinely laid,  
rR1



APPENDIX J.16 CONTINUED

pef d -phf d  
Let's then all other cares, all other cares remove,

phq pr shf a peq pr sef rv.  
and drink and sing, and drink and sing to those we love.  
tr.R2

sdf - q shf - q  
Here's to Neaera, to Neaera heav'n designed,  
R1

F sef fl al R  
Perfection of the charming, charming, charming, charming, charming kind;  
tr.R2

phf d shf  
May she be blest as she is fair,  
R1

pef d shf  
may she be blest as she is fair,  
R2

sdf a -shf a  
And pity me, pity me, as I love her;  
R1

pef d -phf d  
May she be blest, may she be blest as she is fair,

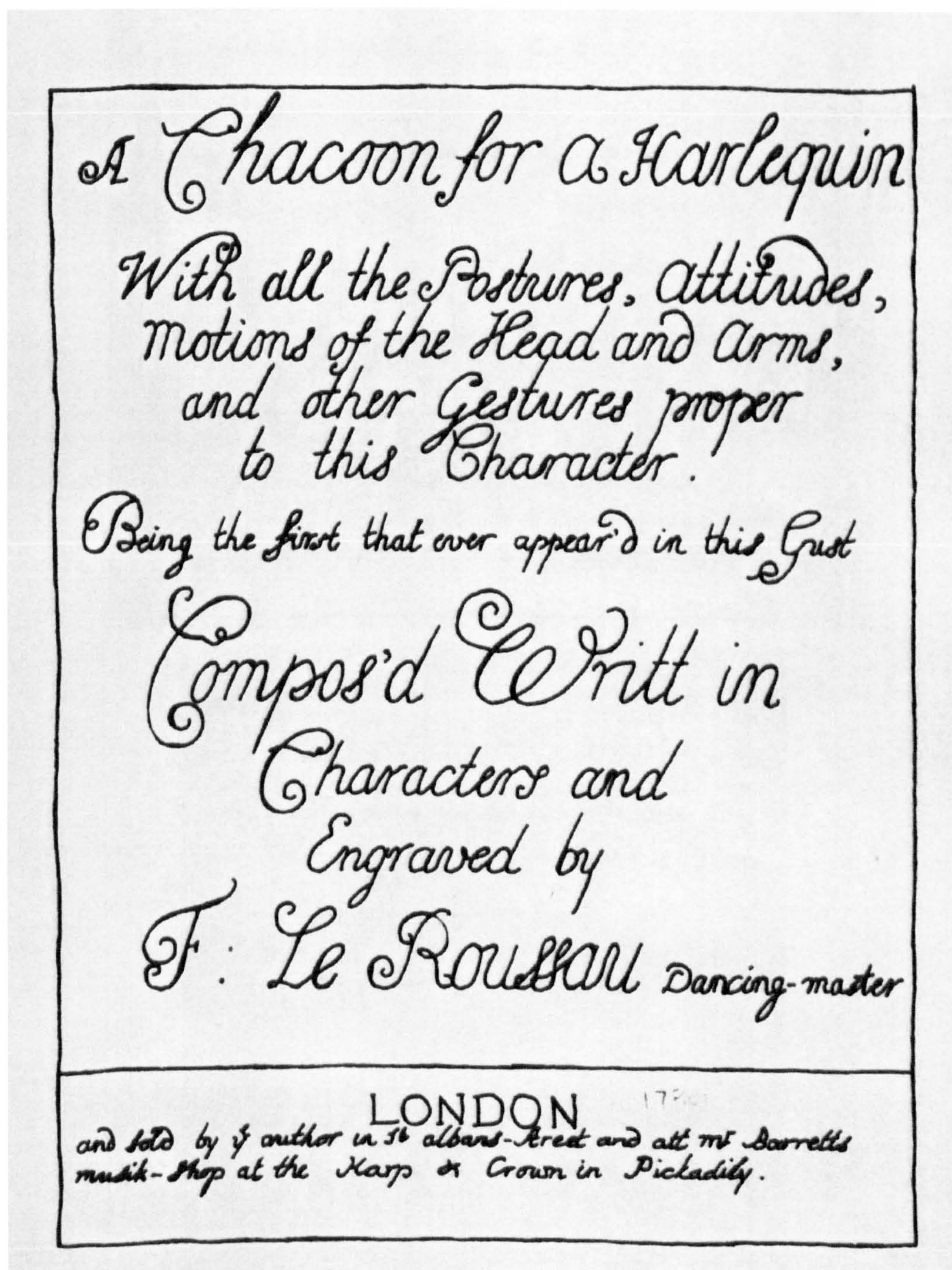
shf rc al sef rc B sef rc R  
and pity me, pity me, pity me, and pity, pity me as I love her.



## APPENDIX K

### Le Roussau's Chacoon for a Harlequin c. 1730

(Taken from: Beaumont, C.W. (1976) *The History of the Harlequin*, pp. 121-132)





## Explanation

Face strait forwards .....



Face turned to y<sup>e</sup> left or looking over y<sup>e</sup> left shoulder.



Face turned to y<sup>e</sup> right or looking over y<sup>e</sup> right shoulder.



Leaning y<sup>e</sup> head down on y<sup>e</sup> left shoulder



Leaning y<sup>e</sup> head down on y<sup>e</sup> right shoulder.



Stretching y<sup>e</sup> neck and head forwards without moving y<sup>e</sup> shoulders...



The Hatt .....



### Motions of y<sup>e</sup> Arms

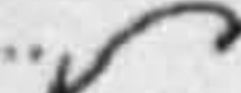
it is to be observed that there is no alterations in y<sup>e</sup> rules of m<sup>r</sup> Feuillet excepting I add to y<sup>e</sup> arm a little half moon to represent y<sup>e</sup> hand wick takes off. or puts on y<sup>e</sup> hatt.

### Example

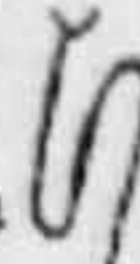
To Raise your right arm as high as your head.....



to lower it in a line with y<sup>e</sup> shoulder.....



to stretch y<sup>e</sup> arm forwards draw it back again then move it forwards again w<sup>h</sup> is y<sup>e</sup> salutation of an Harlequin



to raise y<sup>e</sup> arm turning y<sup>e</sup> wrist to put on y<sup>e</sup> hatt .....



to turn your arm round your shoulder.....



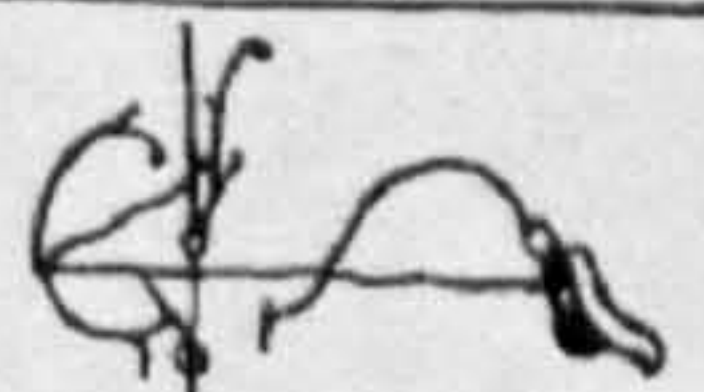
you shall know by a stroke of y<sup>e</sup> pen in what time and with what steps you must make your motions of y<sup>e</sup> head, or turnings of y<sup>e</sup> arms.

### Example

to carry your right hand to your hatt...



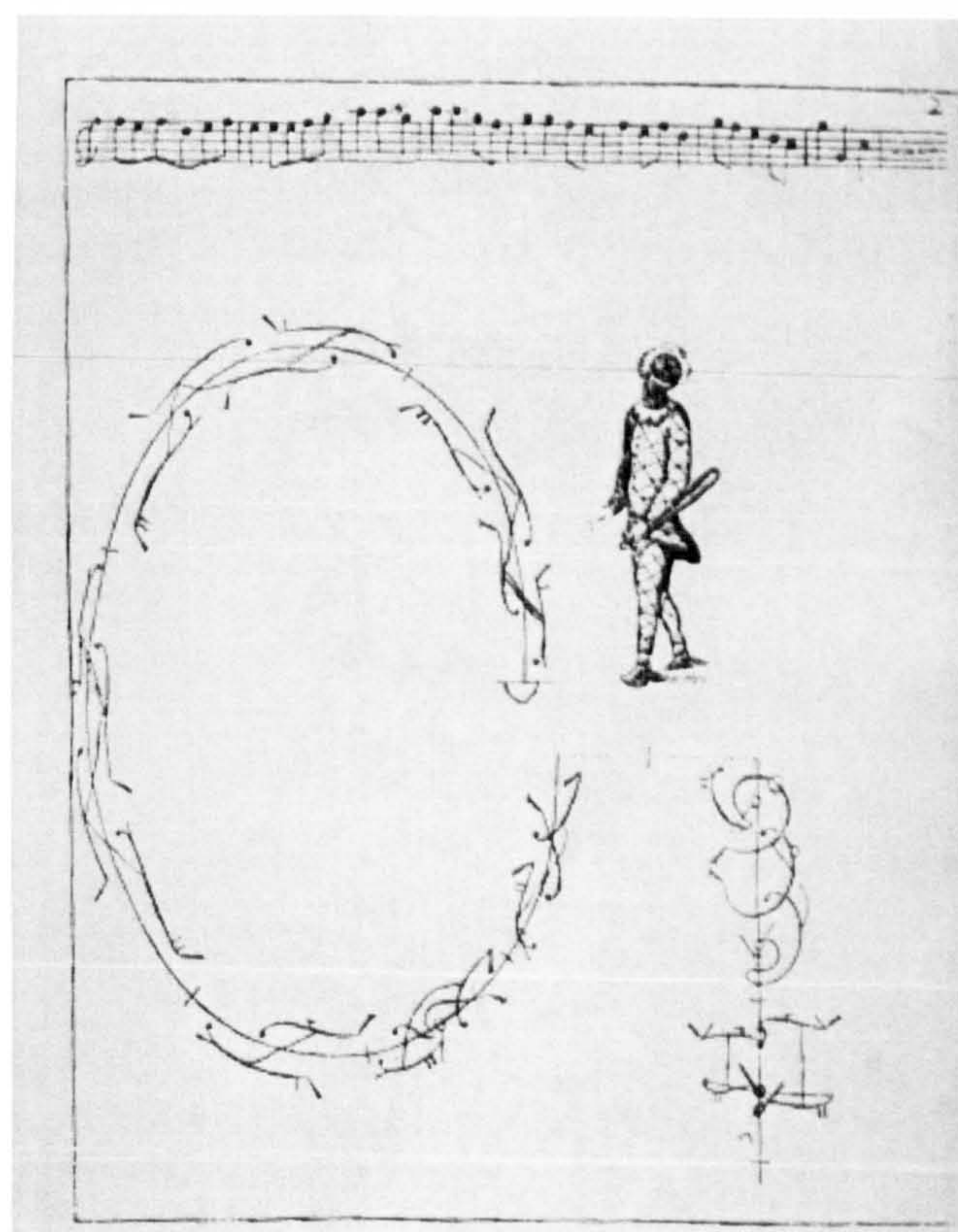
to pull off your hatt



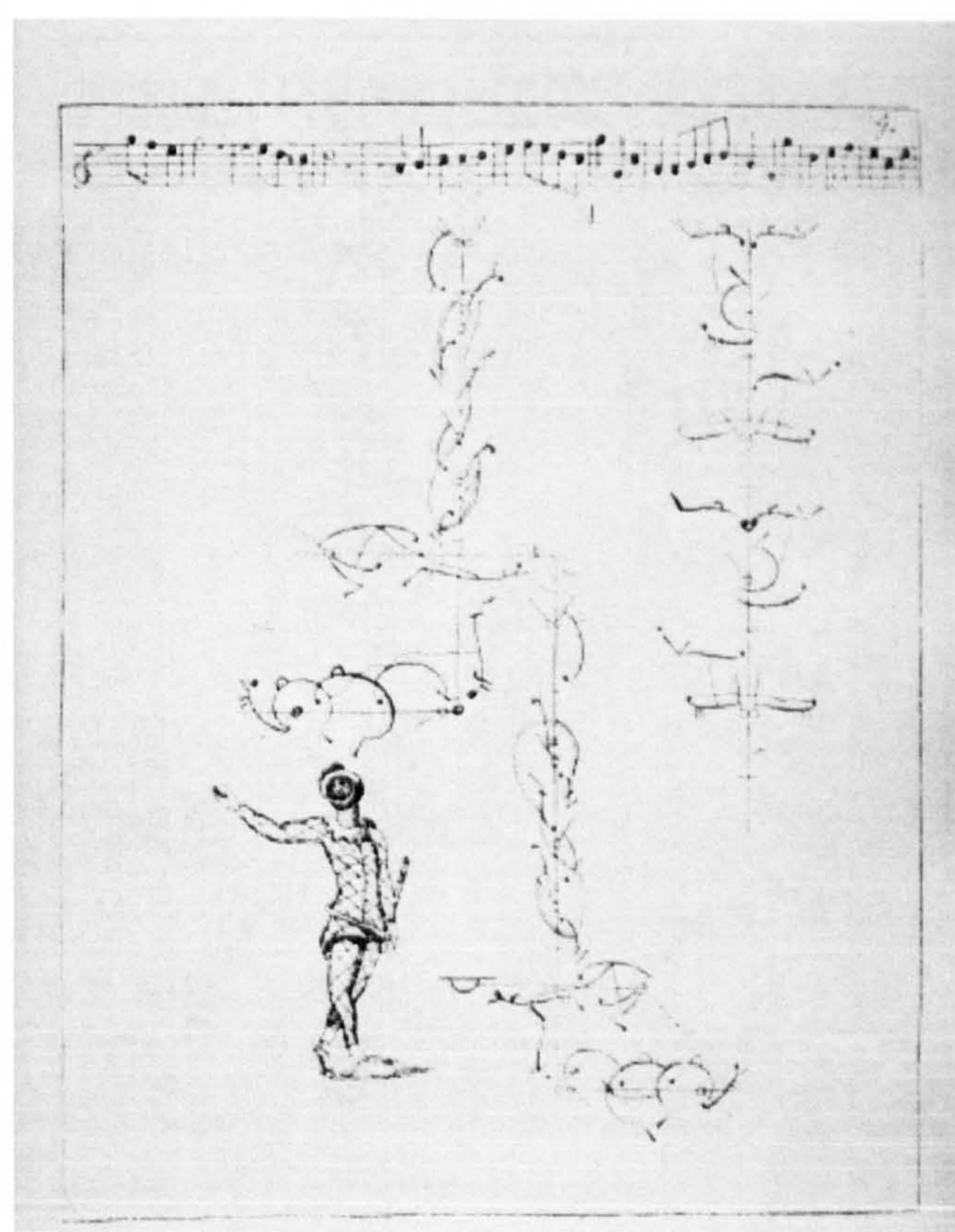
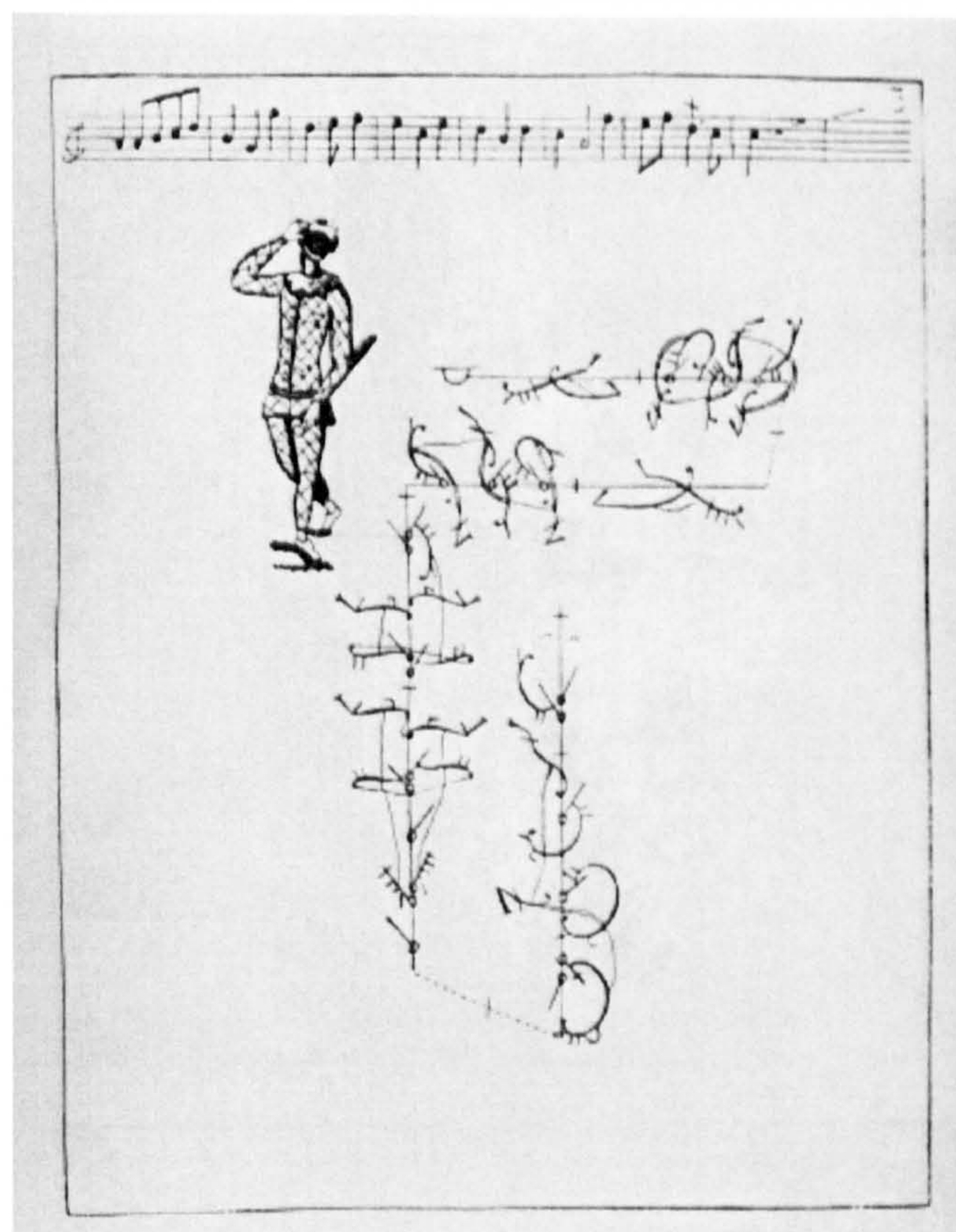
to pull on y<sup>e</sup> hatt again turning your wrist

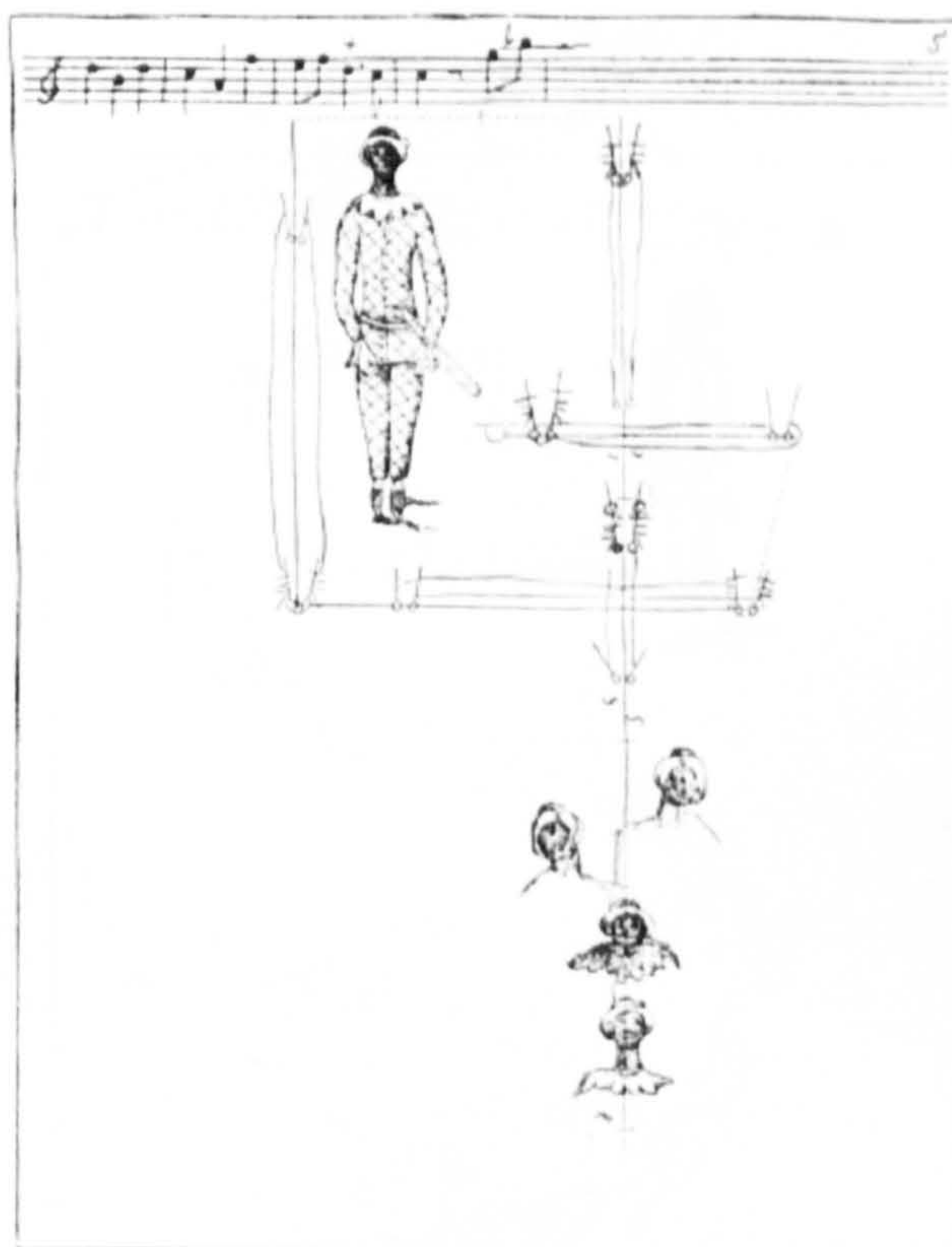
















## APPENDIX L

### A Table Summarising the Correlation between Musical-Rhetorical and Gestural Figures

Musical-rhetorical figure	Physical gesture
<b>Anabasis</b> A figure that ascends to a higher register or pitch, usually in recognition of elements and/or feelings. <i>Rhet:</i> Murray, 1991, Vol. I: 232. <i>Mus:</i> Bergquist, 1990: ix.	A rising gesture which corresponds to an ascending pitch of exalt- or textual indication of height. <i>Gest:</i> Simpson, 1706: 141.
<b>Anaphora</b> The repetition of a word, sentence or phrase in successive verses. <i>Rhet:</i> Puttenham, 1589: 208. <i>Mus:</i> Rivera, 1993: 185-7.	The repetition of a gesture to correspond with the repetition of a word, sentence or phrase in successive verses. <i>Gest:</i> Le Roussau, Appendix K, final page
<b>Antimetabole</b> The modification of a word or phrase to provide a totally different meaning, i.e. to change the sense. <i>Rhet:</i> Puttenham, 1589: 217. <i>Mus:</i> Morley, 1597: 188.	The modification of a gesture to coincide with the modification of a word or phrase, to enhance the change of sense. <i>Gest:</i> Austin, 1806: 544.
<b>Antithesis and Thesis</b> Each half of a contrasting or opposing <i>Rhet:</i> Walker, 1785: 171. <i>Mus:</i> Ungar,	The characterisation of opposing idea. ideas via contrasting gestures. 1969: 94. <i>Gest:</i> Francius (1699), cited in Barnett, 1987: 287.
<b>Aposiopesis</b> An abrupt termination, change of tempo, or lowering of the voice/pitch. <i>Rhet:</i> Poole, 1663: 53. <i>Mus:</i> Rivera, 1993: 177.	A pause or rest, cessation of gesture, to correspond with a rhetorical and/or musical Aposiopesis. <i>Gest:</i> Austin, 1806:526.
<b>Catabasis</b> A descending figure, usually found in close proximity to Anabasis, often used to signify death. <i>Rhet:</i> Murray, 1991, Vol. II: 964. <i>Mus:</i> Bukofzer, 1939-40: 4.	A descending gesture, the opposite to Anabasis, which descends with textual and/or musical stimulation. <i>Gest:</i> Austin, 1806: 526.



**Musical-rhetorical figure****Physical gesture****Catachresis**

A textual and/or musical figure used in a sense that differs from the norm, the name of one subject as adequate expression of another.

*Rhet:* Walker, 1785: 141.

*Mus:* Rivera, 1993: 89

A gesture which is used to accompany and characterise a borrowing figure of speech which borrows the name of one subject to adequately express another.

*Gest:* Seckendorff (1816) cited in Barnett, 1987: 305.

**Circulatio**

Musically, a circling figure which oscillates around the principle note. Textually a circling idea or pathway.

*Rhet:* Murray, 1991, Vol. III: 232.

*Mus:* Ungar, 1969: 94.

A rounded, circling gesture which corresponds to a circular reference to figure found in music and/or text.

*Gest:* Le Roussau, Appendix K, p. 6, bb. 6-7.

**Climax, Gradatio and Auxsis**

Figures which gradually ascend or descend (Climax only ascends) via repetition of a specific pattern. *Rhet:*

Puttenham, 1589: 217.

*Mus:* Rivera, 1993: 181.

Gestures which gradually ascend or descend (Climax only ascends) in conjunction with a specific rising or falling pattern.

*Gest:* Austin, 1806: 547-8.

**Epanalepsis**

The repetition of a word or phrase for usually once at the beginning of a verse and again at the end. *Rhet:* Sonnino, 1963: 163. *Mus:* Rivera, 1993: 165-7.

The repetition of a gesture which emphasises, occurs with the repetition of a word or phrase in a different place. *Gest:* Austin, 1806: 540.

**Epizeusis**

The immediate repetition of a word, musical pattern.

*Rhet:* Maittaire, 1712: 221.

*Mus:* Toft, 1984: 193.

The immediate repetition of a phrase or gesture to coincide with the immediate repetition of a word, phrase or musical pattern. *Gest:* Le Roussau, see Anaphora.

**Exclamatio**

To exclaim and/or emphasise. Often musically by a crescendo then diminuendo or sudden forte.

*Rhet:* Meyfart (1634) cited in Johnston, 1990: 155. *Mus:* Walther (1708) in Buelow, 1980, Vol. 15: 798.

The use of the hands in their illustrated highest position or clasped, usually with sudden movement and the eyes looking upwards.

*Gest:* Lang (1727) cited in Barnett, 1987: 303.

**Hyperbole and Hypobole**

The extravagant or exaggerated use of figures for emphasis, usually movement of the melody to its highest or lowest point.

*Rhet:* Walker, 1785: 140.

*Mus:* Rivera, 1993: 183.

The exaggerated use of high or low gestures for emphasis.

*Gest:* Barnett, 1987: 303.

**Musical-rhetorical figure****Physical gesture****Hypotyposis**

A descriptive figure which aims to evoke in the listener a convincing description of a passion or repetition of the text.

*Rhet:* Walker, 1785: 179.

*Mus:* Rivera, 1993: 175.

Portraying people or subjects in convincing detail, usually via indicative and/or imitative gestures. *Gest:* Burgh, 1802: 196.

**Interrogatione**

A questioning figure, ending with a rise in pitch, commonly a rising second. *Rhet:* Poole, 1663; 5. *Mus:* Scheibe cited in Buelow, 1980 Vol 15:798.

A questioning gesture, usually rises, crosses the body or moves suddenly.

*Gest:* Austin, 1806: 544.

**Noema**

A figure which highlights a change from homophony or recitative to arioso. *Rhet:* Puttenham, 1589: 238. *Mus:* Ungar, 1969: 83.

Gestures which emphasise a polyphony to change from one section or actor to another. *Gest:* Austin, 1806: 545.

**Palilogia**

The immediate repetition of a word or same pitch. *Rhet:* Murray, 1991, Vol. XI: 796. *Mus:* Rivera, 1993: 179.

The immediate repetition of an phrase at the identical gesture to coincide with the text/music.

*Gest:* Le Roussau, Appendix K, p.2, bb. 3-4.

**Parenthesis**

The insertion of text/music not necessarily *Rhet:* Puttenham, 1589: 175. *Mus:* Rivera, 1993: 179.

Gestures to accompany an aside relevant. or other non-relevant material.

*Gest:* Austin, 1806: 524.

**Paronomasia**

The ornamentation or elaboration of a word or phrase via repetition.

*Rhet:* Peacham, 1577: 67 *Mus:* Scheibe cited in Buelow, 1980, in Vol. 15: 796.

An elaborated gesture to accompany the elaboration of a word or phrase. *Gest:* Austin, 1806: 524.

**Parrhesia**

The use of clashing dissonances to convey ing. *Rhet:* Caplan, 1954: 348-55.

*Mus:* Rivera, 1993: 181-3.

The mimicking of sudden sorrow or mourn-pungent ideas that are out of character, vulgar gestures.

*Gest:* Austin, 1806: 540.

**Pathopoeia**

Arousal of emotions via momentary, dissonance. *Rhet:* Peacham, 1577:

*Mus:* Rivera, 1993 :175.

Gestures to accompany strong expressive emotions, usually angular with lots of eye movement.

*Gest:* Austin, 1806: 524.



Musical-rhetorical figure	Physical gesture
<b>Polyptoton</b> The repetition of text at a variety of pitches. <i>Rhet</i> : Maittaire, p.221. <i>Mus</i> : Vogt Buelow, 1980, Vol. 15: 176.	The repetition of gestures at different heights to correspond cited in with changes of pitch. <i>Gest</i> : Austin, 1806: 540.
<b>Prosopoeia</b> The altering of the voice to match a character. <i>Rhet</i> : Butler, 1980: 59-60. <i>Mus</i> : Rivera, 1993: 233-5.	Characteristic gestures suitable for specific the portrayal of a certain character. <i>Gest</i> : Gildon, 1710: 78.
<b>Repetitio</b> Repeated words, phrases or patterns. <i>Rhet</i> : Wilson, 1553: 107. <i>Mus</i> : Rivera, 1993: 179.	Repeated gestures. <i>Gest</i> : Newton, 1817: 119.
<b>Suspensio</b> Delaying words or notes to impart uncertainty. <i>Rhet</i> : Murray, 1991, Vol. XVII: 321 <i>Mus</i> : Buelow, 1980, Vol. 15: 797.	The suspension of a limb mid-action to provoke uncertainty and suspense. <i>Gest</i> : Austin, 1806:533.
<b>Synonymia</b> The repetition or a word or phrase at different pitch. <i>Rhet</i> : Peacham, 1577: 111. <i>Mus</i> : Walther cited in Buelow, 1980, Vol. 15:796.	The repetition of a gesture at a different heights to correspond with a change of vocal or musical pitch. <i>Gest</i> : Barnett, 1987, 334-340.

#### KEY

*Rhet* - Rhetorical reference

*Mus* - Musical reference

*Gest* - Gestural reference

A table based upon the information presented here has been previously published as part of an article by the author in *The European Journal of Early Music - The Consort*, Summer 1998.

## APPENDIX M.1

**From grave lessons - John Weldon**

**(1710?) Text - Anonymous**

### Printed source

*From grave lessons and restraint, A song ... in the last entertainment of the  
Subscription musick.*

London, 1710

British Library Printed Music Section [=H1601 (148)]

[Microfilm Mus. Mic. A. 1420]

*RISM* W 651 a

N.B. Due to the unusual shape and size of the original manuscript, there was a need to adapt its size and aspect slightly to fit two A4 sheets.

### Modern Edition

Pilkington, M. (Ed) (1978) *Early Georgian Songs*. Book 2, high voice, London,  
Stainer and Bell, pp. 27-31.







*Danger go: oh. no. no. no. no. no. no. no. no.*

try I cannot fly. I must not durst not cannot A

must not try. I cannot fly. I must not durst not cannot fly. Help me Nature help me

Art... why should I deny... my Heart If a Lover will pursue like the wisest

let me do. I will fit him if he's true. if her false fit him too.



## APPENDIX M.2

**From rosy bow'rs - Henry Purcell**

**Z. 578 (1694-5) Text - D'Urfey**

### Printed source

*Orpheus Britannicus, A collection of the choicest songs for one, two and three voices, compos'd by Mr Henry Purcell.*

Book 1, pages 63-67.

London, 1698.

*RISM* P 5979

### Modern Edition

Tippett, M. & Bergmann, W. (Eds) (1994) *Henry Purcell - 7 Songs for high voice and keyboard*. Vol. 2, London, Schott and Co. Ltd, pp. 23-34.





Love ex-press'd, Philander sighs, sighs, sighs too with the rest; Wrack'd,  
Wrack'd with Despair each one complains, un-mo-v'd, un-  
touch't, She all, She all, She all dis-dains. Lw-&c. End with the first Strain from this <sup>S</sup> mark.

The last SONG the Author Sett, it being in his Sickness.



From Rosie Bow'rs where Sleep's the God of Love, hither, hither ye little waiting Cupids  
fly, fly, fly, hither ye little waiting Cu-pids fly; teach me, teach me in  
soft Me-lodious Songs, to move with ten-der, ten-der Passion, my Heart's, my



Heart's dar—ling Joy : Ah ! let the Soul of Musick Tune my Voice, to Win dear *Strepson*, ah !

ah ! let the Soul of Musick Tune my Voice to Win dear *Strepson*, dear, dear, dear

*Strepson* who my Soul en—joys. Or if more influencing is to be brisk and Airy, with a

Step and a Bound, and a Frisk from the Ground, I will Trip like a—ny Fairy ; As once on *I—da*

Dancing, were three Celestial Bodies, with an Air, and a Face, and a Shape, and a Grace, let me

Charm like Beauty's Goddess ; with an Air, and a Face, and a Shape, and a Grace let me Charm like



*Slow.*

Beauty's Goddess. Ah! ah! 'tis in vain, 'tis all, 'tis all, all in Vain, Death and De—

—spair must end the Fa—tal pain; cold, Despair, cold, cold, Despair disguis'd like Snow and Rain, falls,

falls, falls on my Breast, Bleak Winds in Tempests Blo—w, in Tempests Blo—w, my

Veins all Shiver, and my Fingers Glow, my Pulse bears a Dead, Dead March; my Pulse bea—rs a

Dead, Dead March for lost repose, and to a so-lid lump of Ice, my poor, poor fond Heart is froze.

Or, say ye Pow'rs, say, say ye Pow'rs my



Peace to Crown, shall I, shall I, shall I, Thaw my self or drown? shall I, shall I, shall I

Thaw my self or drown? amongst the foaming Billows increasing, all with Tears I shed on Beds of

Ooze, and Chrystal Pillows, lay down, down, down, lay down, down, down my Love-sick Head;

say, say ye Pow'rs, say, say ye Pow'rs my Peace to Crown, shall I, shall I, shall I Thaw my

self or drown? shall I, shall I, shall I Thaw my self or drown? No, no, no, no,

no, I'll straight run Mad, Mad, Mad, Mad, Mad, that soon, that soon my Heart will



warm, when once the Sense is fled, is fled, Love, Love, has no pow'r, no, no, no, no, no pow'r to

Charm; Love has no pow'r, no, no, no, no, Love as no pow'r, no, no, no, no, no, no,

no, no pow'r to Charm: Wild thro' the Woods I'll fly, Wild thro' the

Woods I'll fly, Robes, Locks shall thus, thus, thus, thus be tore; a Thousand,

thousand Deaths I'll dye, a thousand, thousand deaths I'll dye, e're thus, thus, in vain, e're

thus, thus in vain, thus in vain a-dore.



## APPENDIX M.3

**I Burn, my brain consumes to ashes - John Eccles**

**(1694) text - D'Urfey**

### Printed source

*I burn. A song.*

London, 1694.

British Library printed music section [Microfilm Mus. Mic. A. 1960 [=K  
7.i.2]]

*RISM* E 222



A SONG IN DON QUIXOTE Set by Mr. ~~John~~ Eccles  
Sung by Mrs. Brasgirdle.





*Awake I feel And wear now the Fate which my self did create, Fool, Fool that*  
*considered not when I was well And wear'n now the Fate which my self did*  
*create Fool, Fool that considered not when I was well A dieu a dieu trans-*  
*port me, A dieu a dieu transporting Toys; off, off, off. ye vain Fan-*  
*tastick Toys, off, off ye vain fan - tastick toys, that drop'd this Face and*  
*Body to allure, bring, bring us Daggers, Poison, Fire, Fire, Daggers, Poison,*  
*Fire, for scorn is thr'd in to desire, all Hell all Hell feels not the*  
*poor, which I, poor, I, which I poor I en-dure.*



## APPENDIX M.4

Love's but the frailty of the mind - John Eccles

(1700) Text - Congreve

### Printed source

*Love's but the frailty of the mind. A song.*

London, 1700.

British Library printed music section [Microfilm Mus. Mic. A. 1960 [=K 7. i. 2.] (163)].

*RISM* E 307

### Modern Edition

Pilkington, M. (Ed) (1978) *Early Georgian Songs*. Book 2, high voice, London, Stainer and Bell, pp. 12-19.

.



A SONG in the Country call'd THE WAY OF THE WORLD, the  
Words by M<sup>r</sup> Congreve. Set to Musick by M<sup>r</sup> John Eccles,  
Sung by M<sup>rs</sup> Hodgson, and exactly engrav'd by Tho: Cross.

[illegible]





An Arrow I send, I give the Joy: But to the OB... .. ry do the  
 ... .. to have pierc'd a Swain, for whom inferior Beauties  
 Sigh'd, Sigh'd in vain, for whom inferior Beauties Sigh'd, Sigh'd in vain, for whom inferior Beauties  
 Sigh'd, Sigh'd in vain. *Then I take the Co... .. against the Co...*  
 ... .. against prize; when I insult, when I insult, when I insult a Rival's  
 Eyes: When I insult, when I insult, when I insult a Rival's Eyes. If there's de-  
 light, delight in Love; 'tis when I see, 'tis when I see that Heart, which Others  
 bleed for, bleed for me: 'Tis when I see, 'tis when I see that Heart, which Others  
 bleed for, bleed for me, that Heart which Others bleed for, bleed for me: me, that  
 Heart which Others bleed for, bleed, bleed for me.



## APPENDIX M.5

**Lysander I pursue in vain - John Blow**

**(1700?) Text - Anonymous**

Printed source

*Amphion Anglicus.*

Pages 182-187.

London, 1700.

*RISM* B 2985



[ 182 ]

SOLO.

A Mad SONG.

Ly-san der I per-sue, I per-sue, per-sue, per-sue, per-

sue in vain; cru-el Ly-san-der chu- to fly mee,

cru-el Ly-san-der th-us to fl-

-y me; Be-lin-da never, ne-ver, ne-ver must ob-

tain; Be-lin-da ne-ver, never must ob-tain, never, ne-ver must ob-

-tain; who is so Great, will still de-ny me, will still de-ny me, still de-ny



me, who is so Great, who is so Great, will still de—ny me; but am I not, am I not,

am I not the God of Love? But am I not, am I not, am I not the God of

Love? Bring, bring, bring my tru—sty Arms, weak Beau—ty must suc—ces—sful prove; this, this

Dart is stron—ger, strong—er, stronger

Charms; ah! fee—ble, fee—ble Arms and hurt—less Dart, nothing, nothing Be—

—lin—da, no—thing, nothing Be—lin—da can prevail a—la—



*Brisk.*

— — — — s what hopes to wound a Heart, Arm'd, arm'd with a dou-ble, dou-ble,

double. double, double, double, double, double Coat of Mail; Arm'd, arm'd, arm'd,

arm'd with a double, double, double, double, double, double, double, double Coat of

Mail; She that cou'd no- - - - - ble Conquests boast, she that cou'd

no- - - - - ble Conquests boast; now, now falls a Victim to Dif-

— dain and Shame; Be-lin-da is for ever lost, for e- - - - -



-ver lost, Be-lin-da, is for e-ver lost; Mad, mad,

mad, mad, mad, mad, that I Lov'd, that I Lov'd and not suppress my Flame; mad, mad,

mad, mad, mad, mad that I Lov'd, that I Lov'd and not suppress the

*Slow.*

Flame; See, ee, fee, fee now it ri-

-ses to the Sky, and turns a Bla-zing Star, the fright-ed

*Slow.*

Earth looks pale and crys, it threatens, threatens U-ni-ver-sal

B b b






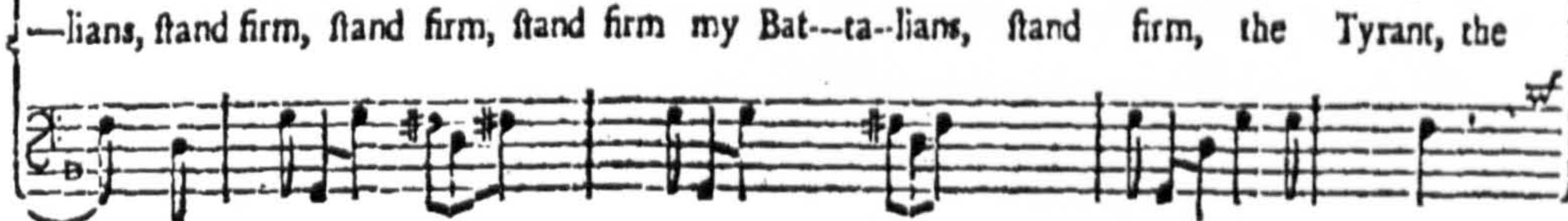
War; two Armys all—rea—dy, all—rea—dy joyn Battle a—bove, the God of War, the




God of War Fights, Fights, Fights the God of Love; stand firm my Bat—ta—


—lians, stand firm, stand firm, stand firm my Bat—ta—lians, stand firm, the Tyrant, the



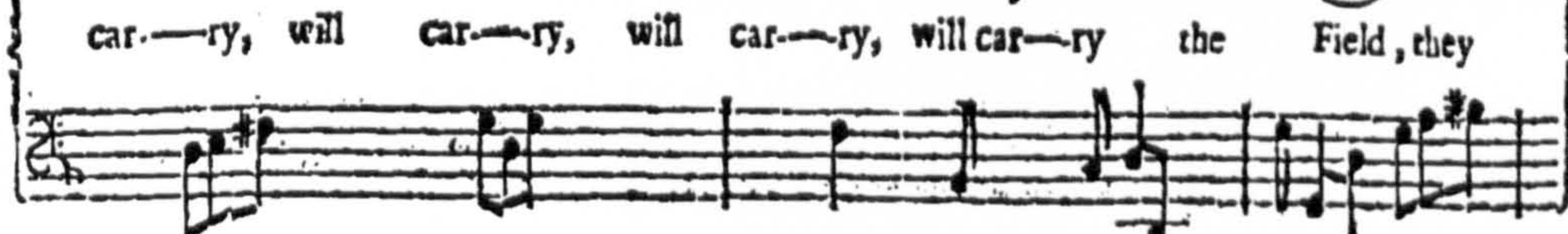

Ty—rant, the Ty—rant shall yield, shall yield, the Ty—rant shall



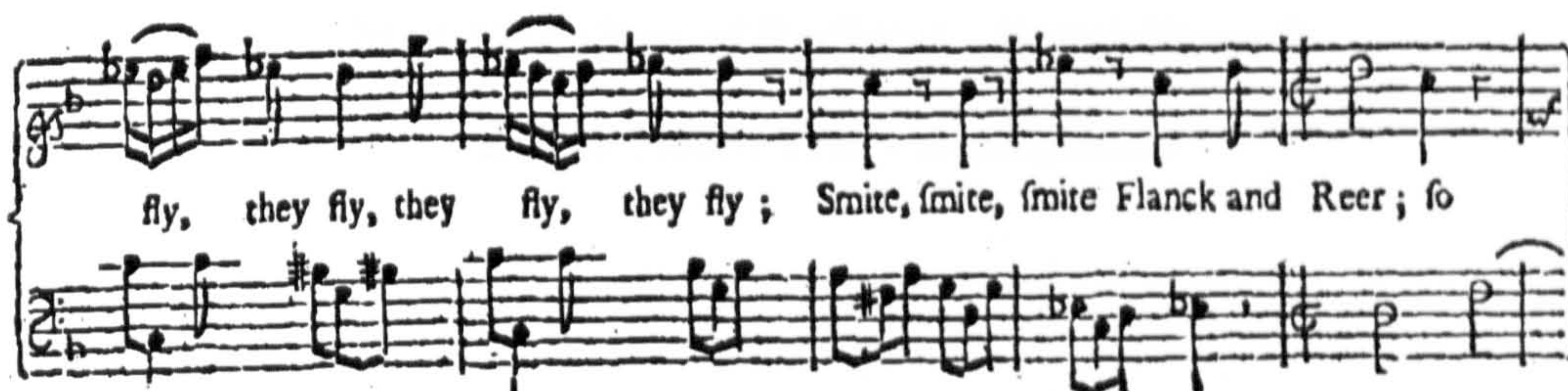

yield; my re—serve of wing'd Arch—ers will car—ry the Field, will

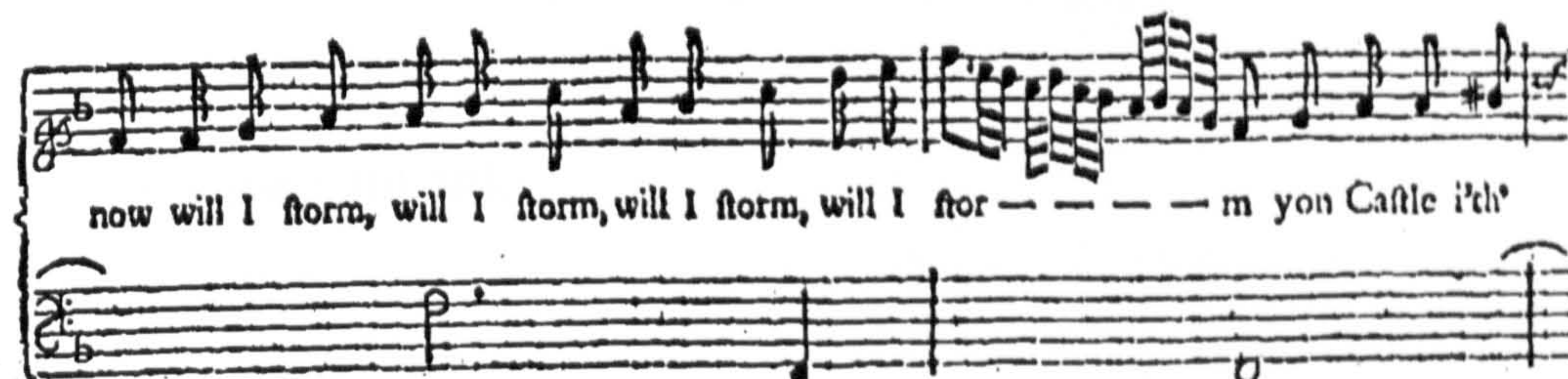
car—ry, will car—ry, will car—ry, will car—ry the Field, they







fly, they fly, they fly, they fly ; Smite, smite, smite Flanck and Reer ; so



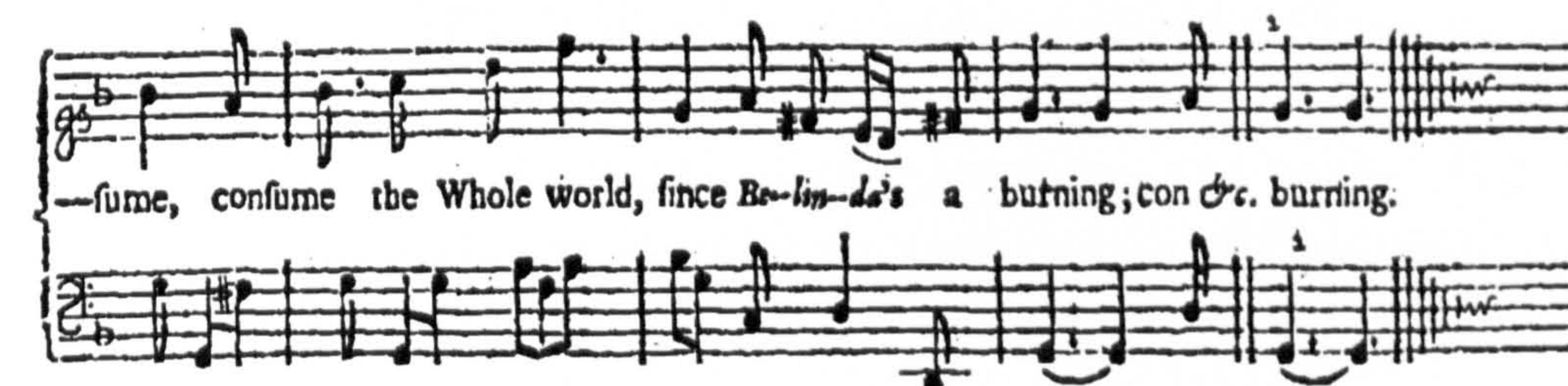
now will I storm, will I storm, will I storm, will I storm — — — — m yon Castle i'th'



Air, the Chariot of the Sun in my rage, in my rage, o — — — ver turning ; Con —



—sume, consume, consume the whole World, since Be-lin-da's a burning ; consume, con —



—sume, consume the Whole world, since Be-lin-da's a burning ; con &c. burning.





## APPENDIX M.6

### Mad Bess (Bess of Bedlam) - Henry Purcell

#### Z. 370 (1685) Text - Anonymous

##### Printed source

*Orpheus Britannicus. A collection of the choicest songs for one, two and three voices, compos'd by Mr Henry Purcell.*

Book 1, pages 101-103.

London, 1698.

*RISM* P 5979

##### Modern Edition

Tippett, M. & Bergmann, W. (Eds) (1994) *Henry Purcell - 7 Songs for high voice and keyboard*. Vol. 3, London, Schott and Co. Ltd, pp. 1-7.



## BESS of BEDLAM.

From si-lent Shades, and the Elizium Groves, where sad de-parted Spirits mourn their

Loves; from Chrysal Dreams, and from that Country where, Jove Crowns the Fields with Flowers all the

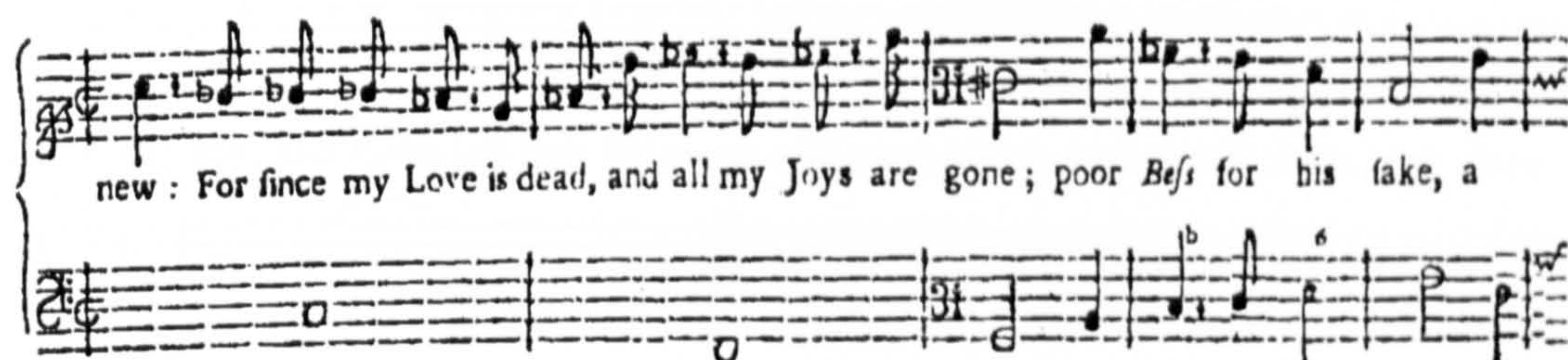
year; poor Sense-less Bees, cloath'd in her Raggs and solely, is come to cure her Love-sick Melancholy:

Bright Cynthia kept her Revels late, while Mab the Fairy Queen did dance, and O-be-ron did

sit in State, when Mars at Venus ran his Lance; In yonder Cowslip lies my Dear, entomb'd in

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

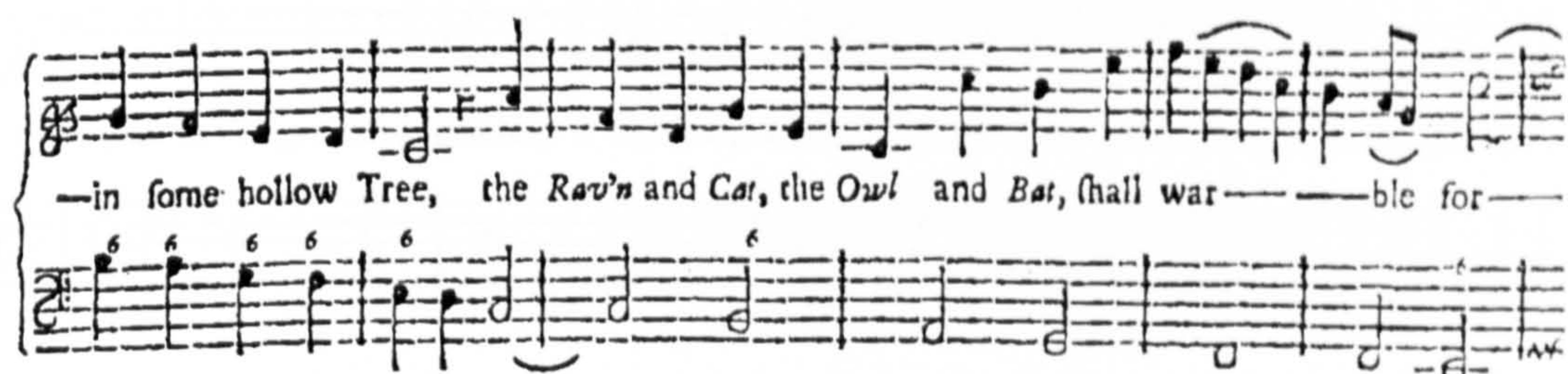




new : For since my Love is dead, and all my Joys are gone ; poor *Befs* for his sake, a



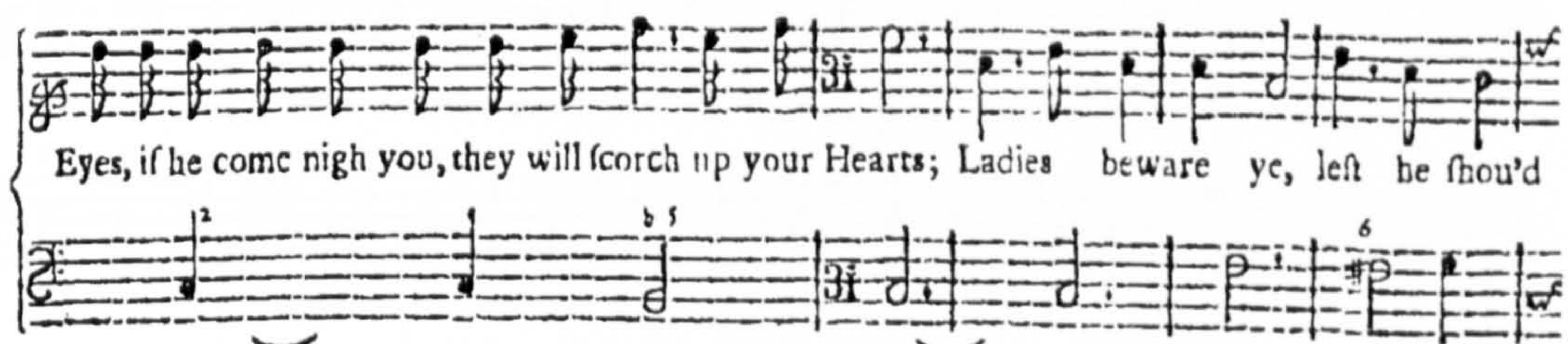
Garland will make, my Musick shall be a Groan, Ple lay me down and dye with—



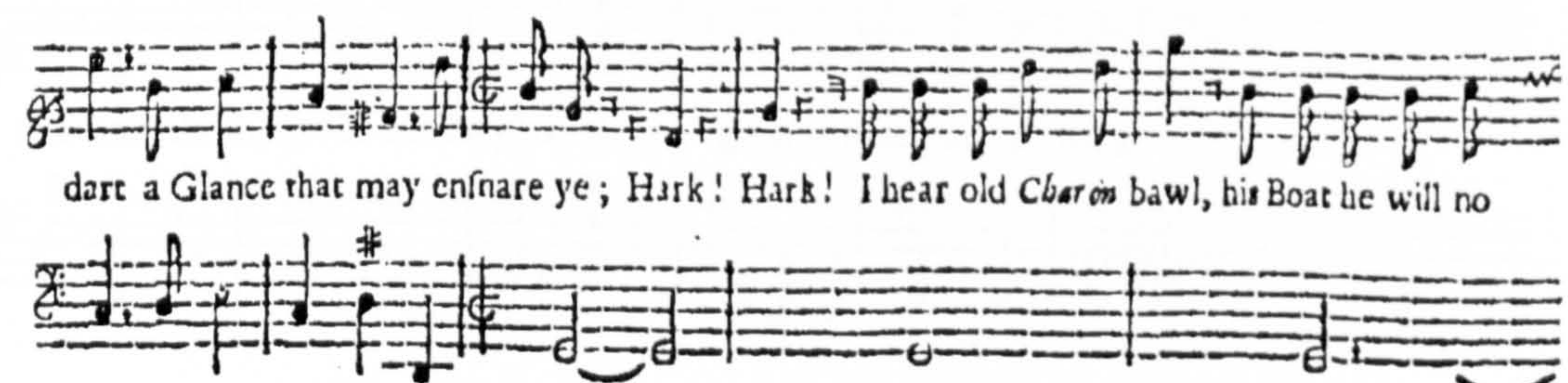
—in some hollow Tree, the *Rav'n* and *Cat*, the *Owl* and *Bat*, shall war— —ble for—



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

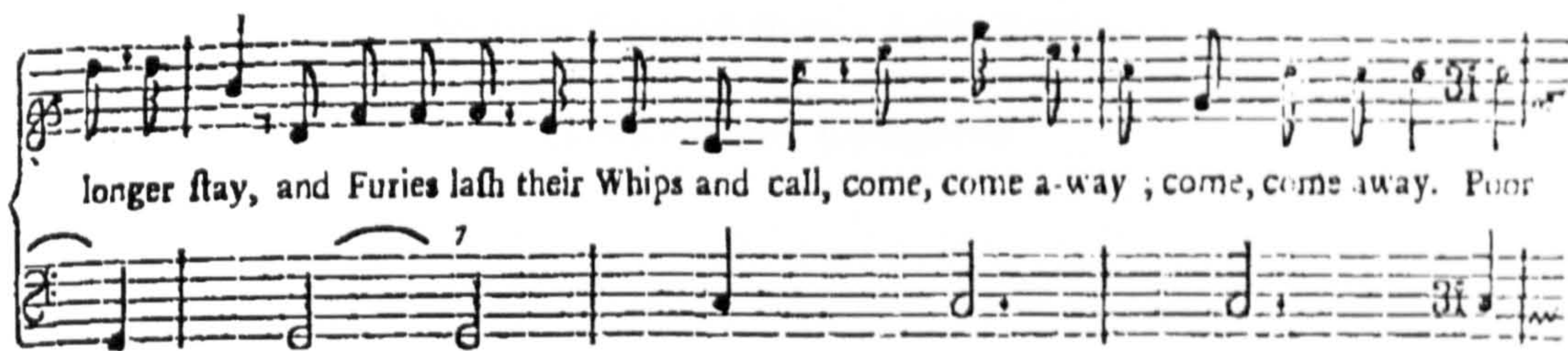


Eyes, if he come nigh you, they will scorch up your Hearts; Ladies beware ye, lest he shou'd

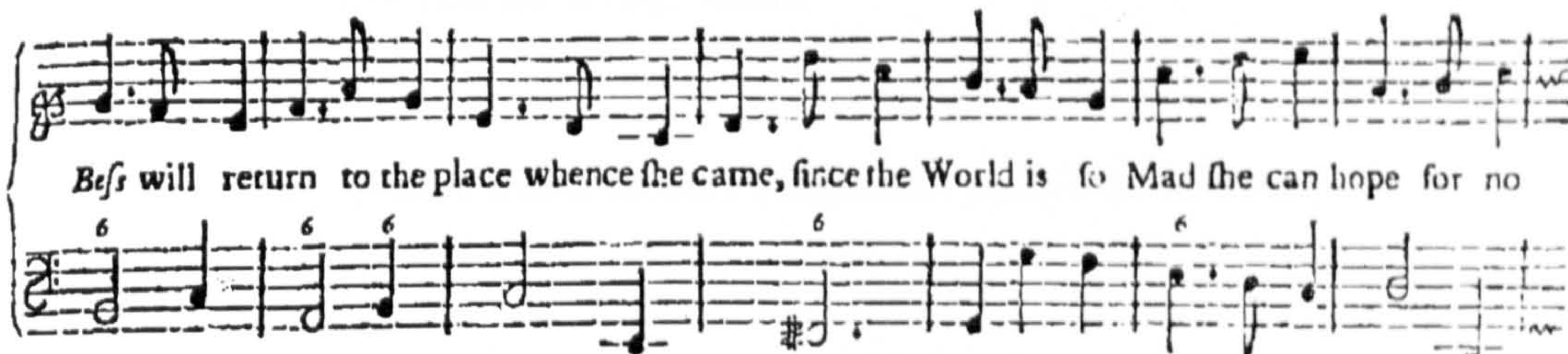


dart a Glance that may ensnare ye ; Hark ! Hark ! I hear old *Charon* bawl, his Boat he will no

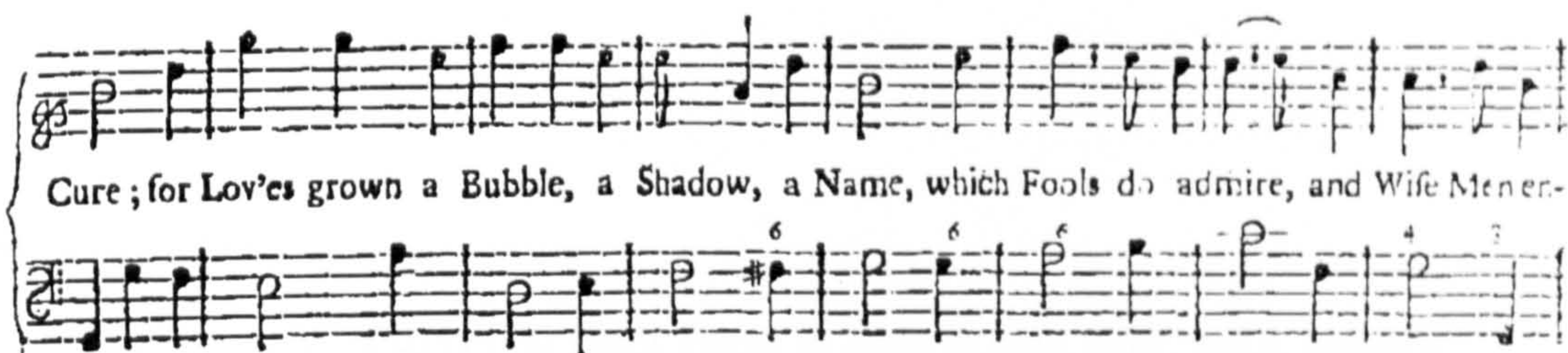




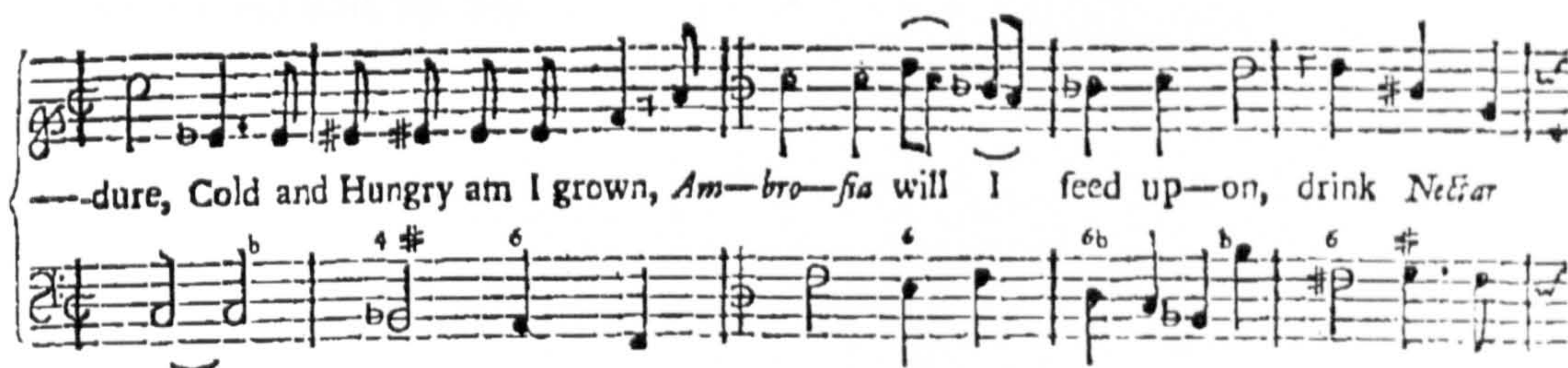
longer stay, and Furies lash their Whips and call, come, come a-way ; come, come away. Poor



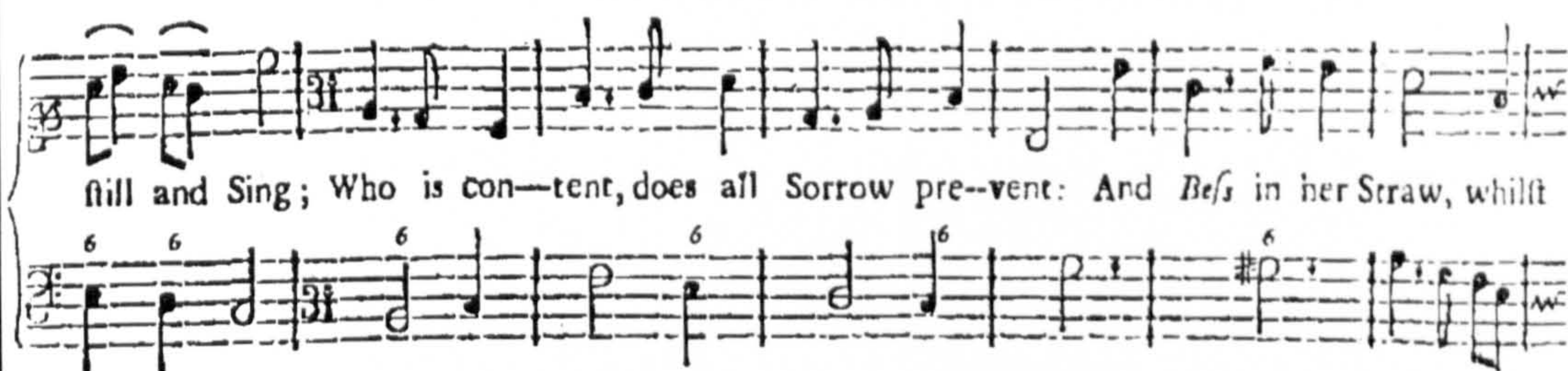
*Be's* will return to the place whence she came, since the World is so Mad she can hope for no



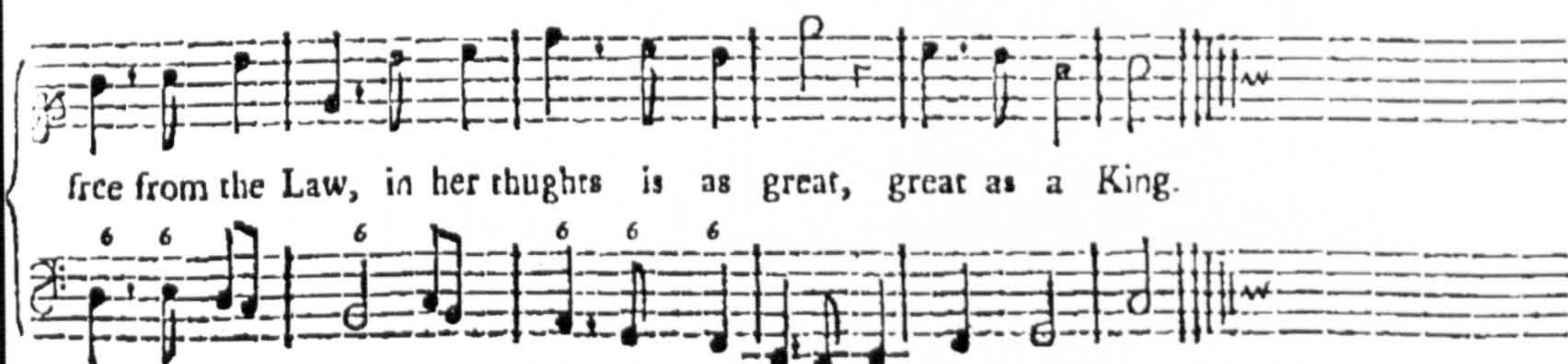
Cure ; for Lov'es grown a Bubble, a Shadow, a Name, which Fools do admire, and Wise Men en-



—dure, Cold and Hungry am I grown, *Am—bro—sia* will I feed up—on, drink *NeEtar*



fill and Sing ; Who is con—tent, does all Sorrow pre—vent: And *Be's* in her Straw, whilst



free from the Law, in her thoughts is as great, great as a King.



## APPENDIX M.7

**Nature framed thee - John Eccles**

**(1702) Text - Congreve**

### Printed source

*Nature fram'd thee sure for loving. Venus.*

London, 1702.

British Library, printed music section. [Microfilm Mus. Mic. A. 1960 [=K 7. i. 2.] (43)].

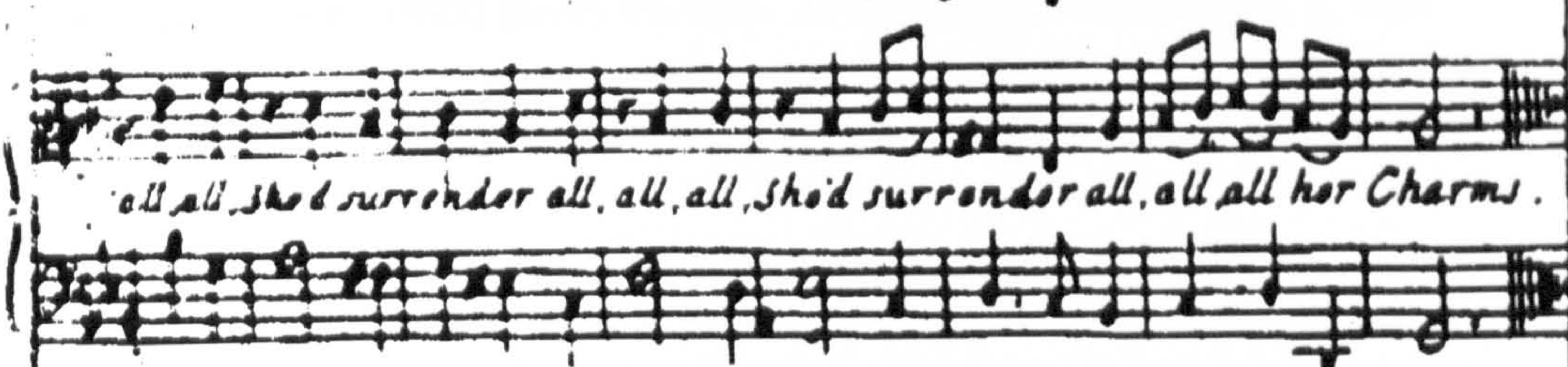
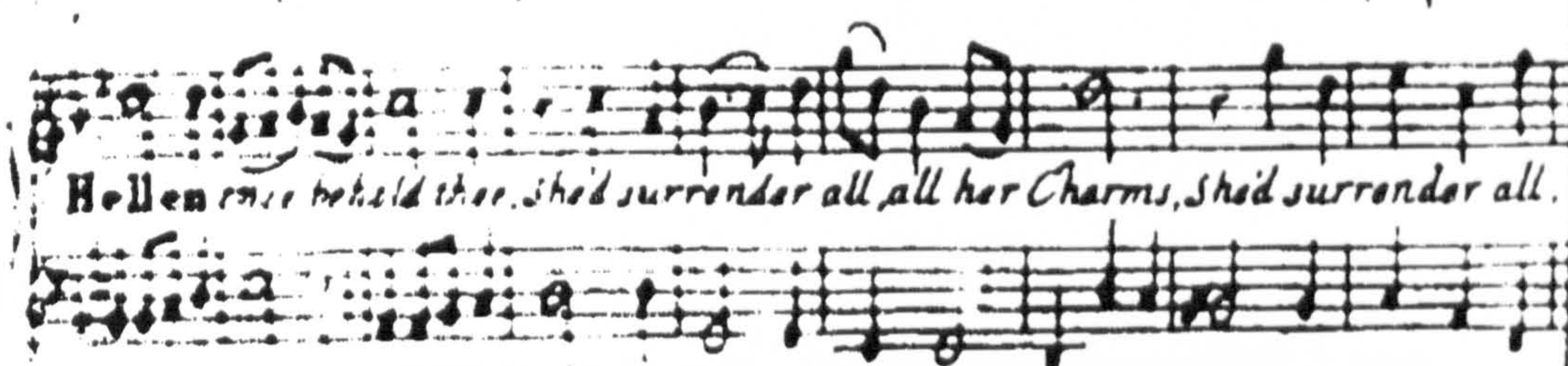
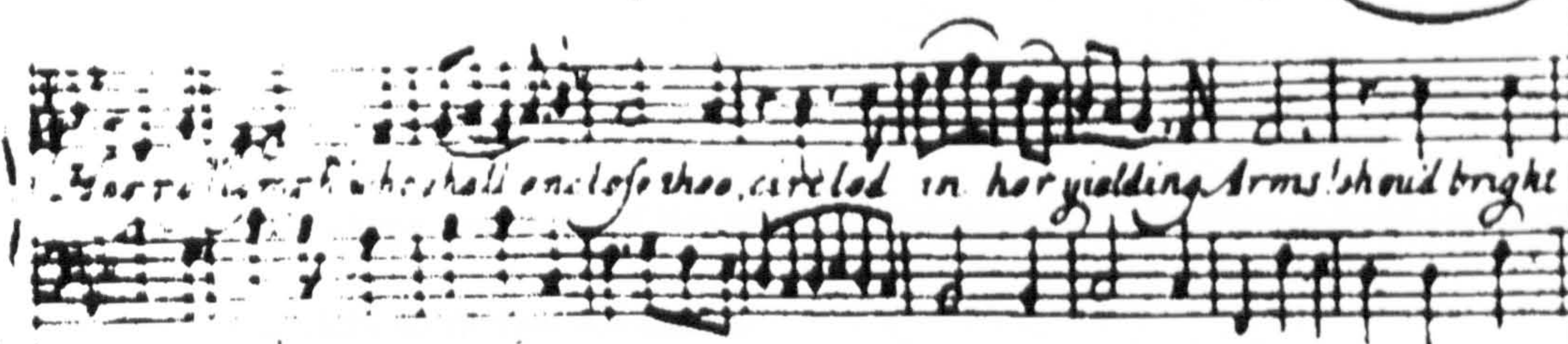
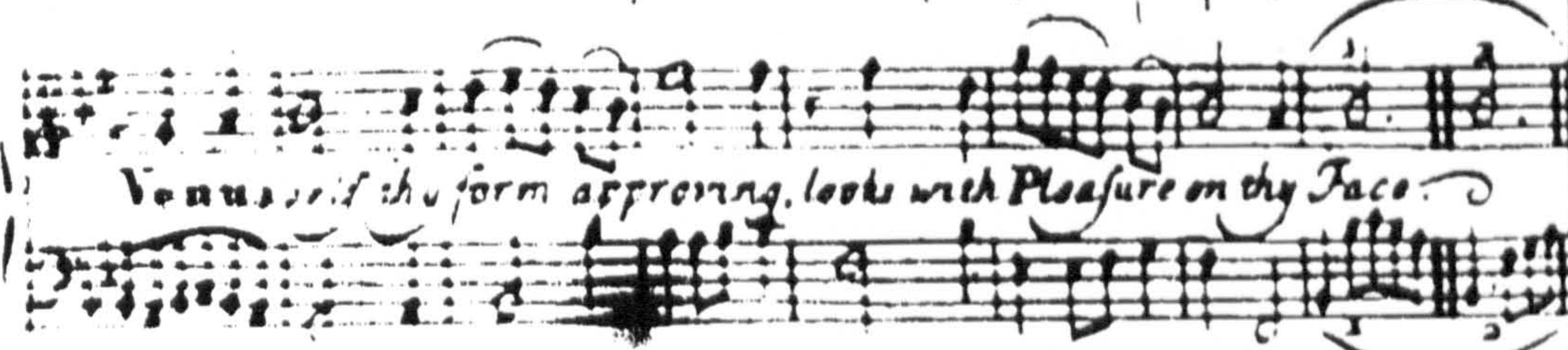
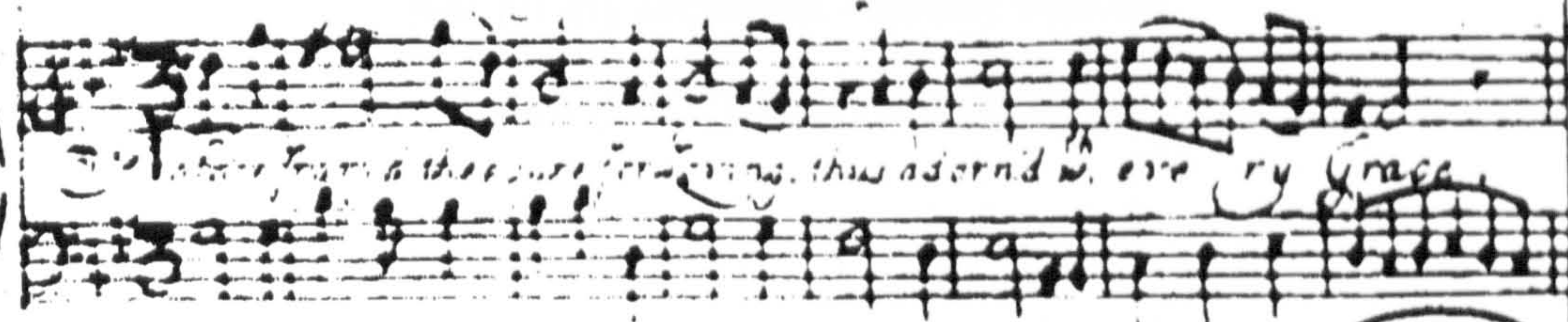
*RISM* E 242

### Modern Edition

Pilkington, M. (Ed) (1978) *Eight Songs by John Eccles*. High voice, London, Stainer and Bell, pp. 5-9.



Venus is the fairest Muselet Composed by M<sup>r</sup> John Eccles, and sung  
in M<sup>r</sup> Bracegirdle.



For the Flute :



*Theo. Cross Sculp.*



## APPENDIX M.8

**Not all my torments - Henry Purcell**

**Z. 400 (1693?) Text - Anonymous**

### Source

Facsimile of manuscript.

London, 1693?

Guildhall Library, London, *Gresham Autograph Facsimile*, B/P 985.

Due to the unusual shape and size of the original manuscript, there was a need to adapt its size and aspect slightly to fit two A4 sheets.

### Modern Edition

Roberts, T. (Ed) (1995) *Henry Purcell - 30 Songs in 2 Volumes*. Vol. 2, high voice. Oxford, Oxford University Press, pp. 26-27.



Handwritten musical score on ten staves. The lyrics are in Gaelic and appear to be a form of praise or prayer. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in a cursive style, typical of older musical manuscripts.

Lyrics (Gaelic):

Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —  
 Gnòid all a' fàidh a' m' fàidh —



Handwritten musical score on five staves. The lyrics are written below the staves.

1st my Love that holy Grace I will my  
Gift  
For my Love that holy Grace I will my  
Gift  
For my Love that holy Grace I will my  
Gift  
For my Love that holy Grace I will my  
Gift



## APPENDIX M.9

**Of all the torments - John Blow**

**(1700?) Text - Anonymous**

### Printed source

*Amphion Anglicus.*

Pages 10-13.

London, 1700.

*RISM* B 2985

### Modern Edition

Pilkington, M. (Ed) (1979) *John Blow - 10 Songs for High Voice*. London,

Stainer and Bell Ltd., pp. 21-26.



cold and speccheless, without Breath I lye, in the sweet, the sw—cet

transports of my Soul, I die; in the sweet transports of my

Soul, I die. Now a,

*A Love SONG.*

F all the Tor—ments; of

all the Tor—ments, all the Cares with

which our lives are curst, are curst; with which our lives are curst; with which our



lives are curst; of all the Tor-ments,

of all the Tor-ments, all the

Cares, of all, all the Plagues, of all, all the Plagues, of all, all the

Plagues a Lo—ver bears, sure Ri-

-vals are the worst: Of all the Tor-

-ments, of all the Tor-ments, sure



Ri- ...-vals are the worst; by

Part-ners in each o-ther kind af-flict-ions ea-si-er

grown; in Love a-lone we hate to find, we hate to find com-pa-nions of our

woe; in Love a-lone we hate to find, we hate to find compa-

-nions of our woe.

Sylvia for all those pangs you see, for all those



pan—gs all, a—ll, those pangs you see, as la—bouring

in my Breast, I beg not that you'd fa—vour me, but that you'd

slight the rest: How great so e'er your ri—gours are, with

them a—lone I'll cope, I can en—dure, I can en—dure my

own De—spair, but not a-nother's Hope, I can en—dure my own De—

—spair, but not a-nother's Hope.



## APPENDIX M.10

**O Solitude - Henry Purcell**

**Z. 406 (1687) Text - Phillips**

### Printed source

*Comes Amoris.*

Book 1, pages 18 & 19.

London, 1687.

*RISM* 1687/4

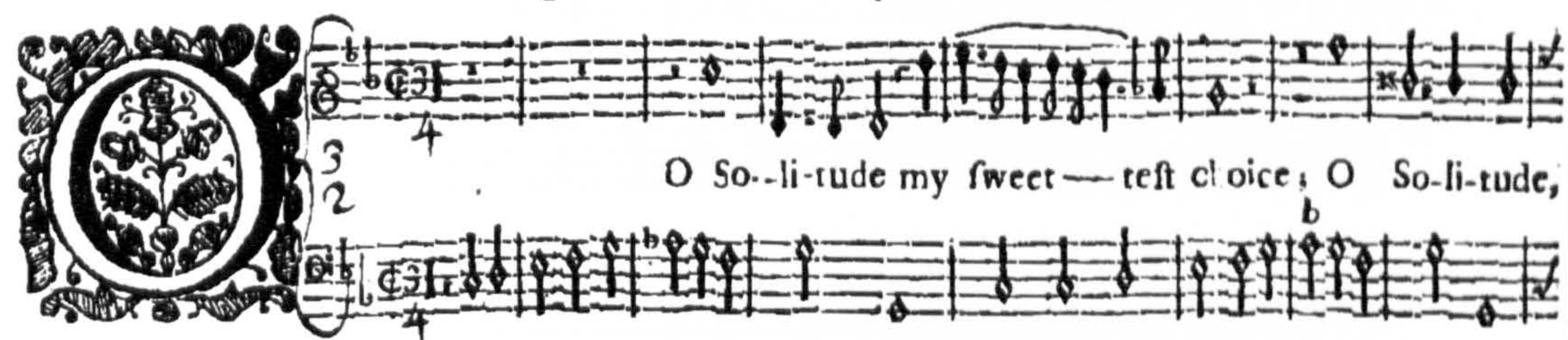
### Modern Edition

Roberts, T. (Ed) (1995) *Henry Purcell - 30 Songs in 2 Volumes*. Vol. 1, high voice. Oxford, Oxford University Press, pp. 30-35.



( 18 )

A SONG upon a Ground by Mr. Henry Purcell.



O So-li-tude my sweet — test choice, O So-li-tude,



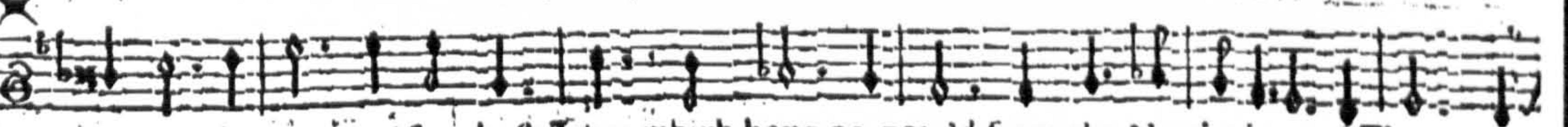
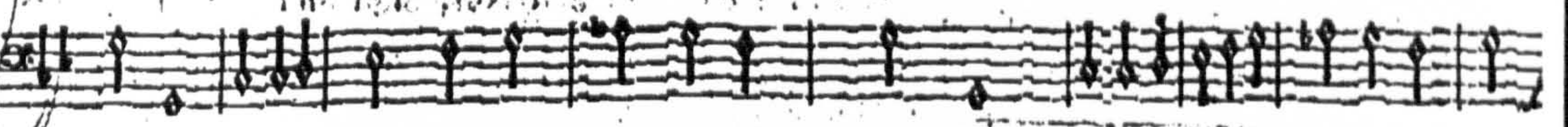
O So-li-tude, my sweet — test, sweetest choice places, de-vo-ted to the Night, re-



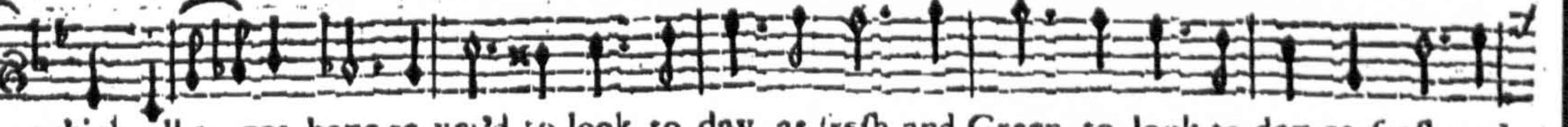
mote from Tumult, and from Noise how ye my rest — — — less thoughts de-light. O



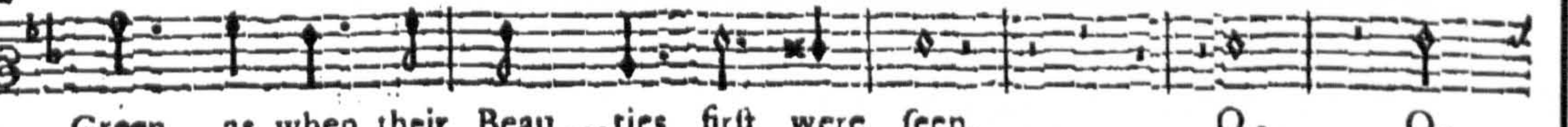
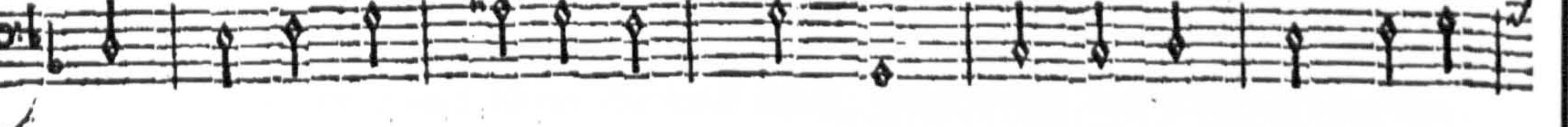
So-li-tude, O Solitude, my sweet — — — test, sweetest choice. O Hea ven what



con-tent is mine, to see those Trees which have ap-pear'd from the Na-ti-vi-ty of Time, and



which all a-ges have re-ver'd to look to day as fresh and Green, to look to day as fresh and



Green, as when their Beau-ties first were seen. O, O,



how a-gree-able a sight these hang-ing Moun-tains do ap-pear which th'un-hap-py

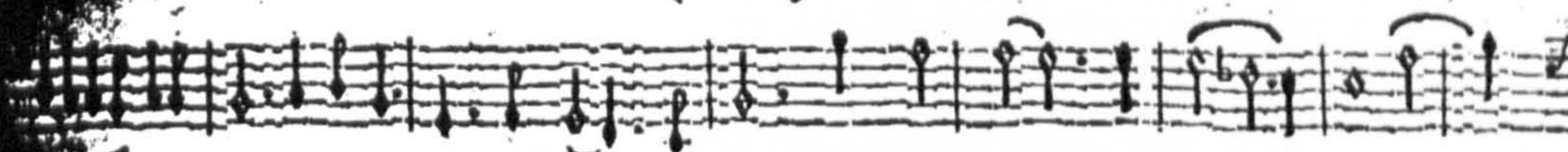




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AVAILABLE**

**Variable print  
quality**





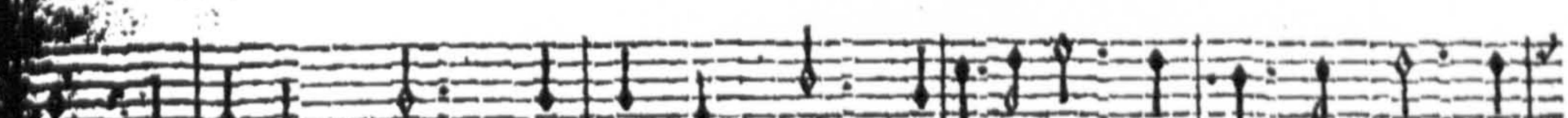
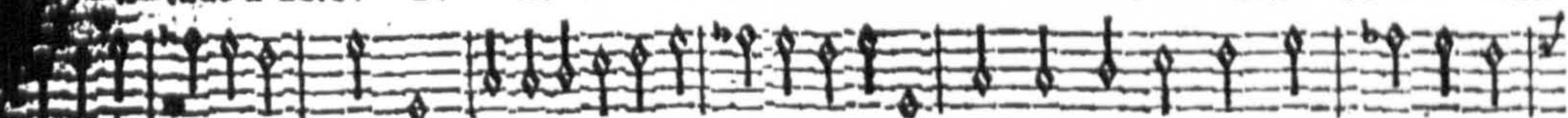
ould in-vite to finish all their sor-rows here when their hard, their hard Fate makes



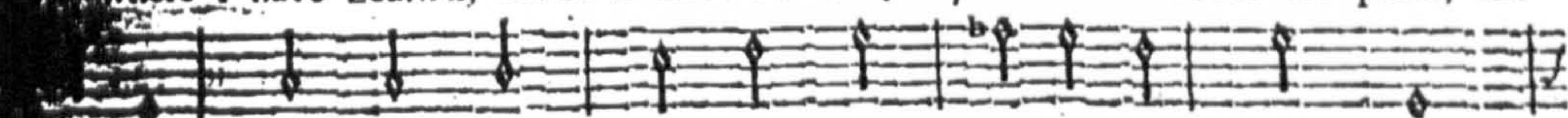
endure such Woes, such Woes as on-ly Death can cure. O! O! How I



So-li-tude a-dore! O! O! how I So-li-tude a-dore! That E-le-ment of No — blest



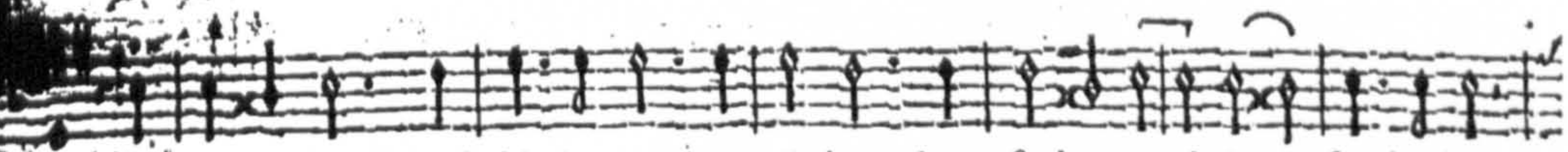
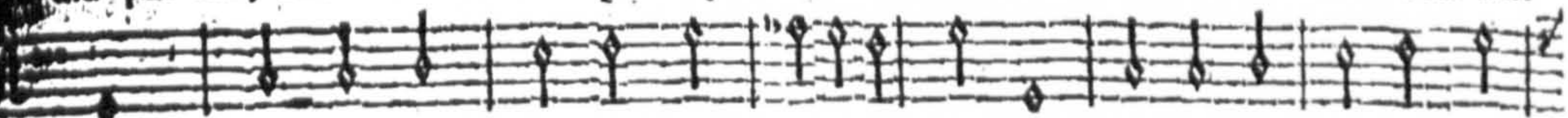
where I have Learn'd, where I have Learn'd, A-pollo low'r without the pains, the



grown, with what thy Fancy, thy Fancy



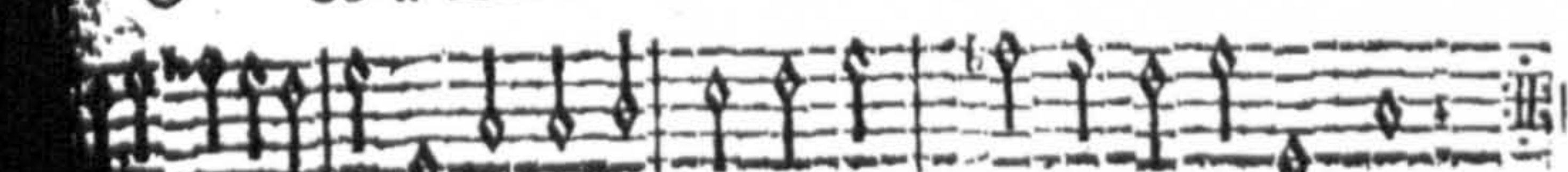
no-pur-sue, But when I think upon my own, I hate it, I hate it, for that rea-son



too, because it needs must hinder me from seeing, from seeing, and from serving thee.



O So-li-tude! O! how I So-li-tude a-dore!





## APPENDIX M.11

**Philander, do not think of arms - John Blow**

**(1700) Text - Anonymous**

### Printed source

*Amphion Anglicus.*

Pages 46-47.

London, 1700.

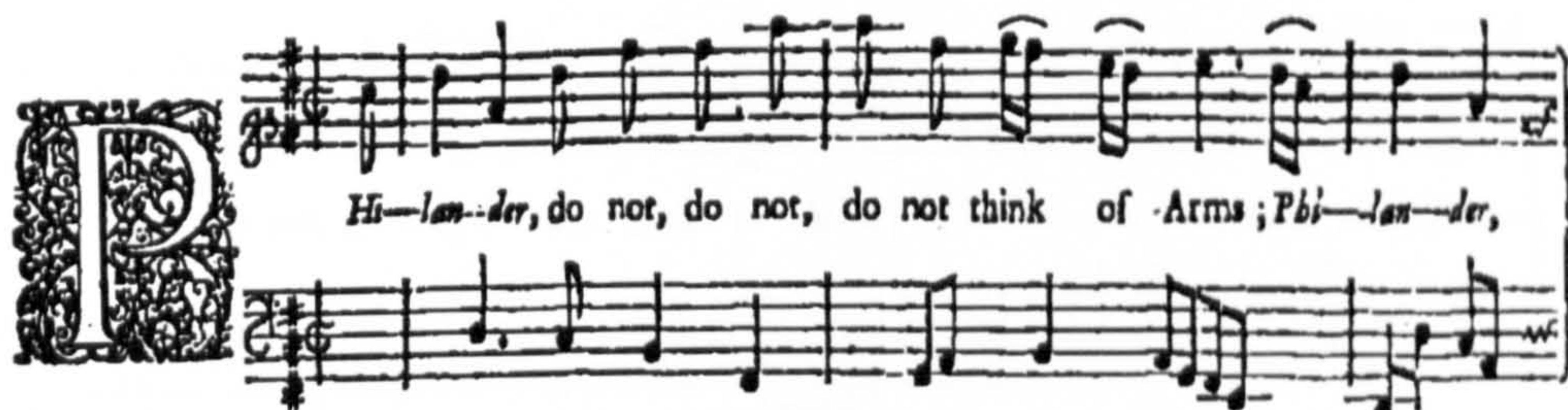
*RISM* B 2985

### Modern Edition

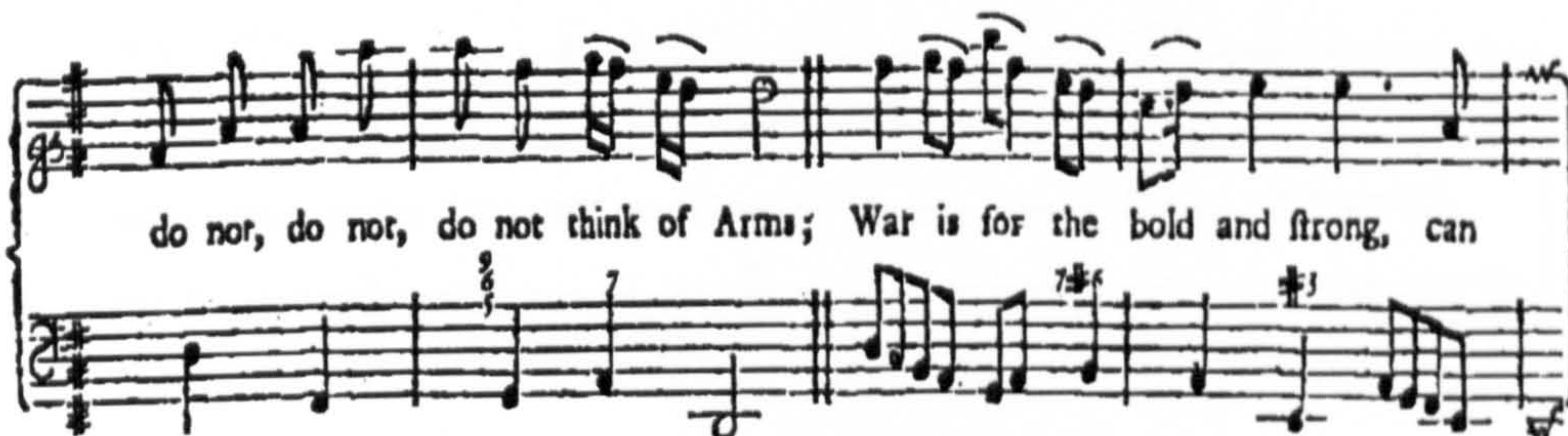
Pilkington, M. (Ed) (1979) *John Blow - 10 Songs for High Voice*. London,  
Stainer and Bell, pp.18-20.



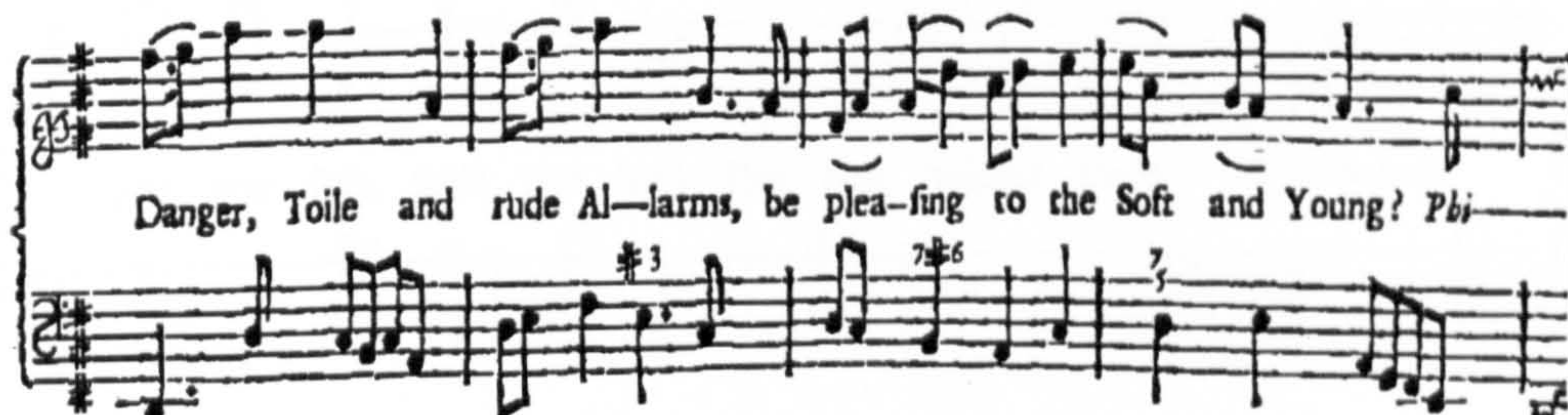
*SOLO* Myrtilla to Phylander, designing for Flanders.



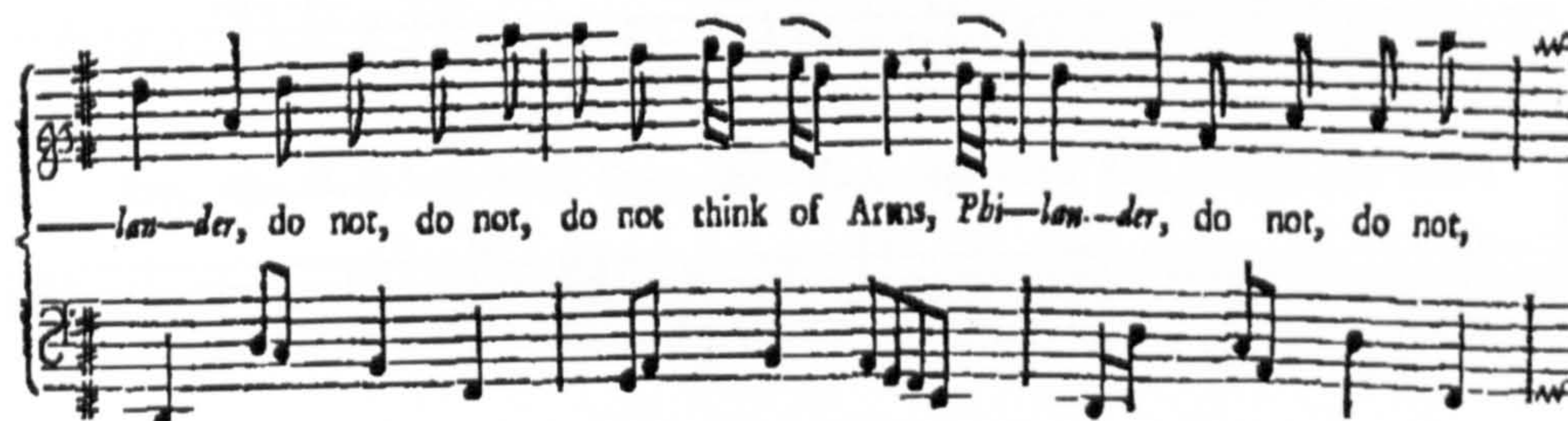
*Hi—lan—der, do not, do not, do not think of Arms; Phi—lan—der,*



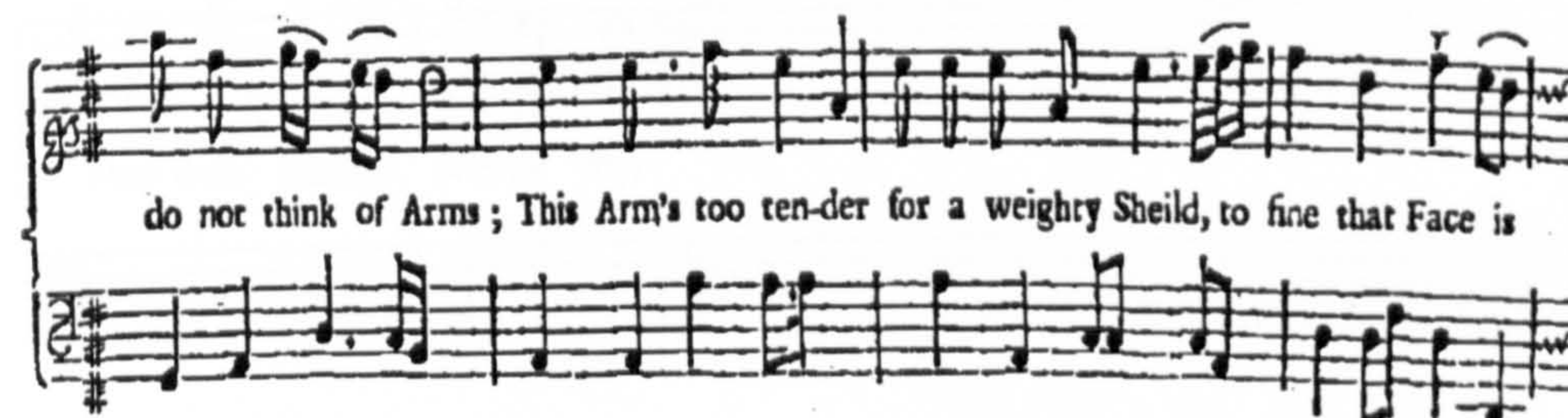
*do not, do not, do not think of Arms; War is for the bold and strong, can*



*Danger, Toile and rude Al—larms, be plea—sing to the Soft and Young? Phi—*



*—lan—der, do not, do not, do not think of Arms, Phi—lan—der, do not, do not,*

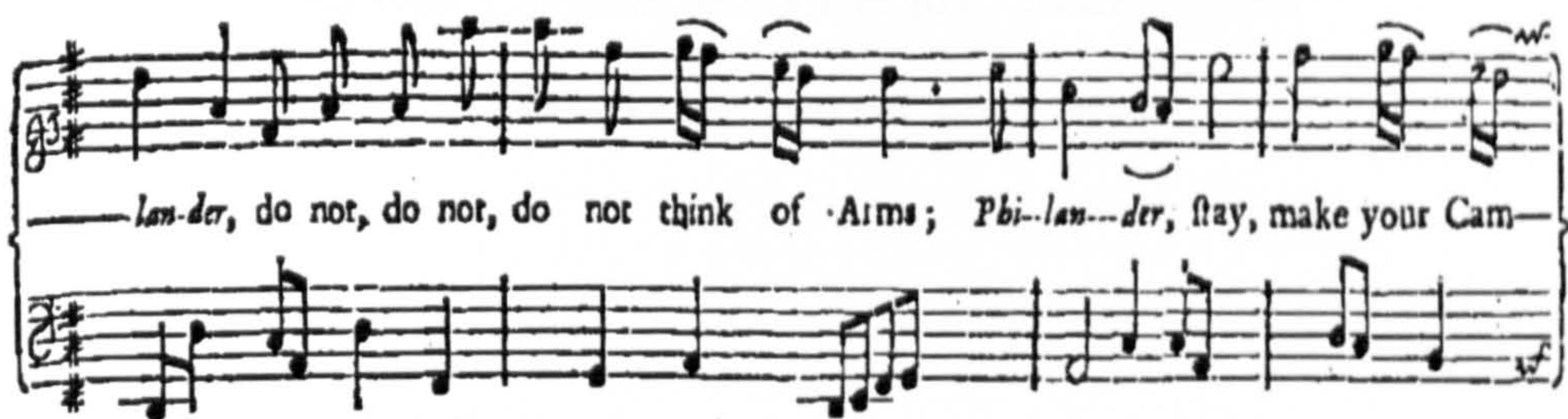


*do not think of Arms; This Arm's too ten—der for a weightry Shield, to fine that Face is*



*for the Dusty Field: Phi—lan—der, do not, do not, do not think of Arms; Phi—*

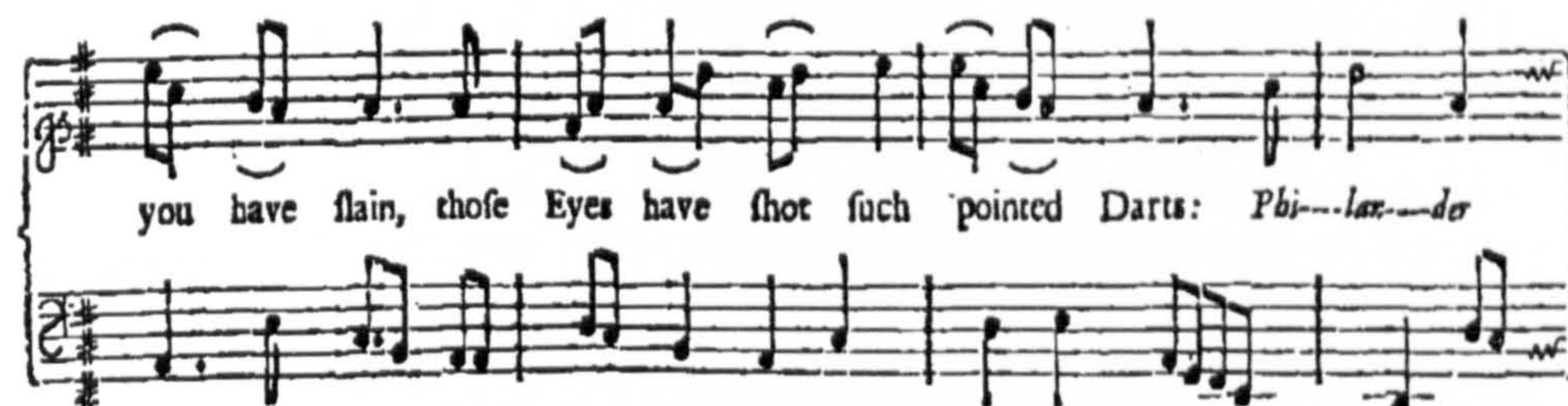




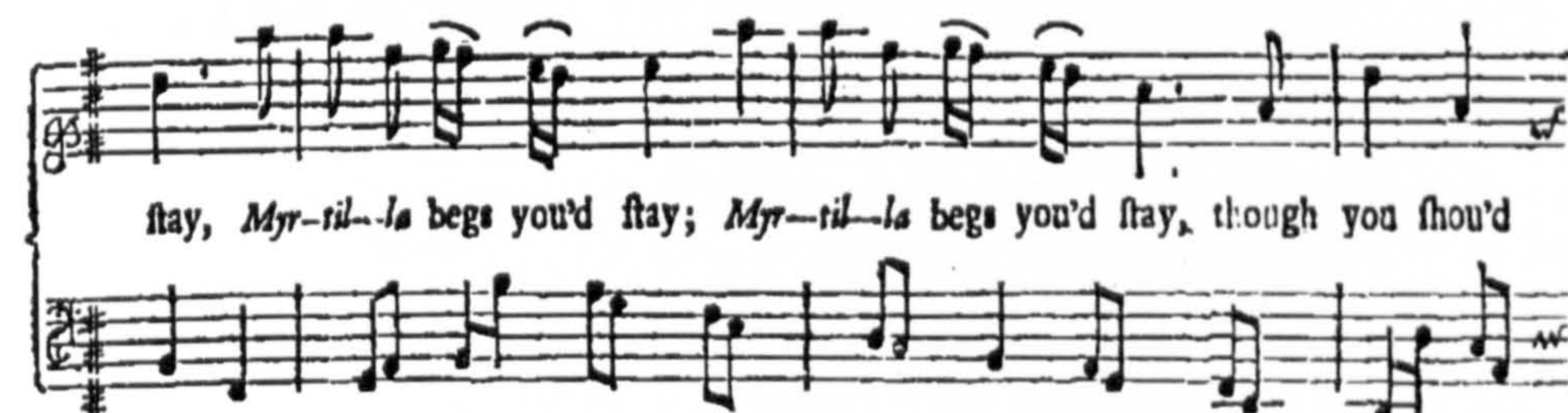
lan-der, do not, do not, do not think of Arms; Phi-lan-der, stay, make your Cam-



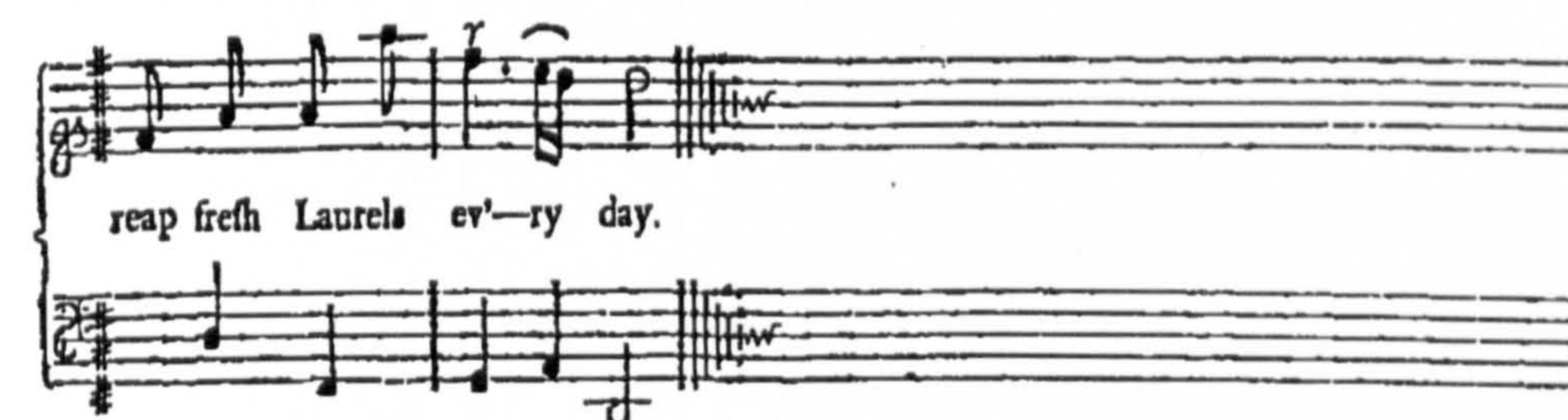
paign where you've been us'd to Conquer Hearts; where Troops of Beau-ties



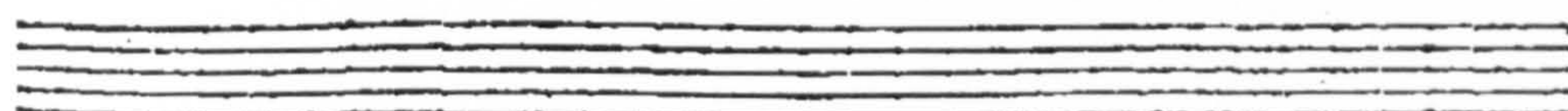
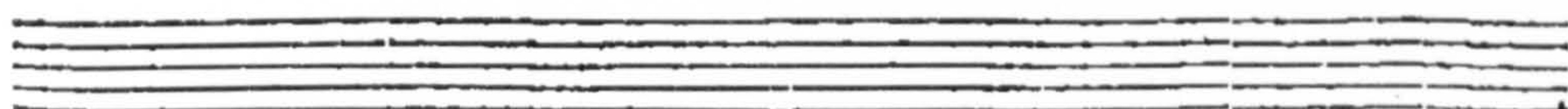
you have slain, those Eyes have shot such pointed Darts: Phi-lan-der



stay, Myr-ti-la begs you'd stay; Myr-ti-la begs you'd stay, though you shou'd



reap fresh Laurels ev'-ry day.





## APPENDIX M.12

**So well Corinna like's the joy - John Eccles**

**(1697) Text - Lord Lansdown**

### Printed source

*So well Corinna like's the joy. A song.*

London, 1702.

British Library, printed music section. [Microfilm Mus. Mic. A [=K. 7. i. 2]  
(51)].

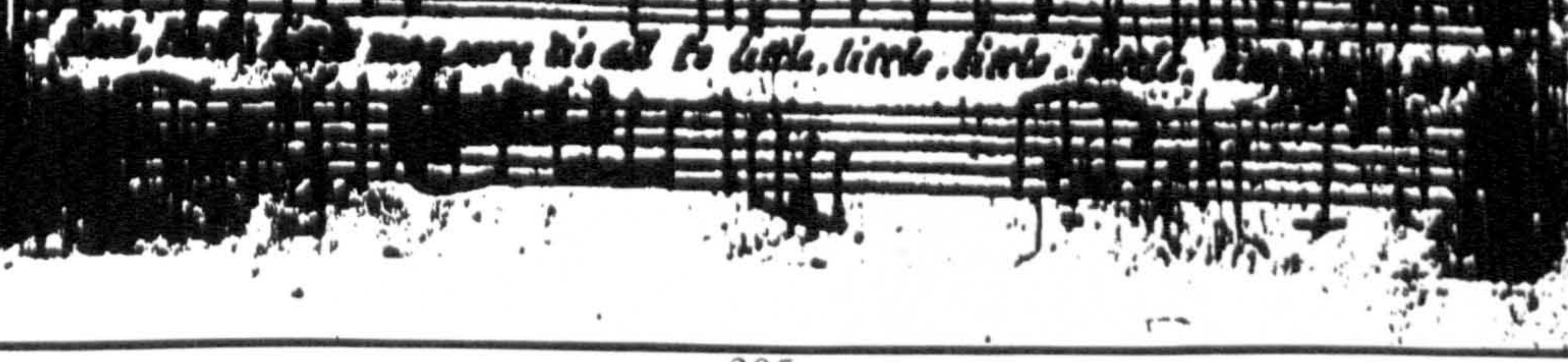
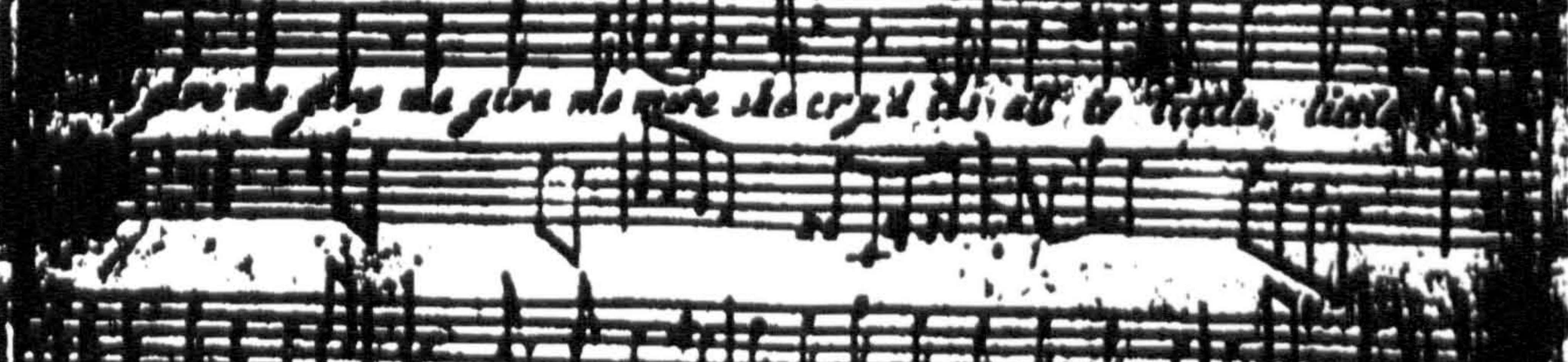
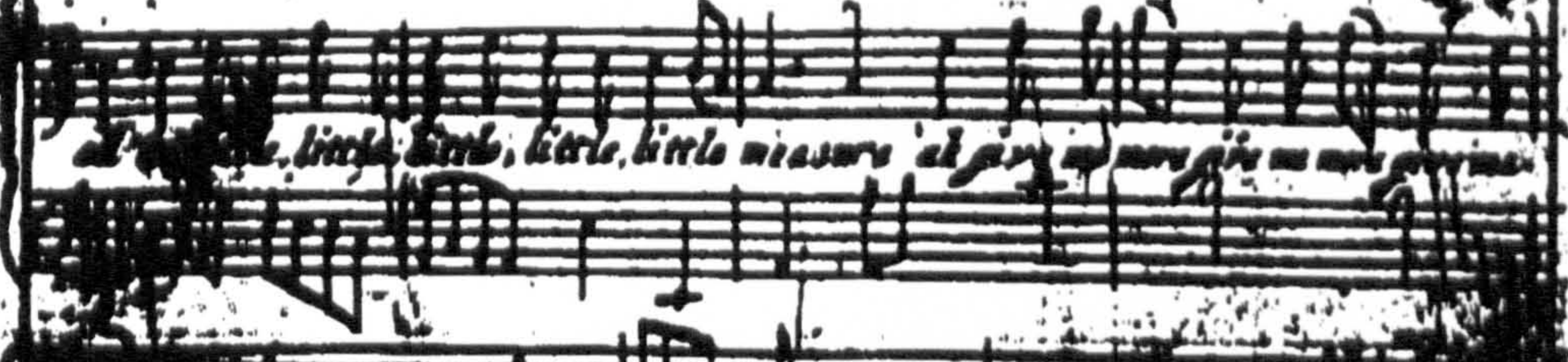
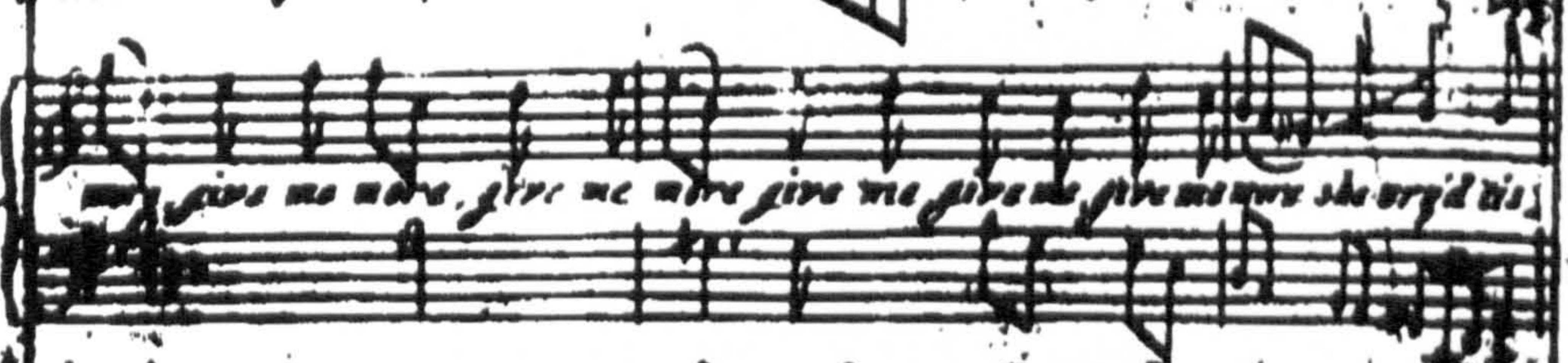
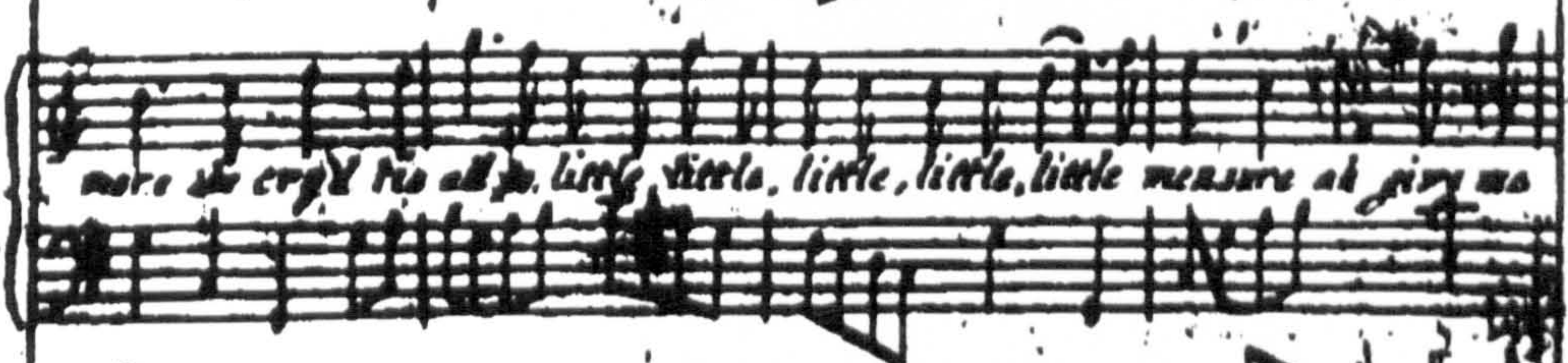
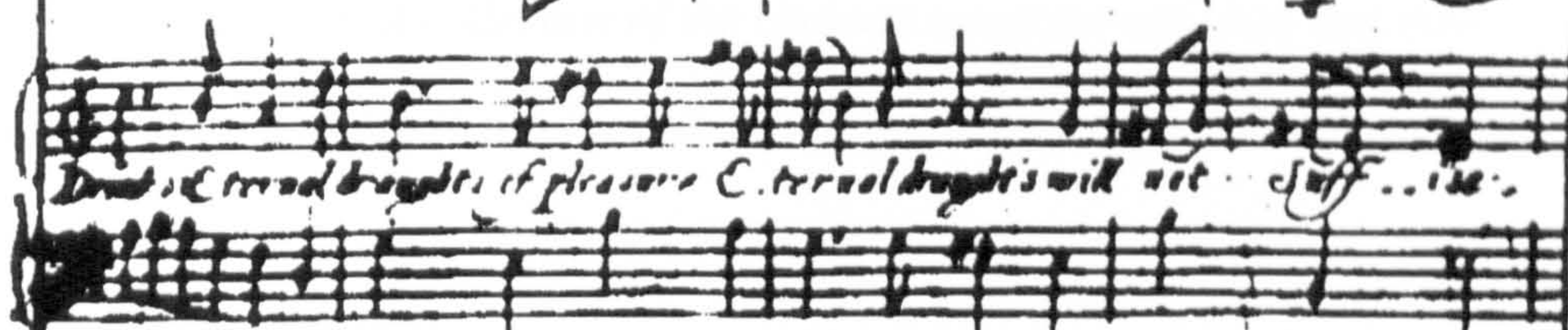
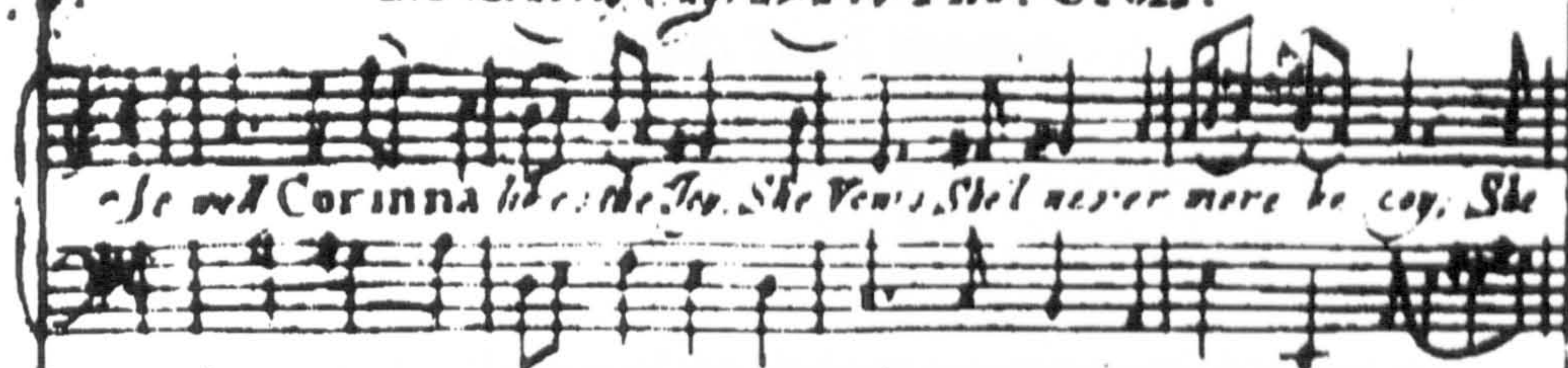
*RISM* E 297

### Modern Edition

Pilkington, M. (Ed) (1978) *Eight Songs by John Eccles*. High voice, London,  
Stainer and Bell, pp. 10-11.



*Song in the She Gallant, set by Mr John Eccles, Song by the same  
and exactly Engraved by Tho: Cross.*





## APPENDIX M.13

**Sweeter than roses - Henry Purcell**

**Z. 585 (1695) Text - Norton**

### Printed source

*Orpheus Britannicus. A collection of the choicest songs for one, two and three voices, compos'd by Mr Henry Purcell.*

Book 1, pages 60-61.

London, 1698-1703/1721.

*RISM P 5979*

### Modern Edition

Roberts, T. (Ed) (1995) *Henry Purcell - 30 Songs in 2 Volumes*. Vol. 2, high voice. Oxford, Oxford University Press, pp. 44-48.



## A single SONG.

S — Sweeter than Ro—ses, or cool, coo—l Ev'ning Breeze ;

Swee—ter then Ro—ses, or cool, cool Ev'—ning Breeze, on a

war- — — — — m Flow—ry shore, was the Dear, the dear, the dear, dear, de—ar Kiss;

First tre— — — — m—bling, first tre— — mbling made me, made me free— — — —

—ze, made me freeze; then shot like Fire, all, all, all, all o're, then shot like Fire,

all, all, all, all, then shot like Fire, all, all o're. What



Magick has Vic--ro-

rious, Love, what Magick has Vic-to-

rious Love, for all, all,

all I touch, all, all, all, all I touch or see; since that dear, dear, Kiss I hourly, hourly

prove, all, all, all, all is Love, all, all, all, all, all, all is Love, all, all, all, all is Love,

all, all, all, all, all, is Love, is Love to me.



## APPENDIX M.14

**Tell me some pitying Angel - Henry Purcell**

**Z. 196 (1693) Text - Tate**

### Printed source

*Harmonia Sacra, or select anthems in score for one, two and three voices.*

Vol ii, pages 6-10.

London, 1693.

*RISM* P 5811

### Modern Edition

Roberts, T. (Ed) (1995) *Henry Purcell - 30 Songs in 2 Volumes*. Vol. 1, high voice. Oxford, Oxford University Press, pp. 40-47.







milder, where milder Salvages resort, the Defart's fafer, the Defart's fafer than a

Ty ————— rant's Count. Why, why,

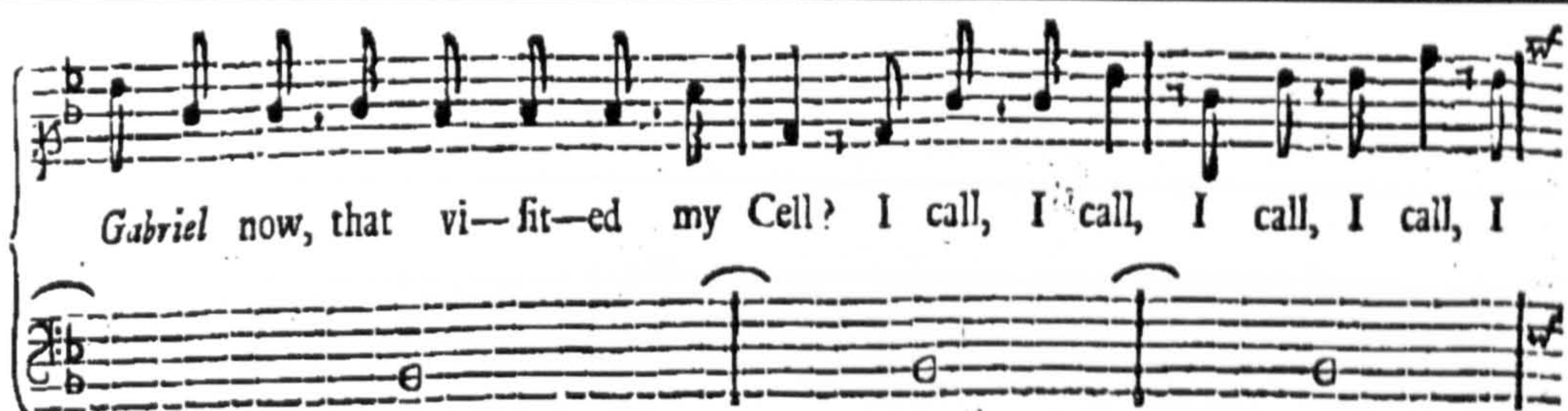
fairest Object of my Love, why, why dost thou from my longing Eyes re—move?

was it, was it a Waking Dream, that did fore—tell thy Wondrous

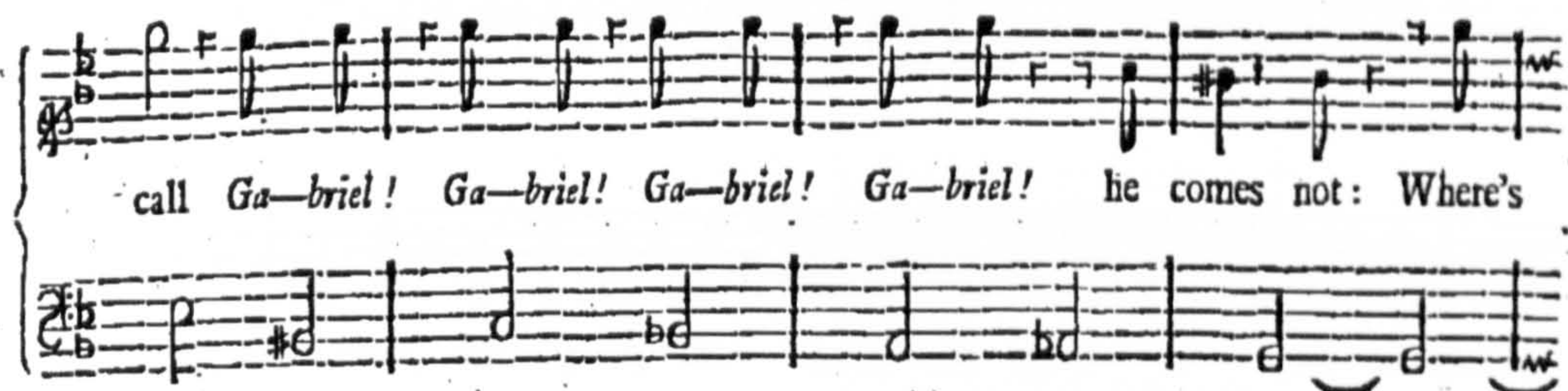
Birth, thy Wondrons, Wond—rous, Wondrous Birth? No Vi—sion, no,

no, no, no, no Vi—sion from a—bove? Where's Ga—briel, where's

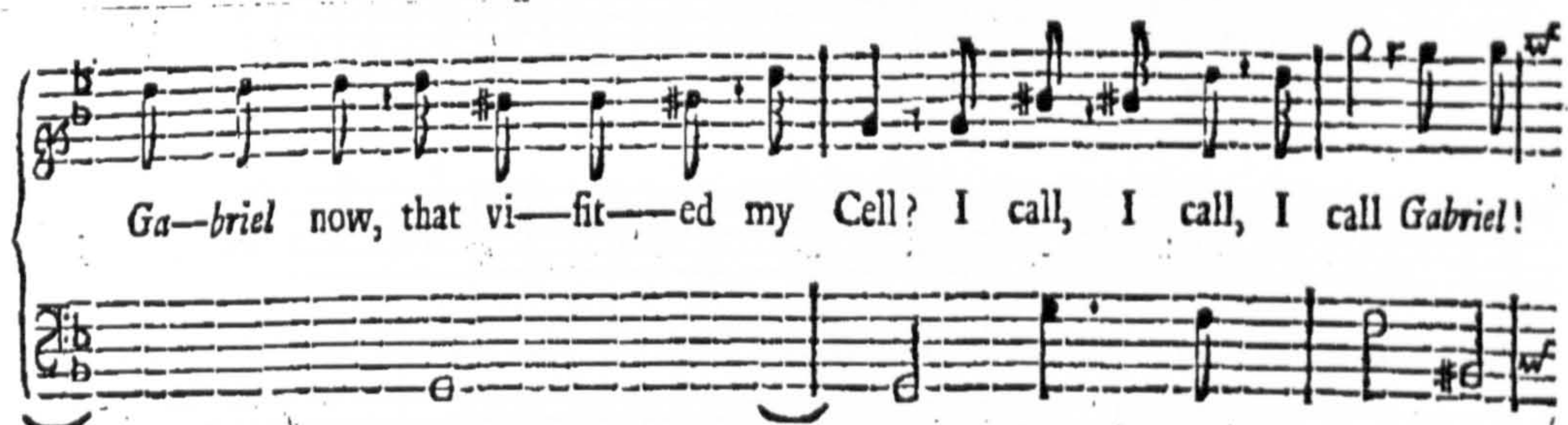




Gabriel now, that vi—fit—ed my Cell? I call, I call, I call, I call, I



call Ga—briel! Ga—briel! Ga—briel! Ga—briel! he comes not: Where's



Ga—briel now, that vi—fit—ed my Cell? I call, I call, I call Gabriel!



Ga—briel! Ga—briel! Ga—briel! he comes not; flatt'ring, flatt'ring Hopes, fare—



—wel, fare—wel, fare—wel, flatt'ring Hopes, fare—wel. Me Ju—dah's



Daughters on — — — — — ce Carefs'd, Call'd me of Mo—thers, the



most, the most, the mo— — — — — ft Blest'd, call'd me of

Mothers, the most, the most, the most, the mo— — — — — ft Blest'd.

Now fa—tal Change, now fa—tal Change of Mothers, of Mo—thers most,

most Di—stress'd, of Mo—thers most, most Di—stress'd.

How, how, how shall my Soul its Mo— — — — — tions guide? How,

—how, how shall my Soul its Mo— — — — — tions



guide? guide? How, how, how, how shall I stem, how shall I stem the

va-rious, various Tide, whilst Faith and Doubt my Lab-

ring Soul di-vide? -vide?

For whilst of thy dear, dear Sight beguil'd, I trust the God, but Oh! I

fear, but Oh! Oh! I fear the Child:

fear, but Oh! Oh! I fear the Child:



## APPENDIX M.15

**The fatal hour comes on apace - Henry Purcell**

**Z. 421 (1694 - 5?) Text - Anonymous**

### Printed source

*Orpheus Britannicus. A collection of the choicest songs for one, two and three voices, compos'd by Mr Henry Purcell.*

Book 2, pages 30-31.

London, 1698.

*RISM* P 5979

### Modern Edition

Roberts, T. (Ed) (1995) *Henry Purcell - 30 Songs in 2 Volumes*. Vol. 1, high voice. Oxford, Oxford University Press, pp. 48-51.



## A single SONG.



HE Fa—tal Hour, the Fa—tal Hour comes on, comes  
 on a—pace, which I had rather di— — — — — e then see; for when  
 Fare ca— — — — — lls you from this place, you go to cer— — — — —tain Mi—fery, you go to  
 cer—tain, cer— — — — —tain Mi—fery. The thought does stab me to the Heart,  
 and gives me pan— — — — —gs no word can speak, it Wracks me,  
 it Wracks me in each Vi—tal part; sure, sure when you go, sure when you go, my



Heart will break; sure, sure my Heart will break; since I for you so much, for you so

much en-dure, may I not, may I not hope you will, you will believe;

'tis you a-lone, 'tis you a-lone these Wounds, these Wounds, these Wounds can Cure, which

are the Fountains of my Grief; 'tis you alone, you a-lone, you a-lone these

Wounds can cure, which are the Fountains, are the Fountains of my Grief.



## APPENDIX M.16

**What is't to us - John Blow**

**(1700) Text - Anonymous**

### Printed source

*Amphion Anglicus.*

Pages 101-104.

London, 1700.

*RISM B 2985*

### Modern Edition

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[ 101 ]

SOLO A SONG.

W

That is't to us who guides the State, who's out of Fa-

-vour, or who's Great? Who are the Mi-ni-sters, and

Spies? Who Votes for Pla-

or who Buys? The World will still, will still, still be rul'd by Knaves and

Fools, conten-

ding, to be

Slaves; small things, my friend serve to sup-port, Life's trou-ble-some at best, and



short, our Youth runs back, Occasion flies, gray Hares come on, and Plea—sure

dies, and Plea—sure dies: Who, who would the present,

present blefs—ing loose, for Empire, for Em—pire which he

can— not use? Kind Pro-vidence has us sup—

—ply'd, has us supply'd, with what to o—thers is deny'd; Virtue which teaches to con—

—demn, and scorn, and scorn, scorn ill Ac—tions, and ill Men.



Be--neath this Lime-tree's Fra--grant Grove, be--

-neath this Lime-tree's Fra--grant Shades; on Beds of Flowr's, on Beds of

Flowr's su--pine--ly laid; let's then all o--ther cares, all o--ther cares re--

-move, and Drink and Sing, and Drink and Sing to those we Love:

Here's to Nea--ra to Nea--ra Heav'n de--fig'd, Per--fec--tion

of the Charm--ing, Charm--ing, Charm--ing, Charm--ing



Kind; may she be, Blest as she is Fair, may she be Blest as she is

Fair; and Pi-ty me, and pi-ty me as I Love her; may she be

blest may she be blest as she is Fair, and pi-ty me, pi-ty me, pi-ty me,

and pi-ty, pi-ty me as I Love her.

*A Single SONG,*

Turn not, turn not those fine Eyes a—way;

O turn not, turn not those fine eyes a—way; nor blush you gave me, nor blush you



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