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Music for the Mad

A study of the madness in Purcell's mad songs

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ABSTRACT

”Music for the Mad: A study of the madness in Purcell’s mad songs”

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Key words: *madness*, *song*, *Purcell*, *Durfey*, *Restoration comedy, the seventeenth century*.

Madness was a stock topic in seventeenth-century drama, and music a compulsory feature on the Restoration stage. Henry Purcell’s contributions to the latter are abundant, and include the popular combination of madness and music in his mad songs for Thomas Durfey’s comedies. This essay aims at exploring the depiction of madness through music, verbal text and dramatic context in Purcell’s mad songs for Durfey’s plays *A Fool’s Preferment* (1688), *The Richmond Heiress* (1693) and part I and III of *The Comical History of Don Quixote* (1694 and 1696 respectively). Particular emphasis is laid on text illustration and the songs’ placement in the dramatic context. Madness is discussed as a deviation from the accepted norm, as the anormal demarcated from the normal.

Conclusively, Purcell’s mad songs are characterized by their variousness *e.g.* rapid changes between keys, styles, moods and subject matters, as opposed to the relative continuousness of songs not depicting madness, and their sometimes exaggerated word paintings. Purcell’s music does not independently express madness, but the illustration of madness is linked to the verbal text and the dramatic context, highlighted and completed through Purcell’s music.

CONTENTS

INTRODUCTION

Music and madness were both very regular features of English Restoration drama. Madness, in the words of Max Byrd, "was part of the entertainment" in the seventeenth-century.[1] England shows a considerable awareness and fascination for madness, which is perhaps partly explained by the early institutionalization of the mad trough the Bethlehem Hospital, commonly known as Bedlam, in the fourteenth century.[2] We are with left a considerable body of literary evidence of the extent of the public fascination; literary representations of madness in Shakespeare, Fletcher, Durfey, and later in the early eighteenth century Sterne, Swift and Pope, mocking song lyrics and reports in diaries and letters of pleasure trips to Bedlam, along with biographical comments by afflicted people and medical treatises all help modern scholars form a picture of the late seventeenth-century ideas of madness.[3]

There is, I believe, another dimension to madness in seventeenth-century English drama. As Max Byrd's analysis of Lear's madness in Shakespeare's *King Lear* implies, the role of the madman equals that of the king's fool, not only in terms of entertainment, but in serving a satiric purpose. Already an outcast from society the madman need not fear the consequences of frankness, and so he, like the fool, can rush in where characters bound by social convention fear to tread; because he is mad nobody would take what he says seriously. Thus the lunatic is a suitable medium for the playwright to fulfil the very purpose of comedy; to satirize and criticize.[4]. Allen Thiher makes an important statement that what seems like madness can only be so in context, *i.e*. the audience's perception of what is mad and what is sane, normal and anormal, defines madness.[5] It will be shown in chapter 2 that lunatics in literature often are characterized as exaggeratedly passionate, whether regarding love, sorrow, anger or other emotions, violent and paranoid, frank and changeable with elliptical thoughts and speech, and often appearing as beggars dressed in rags, decked with feathers and ribbons, wearing wreaths of flowers on their heads and carrying attributes like branches, staffs or horns. Almost all of them have gone mad through unrequited love.

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[1] Max Byrd *Visits to Bedlam: madness and literature in the eighteenth century*, Columbia(1974) p. 5.
[2] For the history of Bedlam, c.f. Paul Chambers *Bedlam: London's hospital for the mad* (Hersham 2009).
[3] For English biographical reports and medical writings, cf. Allan Ingram *Patterns of Madness in the Eigteenth Century* (Liverpool 1998), *The Madhouse of Language: Writing and Reading Madness in the Eighteenth Century* (London 1991) and *Voices of Madness: four pamphlets 1680-1796* (Sutton 1997). For literary representations and a history of the ideas of madness, cf. Allen Thiher *Revels in madness; insanity in medicine and literature* (Ann Arbor 1999), Byrd 1974, and Allan Ingram *Cultural Constructions of Madness in Eighteenth-Century Writing* (Basingstroke 2005).
[4] Byrd, *Visits*, p. 1-5.
[5] Thiher, *Revels*, p. 83.

As for music it was a compulsory feature in every restoration play. Usually an end in itself music was inserted in the spoken drama at suitable points, but often only half-heartedly integrated in the action.[6] Such suitable occasions were for instance drinking scenes, funerals, serenades or songs or masques to entertain a company in the play. Music was inserted in scenes where it could be considered a realistic feature, and was always framed by dialogue explaining it occurrence. Mad songs however sometimes appear at other points, and are not always prepared by dialogue. Their unexpected occurrence becomes a part in the characterization of the singing character as mad. Those of Purcell's mad songs considered here are collaborations with Thomas Durfey (1653?-1723), a playwright who provided the London theatres with comedies such as *Sir Barnaby Whigg* (1681), *A Fool's Preferment* (1688), *The Marriage-Hater-Match'd* (1692), *The Richmond Heiress* (1693), and *The Comical History of Don Quixote* part I-III (1694-96, henceforth *Don Quixote*), all of which features songs by Purcell. Durfey, who was very interested in music and eventually would attempt at writing opera, as will be shown sometimes uses Purcell's mad songs for more important dramatic purposes. John McVeagh calls Durfey's *Don Quixote* a play on the "edge of written drama and as near comic opera as literature can go" and similarly Curtis Price "a revolving show-case for the composers" (*i.e.* chiefly Purcell and John Eccles).[7] On several occasions in Durfey's plays the characters are introduced and characterized through their songs rather than by more conventional theatrical means.

The mad songs are thus an intricate mixture of verbal text and music of equal importance. The music highlights and illustrates the text trough parameters such as style, choice of key and diverse text-illustrative devices like madrigalisms painting significant words and rhythmical figures. What is most characteristic of mad songs is the great variety of styles, keys, moods and subjects to be found within a song, and rapid shifts between styles, keys, moods and subjects.

Purpose and scope

This essay concerns itself with the musical and verbal representation of madness in interaction, and the representation of madness in the dramatic context, its purpose being from this starting point to study the madness of the Purcell's mad songs "I sigh'd and I pin'd", "There's nothing so fatal as woman" "I'll mount to yon blue Coelum" and "I'll sail upon the Dog-star"

[6] Curtis Price *Music in the Restoration theatre* (Ann Arbor 1979) p. 3.
[7] Price, *Music*, p. 206. John McVeagh *Thomas Durfey and Restoration Drama: the work of a forgotten writer*, (Aldershot 2000) p.117.

from *A Fool's Preferment* (Z571), "Behold the man" from *The Richmond Heiress* (Z608), "Let the dreadful engines" and "From rosy bow'rs" from *Don Quixote* part I and III (Z578), aiming to find verbal and musical means for illustrating madness.

Material and methodology

The first step towards a fulfilment of the purpose is the creation of a background of fictional literary representations of madness in the seventeenth century. That part of the essay aims to survey the contemporary literary representations of madness in comedies, tragicomedies and songs, the discussion centring about behaviours common for the characters represented as mad in relation to what would be considered normal behaviour, and the function of madness in the drama. The core of the analysis is Allen Thiher's affirmation of the necessity of hermeneutics to interpret madness from Shakespeare and onwards. Madness is "a condition inextricably linked to discourse and context"[8] that requires contextualization and further, interpretation. "It is a question of defining and then interpreting relations."[9] Hence I will make no attempt to arrive at a definition of what madness is, merely discuss the different representations of it in order to provide the reader with a sketch-like backdrop for the musical analyses. In the survey I will mainly draw upon material from Shakespeare (*Hamlet*, *King Lear*), Fletcher (*The Nobel Gentleman*, c.1625, *The Mad Lover*, 1616)[10] and Durfey (*A Fools Preferment*,[11] *The Richmond Heiress*,[12] and *The Comical history of Don Quixote* part I and III)[13] as well as Richard Crimsal's song *Loves lunacie*, [14] and the anonymous songs *[A] new mad Tom of Bedlam*,[15] and *Lunaticus inamoratus*.[16]

Propped against the background of literary representations of madness, the music analysis will focus on the illustration of Durfey's lyrics in music by attempting to locate text illustrative devices such as word paintings, rhythmical or musical figures not connected to particular words and tessitura, as well as the more general musical parameters key, metre and style

[8] Thiher, *Revels*, p. 80.
[9] Thiher, *Revels*, p. 83.
[10] Francis Beaumont and John Fletcher, *Comedies and tragedies written by Francis Beaumont and Iohn Fletcher* (London 1647).
[11] Thomas Durfey *A Fool's Preferment, or The Three Dukes of Dunstable* (London 1688).
[12] Thomas Durfey *The Richmond Heiress, or A Woman Once in the Right* (London 1693).
[13] Thomas D'Urfey *The Comical History of Don Quixote,. Part I.* London, 1694, and *The Comical History of Don Quixote,* Part III (London 1696).
[14] Richard Crimsal, *Loves lunacie. Or, Mad Besses fegary Declaring her sorrow, care and mone, which may cause many a sigh and grone: a young-man did this maid some wrong, wherefore she writ this mournfull song. To the tune of, The mad mans Morris.* (London 1638).
[15] Anon. *[A] New Mad Tom of Bedlam or, The Man in the Moon Drinks Claret, with Powder-Beef Turnip and Carret* (London 1695).
[16] Anon. *Lunaticus inamoratus or, The mad lover* (London 1667).

that are significant for the illustration of madness. Since many of the mad songs consist of several sections relating to different genres (*e.g.* passionate recitative, burlesque *rondeau*, as well as pathetic, airs) they will be compared to songs of similar style genre and subject. The comparative material will be selected on basis of similarities of style or genre. Attention will also be paid to the functions of the mad songs in their dramatic context, as compared to other songs featured in plays by the same author, *e.g. Sir Barnaby Whigg* (Z589), *The Marriage-Hater Match'd* (Z602).

For Purcell's music the editions by Ian Spink and Margaret Laurie, supervised by the Purcell Society has been consulted. It is also their readings that are presented in the music examples.

Most of the plays have been consulted in the first printed editions (often referred to as *e.g.* "the 1688 quatro"), except for the plays by Fletcher which has been read in an edition from 1647 called *Comedies and tragedies written by Francis Beaumont and Iohn Fletcher* (London 1647), and the Shakespeare plays that has been read in modern editions. All of the seventeenth-century material has been accessed through the database Early English Books Online 2009.[17]

A note on quotations

In preparing quotations from the seventeenth-century prints the spelling of the originals have been preserved, but italicization and capitalization have been modernized.

Previous research

Few of the studies of madness in literature concern the seventeenth century. Alan Ingram's *Cultural Constructions of madness in Eighteenth-Century writing* (Basingstoke 2005) *and* Max Byrd's *Visits to Bedlam* (Columbia 1974) writings deal mostly with the eighteenth century, but are nevertheless interesting. Allan Thiher's *Revels in Madness* (Ann Arbor 1999) cover fictional and medical literature throughout history and has substantial chapters on the seventeenth century. Both Raymond Kilbansky (*e.a. Saturn and Melancholy*, London 1964) and Sander Gilman (*Seeing the Insane*, New York 1982) has studied the representation of madness an melancholy in art, which gives additional understanding to the descriptions of mad persons in literature.

Concerning research on Henry Purcell and his contributions to the Restoration theatre it is more abundant. Curtis Price's *Henry Purcell and the London Stage* (Cambridge 1984) is

[17] http://eebo.chadwyck.com.ezproxy.its.uu.se.

indispensable for anyone working with the subject, as is his *Music in the Restoration Theatre* (Ann Arbor 1979). For issues on Purcell's style there are among others Peter Holman's *Henry Purcell* (Oxford 1994) and Martin Adams *Henry Purcell: the origins and development of his musical style* (Cambridge 1995). There is also Amada Eubank Winkler's recent book *O let us howle some heavy note : music for witches, the melancholic, and the mad on the seventeenth-century English stage* (Bloomington 2006) discussing madness and music, particularly, in relation to gender and sexuality, and her paper partly treating Purcell's mad song featured in Nathaniel Lee's *Sophonsiba*: "Enthusiasm and Its Discontents: Religion, Prophecy and Madness in the Music for *Sophonsiba* and *The Island Princess*" (*Journal of Musicology* 23, 2006). Concerning Thomas Durfey, John McVeagh's *Thomas Durfey and Restoration Drama* (Aldershot 2000) provides both biographical details, working conditions and good readings of the plays.

THE VERBAL REPRESENTATION OF MADNESS

"For, to define madness,/ what is't but to be nothing else but mad?"

Polonius statement in the second act of Hamlet (II, ii, 93-94) provides a bleak but realistic starting point for a survey of the seventeenth-century representation of madness. Madness is many different things,[18] and shows itself in many different ways; above all, the definition of madness is context bound, as Alan Thiher claimed "a question of defining and interpreting relations."[19] Madness in its broadest sense is to be breaking the accepted norms of behaviour. Hence deciding madness begins with demarcating it from the normal, and normality is of course dependent on context. The relation to be defined is thus that between the action and the surrounding perception of normality. Below I try to account for certain common traits in the representation of madness (*i.e.* mad persons) in seventeenth century comedies, tragicomedies and comical song lyrics. Naturally there is a certain discrepancy between the representation of madness in art and literature and madness in actual life. On this occasion I am primarily concerned with the former, and am hence more interested in the representation of such appearance and behaviour of fictional characters as was considered mad, to find certain properties seeming typical of the representation of madness. The representation of madness differs considerably between comedies (tragicomedies included) and tragedies; in this essay I consider only the former.

By necessity a survey of so large a subject in an essay of so limited an extent as this must be briefer and more superficial than it ought to be. Hopefully it will nevertheless provide an impression of how madness is portrayed was portrayed in Durfey and his predecessors, and so serve as a sketch-like backcloth to the analyses presented in chapter 3.

A very clear dramatic example of madness as a dysfunctional relation to the norms of the surrounding society might be found in John Fletcher's *The Mad Lover* from (1616). The mad lover of the title, Memnon, has lived his entire life on the battlefield and is hence unacquainted with the social norms and conventions of the civilized world. Coming back he thus very blazingly shows his interest for the king's sister, Calis, and woos her straightforwardly. Unsurprisingly for us, his fellow officers scold him and laughs at him for his blunt manners,

[18] A note on madness and melancholy; the more general term madness is often divided into melancholy and mania. The former is usually regarded as madness, but in the renaissance view it is not always only negative; sometimes it is fashionable or poetically inspiring. Cf. Sander L. Gilman *Seeing the insane* (New York 1982) pp.4, 17-18; Michael MacDonald *Mystical Bedlam: Madness, anxiety and healing in the seventeenth century* (Cambridge1981) pp. 150-151; and Michael Foucault *Madness and Civilization; A history of insanity in the Age of Reason*, (London, 2001) pp. 21-22.

[19] Thiher, *Revels*, p. 83.

and the princess would only tease him. Memnon is proud and has a strong sense of honour, and does not understand that the princess mocks him when she asks him to give her his heart that she might see how loving it is, so he decides literary to give her the ultimate token of love:

> *Cal*. What will ye make me then, sir?
> *Mem*. I will make thee stand and hold thy peace; I have a heart, Lady.
> *Cal*. Ye were a monster else.
> *Mem*. A loving heart, a truly loving heart.
> *Cal*. Alas, how came it?
> *Mem*. I wou'd had it in your hand, sweet Lady, to see the truth it bears you.
> *Cal*. Do you give it.
> […]
> *Cal*. And you shall see I dare accept it, Sir, tak't in my hand and view it: If I find it a loving and sweet heart, as you call it, I am bound, I am.
> *Mem*. No more, I'll send it to ye, as I have honour in me, you shall have it.
> (*The Mad Lover*, I, i, p. 238).

The unavoidable philosophical question would be whether Memnon is actually insane, or if he has just got a twisted sense of honour and the wrong hang of wooing. For a theatre audience however he is decidedly, but not incurably, mad because cutting out his heart includes suicide and he is showing typical signs of melancholy lovesickness, which was considered a form of madness.[20]

"Fantastically dress'd with weeds;" the visual key signs

The visual appearance of the madman is perhaps the most conspicuous indicator of his mental condition in seventeenth-century literature; he often appears in dishevelled or torn clothes, with a wreath of leaves, flowers or feathers on his head, and carrying a branch or a staff.[21]

The abundant descriptions, *ut pictura poesis*, of madmen in literature are seems to draw on the representations of madness and melancholy in contemporary art. Sander Gilman and Raymond Kilbansky have both abstracted characteristic visual indicators of madness from seventeenth-century emblem books and contemporary art, most notably Cesare Ripa's *Iconlologica* (Rome 1593 and 1603, partly translated by Henry Peacham in 1612), and Alfred Dürer's engraving *Melancholia* (1514).[22]

The representation of the visual characteristics in seventeenth-century literature is best shown through examples. The quotation from King Lear below is a very minute description of the sort of vagrant begging lunatic believed to have been released from Bedlam, being incur-

[20] For a thorough discussion on the musical cure of Memnon's madness, cf. John P. Cutts "Music and The Mad Lover" in *Studies in the Renaissance* 8 (1961) pp. 236-248.
[21] Sander L. Gilman *Seeing the Insane* (New York 1982) p. 7 ff. Cf. also Ingram, 2005, p. 107.
[22] Gilman, *Seeing*, pp. 7 ff.. Raymond Kilbansky *e.a*. *Saturn and Melancholy* (London 1964).

able, and left to the charity of their fellow creatures. Hence they were called Tom or Bess O'Bedlam.[23]

> [I] am bethought/ To take the basest and most poorest shape/ That ever penury in contempt of man/ Brought near to beast. My face I'll grime with filth,/ Blanket my loins, elf all my hair in knots/ And with presented nakedness outface/ The winds and persecutions of the sky./ The country gives me proof and precedents/ Of Bedlam beggars, who, with roaring voices,/ Strike in their numb'd and mortified bare arms/ Pins, wooden pricks, nails, sprigs of rosemary;/ And with this horrible object, from low farms ,/ Poor pelting villages, sheep-cotes, and mills,/ Sometimes with lunatic bans, sometimes with prayers,/ Enforce their charity. Poor Turlygod! poor/ Tom! (Shakespeare *King Lear*, II, iii, 66-20).

Another comes from one Randle Holme in the 1680s, quoted by Paul Chambers:

> The Tom O'Bedlams has a long staff and a cow or ox horn by his side. His clothing fantastic and ridiculous for, being a madman, he is madly decked and dressed all over in ribbons, feathers, cuttings of cloth and what not, to make him seem a mad man or distracted.[24]

The description suits well to a drawing of a Tom O'Bedlam on a printed sheet from 1695 with the text for the song *New Mad Tom of Bedlam* to be sung to the tune "Gary's-Inn-mask," also published in John Playford's *Choice Songs and Ayres* 1673 and subsequent editions.[25] The drawing shows Tom wandering barefoot and bare-chested, his jacket tied around his waist, he has ribbons tied around his calves and is carrying a staff in his hand and a horn by his side.

Mad Bess in Richard Crimsal's *Loves Lunacie* describes her transformation from fine lady to an inmate of Bedlam because she would never be content: "My lodging once was soft and easie,/ My garments silk and satin;/ Now in a lock of straw I lie,/this is a woeful pattin."[26] She also vents the common idea that madness could be brought on by pride, recklessness or discontent.

In seventeenth-century dramas there are plenty of stage directions for mad people relating to the common appearance of the mad: Shakespeare's King Lear tears his clothes of in act three, enters later "fantastically dressed with weeds" and pulls his boots off (III, iv, 108; IV, v, 79, 174); Ophelia gone mad in Hamlet enters in act four "with her hair down" playing with flowers (IV, v, 1-70, 157-200). Cardenio in Durfey's *Don Quixote* who is known to have fled to the solitude of Sierra Morena "Enters in ragged clothes, and in a wild posture sings a

[23] Paul Chambers *Bedlam: London's Hospital for the Mad* (Hersham 2009) p. 21.
[24] Chambers, *Bedlam*, p. 21.
[25] Anon., *Mad Tom of Bedlam*. John Playford *Choice Songs and Ayres for One Voyce* (London 1673), pp. 66-67.
[26] Crimsal *Loves lunacie.*

song"[27] (IV, i). Likewise Lyonel in *A Fool's Preferment* is discovered on stage in the first scene "crown'd with flowers and antickly drest, sitting on a green bank" (I, i, p. 1), and Fulvia in *The Richmond Heiress* appears "madly dress'd" (II, ii, p. 18).

The torn clothes, or the action of tearing one's clothes, are a deviation from one of society's most fundamental norms: that one does wear clothes. As MacDonald noted, clothes were expensive in the seventeenth century, proportionate to demands, and thus an important indicator of social status; destroying one's clothes almost became an action of depriving oneself of one's social status, a form of social suicide reducing the mad to the lowest level of social status.[28]

The physical appearance of a madman is also closely connected to the appearance of a melancholic lover, who is considered as on the verge of complete madness. In fact unrequited love seems to be the most common cause of madness with literary characters, and MacDonald's survey of medical records shoes that the idea was common in reality as well.[29] Shakespeare has provided the after world with several descriptions of men in such a condition, for instance Ophelia's description of Hamlet in act II, which ensures her father that Hamlet is mad and that lovesickness is the cause:

> Lord Hamlet, with his doublet all unbraced,/ No hat upon his head, his stockings fouled,/ Ungartered, and down-gyvèd to his ankle,/ Pale as a shirt, his knees knocking each other,/ And with a look so piteous in purport/ As if he had been loosèd out of hell/ To speak of horrors […]. (*Hamlet* II, i, 77-84).

What Polonius interprets as signs of madness caused by lovesickness are very similar to the signs described in act three of *As you like it* where Rosalind concludes that Orlando cannot possibly be in love:[30]

> A lean cheek, which you have not; a/ blue eye and sunken, which you have not; an/ unquestionable spirit, which you have not; a/ beard neglected, which you have not; […]. Then your/ hose should be ungarter'd, your bonnet/ unbanded, your sleeve unbutton'd, your shoe/ untied, and every thing about you/ demonstrating a careless desolation. (*As you like it*, III, ii, 346-352).

There is also the mad Fuvia's satirizing remark about who she takes to be a lovesick courtier in *The Richmond Heiress*:

> Lord! How he looks like a death's-head in a apothecaries shop, his lips pale, his eyes sunk, and his cheeks as thin as an anatomy: A cordial, a cordial, Doctor, the man's dying; did you ever see a thing look so? (II, i, p. 18).

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[27] Durfey, *Don Quixote* I, IV, i, p. 31.
[28] MacDonald, *Mystical Bedlam*, p. 129.
[29] MacDonald, *Mystical Bedlam*, pp. 88-90, 159-60.
[30] *Hamlet by William Shakespeare*, e.d. T. J. B. Spencer (London 1980) comentary p. 211.

The stage directions must be considered in relation to theatre conventions in the seventeenth century. Costume practice were such that actors and actresses mostly played in their best contemporary clothes, except for in a few famous roles for which costume were conventionalized, or for exotic characters from the near east and the like. However, as Oscar G. Brockett puts it, on such occasions women merely added feathers or other exotic accessories to their latest-fashion dresses.[31]

Credible action was of course a vital part of any performance. Charles Gildon, in a text ascribed to the great actor and theatre manager Thomas Betterton, quotes Horace's advice to poets, which he claims to be as valid for actors, which shows the demands for feeling and mimetic yet conventionalized representation on stage:[32]

> We weep and laugh as we see others do,
> He only makes me sad, who shews the way,
> And first is sad himself; Then Thelephus,
> I feel the weight of your calamities,
> And fancy all your miseries my own;
> But if you act them ill I sleep or laugh.
> Your looks must needs alter as your subject does,
> From kind to fierce, from wanton to serene.
> For nature forms and softens us within,
> And writes our fortunes changes in our face.
> Pleasure enchants, impetuous rage transports,
> And grief dejects, and wrings the tortured soul;
> And these are all interpreted by speech.
> But he whose words and fortunes disagree,
> Absurd, unpity'd grows a public jest.
>
> Lord Roscommon's translation. (p. 39-40).

In spite of the demand for realism and feeling, the portrayal of roll types were conventionalized and governed by *decorum*, in short a demand for ideal representativeness regulating how for instance a prince or a footman could be represented on stage. Betterton instructs actors to try to represent the nature of the characters they play. Whishing the actor to penetrate the nature of each character:

> And to express nature justly, one has to be master of nature in all its appearances, which can only be drawn from observation, which will tell us, that the passions and habits of the mind discovers themselves in our looks, actions and gesture. (p. 41)

[31] Oscar G. Brockett *History of the Theatre* 6th ed. (Boston 1991) pp. 300-301.
[32] Charles Gildon *The Life of Mr. Thomas Betterton* (London 1710). Gildon ascribed the parts of the text concerned with the art of playing to Betterton himself, Cf. *Actors on Acting* ed. Toby Cole and Helen Krich Chinoy (New York 1970) p. 97.

The principles for gesture and motion on stage, and the acknowledgment of its significance, mainly drew on the rules for delivery in classical rhetoric, and especially the writings of Demosthenes, Cicero and Quintilian,[33] which was also draw on by the English renaissance authorities concerned with delivery, Francis Bacon and John Bulwer. Hands, head and facial expression are the primary means for illustrating emotions and temperaments. The advice Betterton gives actors who would play "distracted" (*i.e.* mad) is interesting, and gives an impression of the moderateness and regularity, and yet constant activeness, generally expected of actors:

> Sometimes he is distracted, and here nature will teach him, that his action always have something wild and irregular, though even that regularly; that his eyes, his looks or countenance, motions of body, hands and feet, be all of one piece, and that he never fall into the indifferent state of calmness and unconcern. (p. 35).

Madness through violence and paranoia

Apart from the visual key signs the madman would also be characterized by certain significant manners such as appearing in distorted body postures of extreme tension or relaxation,[34] incoherent babbling or screaming, strange laughter, aggressiveness or other violent tendencies.[35] Also the mad or melancholic would be shy of other people and to avoid contact they would withdraw to solitary places,[36] like Cardenio in Durfey's *Don Quixote* hiding out in Sierra Morena.

Violence and belief to be in physical danger is a trait frequently connected with lunatics in the dramas studied, often exploited by playwrights for comic effect. Less comic but nevertheless an early seventeenth-century example of violent actions, and supposedly the most well know of those cited here, is Hamlet's rash killing of Polonius in act III (iv, 23) of Shakespeare's tragedy.[37]

Durfey's comedies are quite full of scenes where real of feigning madmen are taken by violent fits and starting to beat up the other characters, often under the pretext of defending themselves from imagined foes. One such example is Quickwit in *The Richmond Heiress*,

[33] Gildon, *Betterton*, p. 29 ff.
[34] Gilman, *Seeing*, p. 18. Gilman exemplifies with Cibber's sculptures of Melancholy and Raving Madness for Bethlehem Hospital.
[35] MacDonald, *Mystical Bedlam*, p. 123.
[36] Gilman, *Seeing*, p. 4.
[37] The madness of Hamlet, whether feigned or real and the expressions of it, have caused enormous debate. Hamlet's rash killing of Polonius is to my opinion only one of many possible readings.

who without warning takes the opportunity to give Sir Charles and his companions what they deserve, chasing them around and finally off the stage:

> *Quickwit*: What do I see, a guard to bear me off, and before sentence, nay then have at ye, avaunt ye slaves, ye pultroons, scoure ye vipers, a rescue, a rescue fall on my friends, down with 'em. [Snatches a sword from T. Romance and beats 'em].
> *Sir Charles*: Ah, plague of our heedless folly to come arm'd amongst mad men, there's no contending with him. [Quickwit drives 'em about the stage]. (II, i, p. 22).

A similar occasion comes twice in *A Fool's preferment* where the mad Lyonel takes his fellow characters for traitors or intruders. The first is in act III where Lyonel tries to arrest Cocklebrain for high treason, and as the latter resists, beats him with a sword he calls Vortigern (III, i[i], p. 43). The other occasion comes in a long confused scene in act four, where he believes he saves a footman from being caught and hanged by barricading them both in his house, enduring a siege by his beloved and a doctor which he mistakes for an army of the guards. Only a moment later will he no longer recognize his protégé, and taking Toby for an intruder chases him off stage (IV, i, p. 56). Lyonel's changeability and elliptical ideas would also be characteristic of mad men. The tow scenes are almost identical with the corresponding ones in Durfey's model, Fletcher's *The Noble Gentleman* (c. 1625). The paranoia of Lyonel and his correspondent in Fletcher Shatillion, would also be characteristic. They are both convinced that the king lays snares for them, so that he might arrest them for high treason, since they have interests, however slightly different, in the same woman.

Another mad man known frequently to attack both dead things and living people in defence of one thing or another is Don Quixote, his most famous blunder of that sort being the incident with the windmills, paraphrased by Durfey in the last scene of the first act of part I. Another, also in part one, is his robbing a barber of his basin (which he carries on his head), believing it to be the helmet of Marimbo; or his thrashing the puppet show at the wedding of Sancho's daughter in part three, because one of the puppets speak offensively of Knight-Errants. The violent attacks of Don Quixote's it however not what is most importantly associated with his madness. What is most important is that Don Quixote lives in another reality than the people around him, and so actually believes that the windmills are wicked giants, the barber's basin to be a hallowed relic, the puppets to be real offenders, or galley slaves to be noble men unjustly enslaved. This, what Foucault would have called madness by romantic identification, will be discussed further below.

Pretended or real lunatics driving their fellow characters about the stage is a comical side of mad violence. A much more tragic expression of the same trait is thoughts of suicide. Suicide was a crime in the seventeenth century, perhaps not as much due to the religious prohibition as to the potentially disastrous economic consequences brought by the death of an adult family member.[38] Thus suicide is a deviation from both civil and religious law, and an action against what would be considered the nature of man to live. Again an early and well known example is derived from Hamlet. Hamlet himself deliberates whether "to be, or not to be" (III, i, 56), and Ophelia drowns herself in act four, or at least she does not resist when she falls in.[39] The case of Ophelia shows the contemporary condemnation of suicide; her death was doubtful (*i.e.* it is uncertain whether she is a suicide or not) and supposedly because she is a noblewoman is she grudgingly granted a Christian funeral and a place in sanctified earth (suicides where otherwise buried outside the graveyard, and someone of lesser social staus might have been viewed less benevolently, as Hamlet implies), but it is a very discreet one without any requiem sung to her. That would be to "profane the service of the dead" (V, i, 222-234).

Memnon in *The Mad Lover* is bent on suicide; only the suicide *per se* is in his case secondary, his primary aim being literary to give Calis his heart. However Memnon seems to regard this secondary effect as something rather positive, since he expects to be transferred to Elysium at his death, a better world where there are no obstacles for love. Like Hamlet in his interview with Ophelia, he is weary of the sordidness of the world and wishes to escape to a better place.[40]

In Durfey's comedies suicidal plans seems more like wishes to escape pain or troubles, like Hamlet in the famous soliloquy (III, i, 56-90) is torn between challenging the problem, or escaping it through suicide. Altisidora in part III of *Don Quixote*, then, considers to drown herself to escape the pangs of lovesickness (V, I, p. 49), and Lyonel sees the hopeful prospect of being reunited with his Celia, whom he in that very moment thinks is dead, as "'tis death alone can give me [him] ease" (presumably III, ii).

[38] MacDonald, *Mystical Bedlam*, p. 165-166.
[39] Described by the queen in *Hamlet* IV, vii, 163-191.
[40] Cf. Hamlet III, i. and *The Mad Lover* II, i.

Madness by romantic identification; comparison to antique gods[41]

Exaggerated references to antique gods and heroes is a conspicuous trait among literary lunatics. The references occur in various ways; one is for the mad man to mix up the mythologies and stories, another for them to make the properties or experiences of the mythological characters similes for their own, and a third for them to believe they live in the mythological world. Except for implying an addled brain through letting a person mix up what was general knowledge for the reading public, comparisons between the mythological god and heroes and the ragged and famished mad persons gives a comic effect. They also serve to show a reckless mind; to consider oneself better or even equal to a god would be indecorous presumption, beyond what sane persons would venture.

Lyonel mixes up the stories in the final scene of *A Fool's Preferment*, in the passage quoted above, when he acts Orpheus and demands of Pluto to give him back is beloved Proserpine. Mad Tom also but mixes up a story:[42]

> Last night I head the Dog-star bark,/ Mars met Venus in the dark,/ Limping Vulcan beat an Iron bar, and furiously ran at the god of war;/ Mars with his weapon laid about,/ but Vulcan's temples had the gout,/ his broad horns did so hang in his sight,/ he could not see to aim his blows aright:

He would also claim to "bear Acteon's wounds." This identification with the gods or heroes from antiquity can also be found in Crimsal's *Loves Lunacie* where Bess, once a fine lady but now an inmate of Bedlam in the same conditions as the others, claims once to have been "as faire as Briseis,/ and as chaste as was Cassandra," and in several of the mad songs to be discussed in chapter 3. Bess quite lives in the world of the gods, believing the furies Alecto, Megara and Tisiphone to govern her, whereas Pallas shuns her, that she is lead over mountains and through water by Oreads and Naiads, and being lulled to sleep by Brizo. Nemesis Adastreia robs her of her "wit and patience," and Angarona, the Roman goddes of fear and silence, will not suffer her to live in peace. In relation to her Tom, whom she has lost but believes to be either in "Mars' train" or in "Venus' court" she is "Hero to Leander." She intends

[41] Concerning the usage of Greek respective Roman names, the traditions are mingled pell-mell in the texts. I quote the names used in the text in question, or where the name of a certain deity is not explicitly mentioned I use the common anglicized name, *e.g.* Vulcan for Vulcanus or Hephaestus.

[42] The conventional variant tells that Hephaestus (Vulcan), warned by Apollo (*i.e.* the sun) who looked in through the window and spied the lovers in bed, set a trap and caught his adulterous wife and her lover in a net, to the amusement of the other gods.

to bring Tom home again in spite of the goddesses of fate, but the next moment she sees them come spinning thread to hinder her plans.[43]

In the anonymous piece of mad soliloquy from 1667 titled *Lunaticus Inamoratus or, The Mad Lover* the amorous lunatic lives completely in the world of the gods. He descends to the underworld in search for his dead love Amarantha, challenges Pluto and Tisiphone, and demands that Proserpine check Cerberus to let him pass. All is Amarantha's will, and she is "at play/ with Ariadne, in the Milky-way." Well inside he would have Ixion, Sisyphus, Tantalus and the Cyclops to drink her health from bowls filled by Ganymede.[44] Later he commands Hyperion straw his "golden-attoms in her way" and Venus to give up her chariot for Amarantha, who is the fairer. So he goes on through the second half of the poem, and concludes:

> She's now Diana's chiefest maid of honor./ The sportful goddess often takes delight,/ To let her wear the cressent of the night;/ [- - -]/ Permit me though, when under Morpheus' charms,/ To dream I kiss, and keep thee in mine arms./ So rest approach, polluted thought be gone,/ Thou shalt be Cynthia, I Endymion."[45]

Exemplifying with Don Quixote, who has gone mad through reading too many mediaeval romances and whose madness primarily vents itself through his belief to be a Knight-Errant like Amadis de Gaul in a world where such are fit, Michael Foucault terms the sort if (mainly literary) madness explained by exaggerated identification "madness by romantic identification."[46] This exaggerated identification, and belief to live in another world than the actual, is not unique for Don Quixote but does appear in many seventeenth-century literary works featuring madness. Don Quixote's object of identification is probably unique for him, but romantic identification with mythological or literary characters does, as we have seen and shall see further in chapter 3 where the mad songs are discussed, exist in almost all the songs and plays here studied.

Foucault also presents a term for the madness represented by hubristic tendency of lunatic to give themselves the qualities of the gods and heroes: "madness of vain presumption." As Foucault points out, the mad person does not in this case identify herself with a literary or

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[43] In Greek mythology Oreads are nymphs living on mountains, their counterparts in streams are called Naiads. Brizo is a Greek goddess whose name is associated with sleep. Nemesis Adastreia is the punishing power of fate, coming upon those afflicted with hubris (*i.e.* presumption), as Bess obviously was. Hero drowned herself at the death of her lover Leander.

[44] Ixion, Sisyphus and Tantalus were all condemned to various infinite torments in Hades, and Ganymede is the cupbearer of Zeus.

[45] Diana, also called Cynthia, is the goddess of hunt and chastity and is also associated with the moon, the two latter qualities is probably aimed at here. One story tells that she fell in love with the fair Endymion who put to eternal sleep by Zeus, and so sat by him every night, never tired of looking at him.

[46] Foucault, *Madness*, p. 25.

mythological model, but she identifies with herself, giving herself all the qualities she lack[47]. The point is valid also for the examples given above; the identification with gods and heroes means living in another reality and belongs to madness by romantic identification, whereas the presumption is perhaps a question of deficient self-knowledge. Nevertheless the mad person uses the well known mythological characters as similes for the qualities she wishes to have, and thus the two are contingent.

"A satyr upon the city;" the function of madness in drama

Another broken norm to be considered a sign of madness is unconventional frankness, truth-speaking, by analogy to the proverb "fools rush in where others fear to tread." Ned Ward, who in *The London Spy* gave a vivid description of Bedlam and the eccentricities of its inmates, relates a conversation with a Bedlamite believed to be Richard Stafford, an ardent Jacobite confined in Bedlam for his fervent critique of Queen Mary:[48]

> I told him he deserved to be hand'd for talking of treason. Now, says he, you're a fool, we madmen have as much privilege of speaking our minds, within these walls, as an ignorant dictator, when he speaks out his nonsense to the whole parish. Prithee come and live here, and you may talk what you will, and nobody will call you to question for it: Truth is persecuted everywhere abroad, and flies hither for sanctuary, where she sits as safe as a knave in a church, or a whore in a nunnery. I can use her as I please, and that's more than you dare do. I can tell great men such truths as they don't love to hear, without the danger of a whipping post, and that you can't do: For if ever you see a madman hang'd for speaking truth, or a lawyer whipp'd for lying, I'll be bound to prove my cap a wheel-barrow.[49]

With this one arrives at the function of madness in drama. As was mentioned in the introduction, madness in the seventeenth century was part of the entertainment,[50] and doubtlessly much of the madness hitherto discussed functions as mere entertainment. Nevertheless, as was also touched upon in the introduction, there is another function where the madman under his veil of madness is allowed to deliver scathing satyrs and inconvenient truths, since, as Richard Stafford would put it, no one ever saw a mad man hanged for being frank. Especially pretended lunatics take the advantage of being able to slight important people and whole societies unpunished. One common way is, as we shall see, to pretend to mistake a person for another, whose character is similar to the person abused, and so safely lash the imagined person while the smart is felt by the real. Both the pretended lunatics Fulvia and Quickwit in *The*

[47] Foucault, *Madness*, p. 26.
[48] Chambers, *Bedlam*, pp. 22-23.
[49] Edward Ward *The London Spy compleat.* (London 1703) p. 63.
[50] Byrd, *Visits*, p. 5. MacDonald, *Mystical Bedlam*, p.122.

Richmond Heriess employ the method, as does Hamlet in his conversation with Polonius in act II:

> *Polonius*: Do you know me, my lord?
> *Hamlet*: Exellent well. You are a fishmonger. (II, ii, 170-171).

One of the highlights of *The Richmond Heiress* is the scene where Fulvia is first introduced, and at once displays her mad condition through mistaken four of the assembled men for representants of the social groups most frequently satirized, courtiers, politicians, aldermen and reverends, and scolds them heartily. Her doctor's servant she takes for an erroneous reverend:

> *Fulvia*. Reverend Mr. Tickletext, wise Mr. Tickletext, that ever I should live to see you thus overtaken, to leave your flock in the wilderness, to follow me upon the mountains, to fall from your zealous and instructive principles, carnally to fall in love, and change the strong motions of the sprit for those of the flesh… O, Mr. Tickletext… [*weeps!*] What will become of your poor soul? (II, ii, p. 19).

The ignorant doctor quite hits the bull's eye in the midst of the turmoil, when he bursts out: "If she were in her right wits now, I should think she meant this as a satyr upon the city," which is precisely what it is. Fulvia's would-be rescuer, the other pretended lunatic Quickwit, just afterwards addresses the doctor "Hark, ye patron, are you the devil?" and only a little later takes him for an easily bribed recorder.

Don Quixote is another one frequently to mistake others for what they are not. However, his mistakes are less slanderous than Fulvia's or Quickwit's, probably much due to that what he believes them to be does not exist in the abused person's reality (or they are dead things, like windmills). In spite of his distractedness Don Quixote's moral is usually the sanest, and thorough his kind-heartedness in always identifying the weak and (more or less successfully) defending them against their oppressors, as well as through all the tricks played upon himself, Don Quixote somehow becomes a measure of the moral state of the world.

The function of Shattillion in Fletchers *The Noble Gentleman* (c.1625) is more like Stafford's truth-speaking madman. Shattillion, himself being straight descended from the French king and in full knowledge of his own pedigree, in his ravings constantly condemns the false titles given by the court to various upstarts. The associations are inevitably drawn towards James I's habit of creating new peers.[51] Within the drama Shattillion's role also serve as a measure to judge the main character, the "noble gentleman" M. Marin who is tricked by his adulterous wife and two corrupt courtiers that the king has preferred him to a dukedom. The

[51] Cf. John McVeagh's comments on Fletcher's play: McVeagh, *Durfey*, pp. 101.

foolish cuckold is juxtaposed with the lunatic, generating the question which is the more mad. The mad Shattillion is cured by the same means as the fool M. Marin is fooled; Mme Marin's gentlemen friends pretends to be the king's messengers, and assures him that the king is now well disposed towards him (V, i). M. Marin does not learn anything by the event, but Shattillion is cured. It is tempting to read that foolishness past praying for, but that madness is corrigible.

Durfey's *A Fool's Preferment* is a reworking, modernization, of Fletcher. The plot, the action and the representation of the characters are quite the same, apart from that Fletcher's Shattillion is portrayed through soliloquies and Durfey's Lyonel through solo songs. Durfey changed the original cause of Celia's denial Fletcher's original, where Shattillion's coy beloved merely dismissed him, to Lyonel's Celia being forced to become the mistress of the King's favourite. Curtis Price views this alteration as critique against the profligacy of Charles II, and the reference to "a King" in Lyonel's first song "a veiled attack on Celia's royal lover made under the protection of feigned madness" ("But now I'm a thing as great as a King").[52] However I find the mere mentioning of a king in the song scarce evidence of it as an attack on the King (in the play or otherwise), and even less so regarding Prices second example of the "conceit" *Mad Bess*, or, *From silent shades* (z.370 [1682]) which has no connection whatsoever with the King. I would rather regard the claim that a madman is "as great as a king" as an expression of the view of madness as a relief or,[53] more mundane, that a madman knows no limits and is restricted by fewer than sane people and thus can behave as though he were a king. I am more inclined to join John McVeagh's opinion that Durfey took care to cut out the politics, transforming *A Fool's Preferment* into a social satire instead of a political. He refers to the political circumstances of 1688,[54] and to the prologue where the audience is assured that the play is "All mirth and droll, not one reflection said/ For now-a-days poor Satyr hides her head" (prologue 18-19).[55] However, without being a political commentator, Lyonel is a judge of the corrupt moral state of the world, still being more clear-sighted then the fool Cocklebrain.[56]

[52] Price, *London Stage*, p. 156.
[53] Foucault, *Madness*, pp. 21-22.
[54] James II last year as king before the Glorious Revolution; as McVeagh rightly says, Shattillion's talk of false pedigrees would have been dynamite in 1688.
[55] McVeagh, *Durfey*, p. 101.
[56] Cf. also the comments on Lyonel by John McVeagh and Curtis Price. McVeagh, *Durfey*, p. 101; Price, *London Stage*, pp. 156 ff.

THE MUSICAL REPRESENTATION OF MADNESS

Purcell's mad songs are an intricate mixture of music, verbal text and context. The lyrics, often printed together with the play text in its proper place, in its dramatic context is the foundation and what Purcell had to work with. Purcell's music thus provides reinforcement and illustration to Durfey's lyrics, and characterizes the singing character beyond the capacity of verbal text. Hence the indicators of madness are sometimes musical, sometimes textual and are always dependent on the context, both the immediate context within the play and the wider social context of the authors and audience determining their perception of what madness is. None any of the elements of mad songs discussed below could be said to be significant of madness independently since madness, once again, is context bound and a matter of demarcating the anormal from the normal.[57]

Mad songs in drama

The restoration audience expected plays to be densely interspersed with music of all kinds, from entertaining songs more or less well incorporated into the drama in comedies, via masques functioning as plays within the play, either commenting on or independent of the original play, to what Curtis Price calls para-dramatic music, *i.e.* instrumental or other music to accompany for instance love- or horror scenes especially in tragedy.[58] Masques commenting on the events of the play should perhaps also be characterized as para-dramatic. Songs in comedy was usually placed at appropriate places in the drama, making the music credible in its dramatic context, disguised as drinking songs, wedding music, funeral marches, or simply as songs loosely connected to the plot sung by one character to amuse the others. [59] The latter is commonly embedded in dialogue to cover for its existence, for instance characters at a social gathering request for a song quickly delivered by one of the others, which is of course a sort of very trivial realism. Price discusses whether such songs are to be considered organic to the play, albeit their connection to the plot being almost non-existent. He arrives at the conclusion that they sometimes are, since they give the audience essential extra-dramatic information about the characters.[60] Placing songs in a dramatic context where singing was likely to occur was important for the credibility of the action; the English audience was sensitive to realism, and it was not considered credible for sensible people to stand up and sing without obvious

[57] Cf. Thiher, *Revels*, p. 83.
[58] Price, *Music*, pp. xiv-xvi, and 3 ff. *passim.*
[59] Todd S. Gilman "London Theatre Music 1660-1719" in *A Companion to Restoration Drama* ed. Susan J. Owen (Malden 2008), p. 246. Cf. also Price, *Music*, p. 3 ff. *passim.*
[60] Price, *Music*, p. 2.

reason. In the preface for his opera *Albion and Albanius* (1685) Dryden explains his choice of protagonist, plot and form (*i.e.* all-sung opera):

> The suppos'd persons of this musical drama, are generally supernatural, as god and goddesses, and heroes, which are at least descended from them, and are in due time, to be accepted into their number. The subject therefore being extended beyond the limits of human nature, admits of that sort of marvellous and surprizing conduct, which is rejected in other plays.[61]

Singing is to be understood as part of the "marvelous and surprizing conduct described," and is motivated by the supernaturalism of the plot and its characters. A different credibility prevailed for gods and goddesses, who were literary not normal people and could so be allowed to sing when earthly characters could not. There was, as we shall see, another category of characters that were as little expected to act normally as supernatural characters, and who could therefore be given songs at unexpected times, *i.e.* on occasions at which singing would be not motivated by the plot, not even as entertainments framed in by loosely connected dialogue. There were mad people. Purcell's mad songs for Durfey's comedies occur almost exclusively at such unexpected places, and without dialogue to frame them in. In the case where it does occur framed in and motivated by dialogue, notably "From rosy bowers" in part III of *Don Quixote*, it is a clear indication of the inauthenticity of the madness, as will be discussed below.

Thomas Durfey, who was deeply interested in musical drama and would in the early eighteenth century unsuccessfully venture into opera, gave music a significant place in his comedies. As John McVeagh stated, music was important for Durfey, though he was not yet in the late seventeenth century willing to let it take over from literature.[62] Songs in general in Durfey's comedies serve the same amusing and extra-dramatic characterization as Price described. One such example is Berenice's "How vile are the sordid intrigues" from the second act of *The Marriage-Hater Match'd* (1692). Appearing as a sudden whim, like so many others of Berenice's actions, in a scene where Lord Brainless' attempt to treat one of the ladies with an Italian song has been interrupted by her howling lapdog, it gives some additional understanding of the "freakish" (*i.e.* in the words of Curtis Price "devilish and light hearted to the point of madness") nature of Berenice:

> *Darewell*: […] shall I beg a word or to, Madam.

[61] John Dryden preface to *Albion and Albanius* (London 1685) p. 1.
[62] McVeagh, *Durfey*, p. 113.

> *Berenice*: About what, the deck, fore-castle, and gun-room; oh, I'm not a leisure now, good Captain.
> *Darewell*: The Devil's in her, what new freak is this now…
> *Berenice*: Come, sister, here's a new song my master taught me this morning; you have skill my Lord, pray tell me how you like these notes … umph … umph.
>
> SONG
> How vile are the sordid intrigues o'the town,/ Cheating and lying perpetually sway;/ From Bully and Punk, to the politick gown,/ With plotting and sotting, they waste the day:/ All our discourse is of foreign affairs,/ The French and the wars/ is always the cry,/ Marriage alas is declining,/ Nay though a poor virgin lies pining,/ Ah curse on this jarring, what luck have I? (II, i, p. 17-18).

As different from "How vile are the sordid intrigues" "Blow, Boreas, blow" from *Sir Barnaby Whigg: Or No Wit Like A Woman's* primary function is pure entertainment.[63] As it occurs in the first act it does reinforce the impression of Captain Porpuss as an old tarpaulin, but it is not an understanding the audience could not have acquired otherwise. At the request for song, the captain demands one without "Phillis and Cholris, and Celia, and 'tother whore in the strand" and so asks an anonymous singer to sing a song one of the captains old sea-mates used to sing; a dramatic story of a sea-storm with roaring winds and demons flying through the air setting the sea on fire.[64]

In three of the mad songs considered this characterization is developed from being merely additional to becoming the chief characterization of a role; it is brought from extra-dramatic to what one might call intra-dramatic. Cardenio's "Let the dreadful engines", Lyonel's songs (especially the two first songs "I sigh'd and I pin'd" and "There's nothing so fatal as woman") and the dialogue "Behold the man" all assume a role that one might have expected a soliloquy to take, serving the wider dramatic purpose of introducing the characters for the first time. In the cases of Lyonel and Cardenio the songs even function as an exposition belonging to the sub-plot. So they are rendered fully organic to the drama. None of the singing characters has appeared on stage earlier in the play or has any spoken lines before the music starts. Concerning the mad couple in *The Richmond Heiress* the musical number is their only appearance on stage, but both Cardenio and Lyonel have important roles in their respective plays.

In part I of *Don Quixote* (IV, i) Cardenio comes upon the Don and Sancho Panza unexpectedly as they are recovering after the incident with the galley-slaves, and, as was described

[63] Thomas Durfey *Sir Barnaby Whigg: Or No Wit Like A Woman's* (London 1681).
[64] The song also functions as a comment to a song sung in the first act of Shadewell's *The Lancashire Witches,* "a wild, fiercely Whiggish satire on Roman Catholicism," to which Durfey's whole play was a reply (Price, *London Stage*, p. 153-154).

above, sings "Let the dreadful engines" clad in rags in "a wild posture."[65] Through the song one learns that fate has not been kind to Cardenio: he is in love with Lucinda who has left him; sometimes he longs for her, sometimes he is very bitter and blames all womankind for his misfortunes, and he is violently tossed between the different emotions. It is very efficient. Moreover, one learns that he is mad; as for why, apart from his visual appearance corresponding with the common image of a mad man and his singing without reason, it will be discussed below.

Lyonel in *A Fool's Preferment* is introduced in a way similar to that of Cardenio the difference being, that the latter is characterized through one long musical scene whereas Lyonel is characterized successively throughout the play. It is doubtful whether the audience ever gets a chance really to grasp him. Lyonel "crown'd with flowers and antickly drest, sitting on a green bank" is the first sight that meets the audience when the curtain is drawn. He then immediately sings "I sigh'd and I pin'd," effectively relating that he was in love, was jilted and now have found a sort of relief in madness: "But now I'm a thing/ As great as a King/ So blest is the head that is addle." His beloved Celia overhearing him explains the matter: they were in love, but she was forced by the king to become the mistress of one of his favourites, and Lyonel went mad on the occasion. Curtis Price views this alteration from Fletcher's original, where Shatillion's coy beloved merely dismissed him, as critique against the profligacy of Charles II, and the reference to "a King" in Lyonel's song "a veiled attack on Celia's royal lover made under the protection of feigned madness."[66] However I find the mere mentioning of a king in the song scarce evidence of it as an attack on the king (in the play or otherwise), and even less so regarding Prices second example of the "conceit" *Mad Bess*, or, *From silent shades* (z.370, [1682]) which has no connection whatsoever with the King. I would rather regard the claim that a madman is "as great as a king" as an expression of the view of madness as a relief or,[67] more mundane, that a madman knows no limits and is restricted by fewer than sane people and thus can behave as though he were a king. I am more inclined to join John McVeagh's opinion that Durfey's purpose with *A Fool's Preferment* was social satire, not political.[68] Almost immediately after this first song he changes subject and sings "There's nothing so fatal as woman to hurry a man to his grave," displaying the same bitterness against women as Cardenio in *Don Quixote*. Lyonel's remaining songs occur likewise unexpectedly,

[65] Durfey, *Don Quixote.* Part I (IV, i), p. 31.
[66] Price, *London Stage*, p. 156.
[67] Foucault, *Madness*, pp. 21-22.
[68] McVeagh, *Durfey*, p. 101.

in farce-like scenes with confused dialogue, where he tries to convince his fellow characters of his loyalty to the crown or arrest them for high treason (a hobby-horse of his). The third number would occur in act III as Lyonel comes distractedly roaming into the house of Cocklebrain (the main character and fool of the title) [69] declaring that Celia is dead. The fourth "'Tis death alone can give me ease" follows close after. There has been some doubt as to whether the two songs were ever sung during the performance of the play. They do not occur in the text of 1688 quatro, but are published as songs sung in the third act in the collection of songs in its appendix. It has been suggested by Olive Baldwin and Thelma Wilson that the songs were substituted for the snatches of Purcell's *From silent shades* (*Bess of Bedlam*, 1682?) printed in the text of the 1688 quatro, by analogy to Ophelia singing snatches of well-known ballads.[70] Curtis Price and Ian Spink argue, with what I find to be more convincing arguments of dramatic function and time of publication, that the snatches printed in the text were substituted for "Fled is my love" and "'Tis death alone can give me ease."[71]

One cannot, of course, know for sure which song was performed. Following Price I nevertheless think that from them being published as songs sung in the third act by William Mountfort, one can at least assume that "Fled is my love" and "'Tis death alone" were at some point intended to be performed in the dramatic context, whether or not they actually were. Thus I find it motivated to analyze the songs in their assumed dramatic context without its being certainly established if they were performed.

Only a little later Lyonel and Cocklebrain come to fight since Lyonel tries to arrest the latter for high treason. As they are interrupted by Cocklebrain's wife and her cronies Lyonel sings "I'll mount to yon blue Coelum" in midst of the tumult.

The song occurring as number six in the published music for *A Fool's preferment*, "I'll sail upon the Dog-star," has caused some debate as to whether it was ever performed in the play, and if so where. Price suggests that Purcell originally intended for it to be sung in the tumult of the third act, but that it turned out to be too difficult for the actor William Mountfort and therefore was replaced by "I'll mount to yon blue Coelum." Price claims that if he did sing it "it was surely the most demanding piece Mountfort ever sang on the stage" also found-

[69] Ian Spink states Lyonel to be the fool of the title *A Fool's Preferment* (*The Works of Henry Purcell*, 20, Ed. Ian Spink [London 1998] p. xii). I strongly object and would claim that to be Cocklebrain who is in fact the main character of the play, and the one who is fooled that the king has preferred him to Duke of Dunstable. Lyonel's merely is a secondary role, let be one allowed considerable space, whose commenting function is parallels that of a king's jester (fool) in earlier seventeenth-century plays.
[70] Olive Baldwin and Thelma Wilson "A Purcell Problem Solved", *The Musical Times*, 122 (1981) p. 445.
[71] Price, *London Stage*, p. 157, and Spink, *The works*, p. xii ff.

ing his argument on the motific likeness of the texts.[72] Price's suggestion about the third act would be contradicted by the headline "A song sung in the fourth act" in the 1688 quatro (although he does suggest that it was performed by a professional between the acts), and as concerns the difficulty the song has the same tessitura, and is not much more technically demanding than some other songs in the play. The argument is also pushed by Olive Baldwin and Thelma Wilson, who, like Ian Spink delivers another, and in my opinion more likely, alternative; they guess that "I'll sail upon the Dog-star" was sung in the fourth act, at the end of the confused scene in which Lyonel "saves" Toby from being hanged for high treason and defends them both and his house from an imagined attack from the Guards (in fact Celia and a doctor), but suddenly forgets himself and taking Toby for an intruder chases him off stage. As Toby runs Lyonel shouts "*Victoria*, *Victoria!*" and at this point Spink and Wilson and Baldwin suggests that "I'll sail upon the Dog-star" was sung.[73] It is dramatically plausible; the song in triumphant C major has as Spink states "the same tone of demented triumph"[74] as Lyonel's last line. As to the motific likeness of the lyrics it might be explained by the similarity of the two scenes.

Lyonel's final "If thou wilt give me back my love" occurs as unexpectedly as the others; in the ultimate scene he enters dressed like Orpheus together with singers and dancers, as though they were to perform a masque:

> Hah! Here they are! And in the height of revelling Pluto, Minos, Radamanthus, the King of the infernals, and the judges.
> [- - -]
> Great Pluto – know that I am Orpheus, and through the dismal shades of direful night, am come to seek my long-loved Proserpine. I'le charm thee god, with musick, and my soft aires shall lull the pow'rs of thy barb'rous empire, and set my love at liberty. (V, ii, p. 84).

Lyonel sings his song before he is led off by Celia and a doctor to be cured. Price interprets this mixing up of names as a conscious conceit of Lyonel's, similar to the reference to "a King" in "I sigh'd and I pin'd," as another stab at the King whom he think Pluto symbolizes. Lyonel would make Pluto cuckold by taking Proserpine, and thus the king through retrieving Celia.[75] Price's reading would suit well into the function of the madman as a speaker of truths, but I do not believe it, on the same grounds as before. Moreover Price's argument is depen-

[72] Price, *London Stage*, p. 158.
[73] Spink, *The works*, p. xii. *A Fool's Preferment* (IV, i), p. 56. Olive Baldwin and Thelma Wilson "Purcell's Stage Singers" in Michael Burden ed. *Performing the Music of Henry Purcell* (Oxford 1996), p. 108.
[74] Spink, *The works*, p. xii.
[75] Price, *London Stage,* p. 159 ff.

dent on the interpretation that Celia was forced to become mistress to the King himself, when in fact Lyonel states "I had but one love, and her the good King Henry has taken from me, *to bribe his favourite* for his legs and cringes" (I, i, p. 3, emphasis added). Sharp says the same "It seems the king once parted him and his mistress, who was a rich orphan, *intending to bestow her on his favourite*" (II, i, p. 16, emphasis added).

The mad dialogue in *The Richmond Heiress* is a scene in itself, commenting on the mad state of the world which is a theme in the play. Doctor Giuacum has brought the mad couple to the house where the pretended lunatic Fulvia is confined "to indulge the humour" when she asks for music. The man and the woman has no spoken lines in the play, but through Giuacum's introduction of them and through the song their characters are made quite clear:

The one was a young hot blooded officer that being balk'd in a battle against the French in Flanders, fell mad upon't, the woman crack'd her brain with pride and malice, hearing her lover say another was handsomer and better dress'd at a court ball. (II, ii, p. 20).

The dialogue could be divided in two parts, the first being through composed and the second strophic. In the first part the two introduces themselves as a man of "gigantic might" and a woman who is "charming beauty" personified, and they give various examples of the effect of their different characters. Throughout the first part they both seem rather self-centred, but as they proceed to the second they suddenly take notice of one another ("by this disjointed matter") and starts addressing each other in the boasting of their merits. It is important for the couple's appearance as mad that all their discourse is in music.

"From rosy bowers" is like the others a rather isolated scene within the scene, but it does not serve as characterizing means for the singing character. Nor is it merely inserted for entertainment, since it is part in Altisidora's attempts to seduce Don Quixote. For the sport of the company Altisidora is to pretend to be hopelessly in love with Don Quixote. She makes love to the unrelenting knight on several occasions and her last, and fiercest, attack is made through the song "From rosy bowers:"

> I intend to teize him now with a whimsical variety, as if I were possessed with several degrees of passion – sometimes I'll be fond, and sometimes freakish; sometimes merry, and sometimes melancholy – sometimes treat him with singing and dancing, and sometimes scold and rail as if I were ready to tear his eyes out. (*Don Quixote*, part III, p. 46).

It is clear from her elaborate plans to tease Don Quixote through her knowledge of both Parismus and Parismenos, Don Bellianis of Greece and a large body of melancholy madrigals

that Altisidora is quite sane (III, ii),[76] albeit quite mischievous. The role she assumes in front of Don Quixote is however that of one distracted by love. As for madness in any other way, she only once gives him a hint of is coming; in V, i, where she "starts into her freakish fit" and turns suddenly from praise of him, to scorn and then to praise again. The song is presented as a way to show Don Quixote Altisidora's accomplishments (in her own opinion excelling Dulcinea's by far). To him her sudden singing and dancing might be proof of her madness, but to the audience, that has strong evidence of Altisidora's sanity, her capacity in feigning madness in the little isolated scene which the mad song consists is but further proof of her wittiness.

The question has been raised whether Lyonel is also feigning madness. Curtis Price has suggested that Lyonel is not actually mad, referring to his commenting function on the main plot and interpreting him as Durfey's vehicle for criticizing the king. As has already been established, I do not agree with Price concerning *A Fool's Preferment* as a political satire and thus not concerning Lyonel's function as a political commentator.[77] Hence, neither do I see any reason to doubt the authenticity of his madness. I do agree that Lyonel comments on the main plot, whose purpose I take to be social satire, but I do not find it a reason for suspecting feigned madness.

The musical features of madness

Searching for common musical traits in the mad songs one finds that the most obvious trait is diversity and unpredictability. Purcell is famous for his multi-sectional songs depicting different and changing moods, but characteristic for the mad songs are the lager palette of moods and matters and the extremity of the changes. Mad songs sometimes feature a larger harmonic schedule than Purcell's songs usually does. As Peter Holman observed Purcell was unwilling to leave the older ways of shifting mode, and so his music usually progresses i-I or *vice versa*, and seldom adapting to the modern Italian manner of exploring the parallels.[78] I find longer tonicizations unusual in Purcell's songs; Purcell inserts applied dominants frequently and there are sometimes a few chords to be found that do not belong to the scale, but seldom an obvious change of tonic. Discussing Purcell's harmonic language it is however important to

[76] Parismus and Parismenos are the names of part one and two of an exceedingly popular Elizabethan romance by Emanuel Ford, issued first in 1598 and -99 and regularly reprinted for more than two hundred years. Bellianis of Greece is the main character of a Spanish epic in the style of Don Quixote's model Amadis de Gaul. Cf. John Hardy "Johnson and Don Bellianis" in *The Review of English Studies* vol. 17 (no. 67 1966) pp. 297-299; and Helmut Bonheim "Emanuel Forde: Ornatus and Artesia" in *Anglia - Zeitschrift für englische Philologie* 90 (1972) pp. 43-59.
[77] Price, *London Stage*, p. 158.
[78] Peter Holman *Henry Purcell* (Oxford 1994) p. 58.

note that the large-scale harmonic organization is governed by mode, system and hexachord, whereas cadence progressions operate merely on phrase level.[79] I find it motivated, however, to talk about major and minor keys in Purcell's songs with reference to Thomas Campion and Christopher Simpson,[80] whose counterpoint treatises defines keys by their tonic and by their major or minor thirds. . Considering tonicizations one must regard the modes as a practically (if not theoretically) still living system.[81] This could be shown by the tonicizations in the last section of "Let the dreadful engines". The main key is F major, but in the piece there are tonicizations both in B^{b} major and g minor which would seem odd in a tonal context, but quite natural in a modal. It is a practice observable in Italian vocal music from 1650-1670, for instance by Carissimi, Monteverdi and Graziani, whose music Purcell is known to have studied.[82] A more tonal practice can be observed in "I attempt from love's sickness to fly" in A major, which digresses to $F^{\#}$ minor and E major. Such tonal practices are more common within transposing keys like A or E major, than with keys closely associated with the old modes.[83]

The lyrics of mad songs are, as mentioned, characterized by great diversity and rapid changes between moods and subject matters. Purcell's means for illustrating this in music harmonic shifts and tonicizations under the premises discussed above, text illustration such as word-painting, rhythmization to highlight a certain trait or the breaking up of phrases by insertion of rests to enhance a mood. The text-illustrative devices are often used in an exaggerated way, transgressing beyond normality as something characteristic of madness.

Further, Curtis Price has noted that Purcell used particular keys for creating certain moods, or at least that certain keys are more common in certain types of works than others. Peter Holman fills in that this would be an old system employed nor only by Purcell but also by predecessors like William Lawes, Christopher Gibbons, John Blow and Matthew Locke.[84] Price observed that Purcell set songs treating of death in tragedies in g minor, whereas it would suggest *Le petit mort* in pastoral airs and comedies, a subject otherwise associated with a or d minor. F minor would be for horror, c minor "to depict melancholy, seriousness, mystery, or a feeling of awe," whereas e minor would be Purcell's "key of fate." F major and B^{b}

[79] Cf. Lars Berglund *Studier i Christian Geists vokalmusik* (diss. Uppsala University 2000) pp. 124-137, 341 ff. (summary in English).
[80] Thomas Campion *The Art of Setting or Composing of Musick in Parts* (London 1655), and Christopher Simpson *A Compendium of Practical Musick* 3rd ed.(London 1678, first edition published in 1667).
[81] For further discussions on seventeenth-century English music theory, cf. Rebecca Herissone *Music Theory in Seventeenth-Century England* (Oxford 2000). On tonality, cf. p. 174 ff.
[82] Martin Adams *Henry Purcell: The origins and development of his musical* style (Cambridge 1995) pp. 47-50.
[83] On harmonic practices in the seventeenth century, cf. Berglund, *Christian Geist*, pp. 124-137, 340 ff. (summary in English).
[84] Holman, *Henry Purcell*, p. 40.

major are linked to pastoral scenes, and the trumpet keys C and D major to triumph. Price wisely points out that there are no evidence of whether Purcell intended the different keys to have these particular connotations, but that it is nevertheless obvious that certain keys have been used for certain situations. [85] In some cases there are a corresponding usage of keys in the mad songs, notably C or D major for triumph or jubilation, c minor for melancholy and g minor for implied eroticism. If the keys have been chosen consciously, I rather think it is in order to highlight the mood of a certain passage than to define a whole scene.

Establishing madness in a single scene; multisectional mad songs

"Let the dreadful engines"

Roughly dividing "Let the dreadful engines" into sections we can see how it moves from the opening key F major to f minor in bar 17 (recitative), then from f minor to F major again in bar 29 (aria); the F major section pulling towards C major, and thus anticipating a shift to C major in bar 70 (recitative). Following the C major section is an aria in melancholic c minor, with a tonicization of seven bars in g minor. Through the bass stepwise descending a fourth the piece moves back to F major in bar 116 (recitative and aria), then a few bars in f minor in 130 (recitative), and from bar 135 the piece closes in F major (aria), after shifting both to B^b major and g minor.

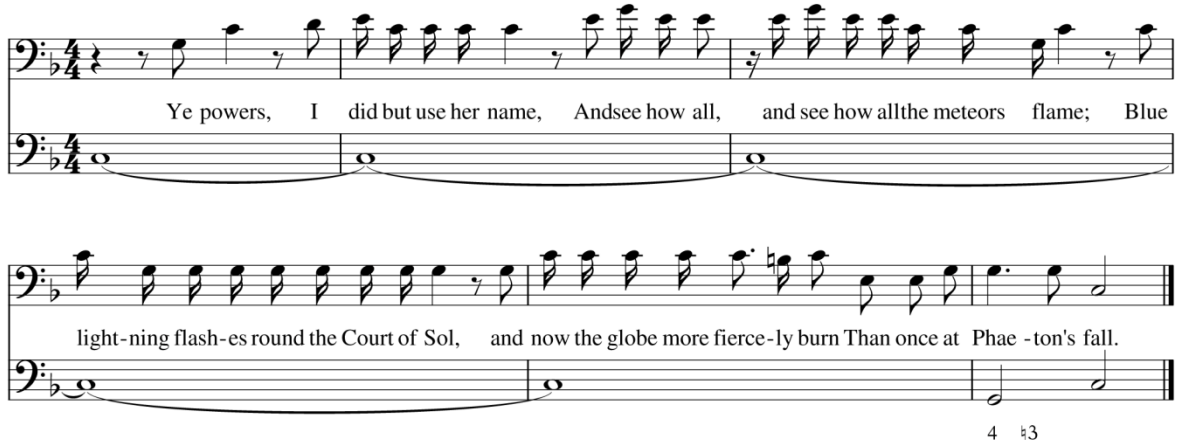
Thus one finds that the main features of madness in "Let the dreadful engines" are the unexpected, sometimes even abrupt, shifts of key and style between the sections. Such shifts also mean a shift in mood, from desperation to despair, to exaltation to melancholy to rage to indifference. There are sometimes tonicizations within the sections, sometimes natural to tonality and sometimes to the mode, giving the music a certain nerve. There are text-illustrative devices like word-painting melismas rhythmicized or composed of intervals to illustrate the words properly. An ascending or descending melody line also illustrate particular world or a mood in general, as does the tessitura and sometimes the key *per se*.

The first F major section in recitative style opens Cardenio's soliloquy as a kind of invocation, boldly challenging the power that be and its forcible means thunder and lightning in rapid, ascending melismas.[86] The shift to f minor changes the mood from the heat of challenge to a chill of despair ("despair's more cold than all the winds can blow"), and the move back

[85] Price, *London Stage*, pp. 21 ff. esp. p. 22-23.
[86] The power that be ("engines of eternal will") is probably here to be understood as Zeus/ Jupiter judged by the attributes thunder and lightning. Cardenio's comparing himself to Zeus/ Jupiter is another indication of his madness, see below.

again to F major, and to a danceable air in compound duple time. The heat increases both textually and musically when the harmony pulls towards the dominant C major (yet returning to F) at the mentioning of the volcanoes Etna and Vesuvio,[87] whose flames "mounting reach the skies" "mounting set to a melisma of dotted quavers and semiquavers, ascending from e to f^1. These phrases, as mentioned above, anticipate an otherwise rather abrupt shift to a C major recitative where the world of Cardenio is consumed in flame; his fall is made equal to Phaetons (example 1).

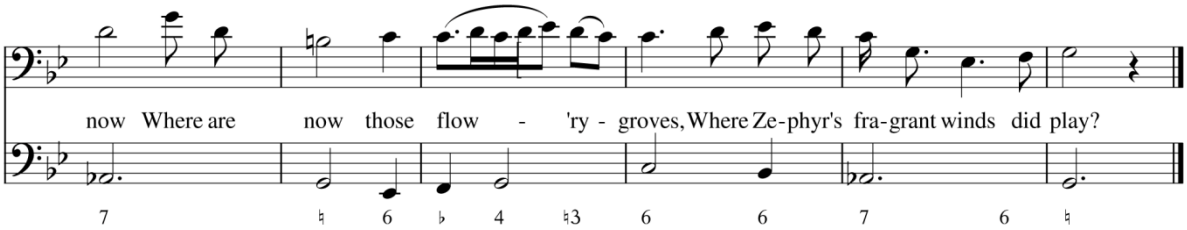
Example 1, "Let the dreadful engines" bb. 70-75.



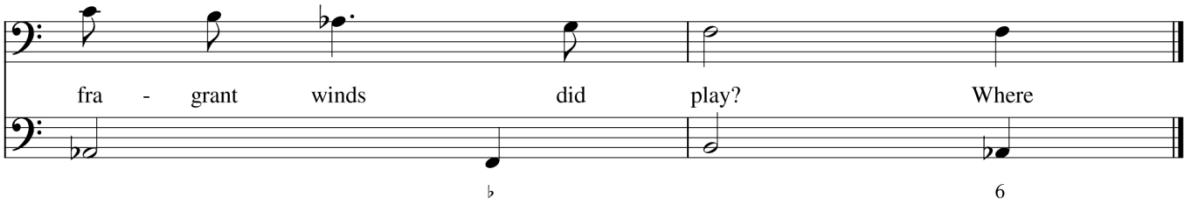
Following the violent recitative is the melancholy c minor aria in triple time, where Cardenio remembers the happy times with his Lucinda in what seems an Arcadia; "flow'ry groves, Where Zephyr's fragrant winds did play." The aria section is characterized by an often stepwise walking bass, melismas composed of minor intervals, a high tessitura and frequent textual repetitions. An interesting observation is the very subtle means by which Purcell depicts Cardenio's growing despair through changing the setting of a question: the first 23 bars of the aria vary the phrase "Ah! Where are now those flow'ry groves, Where Zephyr's fragrant winds did play?" On the first occasion the question occurs it is set to the rising cadential pattern of a spoken question; the melody rising a major second, harmonically ending on the dominant, leading over to a g minor tonicization of a few bars (b. 91). On the second occasion (b. 99) the question is no longer melodically set as an interrogation, but the line falls a major second instead of rising (example 2 and 3). Due to the differences in melodic setting, the first question could be interpreted as sincere, and the second as despairingly rhetorical. The stepwise wandering bass and the harmony wandering from g minor through E^b back to c minor helps to create an impression of wandering mind.

[87] Both famous for fatal eruptions; Vesuvio extinguishing Pompeji outside Napels in AD 79, and Etna Catania on Sicily in 1669.

Example 2, "Let the dreadful engines" bb. 86-91.

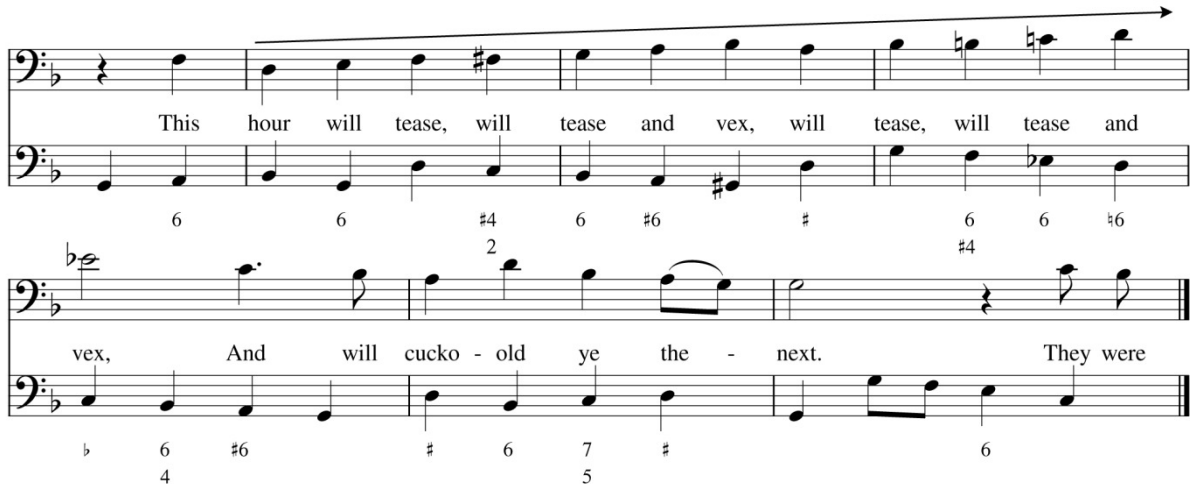


Example 3, "Let the dreadful engines" bb. 98-99.



The F major recitative succeeding the aria brings an increase of tension through an ascending and descending F major triad ("I glow, but 'tis with hate"), followed by a short triple time air on the same (textual) motif. The piece moves to a short f minor recitative, and the mood shifts from rage to indifference ("Cool it then and rail, since nothing will prevail"). In the final section Cardenio reaches a sort of indifferent acceptance of the ways of the world, and blaming women for his state spends his last F major aria in duple time scolding the vices of the sex. A particularly interesting illustration of his sentiments towards womankind is a musical and textual antithesis in g minor (bb. 146-152), consisting of a gradually rising D major scale landing on E^{b}, harmonically spiced with applied dominants or other chromatically altered chords creating considerable tension. The tension is then suddenly relaxed through a swift g minor cadence (example 4). The rhythmically simple piece gives an archaic impression, especially through its obvious modal organization of the harmony with phrasewise tonicizations to Bb, gm, C and back to F which closes the whole of the song.

Example 4, "Let the dreadful engines" bb. 146-152.



"From rosy bowers"

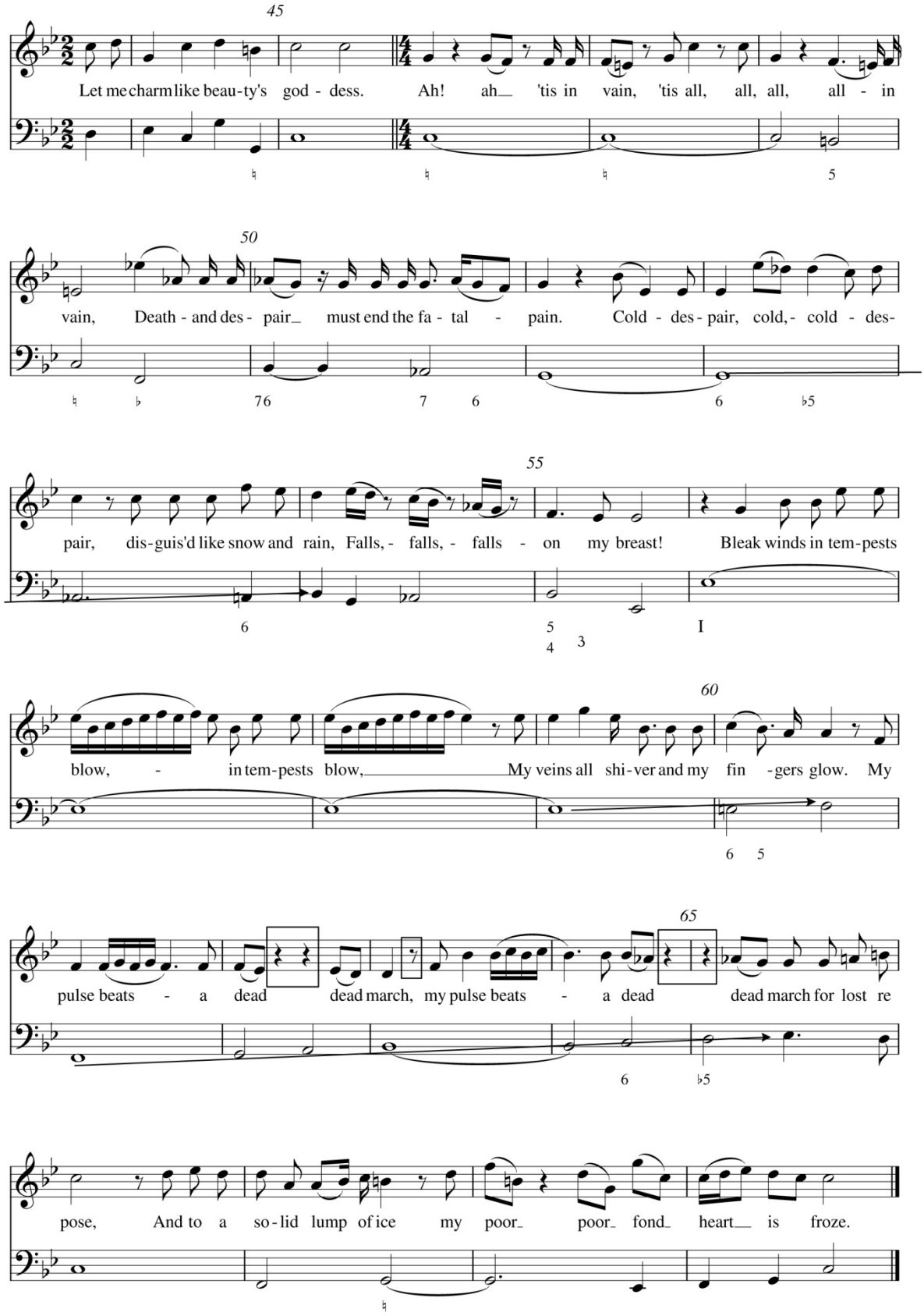
The different sections in "From rosy bowers," which Durfey called movements, do not mean shifts between keys to the same extent as in "Let the dreadful engines." There are tonicizations within the sections, but throughout the first four sections c minor supplies the harmonic frame. In the last section there is a shift to C major, as a kind of apotheosis (see below). The mad music of "From rosy bowers" functions similarly to that of "Let the dreadful engines," in spite of the dramatic differences between feigned and authentic madness. Just as before one can observe contrasting sections of different styles, subjects and moods succeeding each other unexpectedly, there are tonicizations of the same sort as in "Let the dreadful engines" (*i.e*. not always explicable within a tonal context but usually so within an modal) giving the music a certain nerve, and there is quite immediate contrast between tension and relaxation. There are also text-illustrations, such as pausing, and melismas painting significant words like "fly" or "blow." The choice of key is sometimes rendered significant through the context.

The first section begins in recitative style as an exalted invocation to the god(s) of love. An ascending E^b major chord in second inversion increases tension, culminating in a rapidly descending melisma of semiquavers ("Hither ye little waiting cupids fly). The section begins in c minor but digresses in bar 12 to g minor. The phrase marks the climax of the invocation to the cupids to teach Altisidora "in soft melodious songs to move, my hearts darling joy." Curtis Price has noted that Purcell used g minor for death in tragedies but in comedies and pastoral airs shifted its meaning to *Le petit mort*.[88] One might view Purcell's choice of key as illustrative of the text. The recitative is succeeded by an aria in duple time in bar 25, this time

[88] Price, *London Stage*, p. 23.

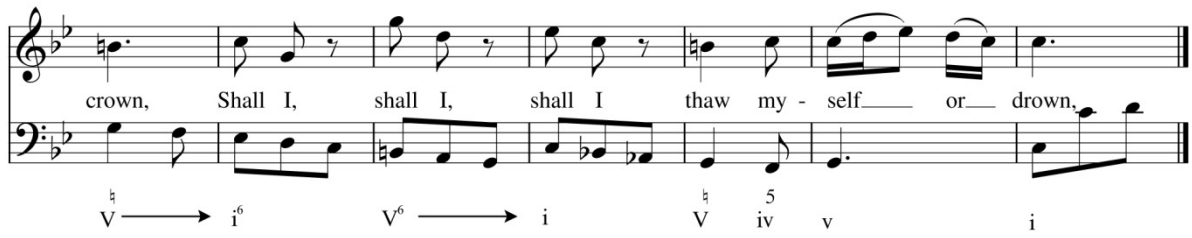
quite steadily in c minor. A high tessitura and an often stepwise ascending melodic line combined with larger leaps contribute to a certain tension and a slightly hysterical sensation. In bar 46 there is an abrupt shift from aria to a recitative of considerably instability (example 5). The recitative begins in c minor but a chromatically ascending bass line soon causes confusion and the recitative does not definitely land in E^b major until the cadence in bar 55. During the exalted exclamation beginning in bar 56 the music remains in E^b major, through the bass resting on an E^b major chord, but in bar 60 the bass reassumes its stepwise wandering for yet another five bars, until the section firmly cadences in c minor (b. 69). In this recitative section the structure of rapidly changing mood and subject matter has been brought down to phrase level and is used even within the section. Purcell works phrase by phrase, and every new one has got a different subject and a new character, sometimes even a different tonic; tonicizations often last for one such phrase. The frequent breaking up of the phrases by rests, sometimes illustrative of sighs (*e.g.* b. 54), also contributes to the feeling of emotional instability.

Example 5, "From rosy bowers" bb. 44-69.



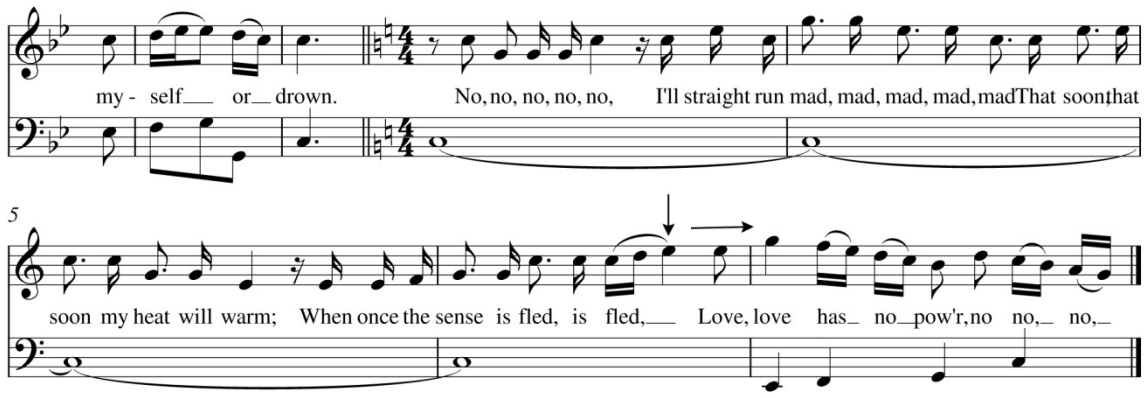
In the succeeding triple time aria, the bass' stepwise moving in ascending and descending lines of quavers creates an anxiously rocking sensation, possibly illustrating the "foaming billows" in which Altisidora contemplates to drown herself. For most of the aria Purcell works with tension and relaxation over very short spaces, sometimes from one bar to another (example 6), through progressions i-V-i-V. The aria section is after all a quite regular ABA form. In part B the music modulates first to E^b major, via a B^b major chord in first inversion (b. 101) and then to g minor in bar 106. The most prominent feature of part B is a descending D major scale to which the repeated words "lay down [my lovesick head]" are set, before the phrase cadences and the music modulates back to c minor and part A.

Example 6 "From rosy bowers" bb. 85-90.



For the fifth section there is a sudden shift to C major, as another example of elliptic character of mad songs, and the section remains in firm C major throughout. It begins as a simple *secco* recitative over a single C major chord in the bass. In bar 137 the quick declamation of "when once the sense is fled" is tensely stopped up on a single crotchet set to "fled" as if Altisidora suddenly stops at the insight. Just after the air, characterized by running melismas semi-and demisemiquavers, is unleashed (example 7). At the beginning of the section the bass rests on a C major chord for several bars, but successively it gains speed and is moving quickly in figurers of demisemiquavers some way through the aria, increasing the impression of flight ("Wild through the woods I'll fly"). The text in the last section is obviously alluding to the common idea of mad man or woman roaming the woods in clothes torn to pieces ("robes, locks shall thus betore"), and perhaps also to the popular songs of Mad Tom and Mad Bess gone mad through unrequited love ("A thousand deaths I'll die Ere thus in vain adore") (Cf. chapter 2).

Example 7 "From rosy bowers" bb. 132-138.



According to Durfey's play text "From rosy bowers" illustrates "several degrees of passion" (V, i). Durfey himself divided the song into five movements which he gave different characters (see appendix B). The gradual increase of madness through the song might be gathered from the harmonics and the movements of the bass; all of the first four sections contain tonicizations, though the harmonic instability increases with the lability of Altisidora. The first climax occurs in the harmonically confusing third section, where the bass moves slowly stepwise and sometimes chromatically. This state is not abruptly changed as the piece progresses to the fourth section, but rather it is smoothly developed and given a more desperate nerve through the quicker movement of the bass and the longer tonicizations. The fifth section turns the piece upside-down as an apotheosis where the former minor keys are changed for a triumphant C major. The shift from minor till major key is typical of Purcell, as was described above, and does not signify anything in itself, but in the context in combination with the verbal text the shift from c minor connoting melancholy to C major connoting jubilation becomes significant. Here the static C major chord at the beginning highlights the new idea ("No, I'll straight run mad/ That soon my heart will warm"), then tentatively increases speed as the impact of this new idea sinks in, and finally reaching full speed depicting Altisidora running free from troubles and cares. Madness becomes a desirable solution of her emotional distress; as Foucault put it "all that is easy, joyous and frivolous in the world."[89]

What I have hitherto particularly stressed as musical elements significant of madness, are tonicizations, inner structure, including phrasing and pausing, and vivid painting of significant words. Contrasts are important, between sections and between phrases where different styles, moods and sometimes keys contrast against each other. Concerning the contrasting

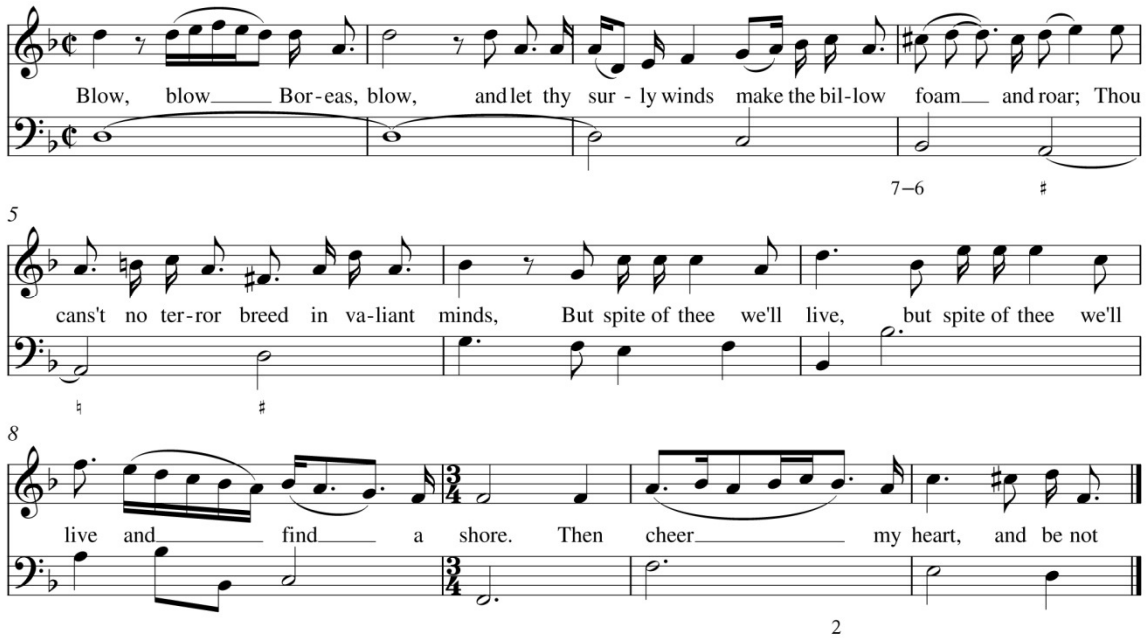
[89] Foucault, *Madness*, pp. 20 ff.

styles it is possible to say that the mad songs yet analyzed contains sections of different genre or style forged together to an entity, *e.g.* passionate, lament-like recitative with figuring reminding of Italian vocal practice, or danceable, burlesque airs.

Musical parameters in songs of similar style and subject

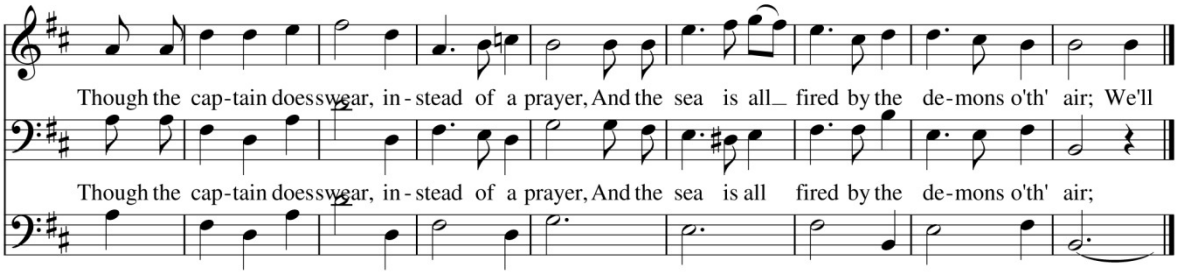
"Blow Boreas, blow" from Durfey's *Sir Barnaby Whigg, Or No Wit Like a Womans* (1681) have both style and motif in common with the songs from *Don Quixote*. Like them it depicts chaos and people of unconventional behaviour (the swearing captain, example 9); however it is not the mental chaos of Cardenio and Altisidora but the chaos of a sea storm and a near shipwreck. Also, it begins with an invocation where the seaman defies Boreas attempt to strike him and his mates with fear (example 8). The structure of "Blow Boreas, blow" also resembles that of the songs from *Don Quixote.* It varies recitative and aria of irregular lengths. Unlike the mad songs, however, there are no drastic changes of subject matter or mood, but the piece is a continuous scene, an organic story about a storm at sea. Most importantly, it also remains in the tonic D throughout, beginning in d minor and shifting to D major in bar 48; a shift typical of Purcell.[90] The most significant difference between this chaotic multisectional song and the mad multisectional songs in *Don Quixote* seems to be continuous, as opposed to the variousness of the mad songs.

Example 8, "Blow. Boreas, blow" bb. 1-11.



[90] Holman, *Henry Purcell*, p. 58.

Example 9, "Blow. Boreas, blow" bb. 58-65.



An occasion where Purcell does use bold modulations to depict emotional chaos not associated with actual madness is the famous "I attempt from love's sickness to fly" from Dryden's *The Indian Queen* (1695 version). It was most likely sung off stage just before the entrance of the Indian Queen on stage where Montezuma, whom she both loves and hates, are asleep. Curtis Price suggests that the song was performed off stage to illustrate the Queens hidden and quite forbidden feelings.[91] If the manner of performance shows that her emotions are hidden, Purcell's music certainly depicts their disparity. The song, in a sort of rondo form, begins with a refrain in A major, but the first episode comes in F$^{\#}$ minor, and the second episode in the E major. As was discussed on page 29 these tonicizations seem much more modern (*i.e.* tonal) than the tonicizations in "From rosy bowers" or "Let the dreadful engines," probably it is due the transposing key which is less bound to the old modal system.[92] Highly emotional, passionate, recitatives however, for instance the solo song *Not all my torments* on the theme unrequited love, though harmonically tense and full of chromaticism, remains in the tonic. Also in this case the issue of continuousness[93] *contra* the variousness is brought down to phrase-level, and still the difference remains.

For the simple, burlesque duple time airs like section two in "From rosy bowers" one might compare with another simple song from *Don Quixote*: "Lads and lasses, blithe and gay" in C major, or "How vile are the sordid intrigues" discussed above. All are in the French *rondeau*-form, rhythmically simple, the motion is mostly stepwise and the accompaniment seemingly plain, closing typically on the dominant or mediant at the double bar. They differ, nevertheless, through the generally higher tessitura and more frequent leaps of the section in "From rosy bowers", and, more importantly, through the greater tension caused by the more

[91] Price, *London Stage*, pp. 132, 140.
[92] Cf. Berglund, *Christian Geist*, pp. 124-136.
[93] Continuous is not to be understood as static; of course there are usually considerable variation also in "sane" song, but it is of a less whimsical kind and all variations are still a part or the organic whole. Though there is variety in all Purcell's multi-sectional songs they lack the disparity of the mad songs.

irregularly moving bass and inverted or chromatically altered chords in the latter, as different from the regular scalar motion of the bass in "Lads and lasses" or "How vile are the sordid intrigues." The madness of this section in "From rosy bowers" must also be assessed in relation to its place among the other sections in the song, where it is framed by highly passionate recitatives, and is so part of the variousness.

One can also look at the simple harmonics and fairly simple melody of "Tell me no more" sung in the last act of Thomas Southerne's *The Maid's Last Prayer or Any Rather Than Fail* (1693), another burlesque little air mocking the (in)constancy of women. In bars 34-36 there is a similar musical antithesis as in bars 146-152 of "Let the dreadful engines;" a gradually ascending melody line reaching climax and then immediately relaxing, set to a phrase of text that mocks the expectations of the audience. As different from "Let the dreadful engines" however, the piece remains in the tonic C.

Characterizing persons through music; "Behold the man"

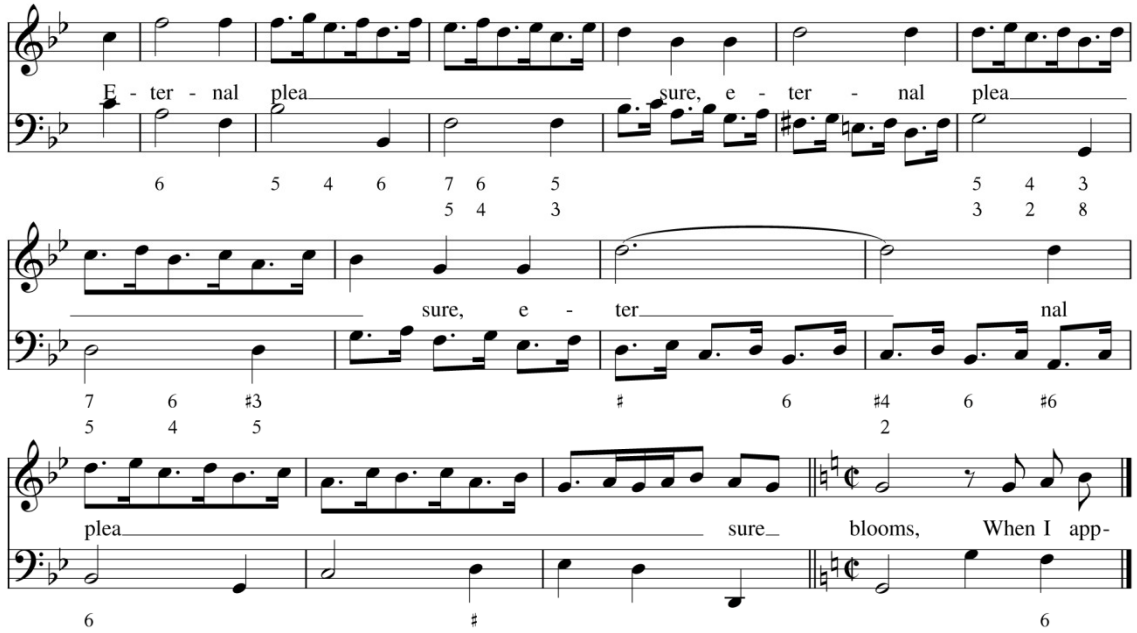
The mad dialogue from *The Richmond Heiress* employs similar means for illustrating madness as the songs from *Don Quixote*; there are tonicizations giving nerve, and sometimes the connotations of the chosen key are significant, it displays the same variousness and the changes between different sections are hardly more expected than in the other songs, and there are the same sort of text-illustrative devices. The obvious significant difference between the solo songs of *Don Quixote* and the dialogue in *The Richmond Heiress* is that the latte has to depict the madness and personal characters of two individuals different from each other, and so different means are used for characterizing them. Hence also the shifts between sections and keys also mean a change of protagonist. The bass appears throughout in F major, while the soprano sings in c minor with tonicizations in g minor and C major in the first introductive part of the song (discussed above on p.) and F major in the second part where the singers interact to a larger extent. The changes of key and mood becomes the primary means for characterizing the woman.

Going directly to her first recitative bar 36 the music moves from the preceding F major, via a C major chord (in the melody broken in second inversion), to c minor. Notably the word "sweet [face]" is set to falling diminished fifths; the diminished intervals providing slight dissonances and so giving the word its character.[94] Bars 47-61 are entirely occupied by repetition of the phrase "eternal pleasure blooms, dominated by long melismas of dotted quavers and semiquavers to the word "pleasure". First the melisma occurs in c minor but through a similar

[94] Cf. Judy Tarling *The Weapons of Rhetoric: a guide for musicians and audiences* (St. Albans 2004) p. 84.

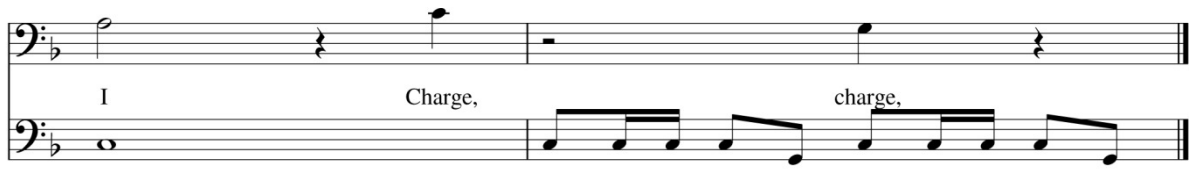
though chromatically altered figure in the bass there is a tonicization in g minor and the two last times it comes in that key (example 10). Perhaps the key's supposed connotations suggest the sort of pleasure implied (see above p X). The phrase cadences on a C major chord, and so the music moves C major at the woman's description of the martial god lying a conquered victim at her appearance. A long melisma of semiquavers to the word "thunder" (bb.70-71), reminds of Cardenio's in bars 3-5.

Example 10, "Behold the man" bb. 48-61.



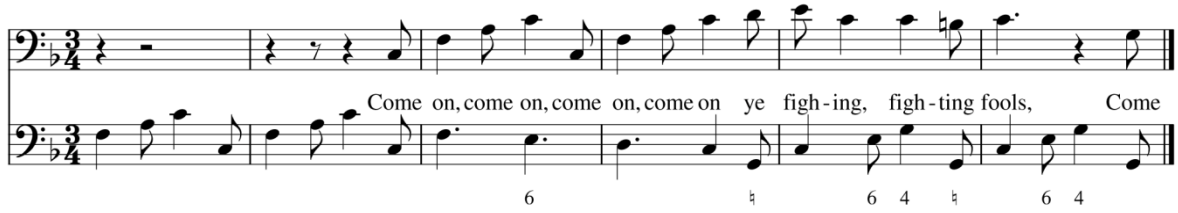
For the man other, primarily text-illustrative means are used. He is introduced as a former officer (see p. 29) and keeps busy during the first half of the song with very feelingly faring war on the gods. His bellicosity is subsequently characterized by rhythmical devices associated with military music. The most explicit example is perhaps to be found in bars 80-84 where the rhythmical figures in the bass as well as the rhythm of the melody resembles trumpet fanfares (example 11).

Example 11, "Behold the man" bb. 80-81.

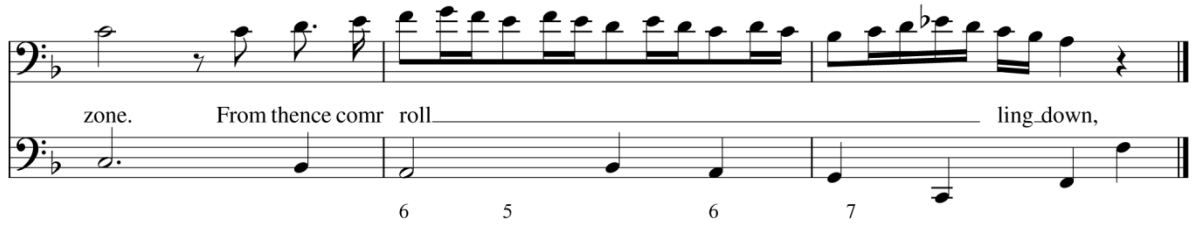


Other rhythmical figures underline the aggressive enthusiasm almost exaggeratedly, on the verge of mockery. In bars 15-20 the repeated "come on ye fighting fools" is set as an upbeat, so that "on" and the first, accented, syllable of "fighting" always falls on a crotchet placed on a strong beat, which creates a feeling of the singer stabbing fiercely (example 12). The phrase "now we mount up high" (bb. 76-78) is accompanied by a figure of dotted quavers and semiquavers (the melody is set to a similar figure) illustrating climbing. Likewise the many times repeated "pursue" is set to a gradually ascending line (from d to d^1), quickly succeeded by "Drive them o'er the burning zone" set to crotchets in triple time moving stepwise now descending, now ascending similar to waves.[95] Finally "come rolling down" is illustrated by a "tumbling", long, descending melisma made up of successive rhythmical figures of one quaver and two semiquavers (example 13). The man's bellicosity have several characterizing tasks, firstly it is a personal characterization immediately connected to his past in the army, and it is a characterization of his as mad in connection to the idea of violent mad men.

Example 12, "Behold the man" bb. 13-18.



Example 13, "Behold the man" bb. 103-105.



Comparison to antique gods[96]

As was discussed above (pp. 17-18) the romantic identification with mythological or literary characters, or mere references to them, are common in the literature studied. I discussed above

[95] Creating perhaps an image of vast numbers of enemies flying helter-skelter.
[96] Concerning the usage of Greek respective Roman names, the traditions are mingled pell-mell in Durfey's text. I quote Durfey's names, or where the name of a certain deity is not explicitly mentioned I will use the common anglicized name, *e.g.* Vulcan for Vulcanus or Hephaestus.

the several ways antique references can be used to indicate madness; the first being to let the mad obviously mix up the antique mythology, *e.g.*in the beginning masque in the ultimate scene of *A Fool's preferment* where Lyonel dressed as Orpheus demands of Pluto to give him back his beloved Proserpine (V, ii); the second to let the mad men and women romatically identify themselves with the gods and heroes of antique mythology. Remembering the common appearance of the comic madman or woman as a ragged, dirty and famished creature either lost on the countryside or locked in a cell at Bedlam, one realises that the comparison seems absurd.[97] Apart from the absurdity created by it, the comparison between any mortal and a god, and even considering the mortal better, would probably seem indecorous and hubristic beyond what sane people would venture. That is another aspect of madness as something outside of normality.

Absurd or mixed up references to antique gods occur in all the three songs hitherto analyzed. In "From rosy bowers" we have the small and quite rustic girl Altisidora wishing to be like the goddesses on Ida: "Let me charm like beauty's godess." Altisidora's calling Don Quixote Strephon ("To win dear Strephon, who my soul enjoys") is not a reference to a specific antique myth, but to a convention created in that tradition; since Sidney's *Arcadia* (1581) Strephon was the conventional name for a rustic lover. The reference has the effect as those to antique gods; the comparison between Don Quixote and Sidney's Strephon seems as comical as that between Altisidora and Venus.

In "Let the dreadful engines" we have the ragged and famished Cardenio challenging Jove in the first section (see p. 31 footnote 85):

> Let the dreadful engines of eternal will/ The thunder roar and crooked lightning kill/ My rage is hot as theirs, as fatal too,/ And dares as horrid execution do.

In the C major recitative (b. 70, ex. 1) Cardenio's mere mentioning of Lucinda's name is made equally disastrous to Phaeton almost setting the world on fire.[98]

In "Behold the man" references and comparisons to antique gods are one of the most conspicuous indicators of madness. From the first bar the bass puts himself forward as a man with "gigantic might" who "Dares combat heaven again,/ Storm Jove's bright palace, put the gods to flight,/ Chaos renew, and make perpetual night." His statement is succeeded by vivid

[97] Compare the sixteenth- and seventeenth century paintings with antique motifs *e.g.* Botticelli's *The birth of Venus*.

[98] Phaeton, the son of the sun god Apollo in Greek mythology, once was permitted to borrow his father's sun-chariot, but driving across the vault of heaven he lost control and would have set the world on fire had not Zeus interfered and killed him with a thunderbolt.

scenes in which he challenges the "fighting fools" to battle, charging and driving "the immortal cowards" over "the burning zone." Later on the soprano introduces herself as beauty personified, Jove's mistress, Juno's rival with a face that enchanted all the gods:

> When I appear the martial god/ A conquered victim lies,/ Obeys each glace, each awful nod,/ And dreads the lightning of my killing eyes,/ More than the fiercest thunder in the skies.
>
> My face has heaven enchanted,/ With all the sky-born fellows;/ Jove pressed to my breast,/ And my bosom he kissed,/ Which made old Juno jealous. (strophe 2)

Her "killing eyes" affects Apollo to break his lyre, but in making him blind perhaps she subtly mixes him up with Amor, who is more commonly associated with blindness:

> I found Apollo singing,/ The tune my rage increases;/ I made him so blind,/ With a look that was kind,/ That he broke his lyre to pieces. (strophe 3)

The woman's presumption is here also an essential part in the characterization of her personality; she establishes herself as a self-admiring coquette.

Her violent companion goes on defeating the gods one after another; Pluto, Vulcan, Hermes and Mars, all seem cowards in comparison:

> I challenged grizzly Pluto,/ But the god of fire did shun me,/ Witty Hermes I drubbed/ round a pole with my club,/ For breaking jokes upon me. (strophe 2)
>
> I drank a health to Venus,/ And the mole on her white shoulder,/ Mars flinched at the glass,/ And I threw't in his face,/ Was ever a hero bolder? (strophe 3)

Naturally one realises that coming from two people just brought from an asylum (whatever their condition before) the statements above must seem quite imaginary, and, like Cardenio's comparison the Zeus, contain a considerable amount of hubris which is beyond decorum.

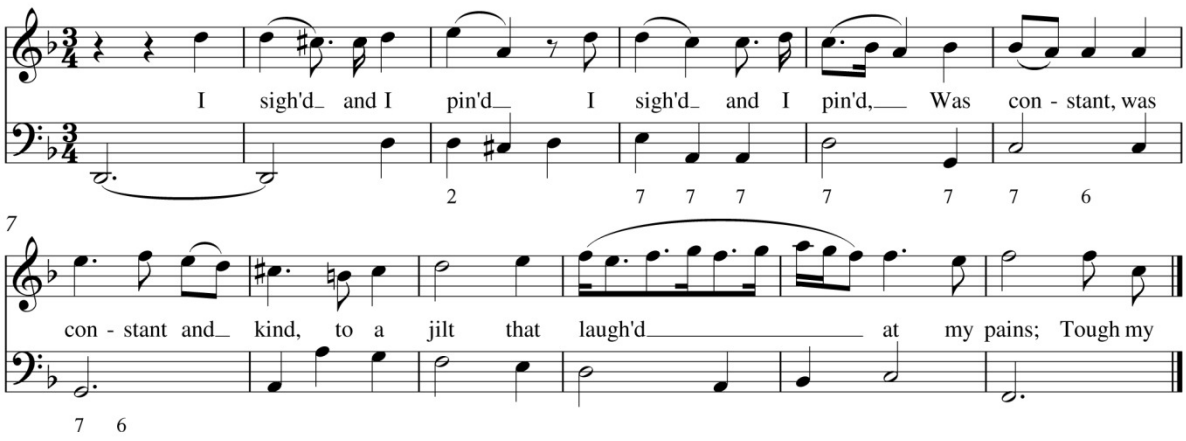
A different occasion: Lyonel in *A Fool's Preferment*

Lyonel in *A Fool's Preferment* is a case quite different from the others. To judge from his lines and actions in the play, his as many as six songs at unexpected places included, as well as the description of him in the *dramatis personae*, he is decidedly as mad as any of the others; only, his music is seemingly much less mad. Instead of singing one long, multi-sectional song delivering all information on a single occasion, Lyonel has several small music numbers at different unprepared places characterizing him and his madness piece by piece throughout

the play. Since the songs do not appear in succession like the different sections in the multi-sectional songs, they do not give the same impression of variousness. Although some of them do contain shifts of key and mood, most of the songs are too short to do so, or even to contain any more than small tonicizations. To examine variousness of key, mood and style within Lyonel's songs is thus no fruitful way to survey the depiction of madness. Instead one has to look at the contrast between the different songs, and also how they occur in the play which has already been done (pp. 26-29). Looking at the different moods and subjects of the songs one find the same variousness as in the multi-sectional songs of *Don Quixote*: beginning with a description of the preceding events Lyonel passes from bitterness to triumph, then to bitterness again, then to two songs of utter despair and wishes for death, again till two triumphant songs with a tinge of bellicosity, and ending with a reconciling little air. The verbal text for Lyonel's songs are as important as ever, and so often exaggerated text illustrations are important means for illustrating madness.

As was discussed above, the first song has the very important task of introducing Lyonel to the audience. "I sigh'd and I pin'd" is a structurally and harmonically simple AB form, the A-part in d minor and the B-part in D major without tonicizations in either section. In the first section in d minor triple time, the plaintive character is set in the first phrase by the often chromatically altered melody moving in small intervals, and a harmony made harsher through a succession of seventh chords. The placement of the words "sighed" and "pined" on the strong beats of every bar is a subtle word painting; the accent reinforces, together with the falling intervals, the character of the words. In this sorrowful context the melisma of dotted quavers painting "laughed" in bar 10 seems a little out of place, and might be a reference to the sudden outburst of laughter considered characteristic of mad men (example 14). Although the harmonic shift between section A and B is typical of Purcell and not at all associated with madness, the sudden shift in tone and subject matter is. There is a move to jubilant D major duple time, and Lyonel instead of grieving claims to be "a thing,/ As great as a King." Once again one can note the idea of madness as a relief from unbearable sorrow or pain (see the discussion of Altisidora's final section above, p. 39).

Example 14, "I sigh'd and I pin'd" bb. 1-12.

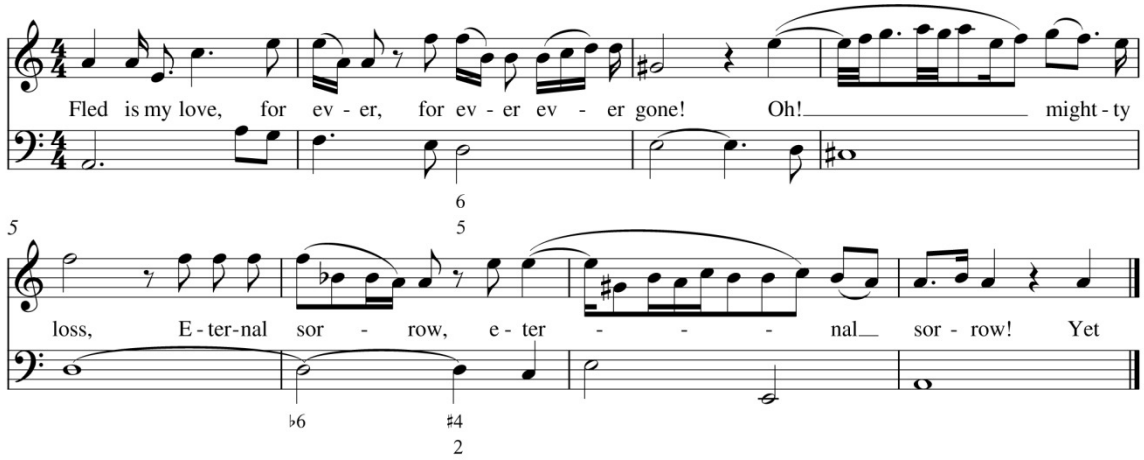


The second "There's nothing so fatal as woman to hurry a man to his grave" follows close on the former. The piece is the same sort of burlesque little air as was discussed above, and it has the same mocking misogynistic character as Cardenio's final section. It remains however in d minor tripe time throughout, with chromatically altered tones in the melody sometimes clashing against the harmonies of the bass.

For the third song in III.i, preceded by Lyonel's exclamation that Celia is dead, there is a drastic change of mood. The lament-like "Fled is my love" begins in recitative style with long, elaborate melismas over a slowly moving bass (example 15). As Price noted, the melisma is almost disproportionately long for so short a piece.[99] Stylistically it is a reminder of the initial melismas of *Not all my torments*. The songs are oddly similar, but "Fled is my love" seems a perverted version.[100] The openings are stylistically similar, albeit the disproportionate length of the melismas in "Fled is my love", and both songs turn halfway to a new, lighter, opening. *Not all my torments* is a kind of *rit du passage* from utter despair to stoic acceptance, through continuous motion in the bass the turn is made an organic development, changing neither the style nor key of the piece. "Fled is my love" on the contrary turns drastically, changing not key but meter to a flowing triple time, and thus changing style from recitative to aria. The lament is abandoned altogether for the more hopeful idea that if Celia will not come to Lyonel, Lyonel might go to Celia. However, placed in its dramatic context where the song is preceded by Lyonel's announcement that Celia is dead and immediately succeeded by "'Tis death alone can give me ease", the ending of "Fled is my love" becomes much less light than first it seemed.

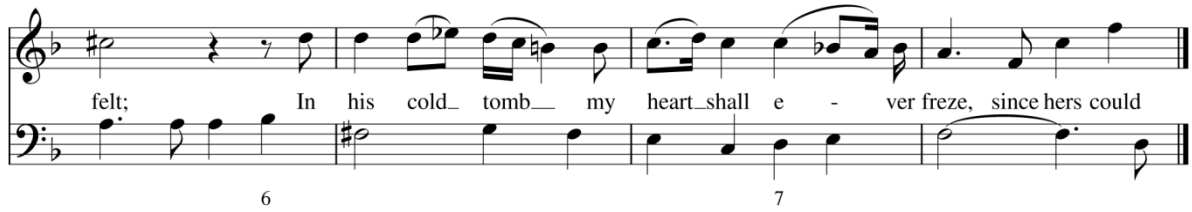
[99] Price, *London Stage*, p. 158.
[100] *N.B.* that there is no proof whatsoever of Purcell's intending "Fled is my love" to be a perverted version of *Not all my torments*, but the example is merely illustrative.

Example 15, "Fled is my love" bb. 1-8.



The beginning of 'Tis death alone can give me ease" is another example of Purcell's play with tension and relaxation within a phrase. It begins with an ascending d minor scale building up tension under a melody of small intervals, then proceeding to the minor dominant a, then quickly relaxing and landing on the tonic d just under the word "ease". Like in the fourth section in "From rosy bowers" it somehow illustrates the hoped-for progress from pain in life to relief in death. It is also worth noting the corresponding metaphor with the frozen heart between "From Rosy bowers" and "'Tis death alone." Curtis Price implied that the setting of "tomb" to a G major chord might indicate that Lyonel's grief is feigned (b. 8).[101] The whole phrase "in his cold tomb my heat shall ever freeze," is quite dominated by major chords making it musically much lighter than the following and preceding phrases. This could be seen to support Price's suggestion, or it could be seen as another expression of death as relief. Looking closer, however, one can see that the G major sonority pointed out by Price is a harsh one (a *durezza)*, that the words "cold tomb" are chromatically set and that there is a tritone between the neutralized B in the melody and the F in the bass just after the G major sonority sets in. I take that to be quite a sorrowful setting and no sign of insincerity (example 16).

Example 16, "'Tis death alone can give me ease" bb. 7-10.



[101] Price, *London Stage*, p. 158.

As the fight between Lyonel and Cocklebrain is interrupted only a little later Lyonel sings "I'll mount to yon blue Caelum", which Curtis Price claims to be "fourteen bars of C major nonsense."[102] From the aspect of madness it is nevertheless interesting, due to Lyonel's intention to play bowl with the sun and moon and thus control eclipses. The idea of governing the celestial bodies determining fate would be the same kind of insane hubris as making oneself the equal of antique gods and heroes.[103] Musically the song is characterized by a quickly moving bass and a jagged melody line with many large leaps.

There is a considerable motific similarity between "I'll mount to yon blue Coelum" and "I'll sail upon the Dog-star, supposedly sung in the fourth act (see p. 28). Indeed, the theme of "I'll sail upon the Dog-star" seems a development of the theme in "I'll mount to yon blue Caelum;" Lyonel intends heaven to be his playground, to chase the moon out of her orbit (perhaps similar to a bowling ball),[104] govern the weather, play with the rainbow and collect the stars in his purse. Both the moon and the Dog-star are associated to antique mythology as well as to English folklore. The moon was strongly believed to affect the body and mind; the full moon was known to cause madness and have particularly strong effect on the already mad, and the moonless time between the old and new moon was known to be a bad time. Perhaps Lyonel's attempt to "make her leave her horning" is one to prevent the moon from becoming crescent, and so turn the world upside-down.

In antique mythology the moon, Luna, is connected to the goddess of hunt and chastity Artemis Diana. The effect of the phrase "I'll make her leave her horning" is in this context rendered rather comic. Perhaps it is another subtle mixing up of the antique myths and so an indicator of madness.

The effect of the Dog-star, Sirius, was also supposed to be baleful, especially during the summer when it was believed to be the cause of heat-waves, fevers and madness. The idea of riding on a harbinger of disasters causing greater catastrophes through turning the universe upside-down puts Lyonel forward as one great disaster, which is indeed his effect within the play.

Sirius the Dog-star is also known as the Dog of Orion. Orion is known to have had a liaison with, and once to have abducted, the morning *i.e.* the dawn goddess Eos or Aurora,

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[102] Price, *London Stage*, p. 158.

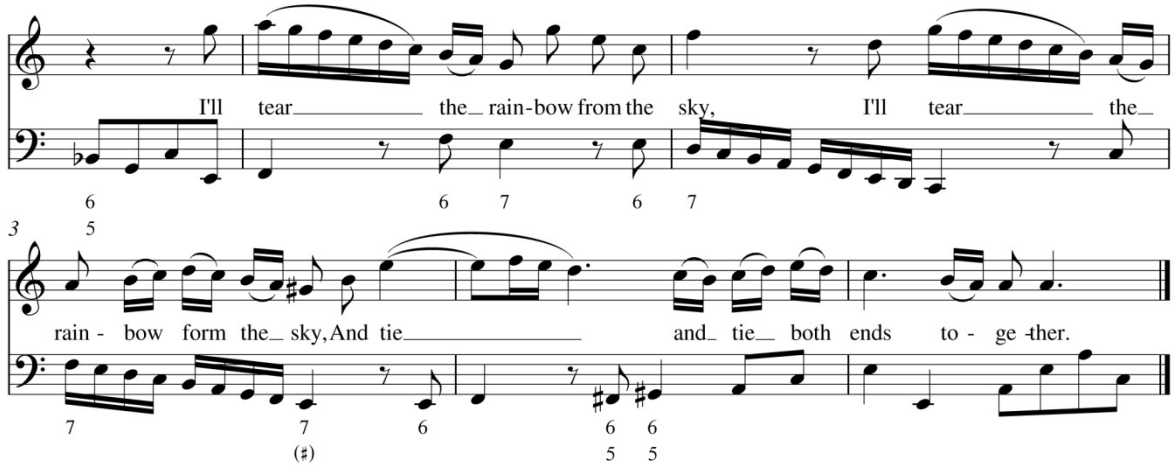
[103] Astrology was still widely believed in during the seventeenth-century, and defying the power of the stars was hubristic. In Shakespeare the movements of the stars play a significant role, *e.g.*in *King Lear* where Kent predicts the baleful events through the stars. The villain Edmund defies their effect, and is punished in the end.

[104] There seems to be two possible meanings of the word "horning" here; it could be aimed at the orbit of the moon, but it might also be e reference to cuckoldry which is a very prominent motif in Durfey's play. Perhaps the ambiguous meaning is a point in itself, as would be the double connotations of the moon and Dog-star.

and so the Dog-star might be said to have followed the morning, or Lyonel could be mistaking Orion for his dog.[105]

Musically the song is abundant of imitative counterpoint, as Price recognized.[106] It is again obvious how Purcell works phrasewise, and with repetition; a phrase both lyrical and musical is started off, is then interrupted by rests, retaken and developed to its closure (example 17). Each lyrical phrase has a new and often quite different musical idea. This is another example of his bringing the variousness down on phrase-level The words of the lyrics are almost exaggeratedly illustrated in music; "chase" is set to a short and quick melisma of semiquavers and "climb the frosty mountain" to a steeply ascending line; "I'll tear the rainbow from the sky" is first set to an descending line of semiquavers and then leaps up an octave for "sky", "tie" to a much softer melisma including longer notes (example 17); and finally "The stars pluck from their orbs too" is set as a melody almost entirely consistent of large leaps. The bass frequently imitates the figures of the melody. Like the exaggerated military references in "Behold the man" the description and illustration of Lyonel's play is brought beyond normality.

Example 17, "I'll sail upon the Dog-star" bb. 17-21.



Harmonically the music is mostly in C, but cadences once in F major (bb. 15-16) and once in a minor (bb. 19-22). The tonicization in a minor occurs at the lyrical phrase "And tie both ends together" and together with a smoother melodic line gives it a softer character than the rest of the song.

[105] I am much indebted to *A Dictionary of English Folklore*, *The Oxford Dictionary of Phrase and Fable* and *The Oxford Companion to World Mythology* all accessed through Oxford Reference Online, for information concerning moon and stars.
[106] Price, *London Stage*, p. 158.

Lyonel's madness are depicted by smaller means than the madness of the multi-sectional songs. His mad songs are more dependent on the dramatic context than the others, but yet they display together in the dramatic context the same kind of variousness and unpredictability as the larger numbers. Some of them contain shifts of key, mood and style within themselves, whereas others illustrate a single mood through text illustration. Contrast is important also for Lyonel's songs, for example between the lament and death-wishes in "Fled is my love" to the triumph in "I'll sail upon the Dog-star."

CONCLUSION

The first important conclusion drawn from this investigation is that mad songs consist of verbal and musical text of equal importance. The verbal text governs the music, whose task it is to highlight, illustrate and sometimes complement the verbal text. There is nothing in Purcell's music that independently expresses madness, not even particularly bold tonicizations, but all means used to illustrate the lyrics are more or less conventional compositional techniques and means of text illustration. Quite often they are, nevertheless, exaggerated or mingled in an unexpected manner, styles may be twisted to appear ironic or a certain key might have suitable connotations that help to highlight or explain significant passages in a verbal text, but there is no such thing as independently mad music.. Not even the verbal texts act independently, but are dependent on the dramatic context and the social context in which it is played.

The characteristics of the image of madness and thus mad songs are to begin with, that they deviate from what is considered normal. Many traits and behaviors pointed out as significant for madness are in fact very common human emotions such as aggressiveness, anger, sorrow, love or passion. However, when they are used to characterize a person as mad they are brought beyond normality becoming extreme anger, extreme sorrow and extreme love Personal characteristics are sometimes developed to the extent of hobby-horses, *e.g.* the extreme grief of Lyonel or the abundant military references for the bass in "Behold the man." Unusual frankness, or unconcerned truth-speaking, would also characterize a mad person, who would not care about or be aware of the possible consequences, as does the consequences themselves by their default. This explains how madness is a question of defining relations; normality is differently defined in different contexts and since defining madness begins with demarcating the anormal from the normal the definition of madness is dependent on the definition of normality. The relation to be defined is thus that between the action to be defined and the definition of normality.

More concretely characteristics of mad songs are that they are various and full of contrast; they contain sudden shifts between major and minor keys, the shift sometimes carrying meaning *per se*, and tonicizations within the keys often provide a nerve for the music. The songs display a variety of moods and contain unexpected shifts between them; the multisectional songs consist of pieces in several styles, from Italianate recitatives, to archaic danceable airs, to pathetic airs, all strung together to an entity but shifting unexpectedly, referring perhaps to the perceived elliptical thought of madmen. The verbal texts of mad songs are

sometimes highlighted by word-painting devices such as melismas, rhythmical or other figures. Not seldom the text illustrations are exaggerated, or deliberately out of place, contrasting with the general mood and expressing emotions beyond normal practice, like the setting of "laughed" in "I sigh'd and I pin'd" (p.47).

Attempting to demarcate mad songs from normal songs one find that the principal difference lies in the variousness of mad songs opposed to the continuousness of the others. For multi-sectional songs the properties could be applied both for whole sections and for phrases within it, and for single sections they are naturally applied only to phrases, but in all cases one find variousness in mad songs and continuousness in others. Continuousness and variousness are relative terms; continuous is thus not to be interpreted as static, but must be understood in relation the unusual stylistic and emotional variety of mad songs.

Purcell's mad songs also appear and function dramatically different than his other songs for Durfey's comedies, sometimes without warning or dialogue to motivate their existence. Characters singing without obvious motivation in the play is a further establishment of madness. The songs in *A Fool's Preferment* and "Let the dreadful engines" in part I of *Don Quixote* carry the personality of the two significant characters and are dramatically quite essential, as different from songs inserted for mere entertainment.

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APPENDIX A

Song lyrics as they are presented in the editions of The Purcell Society.

"Let the dreadful engines"

S.	LYRICS	KEY	TIME	STYLE
1	Let the dreadful engines of eternal will, The thunder roar and crooked lightning kill; My rage is hot as theirs, as fatal too, And dares as horrid execution do.	F major	4/4	Recitative
1	Or let the frozen north its rancor show, Within my breast far greater tempests grow; Despair's more cold than all the winds can blow.	f minor	4/4	Recitative
2	Can nothing, nothing warm me? Yes, Lucinda's eyes, There Etna, there Vesuvio lies, To furnish hell with flames that mounting reach the skies.	F major	6/8	Aria
3	Ye pow'rs, I did but use her name, And see how all the meteors flame; Blue lightning flashes round the court of Sol, And now the Globe more fiercely burns, Than once at Phaeton's fall.	C major	4/4	Rec.
4	Ah! where are now those flow'ry groves, Where Zephyr's fragrant winds did play? Where guarded by a troop of loves, the fair Lucinda sleeping lay; There sung the nightingale and lark, around us all was sweet and gay; We ne'er grew sad, till it grew dark, nor nothing feared but short'ning day.	c minor	3/4	Aria
5	Glow, I glow, but 'tis with hate;	F major	4/4	Rec.
5	Why must I burn for this ingrate?	F major	3/4	Aria
5	Cool, cool it then, and rail, Since nothing will prevail.	f minor	4/4	Rec.
6	When a woman love pretends, 'Tis but till she gains her ends, And for better and for worse, 'Tis for marrow of the purse, Where she jilts you o'er and o'er, Proves a slattern or a whore; This hour will tease and vex, And will cuckold ye the next. They were all contriv'd in spite, To torment us, not delight; But to scold and scratch and bite, And not one of them proves right,	F major	2/2	Aria

	But all are witches by this light. And so I fairly bid them, and the world, goodnight.			

"From rosy bowers"

	LYRICS	KEY	TIME	STYLE
1	From rosy bow'rs where sleep the god of love, Hither, ye little waiting Cupids fly, Teach me in soft, melodious songs to move, With tender passion my hearts darling joy. Ah! let the soul of music tune my voice to win dear Strephon, who my soul enjoys.	c minor	4/4	Rec.
2	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 any fairy. As once on Ida dancing, Were three celestial bodies, With an air, and a face, And a shape, and a grace, Let me charm like beauty's goddess.	c minor	2/2	Aria
3	Ah! 'tis in vain, 'tis all, 'tis all in vain, Death and despair must end the fatal pain; Cold, cold despair disguis'd like snow and rain falls on my breast! Bleak winds in tempests blow, My veins all shiver and my fingers glow. My pulse beats a dead march for lost repose, And to a solid lump of ice my poor fond heart is froze.	c minor	4/4	Rec.
4	Or say, ye pow'rs my peace to crown, Shall I thaw myself, or drown Amongst the foaming billows, Increasing all with tears I shed, On beds of ooze, and crystal pillows, Lay down my lovesick head.	c minor	3/8	Aria
5	No, no, I'll straight run mad, That soon my heart will warm; When once the sense is fled, Love has no power to charm. Wild thro' the woods I'll fly, Robes, locks shall thus betore; A thousand deaths I'll die, E're thus in vain adore.	C major	4/4	Aria

"Behold the man"

	LYRICS	KEY	TIME	STYLE
1. He	Behold the man that with gigantic might, Dares combat heaven again; Storm Jove's bright palace, put the Gods to flight, Chaos renew, and make perpetual night. Come on ye fighting fools, that petty jars maintain I've all the wars of Europe in my brain.	F major	2/2	Rec.
She	Who's he that talks of war, When charming beauty comes, In whose sweet face divinely fair, Eternal pleasure blooms. When I appear the martial god, A conquered victim lies, Obeys each glance, each awful nod, And fears the lightning of my killing eyes, More than the fiercest thunder in the skies.	c minor	2/2	Rec.
He	Ha! Ha! Now, now we mount up high, The sun's bright god and I, Charge on the azure downs of ample sky. See, see how the immortal cowards run, Pursue, pursue, drive them o'er the burning zone; From thence come rolling down And search the globe below with all the gulphy main; To find my lost, my wandering sense again.	F major	2/2 3/4 2/2	Rec.
2.1 She	By this disjointed matter That crowns thy pericranion, I nicely have found, That thy brain is not sound, And thou shalt be my companion.	F major	2/2	
2.2 He	Come let's plague the world then, I embrace the blest occasion, For by instinct I find, Thou art one of the kind That first brought in damnation.	F major	2/2	
Chor.	The mad, very mad, very mad, let us be, For Europe does now with our frenzy agree, And all things in nature are mad too as we.	F major	Orig. 6/4. Ed. 6/8	
2.1 She	My face has heaven enchanted, With all the sky-born fellows; Jove pressed to my breast, And my bosom he kissed, Which made old Juno jealous.			
2.2 He	I challenged grizzly Pluto, But the god of fire did shun me, Witty Hermes I drubbed Round a pole with my club, For breaking jokes upon me.			

Chor.	Then mad, very mad etc.			
2.1 She	I found Apollo singing, The tune my rage increases; I made him so blind with a look that was kind, That he broke his lyre to pieces.			
2.2 He	I drank a health to Venus, And the mole on her white shoulder, Mars flinched at the glass, And I threw't in his face, Was ever a hero bolder?			
Chor.	Then mad, very mad etc.			
2.1 She	'Tis true my dear Alcides, Things tend to dissolution The charms of the crown, And the crafts of the gown Have brought all to confusion.			
2.2 He She He	The naughty French began it, The English wits pursue it. The German and Turk Still go on with the work And all in time will rue it.			
Chor.	Then mad, very mad etc.			

"I sigh'd and I pin'd

	LYRICS	KEY	TIME	STYLE
1	I sigh'd and I pin'd, Was constant and kind, To a jilt that laughed at my pains; Though my passion ne'er cool'd, I found I was fool'd, For all my abundance of brains.	d minor	3/4	Arietta/ cavata
2	But now I'm a thing As great as a king, So blest is the head that is addle; The dull, empty pate Soonest comes to be great, Fate dotes on a fool in the cradle.	D major	6/8	Arietta/cavata

"There's nothing so fatal as woman"

	LYRICS	KEY	TIME	STYLE
1	There's nothing so fatal as woman, To hurry a man to his grave; You may think, you may plot, You may sigh like a sot, She uses you more like a slave. But a bottle, altho' it be common, The cheats of the fair will undo, It will drive from your head The delights of the bed, He that's drunk is not able to woo.	d minor	3/4	Arietta/ cavata

"Fled is my love, forever gone"

	LYRICS	KEY	TIME	STYLE
1	Fled is my love, forever gone! Oh! mighty loss, eternal sorrow!	a minor	4/4	Rec.
2	Yet prithee, Strephon, why should'st mourn? For if thy Celia won't return, To her thou shalt go tomorrow.	a minor	3/8	Aria

"'Tis death alone"

	LYRICS	KEY	TIME	STYLE
1	'Tis death alone can give me ease, For all the mighty pain I've felt; In his cold tomb my heart shall ever freeze, Since hers could never, never melt.	d minor	4/4	Arietta/ cavata

"I'll mount to yon blue Coelum"

	LYRICS	KEY	TIME	STYLE
1	I'll mount to yon blue coelum, To shun those female gipsies, I'll play at bowls with sun and moon, And scare you with eclipses.	C major	2/2	Arietta/ cavata

"I'll sail upon the Dog-star"

	LYRICS	KEY	TIME	STYLE
1	I'll sail upon the Dog-star, And then pursue the morning; I'll chase the moon 'till it be noon, But I'll make her leave her horning. I'll climb the frosty mountain, And there I'll coin the weather; I'll tear the rainbow from the sky, And tie both ends together. The stars pluck from their orbs too, And crowd them in my budget: And whether I'm a roaring boy, Let all the nation judge it.	C major	4/4	Aria

"If thou wilt give me back my love"

	LYRICS	KEY	TIME	STYLE
1	If thou wilt give me back my love, Forever I'll adore thee; And for the favour mighty Jove With souls from heav'n shall store thee. To the queen of shades she shall advance, And all shall wait upon her; Kings shall adore her countenance, And I'll be her page of honour.	F major	3/8	Arietta/ cavata

APPENDIX B

"From rosy bowers" as presented in *Don Quixote* part III

	LYRICS	DURFEY'S CHARACTERIZATION
1	From rosy bow'rs where sleep the god of love, Hither, ye little waiting Cupids fly, Teach me in soft, melodious strains to move, With tender passion my hearts darling joy. Ah! let the soul of music tune my voice to win dear Strephon, who my soul enjoys.	Love
2	Or if more influencing, Be doing something airy, With a hop and a bound, And a frisk from the round, I'll trip, trip like a fairy. As when on Ida dancing, Were three celestial bodies, With an air, and a face, And a shape, and a grace, Let me charm like beauty's goddess.	Gaily
3	Ah! 'tis in vain, 'tis all, 'tis all in vain, Death and despair must end the fatal pain; Cold, cold despair disguis'd like snow and rain falls on my breast! Bleak winds in tempests blow, My veins all shiver and my fingers glow. My pulse beats a dead march for lost repose, And to a solid lump of ice my poor fond heart is froze.	Slow. Melancholy
4	Or say, ye pow'rs my peace to crown, Shall I thaw myself, and drown Amongst the foaming billows, Increasing all with tears I shed, On beds of ooze, and crystal pillows, Lay down my lovesick head.	Passion
5	No, no, I'll straight run mad, That soon my heart will warm; When once the sense is fled, Love has no power to charm. Wild thro' the woods I'll fly, And dare some savage boor; A thousand deaths I'll die, E're thus in vain adore.	Swift. Frenzy