Book Reviews/Comptes Rendus

Maria Rika Maniates. *Mannerism in Italian Music and Culture, 1530-1630*. Chapel Hill: The University of North Carolina Press, 1979. Pp. xx, 678. \$28.50 (U.S.)

One of the most turbulent periods of transition in music history is that which began in the late Renaissance and ended in the early Baroque. Until relatively recently, music historians have tended to portray the line of demarcation as being more clearly drawn between these two eras than between any others. The newly published study by Maria Rika Maniates, *Mannerism in Italian Music and Culture, 1530-1630*, persuasively challenges this traditional view by identifying and analyzing those important aspects of style, aesthetics, and theoretical thought that continued throughout this time of musical revolution. During the past four decades, a number of art historians have shown considerable interest in examining the unifying premise, commonly referred to as "Mannerism," which permeated each of those aspects. Professor Maniates seeks to prove that Mannerism was a powerful force not only in painting but also in the sister arts of poetry and music which were likewise nourished by Italy's courtly society. Furthermore, she shows that Mannerist thought profoundly influenced the world of publishing that the Italian courts financed, the academies in which the aristocracy participated, and the theatrical works for their private stages. This study, therefore, posits the theory that there was an identifiable "mannerist outlook" that was shared by the practitioners of numerous disciplines at that time in Italy. When examining the special role played by music in the Italian courts, Maniates always keeps in mind the striking interrelationships that existed between the arts of poetry, music, and painting. The evidence presented contends that we must acknowledge a "Renaissance-Mannerism-Baroque continuum" of Mannerist thought.

The book is divided into three sections: Mannerism in the Sister Arts, Mannerist Theory – Music, and Mannerism in Music. One can, however, think of this study as having four basic topics: The Theory and Practice of Mannerism in Art, Poetry, and Music, and finally, Mannerism as a Cultural Phenomenon and Historical Concept.

The term "Mannerism" springs from *maniera*. Although different concepts of *maniera* are dealt with in the book as the need arises, in Chapter XV ("Maniera") we encounter the best survey of the utilization of the term in writings on poetry,

painting, and music theory. The simplicity and breadth of the definition of Mannerism proposed by Maniates ("self-conscious style" being one of the most encompassing phrases used) enables her to include under this rubric artists favouring widely diverse techniques. Thus, the graceful style (*maniera dolce*) of the followers of Raphael and the heroic style (*maniera grande*) of the followers of Michelangelo share an aesthetic approach to their craft, and it is this commonality that becomes more important to Maniates' thesis than the superficial differences of technique. In the same way, this broad definition can be applied to the composers of Italian secular music, for it is their self-consciousness of style and their attempt to cope with their musical heritage from the *ars perfecta* that unifies them historically. The specific uses of the term *maniera* as it relates to music are cited in the theoretical writings of Glarean, Coclico, Finck, Greiter, Faber, Aaron, Vicentino, and Zarlino (29 instances) as well as in the later works by Vincenzo Galilei, Luzzaschi, and Caccini. This overview provides one of the best justifications for the chronological limits of the study: 1530-1630.

In the sixteenth century it became customary for writers to make comparisons between the arts (*paragone*) of painting, music, and poetry, at times promoting the interesting notion that the arts were in competition with each other. Thus, Leonardo's *Paragone* sought to demonstrate that "painting is the most noble of the liberal arts" (p. 12). In her survey of Mannerist theory in the visual arts, Maniates identifies a number of the themes that were prominent in the *paragone* and the emergence of the concept of *bella maniera* (e.g., Vasari's juxtaposition of the *maniera dolce* of Raphael and the *maniera grande* of Michelangelo). It is indeed interesting to observe the similarity in the thinking of Federico Zuccaro (*L'idea de' pittori scultori e architetti*, 1607) and contemporary music theorists: Mannerist artists no longer painted according to numerical ratios but sought to please the eye; the Mannerist composers no longer followed the ancient mathematical ratios for tuning and abandoned the confines of modal thinking in order to please the ear.

Although the term "Mannerist" immediately evokes the art of painting to most students of the Renaissance, Maniates properly includes a substantial section devoted to the art of poetry (Chapters III and V). In order that a poet be considered a Mannerist, his poetry must clearly exhibit a sophisticated stylization. The principal source of inspiration for this particular genre was the incredibly lyrical poetry of the fourteenth-century Italian writer, Francesco Petrarca. His imitators in the early sixteenth century elaborated upon the rhetorical devices and thereby formed a movement known as "petrarchism." As this movement progressed, its adherents grew to favour the *concetto* which featured delightfully juxtaposed paradoxes that were often farfetched. As with painting, the *maniera* of poetry was usually one of two types: (1) the *maniera dolce* in which the writer concentrated upon delicacy, elegance, and languid decorativeness, and (2) the *maniera grande* in which the author conveyed a sense of monumentalism, heroism, or extreme emotionalism – all of which were infused with dramatic gestures. Maniates views the Mannerist poetry in this era as being in three stages: 1500-1530, in which petrarchism emerged; 1530-1570, in which petrarchism matured and concettism emerged; and 1570-1630, in which concettism became predominant.

In order to illustrate these stages, Maniates includes nineteen stanzas, beginning with Petrarch's famous "L'aura, che'l verde lauro e l'aureo crine" (*Rime in vita de Madonna Laura*, known to musicians in the setting by Vicentino) and ending with Tasso's "Vattene pur, crudel, con quella pace" (*Gerusalemme liberata*). In keeping with the main thrust of this study, most of the quotations are drawn from texts set to music by the more prominent Italian madrigalists. Each text is provided with a superb translation and a brief but interesting commentary in which attention is drawn to the various rhetorical devices employed, the roles played by stylization (whether in the use of the Italian language itself or in the inverted word order, enjambment, sonorous diction or the outpouring of stock emotional expressions), and the admittedly excessive *conchetto*. Unfortunately, not all texts favoured by composers were first-rate: "Carlo Gesulado's chromatic style fits well with the melancholy doggerel that predominates in his late madrigals" (p. 70).

One of the greatest strengths of *Mannerism in Italian Music and Culture* is its author's interest in pursuing a line of investigation that is truly interdisciplinary. Consequently, when Maniates addresses the admittedly broad subject of music theory (Part Two, "Mannerist Theory – Music"), she does not follow the typical approach in which the discussion is limited to one or two general topics or techniques (e.g., dissonance or the rules of counterpoint). Instead, this search through the theoretical literature was prompted by the desire to identify whatever expressions of Mannerism were committed to writing regardless of the general topic being considered by the theorist. I believe Maniates makes her most significant contribution in this section, for her understanding of the treatises and the thoroughness of her work in this area – fraught with difficulties – is indeed remarkable. Even the purely scientific portions of music theory that are either overlooked by scholars or at best simply approached descriptively (e.g., "Tuning and Temperament" [Chapter IX] or "Intervals and Modes" [Chapter XI]) are here treated chronologically and interpreted so that one can quickly grasp the significance of the theorist's viewpoint on Mannerism. When the treatises do not satisfactorily address the new experimentalism and the extremes of chromaticism that were flagrantly besieging them from all sides, these shortcomings are duly noted and reasons for them suggested.

In Part Three ("Mannerism in Music"), the Age of Mannerism is divided into four stages: Incipient Mannerism (1530-1550), Mannerism Established (1550-1580), Mature Mannerism (1580-1600), and Mannerism in Transition (1600-1620). In these chapters the author presents an excellent discussion of those stylistic characteristics of the Italian madrigal which were of crucial importance to Mannerist thought. In subsequent chapters, this somewhat limited focus upon the madrigal is expanded to include the concerted madrigal, monody, and music for the theatre.

One important topic is the ever-expanding role of chromaticism in the works of the avant-garde madrigalists (Rore, Vicentino, Gesualdo and others). Initially, it had been an accepted practice to insert a B-flat for purely aesthetic reasons (*causa pulchritudinis*). The madrigalists did not hesitate, therefore, to incorporate flats when the music was to portray a word such as "dolce." Although the early com-

posers used this device for special effect, it soon became the norm, permeating the entire section devoted to that one sentiment, and thus the style became mannered, self-consciously so. Vicentino (*L'antica musica ridotta alla moderna pratica*, 1555) allowed up to four flats and indicated that this type of *musica ficta* could be introduced without mutation. Giovanni Spataro argued in a letter of 1553 that one can modulate through the entire circle of fifths in both directions (assuming the use of equal temperament). Gregor Faber noted that chromaticism *causa suavitatis* could be utilized to relieve the monotony of purely diatonic music as well as to mirror the individual words being set to music. Matthaeus Greiter, whose thinking has been investigated by Lowinsky, stated that any pitch can be sung to any syllable of the hexachord and that a composer ought to include *ficta* in surprising places. Thus, as the ear grew accustomed to a few accidentals, composers were forced to introduce even more to achieve the desired sense of drama. Composers likewise felt obligated to introduce even more startling novelties when aural figures such as fast melismas, unusual harmonic progressions, sudden stops, wide leaps, ranging melodies, and sighing contours became stylized. In this regard, Caccini – normally associated by writers with the Baroque – is viewed as a Mannerist. Initially, his incorporation of the *esclamazione* was effective because of its element of surprise, but when it was used repeatedly in his works it became one of his mannerisms based upon Mannerist values.

One of the primary objectives of this book is that of proposing Mannerism as yet another era in the history of music. The defense of this proposal is based not merely upon the enumeration and analysis of obvious techniques employed in composition (extended chromaticism, modulation by thirds, or word painting) but rather upon a wide variety of observations drawn from the music itself, the writings about music, and from an analytical distillation of the musical styles which points to the aesthetic of Mannerism. These observations are then tested against the sister arts and the current philosophies in vogue in the Italian courts.

The various arguments offered in defense of Mannerism as a historic era point to one theme that is reiterated throughout the book: in spite of the obvious differences in technique or style that became apparent in the Baroque (e.g., the *basso continuo*, monody, or the use of free dissonance), there also existed a number of significant similarities in aesthetic, purpose, and style. The acknowledgment of the pervasiveness of these similarities urges us to view the time of transition not as one torn asunder by the claims of the Renaissance and those of the Baroque, but rather as an era unified by numerous important stylistic elements such as melody, the use of dissonance, rhetoric, or the role of marvelous effects. Although many illustrations of this continuity in style can be given, one will suffice. One observation uttered so often that it has come to be accepted by some without question is that the invention of opera heralds the undisputed emergence of a new historical era, namely the Baroque. But Maniates correctly notes that this division is too artificial, for the genesis of opera included not one but many sources: scenery, costumes, staging, solo singing, acting, instruments, instrumental music, drama, dance, form, style, and the aristocratic audience (p. 453), all of which were already well developed during Mannerism. When, in 1600, opera supplanted the older *intermedio*, it was as Mannerist as any of the art forms in existence. As for the *intermedio* itself, the lavishness of the production, the

self-conscious attempts to surpass previous efforts and to create novel effects, the desire for the spectacular (whether it involved the size of the orchestra, the variety of its instruments, the stage machines or the virtuosity of the soloists) had combined to make it the favourite courtly entertainment of the Italian Mannerists. When the *intermedio* was supplanted by opera, many of its *maniere* continued to thrive in the new genre.

There are, however, questions that have not been dealt with sufficiently, and the answers given to several of these questions ultimately will have a direct bearing upon the premise of the book: "the viability of Mannerism as a historic-stylistic concept that arises out of musical patterns evident in the practice of and thought about music between the years 1530 and 1630" (p. xiii). I would suggest that, because of the actual limitations in scope, this book should be entitled "Mannerism in the Music and Culture of the Italian Courts, 1530-1630" for nearly all of the poetry and compositions cited (and many of the paintings and sculptures) had their origins in the secular atmosphere of the courts. The first question, therefore, is whether an equally thorough analysis of sacred music would support this concept of Mannerism or effectively limit its utility. In the interesting discussion on the Council of Trent (pp. 110-112, 490-495), Maniates refers to a "reformed *maniera*" which was promoted by the Commission of Cardinals in 1564 and affected principally those musicians in the employ of the churches in Rome. But the concept of Mannerism hardly seems adequate for explaining the style and aesthetic of the productivity of such men as Vittoria (of whom no mention is made) or Palestrina, for they were uninterested in so many of the very attributes of stylistic individualism that were characteristic of the madrigalists: a search for individuality, for that which was novel or dramatic.

The second question is: to what extent does Mannerism account for what was happening in the realm of instrumental music in Italy? This book is chiefly concerned with the courtly madrigal and vocal works for the stage. But instrumental music also played a prominent role in the culture of the Italian aristocracy. Was Mannerism expressed mainly in the madrigals (which could have concertist texts) or did it likewise permeate the creativity of the courtly instrumentalists?

Third, is Mannerism a viable historic and stylistic concept only for Italian composers (or for foreigners active in Italy such as Heinrich Schütz) or does it promise to account for what was happening in countries other than Italy? In other words, is "The Age of Mannerism" applicable only for Italy or did music follow the example of art and become an international Mannerist style?

Fourth, exactly how are we to distinguish between works that are late expressions of Mannerism and works that are from the early Baroque? I am satisfied with the author's description of Mannerism as it emerges out of the *ars perfecta* of the Renaissance, but feel that the reader is not told how the author defines the early Baroque. This oversight is perhaps a result of the emphasis placed upon historic continuity rather than delineation.

The fifth question does not challenge the basic premise of the book, but rather involves an interesting side issue: at what other times in the history of music does the author see Mannerism playing a crucial role; what are the precedents for this particular era of Mannerism? For example, how apt are these

broad definitions of Mannerism for the composers working in Avignon and similar courts during the late fourteenth and early fifteenth centuries? Like their Italian counterparts two centuries later, these Mannerists concentrated upon secular music, working with genres, forms, contrapuntal styles, and concepts of dissonance that had been perfected by their mid-fourteenth century predecessors. Their self-conscious experiments with notation and rhythmic complexities, their daring forays into hitherto unknown harmonic realms and their attempts to create individualistic styles marked them as being Mannerists, even if their contemporary theorists might not have dwelt upon that theme in their writings. This earlier manifestation of Mannerism had one interesting link with the later one, for Francesco Petrarca, whose lyrics inspired so many Mannerist composers in the sixteenth century, hovered around Avignon for years, repelled by it and yet unable to abandon it.

The bibliography is simply superb, including fifty-three pages of primary sources in addition to the extensive listing of secondary sources. The printing of the book is pleasing and the engraving of the musical examples exquisite. The two indices (names and titles) are certainly helpful, but for some unknown reason there is no subject index. Consequently, since the Council of Trent was neither a work nor an author it is listed in neither index. It is also unfortunate that the publisher did not furnish footnotes instead of the troublesome end-notes, particularly since the author has relegated to these notes lengthy translations of excellent quality (tending to be more literal than poetic), important titles and dates, and interesting digressions. The reader is forced to turn several hundred pages every twenty seconds in order to obtain this important information.

It is refreshing to read a major study in which the world of music is viewed in terms of a single theme (Mannerism), for this approach forces us to consider new and important questions, to reevaluate well-known compositions, to read the treatises in a new way, and to make new connections between the Italian madrigalists and theorists. Professor Maniates can rest assured that, though not an easy one to read, this study will stand as one of the classics of our discipline for years to come.

J. EVAN KREIDER, *The University of British Columbia*

Charles A. Hallett and Elaine S. Hallett. *The Revenger's Madness: A Study of Revenge Tragedy Motifs*. Lincoln and London: University of Nebraska 1980. Pp. xii, 349. \$21.50 (U.S.).

The thesis of *The Revenger's Madness* is strong, original, well sustained. It argues that the way to understand the continuing power of Elizabethan revenge tragedy through three generations of playwrights and indeed (in *Hamlet*) through almost four centuries of alert response in theatre and study, is not discovered by debate on the rights and wrongs of revenge in theological, legal, or moral terms, but by a close examination of the theatrical experience whereby the audience enters into the mind of