

List of Abstracts

The Musical Humanism of the Renaissance and its Legacy

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*Ovanes Akopyan (Renaissance studies, University of Warwick)

'Symphony, Diapason, and Number: The World as Musical Structure in Francesco Zorzi's *De harmonia mundi*'

Francesco Zorzi's fundamental *De harmonia mundi* remains one of the most interesting texts in the history of Renaissance thought. Its author followed Marsilio Ficino and Giovanni Pico della Mirandola in creating the basis of the so-called *prisca theologia*. He attempted to renovate the Christian religion adding some elements of Jewish mysticism and was definitely familiar with Giovanni Pico's speculations: it was proved that he had carefully studied Giovanni Pico's works, especially the 900 *Conclusiones*. Apart from Kabbalistic studies, Zorzi significantly contributed to other disciplines, including music and musical humanism.

In this paper, I will focus on three major issues: 1) the musical 'architecture' of the treatise itself, and Zorzi's idea of a universal art; 2) his musical philosophy, the use and interpretation of musical terms, and 3) the context of musical humanism of the period. I will also explore the ways of Zorzi's reception of musical, philosophical and numerical ideas of Marsilio Ficino and Giovanni Pico della Mirandola.

*Michael Allen (Intellectual history/English, UCLA, US)

'Auditioning a Philosopher: Music, Ficino, and the Apollonian Soul'

This paper explores some of the philosophical and iconographical associations with music in the larger sense of *mousike* that Renaissance thinkers inherited from antiquity. It will focus on some particular Platonic dialogues and their reinterpretation by Ficino, who was the new Orpheus of the Medici circle before he became the great Platonist of the age. If *mousike* is tied to the notion of temperance—the health of soul and body together—then the means to good health, to a good temperament, are sung or chanted charms, with their several connotations in the interconnected realms of dance, calisthenics, and athletics, of music, and of magic. Even as Socrates was an argumentative enchanter-charmer in constant battle with the Sophists and their charms, the secret of his inner harmony was his possession of an apollonian daemon.

*Audrey Borowski (history of science, University College London)

'Musica est exercitium arithmeticae occultum nescientis se numerare animi': Music as Harmonic Variation in Leibniz'

While Gottfried Wilhelm Leibniz never dedicated a treatise to music, musical metaphors feature regularly in his work. For the German polymath, music was a 'hidden arithmetic of the soul which does not know that it is counting.' (Letter to Goldbach, 27 April 1712) Extending Platonic and Pythagorean lines of reasoning, he argued that its beauty lay in the perception of numerical ratios and was firmly rooted in the intellect.

By likening music to mathematics, Leibniz shed light on the very fabric of existential reality. Perhaps better than any other art form, it reflected the universe's pre-established harmony, one in which the various 'dissonances... contributed to [the] perfection' of the whole. (Leibniz to Nicolas Hartsoeker, 1711)

Crucially, music embodied Leibniz's pivotal idea of 'harmonic variation' which accounted for the rationally unfolding diversity of the world: an infinite number of possible harmonious combinations could be elicited from within an abstract logical framework. God, whose own mind was bound by pure logic, had brought about the most perfect of worlds, one combining 'the greatest variety together with the greatest order.' (Principles of Nature and Grace)

Ultimately, each human mind contained the infinite world, albeit confusedly. Much of Leibniz's endeavours throughout his life were geared towards formulating a rational (and symbolic) language that would help man grasp and express in finite terms an otherwise infinite and overwhelming reality. This project hinged on man's innate predisposition for logic and would culminate in a philosophical language (termed 'Universal Characteristic'). In this sense, music also constituted such a language, one which, on par with the practice of mathematics, could help 'elevate the mind.' (Letter to Sophie, October 1702)

*Charles Burnett (intellectual history, Warburg Institute)
'The Lute and the Monochord Compared'

The paper will address the paramount importance of the lute in Arabic/Islamic musical theory and teaching, and the comparable position of the monochord in the West. When the lute was introduced into the West from the Arabs it brought some of its cosmic connotations with it, which can still be detected in the lute music of Dowland and his contemporaries.

*Katherine Butler (music, Oxford University)
'The Changing Status of Stories of Music's Power: Irreverent Portrayals of Musical Heroes in Late Seventeenth-Century England'

The Renaissance belief in the powers of music was founded to a significant degree on mythical stories of its effects from Classical Antiquity. Whether Orpheus moving trees and taming wild beasts, Amphion building the walls of Thebes, or Arion using a summoning a dolphin to his rescue, all these stories were held up as examples of what music could achieve if only modern musicians could reach the heights of their forebears of antiquity. The seventeenth century, however, brought many challenges to the status of these myths. A growing scepticism towards the easy acceptance of knowledge passed down from Antiquity, and an increasing preference for the evidence of experiment, observation and personal experience, began to threaten to pre-eminence of these myths. Attempts were made to rationalise them and make them congruent with modern experience, but by the end of the seventeenth century the musical exploits of the mythical heroes no longer held the authority they once had.

This paper explores the decline of these mythical heroes through the diminishing stature of their portrayals in a range of poetic, theatrical, polemical and philosophical literature. Once revered as leaders of men and founders of civilisation they were now the target of burlesques, depicted as rustic fiddlers and ballad-singers, and the effects of their music attributed to their audience of ill-educated countryfolk. Although belief in the powers of music was not dead, it

was being eroded. It was replaced with a more mundane expectation of music's effects on the human passions and an increasing sense of the superiority of modern music over fabled musicians from a rustic age.

*Remi Chiu (Assistant Professor, Department of Fine Arts/Music, Loyola University Maryland, US)

'Sympathetic Resonance, Sympathetic Contagion: Theories of Plague Transmission from Ficino to Fracastoro'

In the third book of his *De vita* (1489), Ficino provided instructions to the musician on how to channel celestial gifts by attuning oneself to the ethos of the target astrological body, the resultant effect of which he likened to the phenomenon of sympathetic resonance. A decade earlier, he employed the same conceit of sympathetic vibration in his *Consiglio contro la pestilentia* to explain how plague is contracted from person to person.

While the beneficial connections between music (as a metaphysical concept) and health in pre-modern occult thought has been well-rehearsed by Walker and Tomlinson, among others, the malignant relationships between music and the propagation of disease have not been extensively explored.

Taking Ficino's *De vita* and *Consiglio* as starting points, my paper wades into this new territory to examine the phenomenon of sympathetic resonance as an explanatory conceit for Renaissance theories of contagion—with regards to infectious diseases in general, and plague in particular. The musical phenomenon was particularly useful for theoreticians because it demonstrated the ancient idea of sympathy that allowed one thing to act upon another remotely and invisibly, in the same way that one patient might infect another over a distance and without discernible contact.

Drawing together the writings on plague of famous doctors such as Ambroise Paré, Jean Fernel, Paracelsus, and finally, Fracastoro, I will show that the ways in which doctors explained and deployed the musical concept—and concomitantly, the different invocations of the notion of sympathy—yielded different models for the transmission of disease in the Renaissance, from ones based on natural magic to those that looked forward to modern germ theory.

*Jeremy Coleman (Musicology, PhD Candidate King's College London, UK)

'Instrumental Theory: Boethius's Place in the Humanist Project of Music'

Boethius's reputation as an authority on musica since the ninth century endured through the Middle Ages, while in the fifteenth and sixteenth centuries his quadrivial texts were read for the first time as part of the humanist revival of Classical learning. Yet few scholars have examined the hermeneutic violence involved in reading Boethius's music-theoretical texts in terms of early modern subjectivity as it developed at this time. While the diversity of Boethius's reception in this arena may be explained with reference to his own tripartite schema – *musica mundana*, *musica humana* and *musica instrumentalis constituta* – in this paper I want rather to focus on the difficulties faced by readers who sought in various ways to interpret Boethius's music theory, heir to a Pythagorean tradition associated with the so-called "Harmony of the Spheres" disposed in mathematical ratios, within the framework of self-expression, ethos, affect and resemblance, ideas so central to the humanist musical project of the Italian "Renaissance".

Beginning with philological concerns of transmission and translation, I shall consider basic questions of how Boethius's musical writings were received and interpreted, drawing on a number of theorists and other writers from the fifteenth century to the late sixteenth, notably Ficino, Gaffurio, Zarlino and those of the Florentine Camerata including Vincenzo Galilei. Highlighting some of the immanent tensions within Boethius's thought, I shall moreover suggest the relevance of his music theory and its reception to ideas in modern social theory and even in psychoanalysis (with the significance of voice), focusing on mediated notions of "instrumentality" as a crux in the humanist project of music itself. In the final analysis, I shall argue that this project betrayed a disavowal of Boethian notions of objective musical quantity which only continued to pose a resonant critical challenge to future readers.

*Hanna Gentili (intellectual history, The Warburg Institute, School of Advanced Study)
'Music, words and the ascending soul of the philosopher: Possible influences from Jewish mysticism on Marsilio Ficino's theory of sound and *spiritus*'

Music plays an important role in Marsilio Ficino's search for the wellbeing of human beings, both physically and spiritually, and it represents a key element in the way in which the philosopher interacts with his community. As suggested by D. P. Walker, Ficino's interest for music is medical, magical and theurgic rather than aesthetical. Sound, identified with *spiritus* for its aerial nature, is an integral component of Ficino's cosmology and has many characteristics in common with words and, more generally, language.

In this paper I will focus on the role of music in Ficino's description of the philosophical ascent to the divine realm. In particular, I will concentrate on the possible influence of Yohanan Alemanno (1435-1504), known for his collaboration with Giovanni Pico della Mirandola (1463-1494). In a recent contribution, Stéphane Toussaint argued that through conversations with Alemanno, Ficino might have been acquainted with the philosophical novel *Hayy ibn Yaqzan* by Ibn Tufayl (1105-1185). This seems to be evident in Ficino's discussion of circular movement in the *De vita coelitus comparanda*. In my paper I suggest that the mystical interests of Alemanno may have exercised a more comprehensive influence on this theme, in order to stress the importance of music as a point where various philosophical and mystical traditions converged. Indeed, both music and language share an important function in the way in which the high and the low spheres of the universe communicate in both the Platonic and the Jewish traditions. Significantly, Ficino ascribes both the power of the Psalms and that of *nomina divina* to their divine origin. I will insist on the relationship between sound, frenzy and prophecy, for in the *De vita* as well as in *De amore*, Ficino relies on Plato's *Timaeus* to confirm a close link between the sense of hearing, the physiology of the liver and the power of divination. Starting from Chapter 21 in Ficino's *De vita coelitus comparanda*, where words, songs and sounds share the same step in the ladder of communication between the high and the low, I will finally focus on the Jewish and Arabic sources mentioned in the text.

*Giuseppe Gerbino (Musicology, Columbia University)
'The Pleasure of Sound and the Meaning of Pleasure'

In his discussion of how *numero* produces harmony, Bernardino Tomitano (*Ragionamenti della lingua toscana*, 1546) distinguishes between the pleasure we derive from loving

something that remains unknown and the pleasure we derive from the imitation of emotional and mental states. The former is proper of sound as music; the latter of sound as word. Taking its cue from Tomitano's argument, this paper explores the interplay of loosely defined Platonic and Aristotelian notions of musical pleasure, one pointing towards attraction through analogy and similitude, and the other emphasizing the pleasure that arises from imitation, more specifically the musical imitation of the *conchetto dell'anima*. These two positions were not mutually exclusive in the sixteenth century, as Zarlino's work to some extent demonstrates. However, to believe that pleasure arises from the intuition of an unknowable but harmonious whole, or from the imitation of the inner life of the human soul, also meant to aspire to the creation of two different kinds of music.

*Penelope Gouk (intellectual history, Manchester University)
'Historiographical Reflections on Musical Humanism and its Legacy'

I focus on the birth and development of the concept of "musical humanism", with a view to explaining why it has been so relevant to my research into early modern medical/natural philosophical understandings of music's effects on the body and soul. The first scholar to deploy the concept (in English) was my doctoral supervisor D. P. Walker. In a seminal series of articles published in 1941 and 1942 he identified some key humanists and composers and some newly recovered Greek sources that provided a starting-point for experiments intended to recover the marvellous effects of ancient music. The second scholar most closely identified with the concept is Claude Palisca, whose *Humanism in Renaissance Musical Thought* (1985) embodied some thirty years' research into the impact of Greek musical writings on the theory and practice of Renaissance music. With their attention to how composers set verses to music, both individuals contributed significantly to the early music movement. However, while Palisca's interest remained mostly focused on the role of humanism in music, Walker's attention widened to embrace the importance of music in humanism and its place in philosophy more generally. Furthermore, while Palisca ultimately conceptualised humanism in rational and secular terms that went back to Jacob Burckhardt, Walker was at the heart of the Warburg school that reclaimed the magical, "irrational" dimension of Greek and humanistic thought.

Increasingly musicologists have taken on board the concept of musical humanism as a useful analytical tool. As an intellectual historian, however, what has interested me has been the relevance of this concept to the history of science and medicine, which has mostly left out music from its terms of discourse since it is classified among the arts. Like Walker's, my research has fed into the historiographical debate over the emergence of modern, that is to say "scientific", thought, and the relevance of magical beliefs and practices as well as music to this so-called revolution. This debate has dominated intellectual history and history of science and medicine since the 1940s but is now giving way to other more interdisciplinary discourses such as sound studies that open up new ways of thinking about music's dynamic role in culture. The single most important contribution from musicology has been Gary Tomlinson's *Music in Renaissance Magic* (1993), a work drawing on ethnomusicology and cultural theory that has provided fresh impetus for my own investigation of early modern theories of music's powers and effects.

*Frans de Haas (philosophy, Leiden University)

‘Renaissance Echoes of Ancient Critical Approaches to Music’

Sextus Empiricus launched a famous attack against the ‘musicians’, or rather musical theorists (*Adversus mathematicos* 6). His attack is double-pronged: music has no value for life, and important principles of musical theory are untenable. From Diogenes Laertius, and from Philodemus’ *On musica*, recovered from Herculaneum, we know that the first part draws heavily on Epicurean attacks against all knowledge that is useless for (Epicurean) philosophers. The second part employs the same argumentative weapons that Sextus had used against the other arts of ancient education in the preceding books of *Adversus mathematicos*. Although texts holding accounts of Pyrrhonism and Epicureanism, as well as ancient sceptical works were known to the Renaissance humanists, we need to wait for the second half of the sixteenth century to experience the full thrust of Sextus’ epistemological arguments, after the publication of his *Outlines of Pyrrhonism* (Estienne 1562), *Against the mathematicians* (Hervet 1569). However, only *Against the mathematicians* 6, which does not seem to have been part of all circulating manuscripts, contains the invective against musical theory.

In this paper I present the aims and structure of Sextus’ arguments and then address the possibility of their presence in Agrippa of Nettesheim’s *Invective declamation on the Uncertainty and Vanity of the Sciences*, and their relative absence in Ficino’s theory of musical ethos.

*Sigrid Harris (Music, University of Queensland, Australia)

“‘Sì canta l’empia”’: Women’s Music as Power in Early Modern Italy’

A preoccupation with female singing and its implicit dangers lies at the heart of the tradition of poetry about music. In the fifteenth and sixteenth centuries, the sirens, sorceresses, and nymphs that inhabited the mythical landscape inspired countless verses in which women were both blamed and praised for the power of their voices. Early modern poetic depictions of feminine musical performance remain relatively unexplored in the musicological scholarship, despite the fact that fictional representations of female music-making at once echoed and influenced contemporary attitudes to women and their music. For example, Tasso’s wicked enchantress Armida systematically uses the power of music to gain control over men in the *Gerusalemme liberata* (1575); like many other female characters who sing, Armida can be seen to embody male anxieties about the female voice, beauty, and music itself. Taking as a starting point a number of passages of the *Liberata*, this paper explores the dark side of women’s music as it appears in the literature of the Italian Renaissance. It can be argued that although women’s chaste singing could theoretically lead to transcendence, in reality the boundaries between moral and immoral music were harder to define, and the powerful female archetypes found in the poetry of Tasso and others reflected a more generalised anxiety about women’s performance. Ultimately, even the most angelic songs could provoke lovesickness, the loss of masculine agency, and death.

*Wendy Heller (musicology, Princeton University)

‘Ovidio Travestito: Viewing Seicento Opera through Anguillara’s Lens’

Giovanni Andrea dell'Anguillara's edition of the *Metamorphoses*, first published in its entirety in 1563, was not only the most popular Italian translation of Ovid's poem, but has been acknowledged as a major source for seventeenth-century opera librettists. That this should be the case is perhaps not surprising. Anguillara is arguably more faithful to his model than many of his predecessors (such as Giovanni Bonsignori or Lodovico Dolce), retaining Ovid's organization and emulating aspects of his style. Yet Anguillara also expands considerably on Ovid's original text, enriching it with a host of imaginative interpolations. The result is a text that is inherently theatrical: Ovid's vivid descriptions are transformed into scenic backdrops; interior monologues become dialogues; secondary characters and episodes that are only implicit in the original take center stage.

My paper considers the influence of Anguillara's *Metamorfosi* on seicento opera. Considering representative examples from early and mid-seventeenth-century operas by such librettists as Ottavio Rinuccini, Giovanni Francesco Busenello, and Giovanni Faustini, I argue not only that librettists not only borrowed from Anguillara's treatment of Ovid—rather than the Latin original—but demonstrate how they emulated his methods of expansion and elaboration, rendering opera as yet another step in the vernacularization of the *Metamorphoses*. In so doing this paper offers new perspectives on operatic humanism, and the surprisingly modern way in which Ovidian aesthetic would shape the young genre.

*Bláithín Hurley (history of art, Warwick University, UK)

‘Moderating the Motions of the Soul: Attaining a Musical Humanist Education in Renaissance Venice’

Renaissance Venice was a city inhabited by a growing population of intellectual elites who craved a better understanding of scholarly life in ancient Greece and Rome. This, coupled with the arrival of the printing press in the late fifteenth century, led to an upsurge in publications of the writings of ancient Greek and Roman philosophers and intellectuals, as well as conduct manuals and treatises, all with the aim of helping Venetians better themselves both intellectually and socially. From the beginning of the sixteenth century the benefits of a musical education was promoted by many humanist writers for both well-bred men and women. The writers of these treatises believed that external manners are expressions and manifestations of internal qualities, and that these qualities can be expressed through the various media of literature, art, science and music. Most courtesy and conduct writers of this period favoured musical education, although it should be noted that in the case of ladies an advisory note of caution was often also added. Discussions ranged from attempts to articulate music's proper place in society, citing sources ancient to modern and often turning to the question of ethics, or to pseudo-scientific accounts of musical authority based on detailed measurements of intervals. The advice contained in treatises allows us understand the world in which Renaissance Venetians lived and the challenges which some who wished to attain a music education had to face. In this paper we will trace the views stated in Renaissance conduct and education treatises, rooted in humanism, to discern how influential they were on Venetian attitudes to musical education and private, amateur performance.

*Andrea Korenjak (Musicology, Austrian Academy of Sciences, Institute for the History of Art and Musicology)

‘Musical Humanism in Medical Writings and Psychiatric Practices in 19th Century Vienna’

This paper addresses neo-humanistic ideals particularly in musical, medical and psychiatric contexts in the first half of the 19th century. Basically, the term *Neuhumanismus* [neo-humanism or new humanism], implemented by the German philosopher and educationalist Friedrich Paulsen (1846–1908) in 1885, denotes a German humanistic movement that emerged in the middle of the 18th century. Paulsen coined this term retrospectively by characterizing Alexander von Humboldt’s (1769–1859) and Friedrich August Wolf’s (1759–1824) educational ideal as a “neo-humanistic” one. Friedrich August Wolf summarized the neo-humanistic educational ideal as follows: “*Humanitatis studia* [...] comprise everything that furthers the education of human beings and the enhancement of all powers of the mind and the soul [*Gemüth*] to form a beautiful harmony between the inner and outer being” (Wolf 1833, *Darstellung der Alterthumswissenschaft*, p. 45). In this paper, two central concepts of neo-humanism, *Bildung* (education) and humanity, will be highlighted and illustrated by new approaches concerning the treatment of the mentally ill in first half 19th century Vienna. Bruno Goergen (1777–1842), who founded a private sanatorium for the mentally ill in Gumpendorf/Vienna in 1819, promised that he was able to offer every patient, whose upbringing and education had been interrupted by their mental illness [*Gemüthskrankheit*] lessons in languages, music, and other subjects. Accordingly, the caretakers of Goergen’s private sanatorium were expected to have an educational background at least of a primary school teacher. Furthermore, Goergen recommended literature, “cultivated conversations” and walks in the sanatorium’s own park, in order to distract his patients from their “wildness of ideas”, “irritable phantasy”, and “alienated sensitive faculty devoid of any harmony” [*aller Harmonie fremd gewordenes Empfindungsvermögen*]. This paper focuses on the significance of musical education and on the principles of dietetics which were formulated in Greek Antiquity, revived during the Renaissance, and which can also be traced in therapeutic approaches in the 19th century.

* Stefano Lorenzetti (music, Conservatory of Vicenza)

‘Memory of Music and Music of Memory in the Renaissance’

Memory is a central issue in the Musical Humanism of the Renaissance. This paper tries to discuss the use of memory from a ‘specular’ point of view, investigating, on the one side, how memory works in the ‘re-appropriation’ of the musical past, and, on the other side, how memory contributes to construct the contemporary musical knowledge. Memory of the mythical Greek music grows on an absence of memory. This absence of memory, paradoxically, shapes a hypothetical reminiscence, which has deeply influenced the development of a new musical subjectivity. This new musical subjectivity tries to redefine the musical knowledge, using memory also as technical tool of formalization, communication, and visualization of its cultural identity.

*Isaac Louth (English, Princeton University, US)

‘Musical Matter and Rhetorical Experience in Francis Bacon’s Natural Philosophy’

In *Sylva Sylvarum* (1626), Francis Bacon promises a new approach to the study of music. His aim is to avoid the ‘Mysticall Subtilities’ of Pythagorean theory and instead to focus on the ‘Causes of the Practique’ by valuing, above all, direct bodily experience of music. Bacon therefore attends closely to the production of musical sound, as instantiated in the breath of the singer and the material vibrations of instruments, as well as to its perception via the ear and the corporeal spirits of the listener. In this material and physical context, Bacon’s collocation of music with rhetoric has proved problematic for modern scholars, some of whom have dismissed it as mere similitude: an empty humanist commonplace irreconcilable with the natural philosophical impetus of Bacon’s study.

By reading Bacon’s comments on musical rhetoric in context, I hope to demonstrate both how deeply the rhetorical is imbricated in Bacon’s synaesthetic experience of the world and how music, as sense-perception, is not strictly divisible from rhetoric as a vehicle of reason. Indeed, the shared identity of music and rhetoric, as both experienced and intelligible sound, can be seen to harness the affective potency of voice and gesture to communicative ends. By relating rhetorical utterance to musical performance, Bacon stages an intervention in traditional humanist debates surrounding the relative importance in rhetoric of reason and affect, *res* and *verba*. He also advances musical humanism’s fascination with rhetorical expression by framing a musical rhetoric in explicitly experimental terms, since it is in relation to music as it is experienced, he suggests, that we will most appreciate the fundamental rhetoricity of music in performance. By attending closely to the language of Bacon’s inductive prose, we can see how his conception of music, as a material and embodied acoustic event, is inextricable from the oral/aural dimensions of rhetoric.

*Tosca Lynch, (classics and philosophy, University of Pavia-Cremona)
‘The Harmony of Virtue in Plato’s *Republic*: Musical Imagery and Practical Models’

In many passages of the dialogues, Plato depicted the soul as a kind of ‘harmonious’ whole, a concept that originated in Pythagorean thought but was significantly criticised and developed in Plato’s own philosophical reflections. In Book 4 of the *Republic* in particular we are presented with some thought-provoking musical characterisations of the most important virtues of the ideal city: moderation and justice are repeatedly described as being ‘harmonic’, resembling a symphonic agreement of sounds (συμφωνία, *Resp.* 4.430e, 4.431e–432b) or even an actual ‘tuning system’ (ἁρμονία, *Resp.* 4.443c–444a).

This paper will call into question a long-lasting but ill-founded tenet of contemporary scholarship, namely that Plato was not interested in or aware of the technical implications of the musical concepts he employed and simply used musical imagery as a ‘cosmetic’ device in his dialogues.

On the contrary, by comparing Plato’s use of harmonic imagery in *Republic* 4 with ancient Greek accounts of musical performances, I will show how Plato exploited the technical features of specific musical concept in order to highlight the unique role played by moderation and justice in the ideal city. More precisely I will argue that, far from being decorative or purely metaphoric devices, Plato’s harmonic characterisations of moderation and justice enhance and enrich our understanding of these theoretical notions precisely by means of their technical and performative implications, which would have been familiar to the original readers of the *Republic*. In this sense musical theory and practice, in addition to being a fundamental part of the cultural context in which Plato’s reflections must be

interpreted, became also a repertoire of concepts that significantly informed his philosophical theories.

*Karsten Mackensen (Vertretungsprofessur für Historische Musikwissenschaft Technische Universität Dresden, Germany) [TBC]
'Re-reading Boethius: Faber's *Elementa musicalia* (1496)'

Far from being a mere summary of Boethius' highly influential *De musica*, Jacobus Faber's edition of this treatise under the title *Elementa musicalia* (1496) is an original and self-contained contribution to music theory from a humanistic perspective. Moreover, Faber for the first time brings together all relevant philosophical and epistemological influences essential for a music-encyclopaedic order of knowledge in the 17th century – although without integrating them in a unifying model: ancient music theory, platonic, Pythagorean and Neoplatonic concepts (conveyed primarily by Cusanus and Ficino), Aristotelism, and even Lullism. Faber is re-reading the concept of *musica speculativa* in the context of a humanistic-Christian curriculum of education. His interpretation of Boethius can only be understood against the background of his Aristotle-editions, and in particular his commented version of the *Politics* from the year 1506 as well as a short introduction to this text published in 1507. Thus, Faber is integrating Aristotelic and platonic elements of thinking in favour of a new interest in practical music as a means of articulating und establishing not only musical ethoi or effects, but actually social order.

*Tomas McAuley (musicology, Cambridge University)
'Renaissance Humanism and Relational Musicology'

In this paper, I address the relationship between Renaissance musical humanism and the rise in recent scholarship of “relational musicology,” a movement associated in particular with the work of Nicholas Cook and Georgina Born. Though the meanings ascribed to the term are broad, in its simplest formulation, relational musicology hears music not as a series of objects, but rather, to use Cook's memorable phrase, as “the sound of social interaction.” I examine this movement's relation to Renaissance humanism in two ways:

- (1) As Lisa Jardine and Anthony Grafton have demonstrated, the modern humanities have their roots in Renaissance humanism. In this context, I note that a conception of music as innately social was central to Renaissance musical humanism, reflected, for example, in the importance of the myth of Amphion and Orpheus, which described music's power to create and sustain social bonds. Yet between then and its recent rediscovery, this vision was lost – in some circles, at least. I ask why, and how, identifying late eighteenth-century ideologies of musical purity as the ultimate source of this loss.
- (2) Whilst their exact visions differ, for Born and Cook, relational musicology demands a transgression of traditional boundaries between subdisciplines within music studies,

and between music studies more generally and related disciplines such as philosophy, art criticism, history, anthropology, and sociology. In this, relational musicology partakes in a general trend in music scholarship towards greater interdisciplinary. How, I ask, does this trend relate to what we might call the pre-disciplinary landscape of Renaissance musical humanism? Further, how does this trend relate to venerable interdisciplinary traditions within scholarship on Renaissance musical issues?

Cumulatively, these approaches emphasise echoes within relational musicology, and related trends towards interdisciplinarity in music scholarship, of Renaissance musical humanist approaches to music. Noting such is no mere historical curiosity, but suggests new – or, rather, old – sources for advancing relational and interdisciplinary approaches to music.

*Timothy R. McKinney (Timothy R. McKinney, Professor of Music Theory, Director, Academic Studies, Division School of Music, Baylor University, US)
'Ancient Music Theory and Music's Expressive Power in the cinquecento: On the Origins of the Modern Major/Minor Affective Dichotomy'

Sixteenth-century writers on music often retold the famous tales of the marvelous effects of ancient music, of its ability to heal various ailments, to render changes in the natural world, or to alter human behavior or states of being. Though they do not claim similar miracles for music of their time, they do marvel at the expressive power of their own music. In terms of explaining this power in technical detail, however, they seldom progress far beyond providing more-or-less traditional lists, often traceable to antiquity, of alleged affective characteristics of the modes or making generalizations concerning speed of motion. A seminal exception occurs in the novel approach to musical affect developed by Venice-based composer Adrian Willaert in the 1530s and 40s, transmitted initially through his compositions and his teaching, and subsequently codified and disseminated in varied versions in the treatises of his pupils Nicola Vicentino and Gioseffo Zarlino, two of the most significant music theorists of the century. In Vicentino's *L'antica musica ridotta alla moderna prattica* of 1555 and Zarlino's *Le istituzioni harmoniche* of 1558, we find for the first time systematic means of explaining music's expressive power based upon the musical intervals from which it is constructed. The paper examines the classical and coeval impetuses behind Willaert's intervallic theory of musical affect, considers its application by Vicentino to his revival of the ancient chromatic and enharmonic genera and by Zarlino to his revamping of traditions of modal ethos, and concludes with a brief look at its subsequent transformation into the modern affective dichotomy between the major and minor modes.

*Stefano Mengozzi (music, University of Michigan, US)
'Cicero Or Augustine? On the Intellectual Models of Johannes Tinctoris's Musical Humanism'

The assimilation of the musical thought of antiquity may have been only one factor behind the rise of musical humanism. The late-medieval Church reform movement also played a

pivotal role toward the adoption of a distinctly text-driven and affective musical style in fifteenth-century Europe. In his *Confessions*, Augustine had left a vivid testimony on the power of music to stir the listeners' souls to devotion. Later Franciscan thinkers such as Bonaventure and Roger Bacon developed affective forms of theology that regarded sensorial beauty as a privileged means for spreading a message of spiritual reform across Christendom. The new genres of the Italian lauda and of the English carol, arguably among the earliest manifestations of a humanist aesthetics in music, were directly linked to those views. Other spiritual leaders of the early humanist era—for instance Jean Gerson and Gilles Carlier—drew attention to the ethical and communicative force of sacred music.

The second half of my paper will assess the relative weight of the religious and classical strands of musical humanism in select writings of Johannes Tinctoris, arguably the most accomplished theorist of his generation. Tinctoris was fully exposed to classicizing humanism during his sojourn at the court of Naples, as attested by the openly Ciceronian tone of his prose from the 1470s. Yet, in addressing the topic of music and affect he invariably relied on ecclesiastical, rather than on classical authors. His treatise on the effects of music was modeled after the thirteenth-century Dominican author Humbertus de Romanis, while Augustine's *Confessions* looms large behind his passionate descriptions of musical performances. To recognize the religious strand of musical humanism may begin to explain the seemingly paradoxical observation that the emergence of an affective and text-centered musical aesthetics throughout the fifteenth century actually preceded the rediscovery of classical musical thought.

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'What You Assert about the Power of Ancient Music Makes no Sense to Me at All': Scaliger's Attack on Cardano's Conception of Musical Subtlety'

This paper examines the theories of the superiority of the sense of hearing and the lost power of ancient music proposed by Girolamo Cardano in his *De subtilitate* (*On Subtlety*; 1550-1554) and Julius Caesar Scaliger's critique of these views in his *Exercitationes exotericæ de subtilitate* (*Exoteric Exercises on [Cardano's] On Subtlety*, 1557). Cardano argues that music has the power to influence the hearer's affections (emotions), behaviour, and morals in a more profound way than any other sensory object. His theory of the superiority of the sense of hearing leads him to claim with Plato that the effect of music on the listener is a result of an innate 'subtle' harmony between the human spirit and music. In his attack on Cardano's views of the subtleties of musical sound and hearing, Scaliger accuses his opponent of having accumulated a collection of superseded clichés, which are completely useless for the scientific study of music and its effects. In spite of Cardano's claim that he had successfully revealed the 'subtle' nature of the most intriguing musical secrets and Scaliger's rejection of this claim, both thinkers are shown to conduct their debate in one and the same inherited discourse in which new theories were shaped about the nature of music, what it does, or what it should do.

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‘A New Epistemological Approach to Marsilio Ficino’s Philosophy of Music’

In this paper I explore an epistemological approach to Ficino’s philosophy of music which assumes that music (besides being a cosmological element, having an independent ontological reality and a pharmacological use) is also a prerequisite for full philosophical activity (conceived as the individual itinerary to the divine unity). This activity is primarily cognitive and has various degrees. The most basic one is linked to music and its effects on the harmonization of the soul through the phenomenon of divine inspiration.

In order to present this approach, I will link the epistemological elements in Ficino’s philosophy of music to a theory of inspiration which dates back to Plato’s *Ion*. Ficino assumes that the same inspiration pertains to the poet and the musician and that, far from being an uncontrolled cognitive phenomenon (as Plato established in this dialogue), it is a factor of great importance in philosophical thought and in the pursuit of wisdom. Thus, the paper will analyse the following sections:

- (a) The theory of divine inspiration (TDI) presented in Plato’s *Ion* and the counterintuitive positions (Woolf, 1997) resulting from this dialogue (as a direct antecedent of Ficino’s philosophy of music),
- (b) The elements that Ficino introduced to this TDI which allowed him to develop his own musical theory and dismantle the counterintuitive positions presented in the *Ion*.
- (c) The epistemology of inspiration which, contrary to Plato’s views, is not characterized as “knowledge without control” but as a path towards the harmonization of the soul. This epistemology proposes an essential role for music in the philosophical itinerary towards the divine principle.

*Daniel Rogers (music, Indiana University, US)

‘A Reevaluation of Musical Imitatio in the Late 15th Century’

In his lauded work *In the Footsteps of the Ancients: The Origins of Humanism* from Lovato to Bruni, Ronald Witt describes the growth of a new aesthetic in the early modern period. In an attempt to revise some misconceptions about humanism, he recognizes that "revived interest in Latin grammar and ancient literature could not on its own have fostered Italian humanism." Instead, the real catalyst of this cultural phenomenon was a "classicizing aesthetic driven by a serious effort to imitate ancient models." For Witt, then, humanism is fueled by a particular aesthetic, an appreciation for a specific creative mode.

Musicians and music scholars of the early modern and modern periods alike have struggled to identify this creative mode in music. In the late fifteenth century, composers and writers of music, unlike their counterparts in poetry and literature, had very little evidence of ancient musical practice, frustrating any attempt to imitate their musical style. In addition, modern scholars have demonstrated that there exists a wide intellectual divide between the process of early modern musical composition and the creative literary production of humanists.

In part, this struggle to identify a humanistic aesthetic in musical composition results from problematic attempts to demonstrate similarities in the creative procedures in literature and music. Despite the enlightening conclusions from a number of scholars, musicologists have generally failed to clearly identify or quantify the role that the imitation of a pre-existing model plays in musical composition in the late fifteenth century. Instead, in this paper, I propose that imitation of this sort is a framework in which artists of various disciplines made compositional decisions. Thus, even while composers, artists, poets, or authors employ

disparate procedures in composing new works, they produce those works within a common aesthetic that is characterized by intertextual references and displays of erudition.

*Tim Shephard (Lecturer in Musicology, Department of Music, University of Sheffield, UK)
'Orpheus and the Animals: Representing Persuasion Musically (Italy ca.1500)'

The last quarter of the fifteenth century and the first quarter of the sixteenth in Italy saw a substantial production across multiple media of the scene of Orpheus making music surrounded by animals and birds, either as an independent composition or as part of a cycle narrating the Orpheus myth as told in Ovid's *Metamorphoses*. In its Ovidian context, whilst surrounded by animals and birds Orpheus is recounting in song almost the entirety of Book 10 of the *Metamorphoses*: his song is Ovid's framing device, using the common conceit of presenting written poetry as extemporised song. The capacity of the music of Orpheus to move the souls of even brute beasts was regularly cited in the period as evidence of music's power over human passions, and it was exactly this quality that gave music a role in both classical and Renaissance accounts of poetics. This paper will argue that representations of Orpheus and the animals form a visual counterpart to literary accounts of the power of music which (unlike those involving Pythagoras) locate his musicianship under the heading not of *Musica* but of poetics and thus *Rhetorica*, as part of the persuasive arsenal available to the public orator.

*Ronald Woodley (music, Birmingham Conservatoire, Birmingham City University)
'Johannes Tinctoris and the Rejection of Cosmic Harmony'

In October 1477 the esteemed musical theorist and lawyer Johannes Tinctoris completed his large-scale treatise on counterpoint, the *Liber de arte contrapuncti*, in Naples. In this work Tinctoris provides a particularly refined and compendious analysis of consonance and dissonance usage in music, going way beyond the conventional categorisation of his theorist forebears in the Middle Ages, and demonstrating the keen ear of a working, professional musician as well as the mind of a wide-ranging musical thinker, composer and teacher. In the Prologue to the treatise Tinctoris goes out of his way to reject explicitly any belief in the physical truth of cosmic harmony, and so provides a telling focus for the tensions and play in operation between the author's real-world pragmatism as a northern European trained musician, his intellectual indebtedness to inherited theory with its related cosmological baggage, and his employment within the humanistic environment of the late fifteenth-century Neapolitan royal court.

*Giovanni Zanovello (musicology, Indiana University, US)
'Singing and Debating: Religious Communities, Classical culture, and Music in Late-Fifteenth-Century Florence'

In this paper I explore a topic at the intersection of three heterogeneous traditions: Monastic and mendicant cultures, *studia humanitatis*, and art music. Religious communities in the Florence of the late fifteenth century had their own special rituals, which prominently featured music, and had made the interest in the classical antiquity so pervasive in the city a part of their members' education. Individual orders and houses, however, connected these

elements in different ways, producing starkly contrasting outcomes, which in turn generated religious and political conflict. In my presentation I sketch a general map of different communities living in the city and focus on a few case studies—Carmelites, Dominicans, and Servants of Mary. In particular, I connect the introduction of classicizing elements in the education of the novices and in the communities' self-representation and the increase of art music as elements of different (and sometimes divergent) attempts at responding to the city's obsession with new forms of decorum in public rituals.