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Affective Discourse in German Baroque text-based Music

The human emotions had a central position in German Baroque philosophy and arts. During the seventeenth and eighteenth centuries, the expression and arousal of the affects grew to be key objectives of literature and music. Musical affect expression has accordingly been an important theme in musicological research concerning the German Baroque. The results of such research have, however, often been so diverse and even contradictory that they have led to controversies rather than to comprehension regarding Baroque composition. This article suggests a new approach to the subject of musical affect expression, based on intermedial discourse analysis, which might subsequently result in new views on the issues addressed before.

The purpose of the analyses in this article is to recover and describe the explicit and implicit conventions constituting Baroque affective expression. For the sake of brevity they will be limited to text-based music, which takes up the larger part of Baroque affect-related composition.[1] Practical examples will refer to the expression of mystical love, this being the affect I am most familiar with as to its musical and literary expression.[2]

Music and poetry were closely linked together in the German Baroque, both on the level of art theory and from the perspective of practical characteristics of style. Text expression acquired decisive importance in composing, and music theorists of the seventeenth and eighteenth centuries described the affective expression of a textual theme as the most significant task of text-based vocal and instrumental music. For this purpose, the content, the structure and the imagery of a text all were given precise musical equivalents. The close connections between text and music were summarised under the term *musica poetica* in Baroque music theory.[3]

The study of text-based music of the German Baroque has been stimulated strongly by the rediscovery of musical rhetorics, one of the primary elements of *musica poetica*.

1 An investigation of non-text-based, instrumental music of the Baroque following similar methodological outlines would certainly result in interesting insights, but would naturally require a slightly different outline than the analyses proposed here.

2 My dissertation *Von Laura zum himmlischen Bräutigam. Der petrarkistische Diskurs in Dichtung und Musik des deutschen Barock* (Ph.D. diss. Utrecht University 2003, publ. Göttingen 2005) thematises intermedial mystical love discourse.

3 This term, the title of music theoretical treatises by Joachim Burmeister (Rostock 1606), Johann Nucius (Görlitz 1613) and Andreas Herbst (Nürnberg 1643), can be interpreted in two ways. On the one hand it signifies the poetics – in the sense of a normative set of artistic rules – of composition, on the other hand it denotes the thematic, rhetorical and stylistic aspects of Baroque composition technique which corresponded with contemporary literary theory. Both meanings of *musica poetica* can be considered as complementary rather than as mutually exclusive.

Many music theoretical treatises of the seventeenth and eighteenth centuries have been republished and described,[4] and the position and function of musical rhetoric in the works of especially Heinrich Schütz and Johann Sebastian Bach have been studied.[5] A second analytical strand in the research of text-based Baroque music focuses on the theological backgrounds of the texts set to music by these and other composers. Insight into the theological context from which Schütz's and Bach's texts originated, on the one hand, and into the rhetorical strategies employed to express these texts musically, on the other, has often led to a better understanding of Baroque composition.[6] In some cases, however, the one-to-one application of compositional and musical-rhetorical analysis to theological texts has led to research results taking the shape of musical-theological dictionaries or catalogues of musical word depiction.[7] This approach is not sufficient for the analysis of the musical expression of emotion, which originates from a complex of cultural-historical circumstances ranging from contemporary philosophy and its ethical and theological evaluations to the art theoretical reflections of such debates. The expression and arousal of affects was a predominant theme in Baroque art philosophy, which surpassed the borders between the individual art forms and linked poetry and music together on levels much more intricate than suggested by the 'dictionary' studies mentioned above. An analysis of the musical expression of affect therefore demands a more radical contextualisation of works, composers and traditions, for which I would like to suggest a concentric procedure.

The first step in such a procedure would be to investigate contemporary affect philosophy. Having gained insight in these general philosophical conditions, text-based musical expressions of affect can be studied along with textual ones. Textual and musical expressions of affect are artistic reflections of cultural-historical concepts, in this case the individual emotions. Although the concrete textual or musical form of these expressions differs, both have their basis simultaneously in the historical understanding of the diverse emotions and in art theoretical conventions. Against the background of these common basic characteristics, an analysis of the concrete modes of expression is feasible. This analysis can be based on the closely related stylistic rules of text-based music

4 Music-theoretical treatises by Joachim Burmeister, Christoph Bernhard, Johann David Heinichen, Athanasius Kircher, Johann Mattheson, Lorenz Christoph Mizler, Johann Nucius, Michael Praetorius, Wolfgang Caspar Printz, Johann Gottfried Walther and Andreas Werckmeister have been published in facsimile or modern editions; a few works, such as Johann Georg Ahle's *Musikalische Frühlings-, Sommer-, Herbst-* and *Winter-Gespräche* (Mühlhausen 1695, 1697, 1699, 1701) and Johann Andreas Herbst's *Musica Practica* and *Musica Poëtica* (Nürnberg 1642 and 1643), are as yet only available in their original form.

5 Important studies have been Dietrich Bartel, *Handbuch der musikalischen Figurenlehre*, Laaber ^{3}1997; Rolf Dammann, *Der Musikbegriff im deutschen Barock*, Köln ^{3}1995, chapter 3; Hans-Heinrich Eggebrecht, *Heinrich Schütz: musicus poeticus*, Göttingen 1959; Arnold Schmitz, *Die Bildlichkeit der wortgebundenen Musik Johann Sebastian Bachs*, Mainz 1950.

6 Important studies are Elke Axmacher, *"Aus Liebe will mein Heyland sterben." Untersuchungen zum Wandel des Passionsverständnisses im frühen 18. Jahrhundert* (Beiträge zur theologischen Bachforschung 2), Neuhausen-Stuttgart 1984; Albert Clement, *Der dritte Teil der Clavierübung von Johann Sebasian Bach. Musik – Text – Theologie*, Middelburg 1999) Heide Volckmar-Waschk, *Die "Cantiones Sacrae" von Heinrich Schütz. Entstehung – Texte – Analysen*, Kassel etc. 2001.

7 For instance in Renate Steiger, *Gnadengegenwart. Johann Sebastian Bach im Kontext lutherischer Orthodoxie und Frömmigkeit*, Stuttgart 2002. Although valuable for their detailed enumeration of theological sources, concrete analyses as well as their results in such investigations do not extend beyond the level of single word expression.

and literature. For such an intermedial analysis, musical expression should be analysed with the same methodological tools as textual (literary and discursive) expression; musical analysis should, in short, be made methodologically compatible with poetic analysis. Thus, similarities and differences between textual and musical affect expressions can be revealed.

Baroque affect theory

Influenced by mechanist affect theories,[8] seventeenth-century German philosophy developed a growing interest in the human passions.[9] According to affect physiology (*Humoralpathologie*), the emotions were aroused through physical agitation, and expressed via bodily reactions. Seeing a beautiful woman, for example, would move the senses and the blood, arousing love in the heart of the beholder, who would subsequently become pale and weak.[10] These and other physiological characteristics of the *Passionen* or *Affekte* were elaborately described in various philosophical treatises. The most important sources in this field are the ethical treatises by Justus Georg Schottelius (1669), Christian Thomasius (1692/1696) and Christian Weise (1696), which concentrate on the control and mastery of the emotions as a Christian-Stoic training in virtue. Likewise, personal emotional experience gained increasing interest in Lutheran theology and devotional practice of the seventeenth and eighteenth centuries. The turn towards a personalised religiosity in the *Frömmigkeitsbewegung* of the seventeenth-century gave rise to a strong individualisation and sensibilisation of devotional texts and music.[11]

As one result of these developments, the affects became predominant literary and musical themes, and stylistic modes of expression increasingly focused on the expression, arousal and channelling of the passions in the reader or listener. These goals of literary and musical expression were described time after time in contemporary art theory. The three rhetorical categories of *docere*, *movere* and *delectare* were considered as the purposes of poetry; of these three, the emotional moving of the reader (*movere*) was emphasized most substantially.[12] In his preface to Gotthilf Treuer's *Daedalus*, the literary critic August Buchner clarifies how the three rhetorical categories cooperate in poetry with regard to affective movement:

8 René Descartes' *Passions de l'Âme* (1649) was a main source of influence on German affect theory.

9 Regarding the affects in seventeenth-century philosophy see Susan James, *Passion and Action. The Emotions in Seventeenth-Century Philosophy*, Oxford 1997; Wolfgang Schneiders, *Naturrecht und Liebesethik. Zur Geschichte der praktischen Philosophie im Hinblick auf Christian Thomasius*, Hildesheim 1971, pp. 185-200.

10 This example is described by Athanasius Kircher in his *Musurgia universalis sive Ars magna consoni et dissoni in X libros digesta*, facs. Hildesheim 1970 (Rome 1650), in Andreas Hirsch's contemporary German translation (*Kircherus Jesuita Germanus Germaniae redonatus / sive Artis Magnae de Consono & Dißono Ars Minor* ..., Schwäbisch Hall 1662), pp. 325ff.

11 Regarding seventeenth-century *Frömmigkeit*, see Martin Brecht (ed.), *Geschichte des Pietismus*, Bd. 1, Göttingen 1993, pp. 113-203; Johannes Wallmann, *Der Pietismus* (Die Kirche in ihrer Geschichte Bd. 4, 1), Göttingen 1990, Ch. 1.

12 Regarding affect and Baroque poetics see Rüdiger Campe, *Affekt und Ausdruck. Zur Umwandlung der literarischen Reden im 17. und 18. Jahrhundert*, Tübungen 1990; Reinhart Meyer-Kalkus, *Wollust und Grausamkeit. Affektenlehre und Affektdarstellung in Lohensteins Dramatik am Beispiel von 'Agrippina'*, Göttingen 1986; Erwin Rotermund, *Affekt und Artistik. Studien zur Leidenschaftsdarstellung und zum Argumentationsverfahren bei Hofmann von Hofmannswaldau*, München 1972.

'Die ungemeine und zierliche Rede machet Verwunderung und Anmuth / die wolgefügten Sylben und ungezwungene Reime / dringen hindurch / und führen ein wolgeartes Gemüthe fort unter einer angenehmen Gewalt. (...) so kan es nicht fehlen / es muß den Leser dadurch kräfftig gebessert und unterrichtet / zugleich auch nützlich vergnügt und belüstiget werden.'[13]

The fact that poetry (*gebundene Rede*) could cause such both agreeable and pedagogical movements of the emotions distinguished this art from general rhetoric (*ungebundene Rede*).[14] In the preface to his *Teutschen Rhetorica*, another literary critic, Johann Matthäus Meyfart, argues that these movements could be very powerful:

'Diese [die Redekunst] / wenn sie anhebet ihre Rüstung zuschwingen / zuerschüttern und zustreichen / müssen geschwinde die Donner aus dem gelehrten Munde loßbrechen / nicht anders / als ob in der Lufft die Wolcken versprüngen / und die erschreckliche Schläge mit dem entzündeten Fewer in unterschiedliche Ort sich verwendet hätten. Wohin ihr gefället / darf sie antreiben und führen; Wohin ihr gefället / darf sie abtreiben und wegführen. Bald erweichet sie den harten Menschen in sanffte Threnen / bald erhärtet sie den weichen Menschen in grawsame Felsen.'[15]

Through the power of rhetoric, the orator was able to lead the emotions of the listener into every direction he wanted. The poet had even more power over the affections, because 'durch gebundene Reden wird des Menschen Hertze mehr und eher gerühret alß durch ungebundene'.[16] Like Buchner, the poet and critic Georg Philipp Harsdörffer argues that moving the reader should be the poet's first goal. He mentions specific affections which poetry could arouse:

'Die Rede soll zierlich und doch nach Beschaffenheit nachsinnig seyn; Massen wir in unser Sprache so schöne und eingriffige Wörter und Red-Arten haben / die durch die Hertzen schneiden / ihre Deutung prächtig und mächtig in den Sinn legen / das Gemüt kräfftig bewegen / zu Zorn anführen / zu den Grimm erbittern / zu den Neid vergallen / zu dem Gewalt bewaffnen; und im Gegenstande zu der Barmhertzigkeit ermilden / zu der Vergebung erweichen / zu der Vergessenheit bewegen / zu der Liebe erschmeichelen / zu der Freundlichkeit anhalten / und kan dem Menschen nichts zu Sinne kommen / daß ein Sprachkündiger nicht mit genugsamen Worten sattsam vorstellig machen wird.'[17]

The Baroque poet could thus move the heart and mind of his reader toward every required affect by making well-considered stylistic and rhetorical choices.

13 Quoted after Ferdinand van Ingen, 'Strukturierte Intertextualität. Poetische Schatzkammern und Verwandtes' in W. Kühlmann/W. Neuber (eds.), *Intertextualität in der Frühen Neuzeit. Studien zu ihren theoretischen und praktischen Perspektiven*, Frankfurt a.M. 1994, p. 290.

14 See Joachim Dyck, *Ticht-Kunst. Deutsche Barockpoetik und rhetorische Tradition*, Bad Homburg vor der Höhe 1966, p. 82f; Ludwig Fischer, *Gebundene Rede. Dichtung und Rhetorik in der dichterischen Theorie des Barock in Deutschland*, Tübingen 1968, p. 23; Volker Meid, *Barocklyrik*, Stuttgart ²2000, p. 40f.

15 Johann Matthäus Meyfart, *Teutsche Rhetorica / oder Redekunst*, facs. Tübingen 1977 (Coburg 1634), p. 9.

16 Michael Bergmann, *Deutsches AERARIUM POETICUM oder Poetische Schatzkammer*, Jena 1676, preface, p. A ij ᵛ.

17 Georg Philipp Harsdörffer, *Poetischer Trichter*, part 3 facs. Darmstadt 1969 (Nürnberg 1653), p. 34f.

The rhetorical goal of *movere* had an equally important place in Baroque compositional theory.[18] Contemporary music theoretical treatises describe the immense affective possibilities of music, which were caused by the physiological fact that music added the sense of hearing to the spoken or written word and thus moved more physical senses than the other arts.[19] Music was therefore considered to be particularly appropriate to express emotional themes. As early as 1619, the music theorist and composer Michael Praetorius argues that music, analogous to rhetoric, should stir the emotions of the listener:

> 'Gleich wie eines *Oratoris* Ampt ist / nicht allein eine *Oration* mit schönen anmutigen lebhafftigen Worten / unnd herrlichen Figuris zu zieren / sondern auch recht zu *pronuncijren*, und die *affectus* zu *moviren:* (...) Also ist eines Musicanten nicht allein singen / besondern Künstlich und anmütig singen: Damit das Hertz der Zuhörer gerühret / und die *affectus* beweget werden / und also der Gesang seine Endschafft / dazu er gemacht / und dahin er gerichtet / erreichen möge.'[20]

The music-philosophical treatise *Musurgia Universalis* by Athanasius Kircher (1650), which was translated into German in 1662 by Andreas Hirsch,[21] describes comprehensively how music can express, arouse and influence the human passions. Kircher believes music to have greater affective powers than both rhetoric and poetry. Although an oration designed according to the rules of rhetorics can move the mind of the listener, music can cause more powerful emotions; because the composer can use melody and harmony on top of rhythm, metre and rhetorical figures for this purpose,[22] music can even bring the listener 'outside himself'.[23] In his German summary of Kircher's treatise, Hirsch emphatically stresses the affective power of music. The fact that he chooses to translate all chapters regarding the human passions and the affective powers ('Wunder-Würckung') of music literally and fully, whereas other chapters – such as, for example, those about mathematics – are left out entirely, demonstrates the contemporary valuation of music's affective effects.

As the literary theorists cited above, music theorists often described the violence of the emotions which music could stir in the listener. The composer Johann Kuhnau, for instance, argues that 'it is in the hand of the composer to guide the minds of the listeners as he wishes' and that music has 'a particular ferocity over the listener'.[24] Just as the poet, the composer had power over the emotions of the listener, which he was expected to use for the arousal and guiding of his passions.

18 Regarding the affects in seventeenth- and eighteenth-century music theory, see George Buelow, 'Johann Mattheson and the invention of the *Affektenlehre*', in G.J. Buelow/H.J. Marx (eds.), *New Mattheson Studies*, Cambridge etc. 1983, p. 393-407; Rolf Dammann, *Der Musikbegriff im deutschen Barock*, Köln ^{3}1995, chapter 4; Tibor Pintèr, *Affektus és ráció. Descartes szenvedélytana és a barokk zenei affektuselmélet*, diss. Budapest 2001.

19 See for instance Bergmann 1676 (note 16), p. 383; Herbst 1643 (note 4), p. 114; Johann Mattheson, *Der vollkommene Capellmeister*, facs. Kassel ^{6}1995 (Hamburg 1739), preface, p. 10ff.

20 Michael Praetorius, *Syntagma Musicum III. Termini musici*, facs. Kassel etc. 1958 (Wolfenbüttel 1619), p. 229.

21 See note 10. Hirsch summarizes Kircher's 1300-page Latin book into a barely 400-page German compendium.

22 Kircher, *Musurgia universalis*, p. B141f.

23 Ibidem, p. B202f: '(...) ut animam extra se rapere videantur'.

24 Johann Kuhnau, preface to the *Biblische Historien* (1700), quoted after Rolf Dammann, *Der Musikbegriff im deutschen Barock*, p. 227.

The artistic importance of the affects gradually increased during the seventeenth century. As the quoted statements from literary and music theory testify, they had become the primary aims of literary and musical expression over the first decades of the eighteenth century. In his works from this period, the music theorist Johann Mattheson argues that the ultimate goal ('Endzweck') of musical composition was 'to stir all the affects through the simple tones and their rhythm, in spite of the best orator';[25] '(...) anything that happens without praiseworthy affects doesn't mean anything, doesn't do anything, doesn't count'.[26] As Kircher and Hirsch, Mattheson speaks in this context of the 'miraculous effect' of music.[27] Without the expression and arousal of emotions, music would be empty and lifeless:

> 'Music, die nicht ans Hertz, nicht an die Seele dringt,
> Aus Tönen zwar besteht, doch nur die Ohren zwingt,
> Der nicht Natur und Kunst Klang, Anmuth, Krafft gegeben,
> Ist nur ein todtes Werck, es fehlt ihr Geist und Leben.'[28]

The Leipzig literary critic Johann Christoph Gottsched also believed that the purpose of music was the expression and stirring of the affections. According to Gottsched, music can 'force the listener towards all passions'.[29] In this respect, Gottsched ascribed a stronger effect to music than to poetry, although both arts found their origin and aim in the human passions:

> 'Die Astronomie hat ihren Ursprung außer den Menschen, in der sehr weit entlegenen Schönheit des Himmels: die Poesie ihr gegen hat ihren Grund im Menschen selbst, und geht ihn also weit näher an. Sie hat ihre erste Quelle in den Gemüthsneigungen des Menschen. So als diese sind, so alt ist auch die Poesie: und wenn sie ja noch einer andern freyen Kunst weichen soll, so wird sie bloß die Musik, so zu reden, für ihre ältere Schwester erkennen.'[30]

Because of this growing artistic interest in the affects, music theory provided ever more practical suggestions for the portrayal of the various emotions in music or in musical performance. On the basis of such indications, the composer or musician could make decisions regarding the expression of the specific affects which were the theme of his composition or of the text that he was setting. In his *Von der Singe-Kunst oder Manier*, Heinrich Schütz' pupil Christoph Bernhard, for instance, gives such a general enumeration of the emotions which can be expressed in vocal performance practice:

> '(...) ein guter Sänger oder Subtiler Musicus (...) muß bei dem Affect der Demuth und Liebe die Stimme nicht erheben: und hingegen bei Zorn, dieselbige ettliche Thone fallen lassen. Sonsten aber ist in dem *Stylo recitativo* in acht zunehmen, daß man im Zorn die Stimme erhebt,

25 Mattheson, *Der vollkommene Capellmeister*, p. 127. Cf. p. 207: 'Weil inzwischen das rechte Ziel aller Melodie nichts anders sein kan, *als eine solche Vergnügung des Gehörs, dadurch die Leidenschaften der Seele rege werden.*'

26 Ibidem, p. 146.

27 Ibidem, preface, p. 19.

28 Ibidem, dedication poem by Johann Adolph Scheibe.

29 Johann Christoph Gottsched, *Versuch einer critischen Dichtkunst*, facs. Darmstadt 1962 (Leipzig ^{4}1751), p. 69.

30 Ibidem, p. 67.

hingegen in Betrübnis fallen lasst. Die Schmertzen pausiren; die Vngedult raast. Die Freude ermuntert. Das Verlangen macht beherrscht. Die Liebe scharfsinnig. Die Schamhaftigkeit halt zurück. Die Hoffnung starcket sie. Die Verzweiflung vermindert sie. Die Furcht drücket sie nieder. Die Gefahr fliehet man mit schreyen. So sich einer aber in die Gefahr begibt, so führet er eine solche Stimme, die seinen Muht und Tapferkeit beweget.'[31]

In a similar fashion, Mattheson describes the affective characteristics of the various dance forms and the Italian tempo-indications:

'(...) da z. E. ein Adagio die Betrübniß; ein Lamento das Wehklagen; ein Lento die Erleichterung; ein Andante die Hoffnung; ein Affettuoso die Liebe; ein Allegro den Trost; ein Presto die Begierde &c. zum Abzeichen führen.'[32]

Affective expression was considered so important, that the composer was even allowed to overstep the rules of composition, if this would intensify the expressive qualities of his work. The theorist Wolfgang Caspar Printz assigns specific affects to the diverse licenses and musical-rhetorical figures. With regard to the contrapunctally forbidden *parrhesia* (false relation, 'Querstand'), for instance, he writes:

'Zum andern geschicht solches auch in wenig Stimmen / wenn man einen traurigen *Affectum* oder Gemüthes-Regung dadurch exprimiret und ausdrücket / dergestalt / daß das Gehör nicht verletzet / sondern vielmehr ergötzet / und zu einem süssen und annehmlichen Trauren gleichsam gezwungen werde.'[33]

'In Setzung *Relationis Non-Harmonicae*, wo sie Tolerabilis seyn solle / muß der Componist sonderlich vorsehen / daß selbige nicht sey wieder die Natur des Affecten oder Gemüths-Regung / welche er *exprimi*ren will / und daß sie mit einem süssen Trauren ins Gehör falle. Wird diese *Relatio Non-Harmonica* schicklich und wohl angebracht / umb eine traurige Gemüths-Regung auszudrücken / so ist selbige nicht allein keines weges zu verwerffen / sondern auch höchlich zu loben: Massen sie ein trauriges Stück über alle massen ziert / und die auffmercksamen Gemüther / gleichsam mit Gewalt zu einen annehmlichen / verliebten oder andächtigen Trauren zwinget.'[34]

Printz argues that for the benefit of musical-affective expression, this forbidden dissonant figure is not only allowed, but even required, because it contributes to the arousal of particular emotions. Along the same lines of argument, the music theorist Andreas Werckmeister argues that the *parrhesia*, however forbidden, can be used for the expression of affect:

'Also kan man nach heutigen Stylo, da die affectus animi solten moviret werden / die *Relationes non-Harmonicas* nicht entrathen.'[35]

31 Christoph Bernhard, *Von der Singe-Kunst oder Manier*, in J.M. Müller-Blattau, *Die Kompositionslehre H. Schützens in der Fassung seines Schülers Chr. Bernhard*, Kassel ^{3}1999, p. 39.

32 Mattheson, *Der vollkommene Capellmeister*, p. 208.

33 Wolfgang Caspar Printz, *Phrynis Oder Satyrischer Componist*, Dresden/Leipzig 1696, part 2, p. 89.

34 Ibidem, p. 91.

35 Andreas Werckmeister, *Harmonologia Musica*, facs. Hildesheim/New York 1970 (Leipzig 1702), p. 37.

Finally, affective characteristics were attributed to the musical keys. Such key characteristics had already been described in the Italian Renaissance and were adopted by German music theorists of the seventeenth and eighteenth centuries, ranging from Christoph Bernhard, Wolfgang Caspar Printz to Johann Mattheson.[36]

These aspects of Baroque music theory have led to a musicological discussion regarding the existence of an 'Affektenlehre' in Baroque music. Rolf Dammann considers the affects to have been 'precise entities with which the composer too should be acquainted':[37] George Buelow, on the contrary, has contradicted the hypothesis that there existed an established 'Affektenlehre' in the sense of normative poetics of the affections. Buelow argues that musical affective expression was not strictly defined, and that each composer expressed his own affective conceptions:

> 'Throughout the Baroque, musical expression was certainly associated with the Affections. But how composers viewed this association, how they composed with affective considerations in mind, and indeed when they ignored that whole question, are questions as diverse and as different as are the musical outcomes of the Baroque. What is needed is to comprehend more exactly how composers understood their own principles of musical expression, and the answers will not come from assuming *a priori* an aesthetic straitjacket called the *Affektenlehre*, invented by musicologists in our own century.'[38]

Musicological opinions regarding musical affect expression have thus polarized into two opposing interpretations. A more differentiated reading of contemporary music theory could demonstrate, however, that affective expression in the German Baroque was neither compellingly prescribed, nor dependent upon the personal ideas of each individual composer. The expression and especially the arousal of the human passions was, as a rhetorical operative (*movere*), one of the most important themes of German Baroque music and poetry, without being reduced to standardized procedure by rigid laws and regulations. Since Bernhard's and Mattheson's suggestions originate from a cultural-historical situation in which the human passions were an important theme in poetics, music theory, philosophy and devotional practice, they reflect parts of the contemporary conventions regarding specific affects. These suggestions, however, do not describe affective expression in so much detail that they can be interpreted as authorative instructions. A comparison of the descriptions of affective expression in various music theoretical and literary theoretical sources from the seventeenth and eighteenth centuries confirms that there were certain general affective conventions in the German Baroque. In music theoretical works such as Bernhard's and Mattheson's, these conventions had the function of indicating the design of an affective framework, including

36 Christoph Bernhard, *Tractatus compositionis augmentatis*, in J.M. Müller-Blattau, *Die Kompositionslehre H. Schützens in der Fassung seines Schülers Chr. Bernhard*, pp. 94-97; Wolfgang Caspar Printz, *Phrynis Oder Satyrischer Componist*, part 1, p. 39f.; Johann Mattheson, *Das Neu-Eröffnete Orchestre*, Hamburg 1713, pp. 236-252. Regarding key characteristics in the German Baroque see Wolfgang Auhagen, *Studien zur Tonartencharakteristik in theoretischen Schriften und Kompositionen vom späten 17. bis zum Beginn des 20. Jahrhunderts*, Frankfurt a.M. 1983; Rita Steblin, *A History of Key Characteristics in the Eigteenth and Early Nineteenth Centuries*, Rochester ^{2}1996.

37 Dammann, *Der Musikbegriff im deutschen Barock*, p. 233.

38 Buelow, 'Johann Mattheson and the invention of the *Affektenlehre*', p. 404.

general parameters such as tempo, harmony and melodic outline. This general framework established the affective basis of a composition, the details of which could be filled in with specific motifs or word settings in accordance with the particularities of the (textual) theme of the work.[39]

Therefore, the question whether there was an 'Affektenlehre' and to which extent this pushed Baroque composing into an 'aesthetic straitjacket' (Buelow) should, in my opinion, be reformulated. It would be more beneficial to investigate Baroque cultural conventions regarding the human affects, and to link these affective concepts to their artistic expressions by way of philosophical, discursive and stylistic comparisons. Such a less rigorous approach offers the possibility to acquire deeper insights into Baroque affective expression through the understanding of contemporary cultural-historical and aesthetic conventions concerning affect. The expression of affect was based on the combination of certain musical parameters – such as the ones described by Bernhard and Mattheson – in accordance with these cultural conventions. This well-considered combination of specific tempi, melody types and harmonic consonance or dissonance constituted the affective foundation of a composition.

In his *Musurgia Universalis*, Athanasius Kircher describes joy, love, and sorrow, which he considers the three primary affects to be expressed in and aroused by music.[40] Kircher gives general outlines of the musical manifestation of these affects, without prescribing them as rules. Musical parameters such as tempo, intervals, melodic development and the use of dissonance play a decisive role in Kircher's compositional affect descriptions; slow or fast speed, larger or smaller intervals, rising or descending melodies, consonant or dissonant settings would delineate the musical contours of an affect, in which the composer could depict more specific features of the theme he wanted to express. Musical affect expression was thus based rather on general affective characteristics than on the musical-hermeneutical depiction of fixed categories or single words. Wolfgang Caspar Printz describes this compositorial procedure in a passage from 1696, which was quoted literally by Johann Gottfried Walther in 1708:

> 'Wenn aber eine Gemüths-Regung zu *exprimiren* ist / soll der *Componist* mehr auff dieselbe / als auff die einzeln Worte sehen / nicht zwar / daß er dieselben insonderheit gar nicht achten dörffte / sondern / daß er nur die Worte / welche der Gemüths=Regung zuwieder / nicht absonderlich *exprimiren* solle. Denn es wäre einfältig / wenn ich diesen Text: *Cede dolor, cede moeror lacrymaeque flentium,* wegen der Worte dolor, moeror, lacrymaeque flentium traurig setzen wollte; Da doch der gantze Text eine Fröligkeit andeutet.'[41]

Printz claims that the general affective theme of a text should determine the equally general affective frame of the composition setting that text. As argued above, this frame was

39 In his inaugural speech *Musica movet affectus* (Utrecht 1994), Kees Vellekoop has demonstrated that affective expression of the Baroque was based on late medieval and early Renaissance traditions; for instance, in *Musica enchiriadis* (ca. 900), the affective qualities are underlined in equally unambiguous terms as in Baroque treatises, whereas the characteristics of the individual affects are only described in general outlines (p. 14f).

40 Kircher, *Musurgia universalis*, p. B142. A thorough description of Kircher's musical-physiological understanding of the human emotions is given by Ulf Scharlau, *Athanasius Kircher (1601-1680) als Musikschriftsteller. Ein Beitrag zur Musikanschauung des Barock*, Marburg 1996.

41 Printz, *Phrynis Oder Satyrischer Componis*, part 1, p. 114; Johann Gottfried Walther, *Praecepta der musicalischen Composition* (ms. 1708), ed. by Peter Benary, Leipzig 1955, p. 158.

constituted by a combination of various compositional parameters; for the affective expression and intensification of specific aspects of his (textual) theme, the composer had a range of stylistic means at his disposal. Just like a text, a composition could gain a specified affective intensification through effective rhetorical figures, technical virtuosity, a clever use of licences, and visual or dramatic effects. With the help of often exaggerated, overcultivated style figures,[42] the expression of affect was reinforced in both arts. Exactly this virtuoso, affectively distorted style, which became one of the main characteristics of Baroque literature and music, was rejected as *Schwulst* by the art criticism of the Enlightenment.[43]

Within the context of contemporary affect theory, individual emotions can be studied. Following Gwynne Kennedy's definition, I consider emotions as 'historically and culturally variable constellations of values, ideas, and behaviors'.[44] To historicize affects, affective discourses of various origins can be analysed; in the case of Baroque love concepts, for instance, the artistic definition of love in literary and musical treatises would have to be compared with the evaluation of this affect in ethical and theological essays. The broad analysis of contemporary affective discourse can provide insights into historical conceptions concerning single emotions, and into the stylistic conventions regarding their artistic expression.

The case of mystical love discourse can serve to illustrate how affective expression was achieved in Baroque composition. Contemporary ethics and theology described mystical love as an emotion unifying the sweet joy of love for Jesus with the bitter pain of desire. The musical expression of that love followed the oxymorons and antitheses used in mystical poetry to portray this bittersweet emotion by combining parameters associated with joyful affects, such as major keys, harmonic consonance, triple meters, fast speeds and ascending melodies, with 'sad' parameters such as minor keys, dissonance, slow speeds and descending melodic lines. Single words or textual metaphors could be represented musically within this affective framework by motifs or figures.

Johann Sebastian Bach's aria "Ich geh' und suche mit Verlangen", movement 2 from the cantata with the same title (BWV 49) is a typical example of such combined parameters. The theme of the aria text is Christ searching for his spiritual bride to celebrate the Communion – the mystical wedding – with her (Ps. 45:12, also Song of Songs 5:2). The imagery is taken from the Song of Songs:

Ich geh' und suche mit Verlangen
Dich, meine Taube, schönste Braut.
Sag an, wo bist du hingegangen,
Daß dich mein Auge nicht mehr schaut?

The loving desire of the searching bridegroom is expressed in affectively opposed parameters. The cheerful 3/8-time is saddened by the C-sharp minor key, the fast tempo is slowed down by syncopations,[45] and a doleful tone is added to the flowing chains of

42 Cf. Gerhart Hoffmeister, *Deutsche und europäische Barockliteratur*, Stuttgart 1987, p. 148.

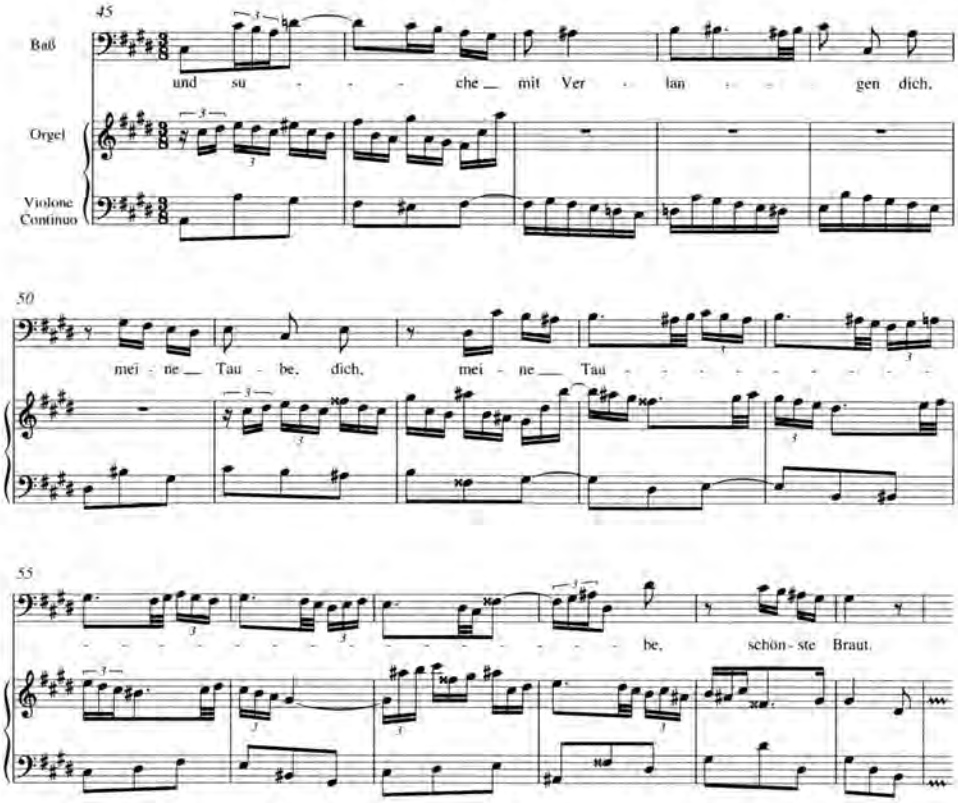
43 See Volker Meid, *Barocklyrik*, Stuttgart/Weimar 2000, p. 43; Manfred Windfuhr, *Die barocke Bildlichkeit und ihre Kritiker*, Stuttgart 1966, p. 400-437.

44 Gwynne Kennedy, *Just Anger. Representing Women's Anger in Early Modern England*, Carbondale/Edwardsville 2000, p. 20.

45 Kircher considered the syncopation to express (love) desire. Kircher, *Musurgia universalis*, p. a598; 'Certainly nothing is more fit for the expression of languishing moods than nicely syncopating voices'.

triplets by chromaticism and subtle dissonance. The large melodic intervals throughout the aria, moreover, seem to depict Christ's searching movements.[46]

In bars 47-49 (Example 1), the rising sixteenths in the violone part form an affective underlining of the expressive, chromatically ascending melody in the bass voice indicating the bridegroom's longing desire. In bars 50-60, these affects are further expressed in chromaticism, dotted rhythms and pauses on strong beats ('suspiratio' figures[47]) in both the bass and the organ parts. Both parts are each other's rhythmic complement. Bach often used such complementary rhythms in his vocal works to indicate the mystical unity of Jesus and the faithful soul;[48] thus, the yearning emotions are given an affective softening by the prospect of reunion (Example 1).[49]



Example 1

J. S. Bach, 'Ich geh' und suche mit Verlangen' (BWV 49, mvt. 2), mm. 45-60.

The affective framework constituted by such combinations of musical parameters was flexible enough to offer room for specific affective emphases following the individual texts used. Whereas in this aria the textual theme is the desire of love, the following

46 Cf. Alfred Dürr, *Die Kantaten von Johann Sebastian Bach mit ihren Texten*, Kassel ^{8}2000, p. 661.

47 'Suspiratios' had become common expressions of love desire since the Italian madrigal.

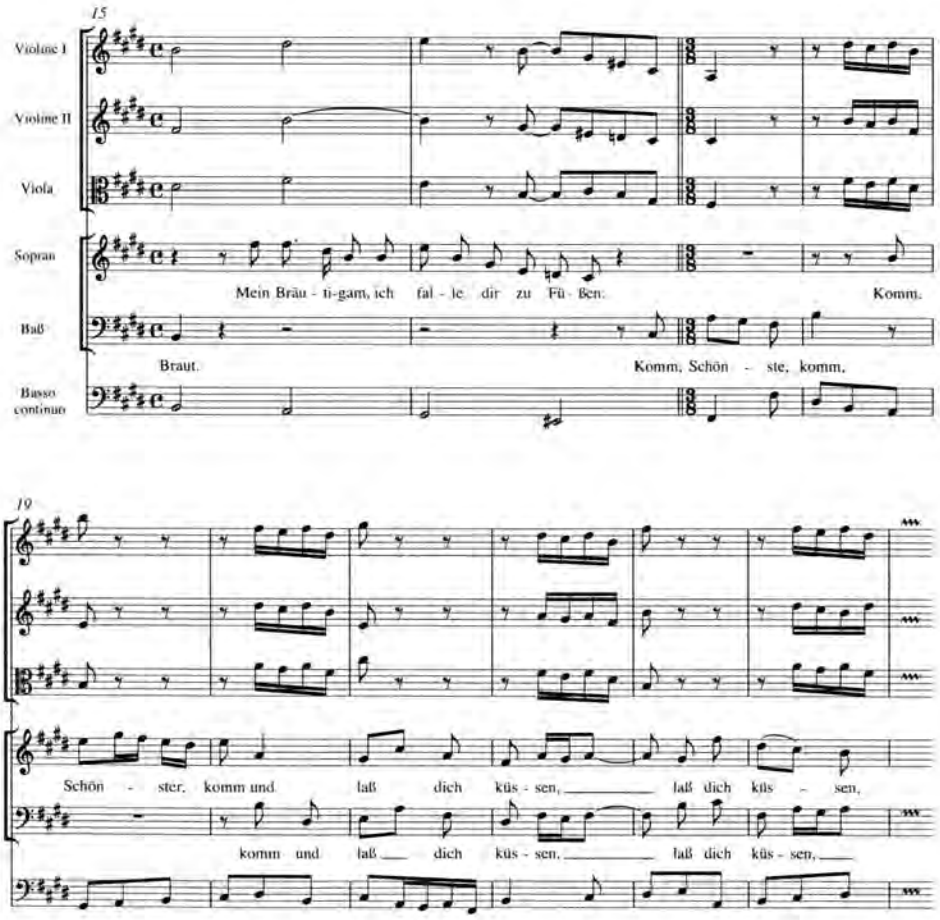
48 Cf. Walter Blankenburg, 'Mystik in der Musik J.S. Bachs' in Walter Blankenburg and Renate Steiger (eds.), *Theologische Bach-Studien I*, Neuhausen-Stuttgart 1987, p. 59.

49 I thank Norbert Bartelsman for his assistance in preparing the musical examples.

movement in the same cantata focuses on the joyful reunion of Christ and the believer in the Communion:

B Mein Mahl ist zubereit'
Und meine Hochzeittafel fertig.
Nur meine Braut ist noch nicht gegenwärtig.
S Mein Jesus redt von mir;
O Stimme, welche mich erfreut!
B Ich geh' und suche mit Verlangen
Dich, meine Taube, schönste Braut.
S Mein Bräutigam, ich falle dir zu Füßen.
B/S Komm, Schönste/Schönster, komm und laß dich küssen,
Du sollst mein/Laß mich dein fettes Mahl genießen.
Komm, liebe Braut, und/Mein Bräutigam, ich eile nun,
Die Hochzeitkleider anzutun.

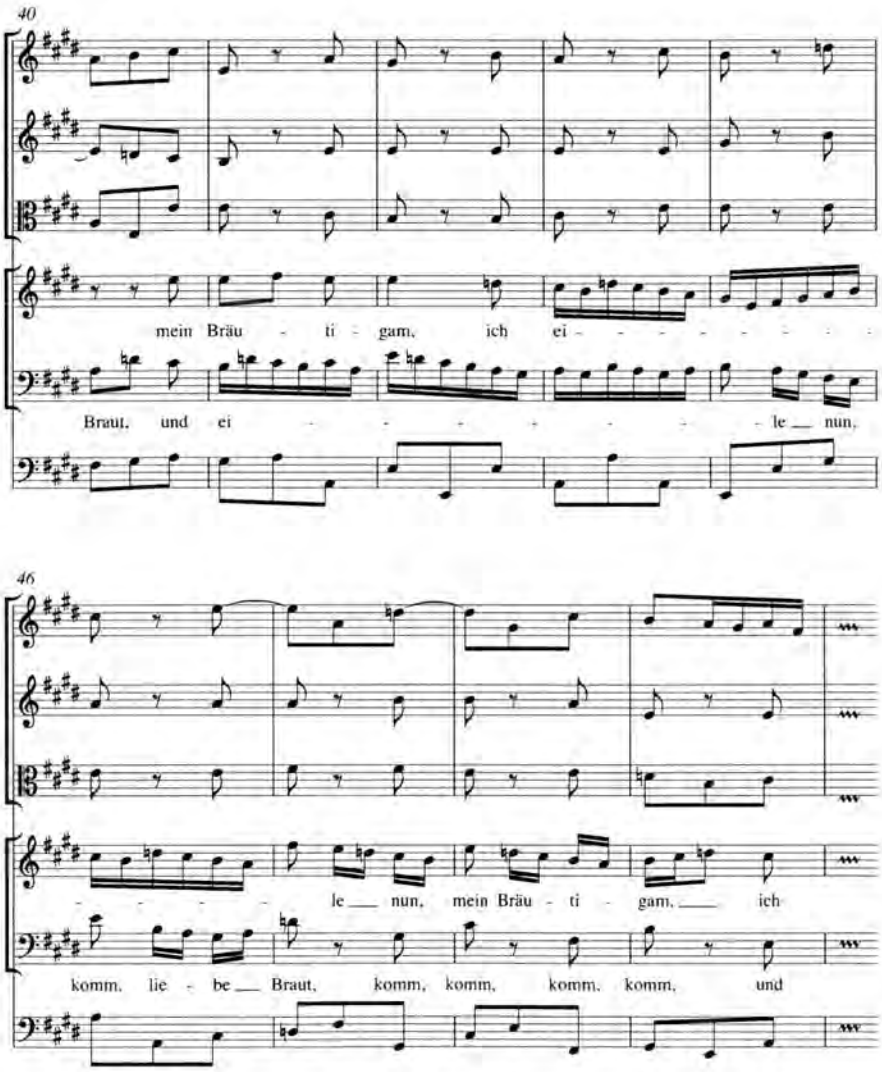
The flexibility of musical love discourse enables Bach to make his musical design follow the affective development in the text by letting the joyful parameters, already present in aria 2, dominate the texture of this movement. The bass voice repeats its longing excla-



Example 2
J.S. Bach, 'Mein Mahl ist zubereit' (BWV 49, mvt. 2), mm. 15-24.

mation 'Ich geh' und suche mit Verlangen' from aria 2 in A major; the exclamation is now answered immediately by the soprano voice of the faithful soul. The joy of both lovers, who are now together in the mystical wedding meal of the Communion, gains musical expression in a spontaneous duet. Because of its quick 3/8 measure, major key and parallel thirds, this duet has the effect of a 'straightforward love duet in dancing triple time, which would have been an ornament for any opera' (Example 2).[50]

The violin parts underline the festive triple measure of the duet, while the chains of sixteenths in parallel thirds on 'eile' are still reminiscent of the yearnful hurrying in aria 2 (Example 3).



Example 3
J.S. Bach, 'Mein Mahl ist zubereit' (BWV 49, mvt. 2), mm. 40-48.

50 Dürr, *Die Kantaten von Johann Sebastian Bach mit ihren Texten*, p. 661.

Intermedial discourse analysis

The musical expression of a specific affective theme developed from the integration of historically reflected affective concepts into Baroque composition technique. Composers expressed the emotional content of a text in accordance with contemporary ideas about the emotion in case; since text-based music closely followed the layout, content and imagery of the textual theme, musical affective expression was designed in a manner similar to its literary counterpart.

Musical affect expression, established in the ways described above, can be considered as a discourse, a set of conventions relating to the individual emotions, which could be used how and when they were required by the specific theme of a composition. Musicological affect analysis should, consequently, try to discover when and how such compositional strategies were employed, and from which cultural-historical and literary traditions they resulted.

For a concrete analysis of such an intermedial affective discourse, I would like to suggest a methodology based on a musical operationalisation of discourse analysis and New Historicism. In his *Shakespearean Negotiations*, Stephen Greenblatt suggests to use a very broadly outlined discourse analysis, in order to gain insight into literature as a result of cultural-historical circumstances.[51] Greenblatt considers literary utterances as 'signs of contingent social practices' and puts up the central research question of

> '(...) how collective beliefs and experiences were shaped, moved from one medium to another, concentrated in manageable aesthetic form, offered for consumption. We can examine how the boundaries were marked between cultural practices understood to be art forms and other, contiguous, forms of expression. (...) The idea is not to strip away and discard the enchanted impression of aesthetic autonomy but to inquire into the objective conditions of this enchantment, to discover how the traces of social circulation are effaced.'[52]

Greenblatt argues that it should be the goal of 'New Historicism' to uncover a 'poetics of culture' through a comparable analysis of heterogeneous sources of historical as well as literary origin.[53] Greenblatt's methodology broadens the concept of intertextuality from texts and text complexes to wider cultural fields: literary texts are compared to non-literary and possibly even non-textual discourses, in order to approach, understand and define the cultural conditions and conventions underlying these utterances.[54]

As has been argued above, the historical understanding of emotions can similarly be deepened by the investigation of their cultural-historical circumstances. German Baroque poetry and prose expressing certain affective themes can be considered as signs originating from the historical contingencies of seventeenth and eighteenth-century German culture. The analysis of these signs should therefore focus in the first place on the understanding of the relationship between these contingencies and the way in which they were reflected discursively and artistically. It is the musicologist's challenge to involve the non-textual expression of musical composition in such research. The musi-

51 Stephen Greenblatt, *Shakespearean negotiations: The circulation of social energy in Renaissance England*, Berkeley/Los Angeles 1988.

52 Ibidem, p. 5.

53 Ibidem.

54 See also Moritz Baßler, 'Einleitung: New Historicism – Literaturgeschichte als Poetik der Kultur', p. 14f., in Moritz Baßler (ed.), *New Historicism. Literaturgeschichte als Poetik der Kultur*, Frankfurt a.M. 3 1996.

cal expression of affect reflects the same historical circumstances as the literary depiction of the same emotions; but whereas the stylistic and rhetorical structures of both arts are closely related, the concrete realisation of this emotional theme involves differing – non-textual – means of expression. For a comparison of affective expression in both media, the notion of intertextuality should therefore be extended to intermediality.

The intermedial approach I want to suggest here is based on a dual starting point. Firstly, I am convinced that the intertextual implications of music extend beyond the borders of mere musical expression. Robert Samuels and others have argued that music refers intertextually to its own history and to its musical environment.[55] Just as text, music thus functions as a self-reflecting system, which is relatively independent of authors/composers.[56] Presupposing, however, that musical expression is a culturally reflected event, it would seem likely that this system would involve not only musical, but also non-musical elements. The musical expression of a specific affect, just like the textual, originates from a distinct historical contingency. With strictly musical means of expression such as key, melody, harmony, rhythm and tempo, it reflects the same cultural conditions and conventions as do discursive and literary expressions of the same theme.

From these considerations follows, secondly, that the connections between music and text manifest themselves in more ways than merely on the word-hermeneutical or narratological levels of musical rhetoric, which are usually studied along with musical structure in traditional text-music analysis. These levels of expression relate to the direct semantic connections between a text and its musical setting; the cultural and aesthetic practices identified above as the origin of both modes of expression lie beyond the level of such conscious compositional choices. The musical conventions regarding the expression of single affects can be considered as musical affective discourse, which is based not only on musical, but additionally on literary, discursive and cultural understandings and traditions.

In order to involve musical expression into discourse analysis (which generally follows an exclusively linguistic orientation), the methodological approach of music has to correspond with that of text. The structural analogies between music theory and poetics in the Baroque allow for a comparative textual and musical analysis designed as an analysis of the constituting elements of affective discourse: musical text expression was effected by the combination of affectively meaningful parameters corresponding to those in the text. The intermedial comparison of these parameters in text and music can reveal the connections between musical affect expression and its cultural-historical roots. The analysis of affective expression in music should therefore not focus on purely musical composition techniques or on the depiction of single words in musical motifs, but rather on the choice of various musical parameters combined into musical affective discourses. Against the background of contemporary affect conceptions, the parameters used in textual expression of specific affects can be compared to those used to express the same emotion in *musica poetica*. Such intermedial discourse analysis, based on cultural-historical contingencies, broadens the understanding of music as an integrated part of cultural history.[57]

55 Robert Samuels, 'Music as Text: Mahler, Schumann and issues in analysis' in Anthony Pople (ed.), *Theory, analysis & meaning in music*, Cambridge 1994, pp. 152-163.

56 See Jacques Derrida, 'Living on/*Border Lines*' (transl. by J. Hulbert) in Harold Bloom et al., *Deconstruction and Criticism*, New York 1979, pp. 75-175.

57 This cross-disciplinary analytical method offers a challenging alternative for traditional musical analysis, which often seems to be hindered by a structural monodisciplinarity. Although both literary, liturgical and theological contexts of musical compositions are often studied, concrete analyses as well as their results mostly still restrict themselves to musical notes exclusively. Analytical (above thematical) cross-

It can, furthermore, bring about differences as well as similarities between affective expressions in disparate media. Musical setting can deepen the expressive level of a given text by way of its capacity to integrate various layers of meaning or chronology into one transparent compositional complex. An audible simultaneity of, for example, Christ's death and eschatological reconciliation, or of the pains and the joys of love respectively, is impossible in other media than music. Thus, the auditive aspect of this expressive medium not only determines the form, but to a certain extent also the content of musical affective expression.

Intentionality

One of the questions which the analytical method suggested here might generate, is the issue of the intentionality of intermedial affective expression. Did composers consciously recur to cultural conventions in expressing the emotions; did they intentionally express mystical love like bittersweet longing? Answering these questions is difficult, if not impossible. Assuming, as I have done, that German Baroque affective expression is based on a 'general text'[58] originating from a combination of contemporary affect theory and art-historical conventions, affective discourse – both textual and musical – can be traced back much less to intention than to the development of this general text. Umberto Eco has argued that it is virtually impossible to distinguish 'passion felt' from 'passion expressed', since one cannot express oneself but in the words and ways acquired from one's discursive environment:

> 'It is difficult to reconstruct the actions and the feelings of a character surely afire with true love, for you never know whether he is expressing what he feels or what the rules of amorous discourse prescribe in his case – but then, for that matter, what do we know of the difference between passion felt and passion expressed, and who can say which has precedence?'[59]

In the magnificent love scene in *The Name of the Rose*, Eco has illustrated how 'the rules of amorous discourse' influence the linguistic expression of love. The protagonist, the young monk Adson, has no other way of expressing his perceptions of physical love at hand than a seemingly random enumeration of whatever has remained in his memory of the mystical descriptions of love he has read, varying from the Song of Songs to Bernhard of Clairvaux. His stumbled and yet flowing descriptions resemble the associative language of stream-of-consciousness novels.[60] The reader cannot answer the question whether this is 'passion felt' or 'passion expressed', or a simultaneous occurence of both. It is precisely Eco's use of quotes and references that makes the scene lively and entirely convincing to the modern reader; for what other language of love could Adson

disciplinarity can, I believe, establish a possible 'way out' of musical analysis, to cite Kerman's well-known article (Joseph Kerman, 'How We Got into Analysis, and How to Get Out', *Critical Inquiry* 7 (1980), p. 311-331. See also Kofi Agawu, 'Analyzing music under the new musicological regime' in *Music Theory Online* 2.4 (1996)).

58 Derrida, 'Living on/*Border Lines*'.

59 Umberto Eco, *The Island of the Day Before*, New York etc. 1994, p. 5f.

60 I used the Dutch translation *De Naam van de Roos*, Amsterdam 1997, "Derde dag, Na de Completen" (Third Day, After the Completes), pp. 256ff. See also Eco's description of his own method in writing this scene on pp. 546f. Note that he mentions stream-of-consciousness authors such as Joyce and Faulkner.

have known? The question of intentionality, therefore, is much less relevant for the recovery and description of historical affective discourse than the investigation of the cultural-historical circumstances of its origin. It is these circumstances that I would want to suggest as the basis for the analysis of intermedial affective discourses of the German Baroque.