

Contents

List of Illustrations	ix
List of Music Examples	x
Introduction: The Phenomenon of Mannerism	1
Acknowledgements	4
The Origin of the Work	5
The Literary Source	8
Tasso's Madness	8
Fear	8
<i>Theatrum Christianum – Teatro pieno (e grande)</i>	13
<i>Ad maiorem Dei gloriam?</i> (Unconvincing Christian Ideals)	15
Subjectivity	15
<i>Odi et amo</i> (Eroticism)	16
The Mystery of the Human Heart	16
Post-Renaissance Heroism	18
The Peripeties of Individualism, or Through Liberation to Loneliness	20
<i>Moralia</i>	22
<i>L'humaine condition</i>	25
Subjectivity as an Expression of the Search for Lost Certainties in Hard Times, or The Spiritual Defence of Subjectivity	27
Mannerist Subjectivism	28
Imagination – Sensuality	31
Method	32
<i>Credo, quia absurdum</i> (The Church's Defence)	36
The Mannerist Form	40
Destruction	40
Apologia	43
<i>The Apocalypse</i>	47
<i>Audi coelum</i> (Atectonic Society)	47
Imagination	53
Between Madrigal, Opera and Oratorio	56
Madrigal	56
Opera	58
Oratorio	58
Mannerist Formal Imbalance (Indistinctness)	59
Combattimento – Concitato	61
A Real Depiction of Combat?	61
A Theoretical Justification, or Defence?	64
The Starting Point	73

On the Trail of <i>Concitato</i>	74
Expressive Means	76
The Vocal <i>Concitato</i>	79
Pyrrhic Tremolo	80
Spondaic Metre	82
<i>Per me guerreggia Amor e la Fortuna</i>	84
<i>Concitato</i> after Monteverdi	88
Tempus	91
<i>Tempus Divinum</i> – Testo	91
<i>Tempus profanum</i> – <i>Proefium</i>	93
The Tension between the Vocal and Instrumental Styles	102
The Conflict between the Spirit and Matter (between Eroticism and Heaven)	109
<i>Rappresentazione di Anima, et di Corpo</i>	109
<i>Madrigali spirituali</i>	110
Erotic Tension as a Source of Dramatic Effect	112
Alba	113
Pastorale	114
Christian Aspects	117
<i>Figura serpentina</i> (Clorinda)	120
The Opposition of the Soul and the Body	122
Secular = Hypotactic?	123
Double Catharsis	126
The Figures of <i>Anabasis</i> and <i>Catabasis</i> as a Mean to Express the Opposition of the Spirit and the Matter	128
<i>Catabasis</i>	131
<i>Anabasis</i>	134
<i>La donna ingrata</i>	137
Hyperbole	139
The Theory of the Affects	139
<i>Meraviglia</i>	142
Blood	144
The Cumulation of Words	146
Tautology	147
Chromaticism	148
Mannerist or Baroque?	155
The Mannerist Attitude	155
Content – Form	158
Recitative	159
<i>Concitato</i>	160
<i>Homo ludens</i>	160
Between Mannerism and the Baroque	164
Appendix I:	
Torquato Tasso, <i>Gerusalemme Liberata</i> , canto XII, stanzas 52-68	171
Appendix II:	
Claudio Monteverdi, <i>Audi coelum</i> (<i>Vesperae Beatae Mariae Virginis</i>)	180
Bibliography	182
Index	189