

**Music and Visual Culture in England, c. 1400-1750**  
**Shakespeare Institute, Stratford Upon Avon**  
**15<sup>th</sup>-16<sup>th</sup> September 2022**

*Distinguished Professor Patricia Fumerton (UCSB), Keynote Speaker*



*Trevelyon Miscellany, (1608), fol. 189r (Washington: Folger Shakespeare Library, Object No. MS. V.b.232).*

**15 Sept 2022: DAY ONE**

From 10:00 HELLOS & COFFEE

10:30 - Welcome by Katie and Ellie

10:45-12:15 - SESSION 1

Oscar Patton - 'Majesty and music in royal worship: the Chapel Royal, 1558-1625'  
Hannah Yip - 'Outward Modulations: Preaching Music and Art in Early Modern England'  
Isaac Louth - "'The Affection of the Noate": Music, Poetry, and the Mnemonic Image'

12:15-1:15 - LUNCH (provided at venue & included in conference fee)

1:15-2:45 - SESSION 2

Jean-David Eynard - 'Musical and pictorial *chiaroscuro* in early modern England'  
Tom Tolley - 'Haydn's 'Prints in Imitation of Drawings'  
Ben Hebbert - 'An English "Da Vinci Code"? MMA 1989.44: An Early Viol by John Rose in the Metropolitan Museum of Art

2:45 - TEA & COFFEE

3:00-4:45 - SESSION 3

Ellie Sutton - 'A Merry Jest'? Rethinking the role of image and tune in seventeenth-century English marriage ballads'  
Simon Smith - 'Music as visual performance in the early modern theatre'  
Jen Moss Waghorn - 'Visual identities of onstage professional musicianship in early modern drama'

*6:30ish* - Short Concert and/or Site Visit

*Details TBC*

7:30 - Conference Dinner (not included in conference fee)

*More details forthcoming*

## **16 September: DAY TWO**

9:30 - CHAT & COFFEE

10-11.30 - KEYNOTE with Patricia Fumerton

11:30 - TEA & COFFEE

11:45-1:15 SESSION 4 OR Roundtable Panel + Closing Remarks

*Details TBC*

## **Tickets, Transport, & Accommodation**

### **Register:**

<https://musicandvisualculture.eventbrite.co.uk/>

### **Transport:**

The nearest railway station is Stratford-Upon-Avon. The Shakespeare Institute is about a 15 minute walk from the station.

### **Accommodation:**

There are two affordable Premier Inn locations within walking distance of the institute, 'Central' and 'Waterways'

<https://www.premierinn.com/gb/en/hotels/england/warwickshire/stratford-upon-avon.html>

For another option, try <https://www.hotelduvin.com/locations/stratford-upon-avon/>

## **Abstracts**

*(more forthcoming)*

**Isaac Harrison Louth**

**'The Affection of the Noate': Music, Poetry, and the Mnemonic Image**

A puzzling sonnet by Thomas Watson, the Elizabethan poet and translator of Italian madrigals, praises his mistress's beauty and musical skill by identifying her as 'a seconde Phoenix' sacred to Apollo or 'Sol', the Sun God. To be deciphered, this riddle assumes the reader's familiarity with two practical arts – music and memory – and, specifically, their shared use of a visual notation of places (loci) and images (imagines). Through allusions to

Peter of Ravenna's popular treatise of mnemotechnics, *Phoenix seu artificiosa memoria*, and to the syllables of the musical hexachord ('Ut, re, mi, fa, sol, la'), Watson illustrates the historical proximity between music's auditory character and the visual techniques of mnemonic notation.

In this paper, I explore the implications of the art of memory for our understanding of musical and poetic form. As Anna Maria Busse Berger's *Medieval Music and the Art of Memory* has demonstrated, many of the elements of Western musical notation – such as the staff (*scala*), clef (*clavis*), and notes (*notae*) – derive from the techniques of the classical *ars memoriae*. Early modern English poetics was indebted to many of the same devices and I suggest that this practical inheritance offers a new way of interpreting well-known analogies between the two arts, such as George Puttenham's use of 'ocular' diagrams, in *The Art of English Poesy*, to compare the harmony of musical modes with the proportions of the poetic 'staff'. More generally, I consider what it means to approach notation, beyond the materiality of script or print, as a practice distributed across page, hand, mind and voice.

**Jean-David Eynard**

**Musical and pictorial chiaroscuro in early modern England**

In the preface to Edmund Spenser's *The Shepheardes Calender*, E.K. defends the author's use of archaisms by drawing an analogy with painterly and musical discords: 'as in most exquisite pictures they use to blaz and portraict not onely the daintie lineaments of beautye, but also round about it to shadow the rude thickets and crazy cliffs, that by the basenesse of such parts, most excellency may accrew the principall; [...] So oftentimes a dischorde in Musick maketh a comely concordance'. This paper aims to demonstrate the importance of this analogy for early modern theorisations of the Arts, by investigating what intellectuals would have understood by pictorial 'shadowing', and how it related to the use of dissonances in music.

I will begin by providing a back history of this analogy, showing its place in classical theorisations of colours and tonality in essential texts by Aristotle and others. I will then explain how these ideas were taken up by early modern intellectuals throughout the sixteenth and seventeenth centuries—from humanist encyclopaedists (including Cardano, Mersenne, and Kircher), to painters (Alberti, Comanini, Arcimboldo) and musicians (Zarlino). I claim that this continental context is essential for understanding the writings of Thomas Morley and Franciscus Junius, who helped popularising this analogy in England. My aim is not only to broaden our understanding of how early modern intellectuals conceived shadowing and chiaroscuro (a term that was imported in England in the early seventeenth century), but also to help explaining why early modern music theorists often referred to 'obfuscation' and other visual concepts in their discussions of dissonance.

**Hannah Yip**

**Outward Modulations: Preaching Music and Art in Early Modern England**

When Anne of Denmark travelled to Bishops Cannings, Wiltshire, in the summer of 1613, she was serenaded by the local vicar and a small group of young men dressed as shepherds. This charming performance led to the appointment of this modest rural minister as a chaplain to James I. Later in the Caroline era, a Cumbrian rector travelled to the Continent frequently, purchasing priceless collections as the principal agent of the most influential connoisseur of his age, Thomas Howard, 14<sup>th</sup> Earl of Arundel. George Ferebe and William Petty represent just two examples of early modern clerics who were actively engaged in music and art. Their extracurricular interests and talents informed their pastoral duties, contributed to their advancement within the Church of England, and even served to influence music-making and art collecting in post-Reformation England.

Current research into the lives of early modern Protestant divines revolves around their scholarship and their substantial involvement in the politics of the era, with very little reflection upon their creative pursuits away from the pulpit and the study. This paper therefore investigates the way in which the arts played a key role in the social lives and careers of clergymen in the English Reformation. By examining their drawings and prints, and by conducting close readings of visual and musical metaphors and citations in their sermons and treatises, this paper provides a crucial corrective to longstanding arguments that these key figures of the Church invested little energy in the cultivation of music and the material arts.

**Ellie Sutton**

**'A Merry Jest'? Rethinking the role of image and tune in seventeenth-century English marriage ballads'**

Bellowed on street corners and pasted to walls of alehouses and domestic dwellings alike, seventeenth-century English broadside ballads were an unavoidable feature of the visual and aural urban landscape. Recent advances in ballad scholarship which has called for reconsideration of ballad components as 'moving' media has redefined approaches to the genre; conceiving of ballads as amalgamations of fragments with pre-defined connotations and associations encourages us to reflect on ballads not as individual, unrelated artefacts, but with an eye and an ear to the mnemonic function of each of their components as they travel through time and space. Woodcut images and tunes had the (de)stabilising ability to both reinforce and undermine a ballad's textual themes; equally, image and melody often presented competing and conflicting interpretations which, when considered without a view to their past-life, appear incongruous and irrelevant. Undoubtedly, the repeated use of specific woodcuts and tunes in symbiosis was a conscious move on the part of ballad publishers, who drew on the collective memory of consumers for a desired effect. Using marriage ballads as the focal point of enquiry, this paper will argue that attending to the aural and visual in relation to their mobile nature posits a challenge to the widely held conception that ballads concerning gender inversion were trivial, predominantly written to entertain and amuse. On the contrary, untangling the web of associations created by the use and reuse of visual and aural media sheds light on the role of balladry in the narration and formulation of power relations for the masses in seventeenth-century England.

**Tom Tolley**

**Haydn's 'Prints in Imitation of Drawings': Sketches and Compositional Process**

Between 1732 and 1747 the craze for collecting Old Master drawings took a new direction with publication of a series of 'Prints in Imitation of Drawings', a commercial venture by two London-based artists, Arthur Pond and Charles Knapton. Their relatively inexpensive prints, convincingly simulating a wide variety of original drawing techniques and covering conspicuously diverse subject matter, eventually reproduced more than ninety works by well-known artists, including Raphael, Parmigianino, Poussin, and Rembrandt. The eye-catching diversity of the series was probably gauged to attract a

broad subscription. But inherent in their success as facsimiles arguably lay the decisive factor inhibiting their hold on the public, for their convincing sense of authenticity concealed a less attractive quality – deception.

Despite critical praise, accounts reveal how sparsely the reproductions sold. However, the discovery that the leading composer Joseph Haydn owned fifty of these prints – all framed, glazed, and displayed in his home until destroyed by fire in 1768 – considerably extends understanding of their appeal and reach. Conceivably the composer, who overextended himself in acquiring them, did so to enhance his cultural credentials, befitting a new Kapellmeister. But the pretence of originality intrinsic to the images raises questions about their relevance to a composer often identified as the first explicitly to place a premium on his own creative originality. Haydn was also one of the first composers to make systematic use of musical sketches in the compositional process, a practice it is here submitted was developed from familiarity with the pictorial equivalents in his own collection.

### **Oscar Patton**

#### **Majesty and music in royal worship: the Chapel Royal, 1558-1625**

The Chapel Royal was perhaps the most unique place of worship in the later sixteenth and early seventeenth centuries. Where parish churches, collegiate chapels, and cathedrals witnessed a general 'stripping' of their altars, walls, clergy, and choirs, the Chapel Royal maintained a continuous staff of 32 singing-men (of whom around five were ministers), richly dressed in embroidered copes and fine surplices. While scholars of the early modern court have been cognisant of the importance of Chapel Royal worship as a place of liturgical and theological controversy, the arena of court orthodoxy, and the projection of a Reformed monarchical power, confusion around the administrative structure of the institution, and the order and nature of its liturgy, has prevented a detailed study from being made.

This paper, adapted from work conducted for my DPhil thesis, will set out to explore just how the Chapel Royal functioned in order to deliver a visual and aural display that could, as noted by a French visitor to a service held at Canterbury Cathedral by the conjoined cathedral and Chapel Royal choirs, rival contemporary papal masses for the richness of its service. The number, attendance, and liturgical duties of members of the Chapel Royal have not yet been laid out in full: something key to understanding the spatial, symbolic, and observed intersections of image and sound in royal liturgy. Following this, an attempt will be made to 'reconstruct' some of the liturgies seen in the Chapel Royal, examining the surviving sources to make tentative conclusions as to the dramatic, theological, and political results of both extraordinary and ferial services. The paper will then conclude by considering the wider picture of the interlinked visuality and aurality of the Chapel Royal in delivering and negotiating a Reformed liturgy with the magnificence of the Renaissance court.

### **Simon Smith**

#### **Music as visual performance in the early modern theatre**

This paper will argue for music – including instruments, performers, and performances – as a category of visual performance and stagecraft in pre-1642 commercial drama. Building on recent interest in early modern music as a multi-sensory experience, as well as increasing recognition amongst theatre historians of the importance of visual stagecraft and engaged, active spectatorship to the dramaturgy of early modern plays, I will consider the numerous moments in extant plays of the period where music appears to operate significantly, primarily, or even exclusively as a visual rather than aural signifier. These moments range from Barabas's disguise as a lute-wielding French musician in *The Jew of Malta* to the broken lute-prop in *The Taming of the Shrew* that is by definition a visual rather than aural signifier, via the hired musicians in *The Old Law* who are specifically instructed to carry props on stage for a wedding scene, and the music bookending *Twelfth Night* that in its variety of staging possibilities has great significance for the play's opening and closing visual dramaturgy. Even the sole extant pre-1642 visual representation of the inside of an English commercial theatre, van Buchel's copy of de Witt's sketch of the Swan, offers us a visually privileged musician with a trumpet, not just benefitting acoustically from his place on the roof but offered prominently to the sight by this location.

The paper's primary aim is to recognise the significance of music as a component of visual stagecraft in early modern drama, but it will also seek to move beyond theatrical culture alone, asking how the visual representations offered on the early modern stage might relate to musical iconography in other cultural spheres, from emblem books to portraiture, and from psalters to ballad sheets.