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### MUSIC BEFORE THE MIND’S EYES: THE SUBLIME PRACTICE OF MUSICA RESERVATA AND SECONDA PRATTICA IN THE LIGHT OF THE TRANSFORMATIVE LUDUS PERFORMING AND LISTENING EXPERIENCE<sup>1</sup>

**Abstract:** The paper starts from a critical confrontation of the modern, deforming and the ancient, original meaning and use of the term *ekphrasis* with regard to the concepts of *pictura* and *logos* as their contrasting basis. The ancient rhetorical meaning of *ekphrasis* was revived on a continuous cultural line from the mannerist *musica reservata* to the baroque *seconda prattica* at the turn of the 16th and 17th centuries as the poetic foundation of the vocal practice of madrigals and motets, whose new expressive and representational compositional manners of defamiliarization (madrigalisms) rooted in the *logos* concept were deviations from the Renaissance practice of *musica osservata* and *prima prattica*. The two distinctive lines of vocal practices are illuminated through their ludic functions in culture.

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**Keywords:** Ekphrasis, madrigalisms, *musica reservata* and *seconda pratica*, *musica osservata* and *prima prattica*, ludus

I would like to express my sincere gratitude to the Department of Music Theory and the Educational-Artistic-Scientific Council of the Faculty of Music in Belgrade as the proposers of the monograph *Musica ante oculos: ekphrasis and its virtues of enargeia and ekplexis in vocal music at the turn of the 16th and 17th centuries* (Belgrade: Faculty of Music, 2020) for the 2020 “Stana Đurić Klajn” Award, an award granted every year by the Serbian Musicological Society for an exceptional contribution to musicology, and above all I would like to thank the Society’s Committee for recognizing the innovation of scientific insights and the importance of the scope of this monograph.

What this monograph shares in common with the founder of musicology in our country, Stana Đurić Klajn, whose name the award bears, is the orientation towards “original factual material as a basis for consideration and conclusions”.<sup>2</sup> In other words, it is an indisputable fact that there is no knowledge of music without knowledge of its history, and to this we can add that there is no knowledge of music theory and its categories without knowledge of the history of music theory. This is because historical thinking as teleological and comparativistic is essential for the awareness of music both in its categorical sense and in its epochal cultural contexts. Insisting on the original factual material, on the original meaning and sense, is important for preserving the source in the cultural memory. Because once historically incorrect analysis and interpretation deviation from the source begin to repeat themselves countless times, they continue to live in beliefs as correct, subjecting their genuineness to cultural oblivion. This is exactly what happened with the ancient rhetorical concept and phenomenon of ekphrasis and with the musical procedure of madrigalisms in the 16th century.

Today, I would like to share with you the most important scientific insights that this book brings – what ekphrasis is today and what it never was, and what ekphrasis really was, which is completely ignored today. I would

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<sup>2</sup> Mirjana Veselinović-Hofman, “Stana Đurić Klajn i časopis Zvuk: programska koncepcija časopisa i nivoi njene artikulacije u prvom periodu njegovog izlaženja (1932–1936)”, in: Mirjana Veselinović-Hofman and Melita Milin (Eds), *Stana Đurić Klajn i srpska muzikologija: povodom stogodišnjice rođenja Stane Đurić Klajn (1908–1986)*, Beograd, Muzikološko društvo Srbije, 2010, 112.

also like to share with you some completely new insights – those of vocal practices from the perspective of the *horizon of expectations*, of the performer and the listener, between the 15th and 17th centuries, and the ludic function of these practices in culture, which are not included in the monograph. Insisting on the original factual material opens up the possibility for the kind of scientific rethinking necessary to overcome the historical approach model based on the concept of greatness and national heroes, according to which it is still taught that the Renaissance era ends with the deaths of Orlando di Lasso and Pierluigi da Palestrina, and the Baroque era with the deaths of Johann Sebastian Bach and Georg Friedrich Handel.

On the one hand, ekphrasis is approached today as a special literary genre, mode or procedure, the realization of which, as most believe, rests on the artistic transposition of a specific painting, sculpture or architectural piece of work into the medium of written or spoken word. From this emphasis on the inter-artistic poetics of word-and-image, in which the verbal language (medium) serves the language (medium) of visibility, came definitions that deformed the ancient concept of ekphrasis: “the poetic description of a pictorial or sculptural work of art, which description implies, in the words of Theophile Gautier, ‘une transposition d’art,’ the reproduction through the medium of words of sensuously perceptible objets d’art (ut pictura poesis)” (Leo Spitzer),<sup>3</sup> “the verbal representation of graphic representation” (James Heffernan),<sup>4</sup> “the imitation in literature of a work of plastic art” (Murray Krieger)<sup>5</sup> etc. On the other hand, even more radically, under the auspices of the overturning text theory, and postmodernist art of intertextuality, allusion, quotation and inter-, trans-, cross-mediality, the concept of ekphrasis is approached as a practice of text production based on the transmedia reproduction of any pictorial or plastic model and spatial object by means of linguistic, textual and media expression. The deconstruction of the meaning and sense of ekphrasis in this new, intertextual and intermedia context meant the extension of the poetic or prose descriptive or narrative transposition of visual art work, that is, the verbal representation of a visual representation, to the extent that ekphrasis is defined as *intersemiotic transposition* (Claus

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<sup>3</sup> Leo Spitzer, “The ‘Ode on a Grecian Urn,’ or Content vs. Metagrammar”, *Comparative Literature*, 7/3, 1955, 207.

<sup>4</sup> James Heffernan, “Ekphrasis and Representation”, *New Literary History*, 22/2, 1991, 299.

<sup>5</sup> Murray Krieger, *Ekphrasis: the Illusion of the Natural Signs*, Baltimor MD, Johns Hopkins University Press, 1992, 265.

Clüver, Tamar Yacobi).<sup>6</sup> According to this, ekphrasis includes the inter-artistic structural analogy, evocation, allusion, echo and quotation not only of a picture, statue, object as a concrete work of art, but any text about them as a pictorial model or pictorial comparison based on a common visual theme from a multitude of individual sources (for example, the Last Supper). At the same time, intersemiotic transposition no longer referred exclusively to verbal representation, but to any discourse composed in a non-verbal sign system, such as theater, film, television, photography, instrumental music, etc. – because of their capacity for narrativization.

It is precisely on this subversive basis of complete discontinuity, even in relation to the previous relationship between the visual text and its verbal representation, that the definition of musical ekphrasis was built (Siglind Bruhn)<sup>7</sup> exclusively in the domain of instrumental music, because, in contrast to vocal music, which only sets a literary text musically, instrumental music is capable of transposing not only the content but also the form, syntax, structure, style of an actual or imagined painting or literary text into a sound medium. The new musical genre shares with its counterpart, program music, the ability of illustration and representation as a common characteristic.<sup>8</sup> Bruhn's distinction between program music and musical ekphrasis is famous, according to which while "program music narrates or paints, suggests or represents scenes or stories (and by extension events or characters) that enter the music from the composer's mind", "musical ekphrasis, by contrast, narrates or paints stories or scenes created by an artist **other** than the composer of the music and in another artistic medium."<sup>9</sup> First, taking the distinction that Tamar Yacobi draws on the example of Tolstoy's novel *Anna Karenina* between Kitty's look through the carriage window as a pictorial

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<sup>6</sup> Claus Clüver, "On Intersemiotic Transposition", *Poetics Today*, 10/1, 1989, 55–90; "Ekphrasis Reconsidered: On Verbal Representations of Non-Verbal Texts", in: Lagerroth Ulla-Britta, Lund Hans, and Hedling Erik (Eds), *Interart Poetics: Essays on the Interrelations of the Arts and Media*, Amsterdam and Atlanta, Rodopi, 1997, 19–34; "Quotation, Enargeia, and the Funcktion of Ekphrasis", in: Robillard, Valerie, and Jongeneel Els (Eds), *Pictures into Words: Theoretical and Descriptive Approaches to Ekphrasis*, Amsterdam, VU University Press, 1998, 35–52; Tamar Yacobi, "Pictorial Models and Narrative Ekphrasis", *Poetics Today*, 16/4, 1995, 599–649.

<sup>7</sup> Siglind Bruhn, *Musical Ekphrasis: Composers Responding to Poetry and Painting*, New York, Pendragon Press, 2000; "A Concert of Paintings: 'Musical Ekphrasis' in the Twentieth Century", *Poetics Today*, 22/3, 2001, 551–605.

<sup>8</sup> Siglind Bruhn, *Musical Ekphrasis*, 28.

<sup>9</sup> Siglind Bruhn, "A Concert of Paintings", op. cit., 553.

reference to the world, and the look at Anna Karenina's portrait as an ekphrastic reference to a painting, Bruhn associates program music with the former, and musical ekphrasis with the latter.<sup>10</sup> Finally, establishing her point of view in the definition of ekphrasis offered by Claus Clüver from the perspective of intersemiotic correspondences in the sense of representation in one medium of a real or fictitious text composed in another medium, Bruhn defines musical ekphrasis as the "transformation of a poem or painting into music".<sup>11</sup> The spectrum of this transformation ranges from the title of a composition with an explicit reference to a specific painting or literary work to a quotation from a composition or an allusion thereto, which necessarily points to a visual work of art or theme. As a striking example of musical ekphrasis, Siglind Bruhn cites the orchestral work *Trittico Botticelliano* by Ottorino Respighi, in which the quotation of the most famous theme from Antonio Vivaldi's *La primavera* concerto is meant to evoke an association with the painting *Primavera* by Sandro Botticelli.<sup>12</sup> From this, it can be concluded that according to Siglind Bruhn, quotation allusion, in the sense of the second-degree mimesis of a visual work of art in a piece of instrumental music, is the peak of the manifestation of musical ekphrasis.

In addition to the ekphrasis of Achilles' shield from Homer's *Iliad*, the starting paradigm in the approach of both lines of the meaningful deformation and deconstruction of genuine ancient ekphrasis, the line of maximum reduction and the line of total extension, were two eponymous works called *Eikones* by two 3rd century rhetoricians – Philostratus the Elder and Philostratus the Younger – in which, however, the boundaries of the original ancient ekphrasis were questioned by a meticulous analysis and critical interpretation of individual artistic paintings and sculptures. Behind the constant contemporary evocation of the ekphrasis by the two Philostratuses is fundamentally a deviant substitution, according to the synecdoche principle of *pars pro toto*. Namely, a single and most recent, at the same time not the most characteristic but borderline manifestation of ekphrasis, within the genuine whole of the ancient theoretical understanding and rhetorical practical use of ekphrasis, is taken as decisive for its contemporary definition in the sense of a poetic or prose literary work that describes or analytically interprets a visual work of art. For the purpose of argumentation, two ancient statements

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<sup>10</sup> Ibid., 554.

<sup>11</sup> Ibid., 572.

<sup>12</sup> Ibid., 573–574.

are also often invoked, completely out of the original usage and meaning context, namely, *ut pictura poesis* by Horace and *poema pictura loquens, pictura poema silens* by Simonides of Ceos. These arguments are based on purely optical experience, the experience of seeing with physical eyes (*perspicuitas*), and on the modes of description and narration, which, however, as we will establish, were completely foreign to the ancient concept and phenomenon of ekphrasis. On the other hand, contemporary arguments have deprived the ancient ekphrasis of its constitutive features: 1. vividly clear demonstrations (*enargeia*) by means of representation-and-expression of things (*mimesis*) in speech (*logos*), 2. the effect of such a type of speech, which is almost-seeing with the mind's or inner eyes (*fantasia or ante oculos*) and the appeal to the appropriate emotion (*pathos*) in the recipient.

In Greek educational rhetorical handbooks for practicing different types of speeches, known as progymnasmata, starting from the Greek rhetoricians Theon of Alexandria (1st century), Hermogenes of Tarsus (2nd century), Aphthonius of Anthioch (4th century), and Nikolaos of Myra (5th century) to the Byzantine rhetoricians John of Sardis (9th century) and John Doxapatres (11th century), ekphrasis was defined as *logos periegematikos*, that is, a distinctive type of speech in which the speaker presents himself as a *periegetes* - a travel guide who brings things, which are shown around, part by part, vividly, by using effective speech (*enargeia*), clearly before the eyes of the listener (*fantasia, ante oculos*) turning the listener into an observer (*theatas*) or a witness of the scene or event whereby he sees with his inner eyes that which he is listening to. Within the entirety of the progymnasmata, which, according to the level of sophistication of speaking skills, consisted, in the following order, of the fable (*mythos*), narrative (*diegema*), anecdote (*chreia*), maxim (*gnoma*), rejection (*anaskeuze*), confirmation (*kataskeuze*), common place (*koinos topos*), praise (*enkomion*), reproach (*psogos*), comparison (*synkrisis*), characterization (*ethopoeia*), personification (*prosopopoeia*), vivid demonstration (*ekphrasis*), proposal (*thesis*) and law (*nomos*),<sup>13</sup> ekphrasis ranks among the most complex types of speeches in terms of its creative elaboration - quite the opposite to the fable and narrative, which are equated with ekphrasis today. In ancient rhetoric, narrative was defined as *logos ekthetikos* or simple, undeveloped speech that communicates things and events

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<sup>13</sup> *Progymnasmata. Greek Textbooks of Prose Composition and Rhetoric*, translated with Introduction and Notes by Georg A. Kennedy, Atlanta, Society of Biblical Literature, 2003.

generally and concisely, focusing on the most important facts and examining the matter not in detail but as a condensed whole. While all other types of speeches aim at the listener's ear, ekphrasis is the only one that aims at inner eyes and emotion.

In the domain of ekphrasis, the six structural elements of a narrative – person (*prosopa*), place (*topos*), time (*chronos*), action (*pragmata*), mode of action (*tropos*), cause (*aitia*) – have the status of separate thematic categories that can be vividly demonstrated by speech before the eyes of the listener in full detail, except for the cause. In progymnasmata, the ekphrases of a person, a crocodile, hippopotamus, war, peace, a storm, famine, plague, earthquake, a meadow, coast, spring, festivities, weapons and tools manufacture, fortification, madness, drunkenness, the harvest, mysteries, etc., are mentioned. Nikolaos of Myra was the first to add paintings and statues to this established list but incidentally, just as another possibility. This undeniably implies that it is not a thematic reference, nor any specific and exclusive reference, such as a concrete visual work of art or a pictorial model, that is decisive for the definition of ekphrasis. On the contrary, the defining criterion is the vivid and in full detail clear effectiveness of speech in triggering fantasy and emotion in the recipient.

The word *phrasis* in *ekphrasis* means to show, to make clear in speech, and the prefix *ek* means completely, without any remainder (Fritz Graf).<sup>14</sup> However, with regard to this criterion *completely* or *in full detail*, ekphrasis should not be equated with a description that valorizes the ekphrastic means (detail, but here *in extremis*) as an end in itself and to the detriment of the ekphrastic goal (evoking fantasy-and-emotion in listeners). As John of Sardis was interpreting Theon's first and paradigmatic definition of ekphrasis, he already drew a dividing line between description and ekphrasis when he pointed out that the former imitates the painter's art by means of words, while the latter vividly brings any subject before the mind's eye by means of detailed and clear showing with speech (*deixis*).<sup>15</sup> At the same time, there is a difference in emphasis: on descriptive adjectives or verb's actions, on a static object or a dynamic process, on a property or an action, in the first or

<sup>14</sup> Fritz Graf, "Ekphrasis: Die Entstehung der Gattung in der Antike", in: G. Boehm, H. Pfatenhauer (üb.), *Beschreibungskunst-Kunstbeschreibung: Ekphrasis von der Antik bis zur Gegenwart*, München, Wilhelm Fink, 1995, 143–155.

<sup>15</sup> John of Sardis's Commentarium in Aphthonii Progymnasmata, in: Ruth Webb, *Ekphrasis, Imagintion, and Persuasion in Ancient Rhetorical Theory and Practice*, London, Ashgate, 200, 205–206.

second case. For ekphrasis, it is completely irrelevant whether its thematic reference is painted or sculpted, or not, and whether it is known and seen, or not. What is important for it, is the effect of *as if* something is present or takes place in the immediacy of *hit et nunc* before the inner eyes of the listener, even though it is actually absent. The distinction between something that *seems to be ekphrastically* described *ad nauseam* (description) and something that is ekphrastically shown *in vivo* (ekphrasis) is defined in another significant way in the famous *Rhetorica ad C. Herennium*, written in 85 BC by an unknown Roman author. It is formulated by using the terms *descriptio* (a clear and complete presentation using the exposition technique) and *demonstratio* (a way of telling that almost sets the whole thing in front of the eyes).<sup>16</sup> The conceptual distinction of these completely different approaches to things will be given, a century later, in the terms *perspicuitas* (mere clarity, seeing only with physical eyes, mere narration) and *evidentia* or *ante oculos* (qualified perception with the mind's eye, clear making present of the absent) by Theon's Roman rhetorical contemporary Quintilian.<sup>17</sup> The latter is the Latin equivalent of the Greek word *enargeia* (vivid demonstration before the mind's eye) – the main virtue of ekphrasis. The mentioned terms also meaningfully distinguish the word *pictura* (painting) and the word pictoriality derived from it, from the word *imago* (presentation, representation) and the word imagination derived from it (whose synonyms are *fantasia*, *visiones*, *repraesentatio*, *sub oculos subiectio*, *hypotyposis*).

On the one hand, based on the power of fantasy as the ability to see with the inner eye, ekphrasis with its virtue of *enargeia* was considered as *figura mentis* whose presence in speech is not exhausted exclusively in a verbal form, but is recognized by its consequence, effect, effectiveness, by what given speech does to the recipient. As *figura mentis*, ekphrasis is basically a subjective and emergent phenomenon that occurs only in the immediacy of the fusion of linguistic and stylistic properties of the speech/text and the listener's qualified act of perception. On the other hand, due to the power of fantasy to appeal to and trigger intense emotions, ekphrasis in ancient rhetorical stylistics was almost unanimously classified as the highest gift of elo-

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<sup>16</sup> *Rhetorica ad C. Herennium: de ratione dicendi*, translated and edited by Harry Calan, Cambridge Mass., Harvard University Press, 1954, 356, 406.

<sup>17</sup> Marcus Fabius Quintilianus, *The Institutio Oratoria*, translated by Harold E. Butler (The Loeb Classical Library), Cambridge Mass., Harvard University Press, 1920–1922, 8/3, 245.



quence, in the *genus grande* or sublime type of speech which, in addition to the power of expression, is characterized by the capacity to mentally dislocate the listener.<sup>18</sup> This type of psychogogic experience of ecstasy, as an effect of ekphrastic *enargeia*, was called *ekplexis* or amazement, astonishment, wonder by the great rhetorician Longinus in the 1st century, thus suggesting the overwhelming and ensnaring effect of sublime speech on the recipient's mind. In Longinus' work, with fantasy and *enargeia* ekphrasis has a doubly important status: 1. it is the natural source of the sublime (*ipsos*) as an aspect of a great idea of the noble and divinely inspired mind and intensity of emotion, and 2. it is the artistic generator of the sublime as *figura mentis*.<sup>19</sup> According to Longinus, the sublime is like a thunderbolt situated in detail, in a series of ecstatic moments.<sup>20</sup> Kairos, or the immediacy of ecstasy, and epiphany, or the suddenness of the miraculous, reveal the experience of the sublime as an inner experience of transcendence, but not of a metaphysical or mystagogical, but of an aesthetic order, by which the listener, lifted up with a feeling of magnificent exaltation, is displaced from himself, being transformed into an observer-witness of the scene vividly shown by the speech.

When the Flemish humanist Samuel Quickelberg pointed out in the preface to the manuscript *Septem Psalmi Poenitentialens Davidi* that Orlando di Lasso "expressed these psalms so appropriately [...] the thoughts and words with lamenting and plaintive tones, in expressing the force of the individual affections, in placing the object almost alive before the eyes";<sup>21</sup> at that time, in the 16th century, specifically in 1560, he used Cicero's formulation *ante oculos* for the *enargeia* of ekphrasis and emphasized the importance of emotional force (*affectum vis*) as an effect, indicating that this type of music was called *musica reservata* in his time. After Quickelberg, the German music theorist Joachim Burmeister at the very beginning of the 17th century, specifically in 1601, also took to the music of Lasso (his motet *Deus qui sedes super thronium*), to show that "through these very contorted inflections of intervals he put before the eyes the meaning of the thing itself".<sup>22</sup> He distinguished this kind of compositional orientation from that based on, as he says, "the naked

<sup>18</sup> Ibid., 213.

<sup>19</sup> Longinus, *On the Sublime*, translated by W. H. Fyfe. (The Loeb Classical Library), Cambridge, Mass., Harvard University Press, 1995, 181.

<sup>20</sup> Ibid., 163, 165.

<sup>21</sup> Claude V. Palisca, *Studies in the History of Italian Music and Music Theory*, Oxford, Clarendon Press, 1994, 272.

<sup>22</sup> Ibid., 288.

mixture of perfect and imperfect consonances”, on “the mere regular interweaving of consonances”, on “the learned syntax”.<sup>23</sup> In doing so, in the second case he tacitly emphasized *musica osservata*, i.e. music composed according to strict contrapuntal rules of consonance, based on *genus diatonicum*, *musica vera*, *misura di breve*, modal unity, voice homogeneity, stylistic purity, citing it as an example of simple, ordinary speech type (*genus tenium*). This means devoid of the ornamentation of *genus medium* and the emotional intensity of *genus grande*. In two more of his treatises (from 1599 and 1606), Burmeister described music that places things before the eyes under the name of the rhetorical figure of *hypotyposis*, adopting this term, which literally means an *imprint in the mind*, from the Stoic philosophers, for whom it was at the same time a synonym for the *fantastike logike* or the speech that begets phantasy, in other words, for ekphrasis and its virtue of *enargeia*. Burmeister places musical *hypotyposis*, as *musica ante oculos* or *musica reservata* in the domain of sublime style (*genus grande*) when he exclaims that this figure is used by true artists.<sup>24</sup> The influential German humanist Johannes Susenbrotus, a contemporary of Cipriano de Rore, Gioseffo Zarlino and Nicola Vicentino, also testifies in his rhetorical treatise as early as 1541 that the awareness of the original meaning of ekphrasis and its virtue of *enargeia* existed intensively in the 16th century. In the description of *hypotyposis*, he listed among its synonyms *enargeia*, *evidentia*, *demonstratio*, *sub oculos subiectio*, and emphasized that the purpose of using this figure is to trigger emotion.<sup>25</sup> After Burmeister, the figure of *hypotyposis* was not mentioned until the beginning of the 18th century, specifically in 1719, in the work of Mauritius Vogt as a vivid musical representation of ideas before the eyes (*ante oculos*).<sup>26</sup>

However, the sharp separation of bringing vividly before the eyes and affective stimulation, representation and expression, fantasy and emotion, landscape and portrait, will already lead Johann Christian Gottsched first to the identification of *hypotyposis* with description, in 1728, and then with depiction or *ikona* in 1730.<sup>27</sup> From this as well as the latter distancing from ancient sources and leaving them to cultural oblivion, come modern interpretations of vivid demonstration before the mind's eye under a completely

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<sup>23</sup> Ibid.

<sup>24</sup> Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*, Lincoln, University of Nebraska Press, 1997, 309–310.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid., 211.

<sup>27</sup> Ibid., 310.

opposite conceptual framework – *perspicuitas* (seeing with physical eyes) and *pictura* or *eikones* (picture), in Plato's sense of copy or duplicate. The so-called madrigalisms are still defined today as the *tonal painting of words* or *musical imitation of words* and as emphasized *especially in the 16th century madrigals as their main characteristic*. They are defined precisely in the sense of literally seeing with physical eyes (*perspicuitas*) of poetic ideas (for example sky, earth, running, turn, eyes, flowers, garlands) in musical notation (*pictura, eikones*). Originally, madrigalistic procedures did not aim at imitating and describing external nature, but at appealing to fantasy-and-emotion in the listener (who does not see the notes). Accepting, however, madrigalisms as pictorial, iconic, illustrative procedures means equating the entire rich repertoire of genuine madrigalistic means and procedures with a single and extremely rare aspect of the 16th century madrigals (in the work of Lodovico Agostini, *madrigali enigmatici*).

The aspect of seeing music in notes or the so-called music for the (physical) eyes was compositionally typical and poetically fundamental first of all for the medieval *Ars subtilior* of French, Flemish, Spanish and Italian polyphonists of the late 14th and early 15th centuries (the Chantilly Codex, the Modena Codex, Baude Cordier, Johannes Ciconia, Jacob Senleches and others), and then for the Renaissance *musica osservata* of Franco-Flemish polyphonists of the late 15th century (Antoine Busnois, Jacob Obrecht, Ludwig Senfl, Heinrich Isaak, Johannes Ockegem, Pier de la Rue, Josquin de Prez and others) with which it experienced its zenith in the years around 1500. At the turn of the 16th and 17th centuries, it appeared very sporadically, in motets (Constanzo Porta, Adriano Banchieri, Scipione Cerreto), after which it died out, only to be revived again in Johann Sebastian Bach's *ars combinatoria* in the Protestant North. The Franco-Flemish and German polyphonists who practiced *ars subtilior* and *musica osservata* were the ones who, in their rondeaux, ballads, virelais and masses, motets and chansons, conceived and developed the culture of musical enigmatography, which is always manifested in the notation. In his *Liber musices* published between 1486 and 1492, in the segment about the four types of composition (faux bourdon, fugue, canon, imitation), Florenzo de Faxolis states that “there are also canons that compare notes to images of something”, so “the notes grow larger or smaller over the lines and spaces, rising or descending as the shape of the image of the thing itself increases or decreases”.<sup>28</sup> In the aforementioned vocal practices of

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<sup>28</sup> Katelijne Schiltz, *Music and Riddle Culture in the Renaissance*, Cambridge, Cambridge University Press, 2015, 254.

the late Middle Ages and the Renaissance, the enigmatic element was an integral part of the basis of *transmedia* and *intersemiotic* production of the musical notation, since it could have a verbal, pictorial, diagrammatic, mathematical, geometric form: ancient, biblical, philosophical, poetic sentences, play on words, riddle, rebus, acrostic, chronogram, motto; cross, circle, heart, moon, sun, animals, plants, instrument, chess board, magic squares, puzzles, etc. This particular mode of compositional thinking of a cryptographic nature, which shaped the general taste of the Renaissance culture in the 15th century, is something that the composer shares with the performers. It rests on the combination of two key and opposing concepts – *obscuritas* and *perspicuitas*, hiding and revealing, *reverale* and *occultare* – in the notes. The composer is the one who sets a strict order, a fixed set of rules (hence the predilection for musical canons – *ars canendi*) in an enigmatic inscription or picture (verbal and pictorial canon), which already contain the key to the solution. In this way, he involves the performers in an active intellectual and intuitive game of deciphering and interpreting the technique that they have to apply to the notated melody (from inversion and retrogradation to ostinatos and pauses to augmentation and diminution) and to perform it after it has been transformed in such a way. Transformed because the notated melody will never sound the way it was written. Performers are at the same time both the target and the medium of the musical enigma and also the ones who actualize the creation of the composition to the end. The effects aimed at are at the same time *docere* (teaching) and *delectare* (providing pleasure). The listener, however, is excluded from this game of *intellectus* because he is not in a position to hear and see the enigma, which in any case ceases to be an enigma when it is deciphered, and this happens in the performance.

Nicola Vicentino, Gioseffo Zarlino and Vincenzo Galilei unanimously emphasized in their treatises the opposition to the optical use of pictorial models in music as done by the *antichi Oltremontani* (the ancients beyond the Alps), considering that these visible intellectual and technical *complexities* in notation not only fail to satisfy the ear, but in addition to the audible sound result, neglect the expression of the *idea and affect* of poetic speech. To accept madrigalisms as pictorial or iconic procedures typical of the *cinquecento* madrigal means first of all to reject its essentially rhetorical basis. Genuine madrigalisms were known as *nuova musica* or *nuove maniere* and included *genus chromaticum*, *musica ficta*, *commixtio modi*, *note nere* technique, *misura commune*, textural, rhythmic and registeral contrasts and changes among heterogeneous voice combinations, three-part dance rhythms,

bass formulas, declamation, ornamentation, *sprezzatura*, etc. They were introduced into the madrigal and motet practice of the 16th century by Adrian Willaert's students and further developed by Italian composers whose influence spread beyond the Alps. In the middle of the 16th century, Heinrich Glarean called these new madrigalistic manners *cupiditas rerum novarum* (desire for new things), thus marking a departure from the contrapuntal rules of *musica osservata* of Josquin's generation. These new compositional manners were also called *effetti meravigliosi* (wonderous effects or effects of amazement). Basically, they directed the listener's attention to that Longinian *ecstatic series of details* in which a shrewd poetic idea (*concetto*) is situated, aiming to be seen with inner eyes and to appeal to the appropriate emotions in the listener (the rhetorical principle of *movere*). Therefore, behind the diversity of these transparently mimetic, which does not mean imitative but representational-and-expressive procedures, two very different concepts were hidden: not *perspicuitas* but *evidentia* (*enargeia*, *ante oculos*), and not *pictura* but *affectus* (*passione*), in other words, not likeness or copy but effective speech. The root of the new stylistic decorum, of these *manieristiche cinquecentesca*, should be sought on the one hand, in the general process of art rhetorization in Italy in the 16th century and the explicit emphasis on the rhetorical goals of art under the influence of the discovery of Quintilian's and Cicero's works, and on the other hand, in rethinking the issue of language and style thanks to a new understanding of the methods of varying the rhythm and sonority of language in the lyric poetry of Francesco Petrarca.

Under the auspices of a completely new rhetorical-expressive tendency of *nuova musica* (a name derived from Willaert), i.e. *musica riserva* (*riservate*) (a name also used by Vicentino), it was in madrigals, and from there in motets, that the principle of *Orazione* began to rule over the principle of *Armonia*, and it is important to point out that it was the formulation of Giulio Cesare Monteverdi which he used at the beginning of the 17th century to explain the poetic premise of the *seconda prattica*, distinguishing it from the *prima prattica* or *musica osservata* of Josquin's generation. The epochal change of the poetic and stylistic paradigm that was happening from the middle of the 16th century between *musica osservata* and *musica reservata*, i.e. *prima prattica* and *seconda prattica*, on both sides of the Alps, shifted the emphasis from *intellectus* to *sensus*, from *perspicuitas* to *evidentia*, and at the same time from performer to listener. Hence, *musica ante oculos* with its *effetti meravigliosi* was, as Vicentino expressly noted, reserved for *cognoscenti* or informed listeners. These were the listeners who possessed the Quintilian-

esque capacity for vivid fantasy and emotional awakening: “the representations of absent objects are so distinctly represented to the mind that we seem to see them with our eyes and to have them before us (...) Hence, it will result that ἐνάργεια (*enargeia*), which is called by Cicero ‘illustration’ and ‘evidentness,’ which seems not so much to narrate as to exhibit, and our feelings will be moved no less strongly than if we were actually present at the affairs of which we are speaking.”<sup>29</sup> The ancient rhetorical tradition, which was revived and renewed by the humanistic culture between the 15th and 17th centuries, attributed the function of ethical teaching (*docere*) to the strict, precise, unembellished or minimally embellished type of speech (*genus tenium*). In contrast, it assigned the function of pathetic or affective appeal to emotion to the type of magnificent, sublime and powerful speech (*genus grande*). An insight into the ekphrastic opus of vocal music between the Mannerist 16th century and the Baroque 17th century gives us another motive, which is to think about it in the light of paradigmatic manifestations of the *genus grande*. In light of this, one of them is based on epic-heroic and cosmic magnification (physical, voluminous, heavy), the second on agonistic intensification (excitement, amazement, violence, suddenness), and the third on sacred obscuration (numinous, prophetic, mystical, ceremonial).

The fact that both in the case of *musica osservata* and *prima prattica* for the physical eyes of the performers, and in the case of *musica reservata* and *seconda prattica* for the mind’s eye of the listeners, the music was recreational because it was performed for a private circle at the court, gives reason to consider these and some other vocal practices close to them, among which are the improvisational practice of *contrapunto alla mente* and the practice of ornamented and virtuosic *gorgia* singing, in another significant way, as *musica ludens*, in conclusion. Behind these vocal practices as cultural practices are different types of games (*ludus*), different ludic functions in culture. The fourfold categorization of universal games offered by the philosophical sociologist and literary critic Roger Caillois<sup>30</sup> and the analytical psychologist and dance therapist Joan Chodorow, are well known:<sup>31</sup> *agon* or games of *strategy*;

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<sup>29</sup> Marcus Fabius Quintilian, *The Institutio Oratoria* (The Loeb Classical Library), 6/2, translated by Harold E. Butler, Cambridge Mass., Harvard University Press, 1920–22, 435.

<sup>30</sup> Roger Calloix, *Man, Lay, and Games*, Urbana and Chicago, University of Illinois Press, 2001.

<sup>31</sup> Joan Chodorow, “Appendix: Emotions and the Universal Games”, in: *Dance Therapy and Depth Psychology: The Moving Imagination*, London and New York, Routledge, 1991, 153–154.

*mimicry* or games of *central person*; *alea* or game of *chance*; *ilinx* or game of *physical skill*. We can complement these mutually close categorizations with the view of cultural orientations in the psychological perspective given by the Jungian cultural psychologist Joseph L. Henderson: *agon* with “the logic of a philosophic attitude”; *mimicry* with “the ethical consistency of a social attitude”; *ilinx* with “the sensuous irrationality of the aesthetic attitude”, and *alea* with “the transcendent nature of a religious attitude”.<sup>32</sup> These four cultural orientations are consistent with Carl Gustav Jung’s view of four psychological functions:<sup>33</sup> **thinking type** (process of intellectual comprehension); **feeling type** (process of value assessment); **sensation type** (process of sensory perception); **intuition type** (process of unconscious hunch). The possibility of integrating the mentioned points of view to illuminate the discussed vocal practices as *sub specie ludi* arises from several indisputable facts about the meaningfulness of play: “every idea and every creative work is the result of a psychic activity whose dynamic principle is play” (Jung);<sup>34</sup> “human culture has grown and developed *out of play* and *as play*” (Huizinga).<sup>35</sup>

**Games of strategy** require intense mental focus and expect an outcome based on one’s rational choice. For this reason, they correspond to the **agon** that manifests itself in the competitive and conquering will to overcome obstacles, in intellectual challenges of solving puzzles, in mathematical combinatorics, etc. As **agonal games of strategy** rest on challenging the other as an antagonist, and their philosophical or mental orientation requires *logos* (logical belief), the interpretation of an idea, the ludic matrix manifests in them in the manner of *al-ludere* – playing with the other. Allusion, the meaning of which lies in the metaphorical hiding (*obscuritas*) of the already existing, alluded other (*resolutio*) in the actual or alluding context (*perspicuitas*) with the aim of creating something new, is effective only when it is comprehended and exposed in the reader’s/performer’s experience. Being a means of interaction with the culture allusion requires a culturally competent recipient for its activation. In this ludic key of the tension between the challenge of allu-

<sup>32</sup> Joseph L. Henderson, *Cultural Attitudes in Psychological Perspective*, Toronto, Inner City Books, 1984, 49.

<sup>33</sup> Carl Gustav Jung, *Psychological Types* (CW6), Princeton, Princeton University Press, 1971.

<sup>34</sup> *Ibid.*, 103.

<sup>35</sup> Johannes Huizinga, *Homo ludens: A Study of the Play-Element in Culture*, London, Routledge, 1949, 46.

sion, originated by the composer, and the qualified knowledge of cultural associations, which is required of the performer as a condition for the victorious mastery of the mystery of the new meaning, we can understand the vocal *osservato* or the first practice of musical enigmatography, its verbal and pictorial canons.

**Games of chance** invoke a kind of critical experience of the uncertain and unknown, seeking support in intuition and opportunism. Hence, they are close to *alea* which manifests itself in leaving the individual to fate. As **aleatory games of chance** are grounded in the chance of a critical opportune moment, and their religious orientation (in the sense of *religare* = to connect, to find a connection) seeks kairotic faith, the *kairos* of passing over or passing through a unique opportunity to act, for the fortune to break through and hit the target, their ludic matrix is filled in *e-ludere* - a game of evasion, trickery, eccentricity. Elusion, the meaning of which is manifested in the oscillation between the calculation of probability and the risk of uncertainty, is effective when the performer is given the role of a creative judge of the way the musical flow unfolds. Laid out in the opportune interstices of *kairos* and *fatum*, and demanding from the performer an intuitive insight into opportune choice, elusion is revealed as a locus of performative openness and freedom in unrepeatability. In this ludic key to the chaos of possibilities, we can understand the vocal practice of improvisation in *contrapunto alla mente* to a given *cantus firmus*.

**Games of central person** intensify the social interaction between the individual and the group and, consequently, their emotional value relationship. Therefore, they suggest *mimicry* because it manifests itself in representation and expression on the part of the individual, and empathy for someone or something else on the part of the group. Since the **mimicry games of central person** are based on the creation of a play or scene, and their social and emotional orientation tends towards the character or ethos (ethical faith) and emotional empathy, the ludic matrix in these games is fulfilled in the mode of *il-ludere* - a game of *duplex imago*, presence and absence, reality and fiction. Illusion, the meaning of which lies in the representation of the absent, is effective only when the reader/listener is drawn into the world of the piece in such a way that he himself is dislocated, that is, committed to fantasy-and-emotion. Situated in the spectacle of the transfer of vision and emotions from an individual to a group, the illusion calls for a listener who is competent in fantasy and empathy. In this ludic key to the fantasy-emotional transfer from the composer through the performer to the reserved audience,



we can understand the vocal *reservata* and other practice, and its madrigal ekphrasis and operatic representation (*genere rappresentativo*).

**Games of physical skill** are characterized by a corporeal and kinesthetic experience that seeks a balance of order. That is why they correspond to *ilinx*, which manifests itself in great speed and crashing, enchantment and intoxication (*verigo*). As **vertiginous games of physical skill** are based on the feeling of one's own body and voice, and their sensory and aesthetic orientation requires *sensus* and perceptual faith, the ludic matrix manifests itself in them as *de-ludere* – a game of rapture, dizziness, delirium. Delusion, meaningfully manifested in testing the limits of embodied control of the self, is effective when the distinction between mesmerizing performance and intoxicated listening is dissolved. In this ludic key to losing self-possession, we can understand other vocal practice of ornamentation and elaborate virtuosity, in *concerto delle donne* from Ferrara, the coloratura voices in the arias of Giulio Caccini and *concerto* madrigals of Claudio Monteverdi, as well as the late-baroque arias *di bravura*.

An insight into the logic of the historical process of changing artistic paradigms gives rise to a different periodization of musical culture between the 15th and 17th centuries. On the one hand, vocal practice along the continuous line of *musica osservata* and *prima prattica* can be considered under the Renaissance conceptual framework of *imitatio* (imitation of the authority of the past) which emphasizes ethical teaching (*docere*) as its goal, and at the same time under the ludic framework of those cultural games that require the observance of precise rules and the higher forces of the cosmic order, namely *agon* and *alea*. On the other hand, vocal practice along the continuous line of *musica reservata* and *seconda prattica* can be considered under the Mannerist and Baroque conceptual framework of *mimesis* which means *repraesentatio* and *expressio* (representation and expression) which emphasizes pathetic or affective excitement (*movere*) for its goal, and at the same time, under the ludic framework of *mimicry* and *ilinx* which rest on dislocation and amazement.

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## Summary

The focus of the paper is the ancient rhetorical concept of ekphrasis in the meaning of a special type of speech (logos) which places that which is vividly shown (enargeia) by speech before the inner eyes (ante oculos, fantasia) of the listener with the ultimate desire for transforming him into an observer of the scene and triggering in him the appropriate emotion (pathos) and amazement (ekplexis). The great cultural return of ekphrasis to artistic (musical) theory and (compositional) practice with regard to Mannerism and early Baroque opened up the possibility of creating meaning through language and pragmatics of poetic-musical speech in vocal music, above all in *musica reservata* madrigals and motets. Bearing in mind the general process of art rhetorization, this requires a fundamental theoretical revision of the modern definition of madrigalisms as illustrative, descriptive, iconic procedures visible in the notes. Judging by the insights into the primary theoretical sources, the new compositional manners of *musica reservata* generically called madrigalisms were from the beginning freed from the demands of the visual arts for similarity (eikon) to external reality and open to seeing with inner eyes (fantasy). The root of the new concern for madrigal and motet music for the representation-and-expression of the meaning of the poetic text was not a picture or a copy but a fantastically-and-emotionally effective speech, which is ekphrasis. This represented a radical departure from the norm of composing, performing, and listening to the practice of vocal music along the continuous line of strict counterpoint from the *stile osservato* to *prima prattica*. The tone-painting of words in the sense of literally seeing poetic ideas in notes (eye music) was compositionally typical and poetically fundamental to the continuous line from *ars subtilior* of the late 14th and early 15th centuries and *musica osservata* of Josquin's generation in the second half of the 15th century to *ars combinatoria* of Johann Sebastian Bach in the Protestant North. The musical enigmatography or notational cryptography of these vocal practices basically represented the transmedia and intersemiotic production of the musical notation because it could have a verbal and pictorial form precisely in the

sense in which musical madrigalisms and (musical) ekphrasis are theoretically defined today – as the musical imitation of words, verbal representation of a visual representation, imitation or description in a literary work or music of a visual or verbal art work, etc. The change of poetic and stylistic paradigm between *musica osservata-prima prattica* and *musica reservata-seconda prattica* is essentially shifting the emphasis from the physical eyes of a culturally competent performer to the mind's eye of a *reserved* listener with the capacity for vivid fantasies and emotions. This gives reason to shed light on the mentioned contrasting practices of vocal music as cultural practices from the point of view of their ludic functions, cultural orientations and psychological types (*musica osservata and prima prattica*: the agon-game of strategy-philosophical attitude-thinking type and the alea-game of chance-religious attitude-intuition type; *musica reservata and seconda prattica*: the mimicry-game of central person-social attitude-feeling type and the ilinx-game of physical skill-aesthetic attitude-sensation type).