TOWARDS A THEORIZING OF THE MANNERIST STYLE IN MUSIC

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SUMMARY. The mannerist style could be evaluated as a historical period or as an aesthetic constant in art history. In contemporary musicology, we already have the frame of a mannerist period that might correspond, in music, to what was happening at the time in fine arts and in literature (in the transition from *Hochrenaissance* to *Hochbarock*), and the composer unanimously considered mannerist - in such a context - remains Gesualdo da Venosa. But mannerism could be seen also as a constant infiltrated within other styles and highlighting its characteristic manifestations, according to each case. Arguments could outline a mannerist tradition that connects musical guidemarks which are remote in time: representatives of the Renaissance with Bach, with Schumann and other romantics, with Berg and other moderns, with Berio and other postmoderns. This paper sketches some concepts, symbols, procedures that could be related with the aesthetic constant of mannerism in music: the magic letter, Ars combinatoria, the magic square, the magic number, the ludic element, musical quotation, labyrinth, mirror, masque.

A contemporary rehabilitation of mannerism

To justify the purpose of this research, I am going to emphasise the interest aroused for redefining mannerism in the twentieth century (after it had been understood as formalism, affectation, mechanical artificiality, etc.): the change of vision in the history of styles is marked by theoreticians, art and literature historians, such as Max Dvórak, Ernst Robert Curtius, Gustav René Hocke, Arnold Hauser, John Shearman, Johannes Jahn, Franzsepp Würtenberger a.s.o.

The re-evaluation of the mannerism / baroque relation was one of the main subjects of the stylistic dispute. After fundamental books - it suffices to quote the one written by Eugenio d'Ors - had brought back the aesthetic implications of the baroque category into the modern consciousness, another tendency to favour mannerism redefined creations of major artists (such as Tasso, Shakespeare, Cervantes, Góngora, Michelangelo).

As we are living in an age that is stylistically impure (in fact, who could ever point to an age characterised by one single artistic concept ?), we shall have a tendency to overview the general theory of styles in a synthetic

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vision, which will also look at the past from the perspective of stylistic "impurity". Hence, the (spectacular) rehabilitation of mannerism, seen not only as a substitute for the baroque or for romanticism as opposed to the classical (in terms of *stylistic* categories, of *constants* of the creative spirit), but also as an orientation *infiltrated* within other styles.

The complexity of the contemporary artistic landscape (of the musical one, especially) makes it impossible for one to define the period we are going through at least with some amount of precision. The term "modern" - the convention normally used to refer to the characteristics of the 20th century in a global way (modern music, modern literature, modern painting etc.) - is not precise enough, also because of its connotation of "fashionable". Actually, nowadays the multiple and subtle connotations of words have started making communication difficult. How "modern" are the next century artists going to be? Neither will we be able to save the terminological properties of a word such as "postmodern" - a notion that has also been almost exhausted. In the given context, the disputes and the debates are practically inexhaustible, which applies to mannerism as well: for instance, in the musicians' conscience there will always be the deep rooted everyday meaning, despite the absence of an attitude - which is specific to other artists - to accept a stylistic reality defined by this term.

As regards the baroque versus mannerism dispute, where could the argument of the "substitution" of the baroque by mannerism come from, if not some similar features of the two styles (artifice, scepticism, subjectivity, intellectualism, the assiduous pursuit of originality[2])? The main difference is however to be noticed in the fact that the baroque is characterised by *mimesis* and mannerism by *manner* ("prolongation, threading, dilatation", in one word - *deformation*). Mannerism either deforms natural models or chooses and reproduces the "abnormal", the "monstrous". The causes of this attitude are synthesised by Edgar Papu in the following way: the need for "absolute" freedom in art (correlated with certain cultural moments, this is why mannerism is usually associated with historical moments of artistic "crisis"; excessive individualism, which dominates the creative act (nothing could better characterise 20th century art...); avoiding epigonism; the "cooling" of artistic passion.

It is for sure that, generally, all cultural exegeses rely for conclusions on the analysis of some cultural guidemarks taken out especially from literature and fine arts. And, in such fields, the idea of a *deformation* can be adequately illustrated, as there is a possibility for representation - by specific means - of natural models. One may thus distinguish the particular situation of music, since it does not operate with representations from nature.

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[2] Papu, Edgar, *Despre stiluri (About Styles)*, Editura Eminescu, Bucharest, 1986.

„As, if there are naturally colours in nature, it is here as well that there aren't - except in a fortuitous and passing manner - any musical sounds, but only noises."[3]

Actually, if fine arts work with a vocabulary that contains iconic signs, they have a correspondent in music only in taking over the noises - which is but an isolated case - the musical vocabulary is made of *sounds*.

At the level of specific technique and language, the idea of a *deformation* cannot be adapted therefore to music in the ways in which painting and even literature operate. In these fields the deformation of language - with Joyce or in Issou's lettrism - one can give examples without a musical equivalent, since the handling of words does not apply the same principles as that of sounds. But the deformation principle will be found in music in various specific forms: the treatment of some "abnormal" subjects, frequent in music on given lyrics (and since expressionism is known as a modern hypostasis of mannerism, one may suggest here, for instance, the operas of Alban Berg, *Wozzeck* and *Lulu*). This points out deformation not only at the "technical" level of language, but especially at the level of dramaturgy (which may be of a scenic nature), implying the significances of the word. Then, the deformation of noise in nature, in concrete music, for instance (a problem of iconism), is indeed an illustration at a technical level, but which is insufficient for a desired generalisation.

However, *deformation* in music must be interpreted by a procedure that is proper to music, which can be *musical quotation*. The reflection of a *musical* reality (therefore, not a *natural* one) belonging to a certain composer or to another work signed by someone who calls himself so, undoubtedly means a *deformation* of the initial message of the respective musical text. Musical quotation will thus constitute a predilect theme of the following pages, alongside of some other symbols - establishing various relationships among all of them, that will make up a stylistic system, that of mannerism.

Mannerism - a historical period and/or a stylistic constant

Literary and fine arts studies - such as Gustav Hocke's[4], for instance - can trigger musicological interest in going into further studies of applying the mannerist stylistic concept, its aesthetic, to musical creation. A whole history of music could be rewritten from a mannerist perspective, which would not be limited to a certain period of time, but would point out elements, formulae, techniques that constantly characterize certain composers. Thus,

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[3] Lévi-Strauss, Claude, *Le cru et le cuit*, Paris, 1964.
[4] Hocke, Gustav René, *Die Welt als Labyrinth*, Rowohlt, Hamburg, 1964/1987; *Manierismul în literatură* (*Mannerism in Literature. Alchemy of Language and Esoteric Combinatory Art)*, Editura Univers, Bucharest, 1977 (Romanian version by Herta Spuhn, with a foreword by Nicolae Balota).

the ways open to the analysis and the interpretation of the sonorous phenomenon spread and diversifies enormously, either for the Renaissance century or for the contemporaneity of a trend such as postmodernism.

Along this line, the distinction that will dominate all through this paper will be the one between *mannerism as a historical period* (G.R. Hocke delimits the period to be 1520-1650) and *mannerism as an aesthetic constant* in art history. The latter situation, embodied in the dialectic relation between mannerism and the classical, points out a different perspective over the literary-artistic tendencies which Hocke considers from the angle of one or the other of the two "expressions of the absolute" in art. While carefully avoiding exaggerations, I am not going to use mannerism to replace another constant that opposes the classical - such as the baroque or the romantic -, but I will add it to them, pointing out the similarities and the relationships, of a sometimes surprising nature, that are to be found among stylistic categories. Manerist tendencies existed before, after and at the same time with classicism. The two concepts do not exclude or neutralize each other, but the classical borrows from the tension of mannerism, while mannerism crystalizes its form through the classical:

"The classical without mannerism becomes classicism, mannerism without the classical becomes manneristic."[5]

The conceptual relationship between the classical and the mannerist can be translated, in its essence, by the illumination, respectively the covering in darkness of certain sides of artistic creation. Hence, a series of dichotomies can describe the relation between the two terms: regular / irregular, conservative / modern, harmonic / disharmonic, logos / mystery or exoteric / esoteric, natural / artistic, character / personality, configuration / deformation, order / rebellion etc. Of course, all these dichotomies will not be interpreted as a rigid variant of the "white / black" pair, on the contrary, the interest will be aroused precisely by that virtually infinite range of "greys", with its creative role of determining ambiguity, therefore poeticity.

But the need to perform a nuanced evaluation sends us to the idea of approaching the *fuzzy* concept in defining mannerism and its components.[6] In all the historical hypostases of the mannerist constant, it will always be necessary to point out the imprecision and ambiguity, the existence of gradual intermediate states between a property and its negation. For instance, where does mannerism start and where does the baroque end? Where is the precise border between the exoteric and the esoteric in interpreting, in perceiving a musical quotation?

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[5] G.R.Hocke, *Die Welt als Labyrinth*, p. 221.
[6] See the logical theory of the *fuzzy* concept, In: Marcus, Solomon, *Paradoxul* (*Paradox)*, Editura Albatros, Bucharest, 1984, pp. 12, 42, 33 and *TImpul* (*Time)*, Editura Albatros, Bucharest, 1985, p. 266 and following.

Which does not mean that one may not specify the features of the mannerist constant at various temporal moments: I am referring to enumerating attributes of specific problems, of a certain aesthetic behaviour, of a certain human creative type, characterized by revolt, escape from or fear of the world, deformation, constructivism, expressionist or surrealist attitude, abstraction. One will be able to determine rhetorical figures, language techniques, particularized according to the epoch, but which can be brought to a common denominator (such as the procedure of transforming letters into sounds: the B.A.C.H. type melograms, used in the entire history of music), one will be able to determine specific types of creators, most of the cases being difficult to subscribe to one style or another.

Without further complicating the already sophisticated system of stylistic terms (leading to confusions among stylistic constants most often opposed to classicism: baroque, romanticism, expressionism and, as we can see, mannerism), I intend to try, in what follows, to go beyond the conventions that have become commonplaces in music history. Paradoxically, I am going to add another one. Thus, it will be indispensable to introduce the term mannerism in my retrospective of the art of sounds, in order to suggest new solutions for a complex understanding of some musical personalities. Irrespective of whether one accepts or denies *the term* mannerism in such cases, a musicological approach to masterpieces is bound to involve the same subtleties, unavoidably connected precisely to the poetic profile of the masterpiece. In an instance of mannerism translated into music, a composer will not be labelled "mannerist", but one will point out those mannerist data that may be integrated within his creative universe.

In contemporary musicology, we already have the frame of a mannerist period that might correspond, in music, to what was happening at the time in fine arts and in literature (in the transition from *Hochrenaissance* to *Hochbarock*)[7], and the composer unanimously considered mannerist - in such a context - remains Gesualdo da Venosa. But mannerism could be seen also as a constant infiltrated within other styles and highlighting its characteristic manifestations, according to each case. Arguments will outline a mannerist tradition that connects musical guidemarks which are remote in time: representatives of the Renaissance with Bach, with Schumann and other

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[7] Alongside of many musicological studies dealing with this subject - which I am going to refer to in due time - only one volume was written on mannerism in music (to my knowledge, at least): Maniates, Maria Rika, *Mannerism in Italian Music and Culture. 1530-1630*, Manchester University Press, U.S.A., 1979. As it can be noticed, the book deals with mannerism as a historical period (although the same author had written a study on mannerism as a constant: *Musical Mannerism: Effeteness or Virility?*, in "The Musical Quarterly", New York, 2/1971). But I do not know of any volume on mannerism as a stylistic category (constant) in music, but only of studies, short-sized essays.

romantics, with Berg and other moderns, with Berio and other postmoderns. These connections are not meant to be speculative - as the "discovery", for instance, of the first dodecaphonic theme ever in Gesualdo's music -, but based on certain data of the creative act, guidemarks which are beyond the language of a limited era (encodings of letters, numbers, sounds in a specific system, musical quotation, a.s.o.).

Starting from the principle of the simultaneity of mannerism with other styles, we can define it also by confronting it with them (either by contrast, or by similarity), with the parameters of Renaissance, Baroque, Romanticism, the 20th century.

More than a mere justification, the considerations above are supposed to stimulate the search for new modalities of stylistic interpretation and, finally, even the redefining of musical contemporaneity, by means of its connection with certain symbolical constants that are to be found across centuries.

Concepts, Symbols, Procedures.
The magic letter

We should all remind those sonorous constructions in which letters (of a name such as B.A.C.H. or A.S.C.H.) transform into the correspondents of the sounds in the respective notation. There is the problem - which is elementary in this case - of the difference between identifying sounds in one system or another, that is, syllabically or literally. Syllabic nominalization of sounds is used in the Latin and Slavic space, while the literal one - which at the moment interests us most - is used in the Germanic and Anglo-Saxon space. It's a territory that has been less explored so far by musicologists, that will be integrated to the category of musical mannerism.

The B.A.C.H. melogram[8], for instance, goes through the entire history of music, from the Bachian "signature" in *The Art of Fugue* up to our days, being taken over as a symbol of paying homage to its author by so many generations of composers that followed. But not only that: Schumann's melogram in *The Carnival Op. 9* - A.S.C.H. -, with its three variants, is entitled *"Sphinxes"* within his cycle of piano compositions, of course out of the intention of "enigmatizing" a programmatic message. And the treatment of the four letters transposed into music demonstrates the "rational of the calculus", the fancy of combinations, the logical musical structuring starting from a basic nucleus with a generative meaning and potential. This is how musical principles come in tune with the ones exposed by Hocke in his

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[8] Melogram = a musical motif, resulting from a transformation of letters into sounds, s. Vlad, Roman, on *The Art of Fugue*, concert hall programme at the Accademia Filarmonica Romana, March 5th, 1986.

literary theories about mannerism, and *the letter*[9] becomes a *double-sign*, revealing not only its intrinsic meaning, but also a musical one.

Ars combinatoria

In direct connection with *the letter as symbol* there comes up the mystical significance of the alphabet (also of numbers. of the letter-number relation) in ancient eastern cultures. The alphabet and the numerical relations established among certain letters would become a *"cosmic criptography"*[10], whether in the case of Egyptian, Chaldean or Hebrew symbolism. The fundamental principle of building (esoteric) constellations of letters remains the *combinatory* one (the Cabal is the most suggestive example). And *combinatory art* reveals the intellectual, constructivist element of mannerism (which is archetypally expressed by Dedalus's labyrinth), that "scientific", "cold" element in the creative act, that structuring technique that is indispensable in configurating any genuine work of art.

Each composer has his own combinatory manner, according to the rules of a certain epoch, to his skill and fancy, therefore according to his creative personality. The principle of thematic economy, of drawing as many structures as possible from a given fundamental idea governs the sonorous discourse in the entire history of music. Which does not imply that the entire history of music could be seen as mannerist. But when the combinatory side is amplified up to becoming a purpose in itself, when combinatory imagination leads to surprising, even "shocking" results, or when it combines with various secret messages, then the mannerist specific features can be implied. An example of *ars combinatoria* in the 20th century musical calculations (which to a certain extent is due to the technical expansion specific to the epoch) is represented by serialism - as a technique of combining all chromatic sounds, coming from the necessity of justifying the place and the succession of each sound in the musical time and space.

This necessity comes up as a result of the "outdating" of a system with precise rules and justifications - the tonal one - and of the endeavour to build a new one (after the chaotic one called atonalism)[11]. On the other hand, the tonal system used to have its own combinatory laws. Therefore, generalizing, we shall keep asking ourselves rhetorically: why is a sound followed by a certain sound and not another in the creative act, if it is not by

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[9] The letter is a symbol given the fact that, like any other sign, it is a "material appearance that stands for something else", according to the convention of Germanic notation, s. also *Semiotik der Musik*, Schneider, Reinhard, W. Fink Verlag, München 1980.

[10] Hocke, *Mannerism in Literature*, p. 70.

[11] Acc. to: Webern, Anton, *Drumul către muzica nouă (The Way to New Music)*, Editura Muzicală, Bucharest, 1988 (translated into Romanian by Mircea Bejinariu, with an Afterword by Willi Reich).

means of the composer's capacity of *combining* according to given laws and to his inner necessities of expression? The musical theme itself (may it be Mozartian or Webernian) is the result of certain combinations of elements, and the theme in its turn, once built, becomes an instrument for subsequent combinations. Further on, combinatory art reveals itself at the macro level, the one of the sonorous architecture.

Each composer "reveals" and "conceals" himself at the same time by means of his combinatory art. He reveals himself by a set of characteristic rules, which are obvious at an analysis of the respective text, and conceals himself by his - often manifest - tendency to encipher various messages in that text. Which messages may "resist" analysis or not, even if the musician wishes them (or not) to be concealed for ever. An example - which has now become famous - is *The Lyrical Suite* by Alban Berg and his *"Secret Programme"*, published long after the composer's death (in 1977). Here, the combinatory technique intrinsic to the serialism, but also the combinatory technique that is specific to the Bergian personality (including atonal, not only dodecaphonic language) may be "applied" to a deeply subjective content. This is revealed by declared and non-declared encipherings, the latter being highlighted by "*The Secret Programme"*, which is equivalent to an interference into Berg's intimate life. The letter appears as a double-sign, the number and the musical quotation accomplish a structure that relies on an unusually fanciful combinatory art, of an according rigour. And, what is essential, everything culminates in the beauty of the sonorous result of a modern work.

How many similar messages may have remained secret along time, thus maintaining their creator's intention intact? Any analysts' imagination may be stimulated by such a question. The dilemma comes from the fact that, however, "secrets" should be respected, since the significance they have been invested with gives birth to the *poetic ambiguity* of creation.

The magic square

The idea of the *magic square*, an eloquent illustration of alphabet misticism and of combinatory art, discovered in the Antiquity and present in medieval magic and astrological writings, is perfectly accomplished in its most renowned formula: the Latin proverb SATOR AREPO TENET OPERA ROTAS. "The peasant Arepo leads the plough with his hand" can be religiously translated by[12]: "God (SATOR) rules (TENET) creation (ROTAS), the people's works (OPERA) and the land's products (AREPO=plough)":

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[12] It seems that the spiritual-esoteric significance of the proverb is due to precisely the age at the beginning of Christianity, when illegality justified hiding the meaning in this magic square. For a clearer exposition, see Hocke, *Mannerism in Literature*, pp. 41-44.

Fig. 1

One may notice that, reading horizontally and vertically, from the left to the right and from the right to the left, from top to bottom and from bottom to top, one shall obtain the same text. Moreover, *the sign of the cross* is contained (dissimulated) in the square: it can be discovered by following the middle axis of the horizontal and of the vertical lines, obtaining the word TENET twice. A second cross can be obtained, moreover, by a "chess movement" (of the horse) in combining the letters of the proverb or - just as well - by the anagram procedure[13]. Thus, there will result PATER NOSTER and AO (Alpha-Omega):

Fig. 2

Carrying out the conception of such a square reveals a combinatory and constructivist effort that reminds us of the serial structures of composers such as Webern or Boulez. Here, it is the sound and not the letter that becomes the material of a purely intellectual architecture, which is worth admiring and is indeed admired by any researcher. Although it left behind the serial period, the present-day music includes it among its valuable tops of abstraction, as a guidemark of the height of a composer's thought.

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[13] Actually, by means of anagraming the existent letters, 13 different Latin sentences were made up (acc. to Hocke). Anagram: Gr. *ana* = "in another order" + *Gramma* = "letter"; a change in the order of sounds and letters in a word, in order to obtain another word.

Both Webern and Boulez appealed to the *magic square* principle: for instance in the *Concerto for nine instruments Op. 24,* respectively in *Structures I, for two pianos. "I have found a series /.../ which already contains in itself very tight relations among the 12 sounds. It is something similar to the famous old proverb: SATOR AREPO TENET OPERA ROTAS",* writes Webern to Hildegard Jone[14], thus emphasizing his interest in comparing the principle of serial symmetry with that of the *magic square*, as well as in the way in which this correspondence is reflected in composition. Thus, as we analyse the series of the *Concerto Op. 24,* the construction of the four component parts will reveal the possibility of a *"pluridirectional reading"*[15], of a spatialized one, similar to the one of the *magic square*:

Ex. 1a

The series with the four parts

Ex. 1b

The scheme of the series

P1 = the original; P2 = the recurrence of the inversion; P3 = the recurrence; P4 = the inversion

Ex. 1c

Variants of the fundamental series throughout the work[16]

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[14] Letter cited by Varga, Ovidiu, In: *Cei trei vienezi şi nostalgia lui Orfeu* (*The Three Viennese and Orpheus's Nostalgia),* Editura Muzicală, Bucharest, 1983, p. 345.

[15] O. Varga, p. 346.

[16] See: Boulez, Pierre, *Penser la musique aujourd'hui,* Gallimard, Paris, 1987, p. 86.

Considering only the numerical indices in the table above, we shall obtain the following magic square:

1	2	3	4
3	4	1	2
2	1	4	3
4	3	2	1

The rules of reading this table can be deduced by making the analogy of the first line with the fourth and of the second with the third - along the horizontal axis -, also by the analogy of the two extreme lines and of the two medial ones - along the vertical axis. The similar pairs contain lines that are in recurrence relations (1 2 3 4 with 4 3 2 1; 2 4 1 3 with 3 1 4 2 etc.).

Consequently, one may state, without being afraid of exaggerating, the absolute purity of a serial construction, of an abstract sonorous configuration, perfect in its combinatory art, where each sound is in multiple symmetrical relations with the other sounds.

The very essence of Webernian thinking is thus expressed, pointing out to the way in which the composer comes to the series: not arbitrarily, but by *secret* laws, not only by means of a purely constructive way (as an aim in itself), but by the creative *idea*. Which idea fulfils its meaning by appealing to that of Goethe's "original plant":

> *"With this model and the respective key one may create plants ad infinitum. The same law can be applied to the rest of beings."*[17]

An eloquent plea for *ars combinatoria* (of a variational type, in this case), for the generative valences of an original form, be it a series or, as in *Op. 24* by Webern, a three-sound sequence.

The magic square becomes, at the level of serial music, a structural foundation, stating the equality in rights of a basic series with its variants: inversion, recurrence, inversion of recurrence[18]. Webern applies this principle not only at the series level, but also at the microstructural level of the sequence in *Concerto Op. 24*, and, because of that, the correlation acknowledged with "SATOR AREPO" appears even more interesting for this study. I have particularized the principle for a concrete case, since it can be related to the whole of serial music, owing to the very idea of symmetry, contained in dodecaphonic technique. The symmetry of the four forms of a series is obvious and it needs no further arguments to demonstrate its belonging to *the magic square*. This remains an archetype whose various embodiments will go throughout the history of European culture, and in music they will arrive at a climactic point by serialism.

Advancing on the same way, one could notice not only a correspondence of *the magic square* with serialism, but even its transcription in music, namely in *Structures I pour deux pianos* by Pierre Boulez. This work became, in 1952, the paradigm of entirely serial music,

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[17] Anton Webern, p. 78.
[18] See also: Reich, Willi, Afterword to *The Way to New Music*, p. 71.

by strict organization - serialization - of the parameters pitch, duration, intensity, timbre (piano attack manner). And it was for this reason that many analyses were dedicated to it. I shall only reproduce a diagram of pitches[19], thus concretely demonstrating how a certain transposition of the basic series "favours" the configuration of the magic square. This *transposition* coincides, in fact, with a *permutation* of the original series.

Ex. 2a

The fundamental series

Ex. 2b

A transposition of the series

Ex. 2c

The magic square

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[19] Acc. to Giuleanu, Victor, *Teoria superioară a muzicii* (*The Superior Theory of Music)*, Editura Muzicală, Bucharest, 1986, p. 515.

These would be sonorous illustrations of the *magic square* principle, therefore of that idea of a geometrical, symmetrical construction, in which letters - or sounds - must be thus *combined* so as to determine the same pluridirectional reading. But it is not only the letter and the sound that can generate *magic squares*; the number can do it as well. Here is how, by means of the *magic square combinatory art*, one may easily establish the connection with another symbol of mannerism - *the magic number*.

The example chosen, not from music, but related to Webern directly (since we are talking about his affinities with his favourite author), belongs to a fundamental guidemark in the history of culture: *Faustus (I)* by Goethe. More precisely, in the scene in the Witch's kitchen (there is no need to emphasize the *magic, esoteric* aspect), Mephistopheles offers Faustus the enchanted drink of youth. The *"Hexen-Einmaleins"* formula (the sorcerers' multiplication table), recited by the Witch, has been interpreted in multiple ways by Goethe's critics (as irony or as absurd, as mockery or as paradox), out of which it is, of course, the esoteric one that draws our attention. *"Hexen-Einmaleins"* is correlated with the magic image of the figures, characteristic to the Late Middle Ages, the result being a magic square in hich the sum total of the component numbers - whatever the direction along which it may be calculated - equals number 15.[20]

I shall now quote a similar - but more extended - version of interpreting the respective text:

"Einmaleins might have been inspired by the verse lines in a booklet, Alchemistiches Siebengestirn, Frankfurt 1756. For a long time, in folk superstitions, the square with magic numbers had been considered endowed with sorcerer's powers. The first seven little squares with the numbers 9, 16, 25, 36, 49, 64 and 81 were the strongest and were called the planets' seal: Sigilla Saturni, Jovis, Martis, Solis, Veneris, Mercuris, Lunae. In the sorcerers' multiplication table there is a Sigillum Saturni hidden. If out of the numbers 1, 2, 3, by following the formula, you form out 10, 2, 3, you are rich: you obtain the sum total 15. If you take into account the Witch's recipe for the numbers 4, 5, 6, and you make out of it 0, 7, 8, you obtain the sum total 15 again, and then the fruit is ripen (so ist's vollbracht). Since the three missing figures are now easy to place so as to always obtain 15, by horizontal and vertical addition. The last two lines refer to the number of squares necessary to form the multiplication table."[21]

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[20] Acc. to Goethe, J. W., *Faust*, Aufbau-Verlag, Berlin und Weimar, 1986, p. 687. Text und Armerkungen nach: Goethe, Berliner Ausgabe, Band 8, Bearbeiter Gotthard Erler.
[21] Friedrich, Theodor; Scheithauer, Lothar, *Kommentar zu Goethes Faust*, Kriterion, Bukarest 1974; s. Goethe - *Faust*, Romanian version, introduction, chronology, notes and comments by Stefan Augustin Doinas, Editura Univers, Bucharest 1982, pp. 468-469.

Thus described, the magic square looks like this:

10	2	3	15
0	7	8	15
5	6	4	15
15	15	15	

Fig. 3

A similar square, where the same sum total 15 results, is that of the Greek mathematician Manuel Moschopoulos (from the 16th century):

8	3	4	15
1	5	9	15
6	7	2	15
15	15	15	

Fig. 4

The *magic square* has been rather scarcely applied in the history of the art of sounds, as compared to the *magic letter* or *number* (for instance), and its geometrical contour, its symmetry, will find a correspondent - as I have tried to demonstrate - especially in limited periods of time, the one of serial music, for instance.

The magic number
Being akin to the letter symbol in so many ways, the numeric symbol has long had an esoteric tradition that simultaneously includes the Pythagoricians, the cabalists, alchemic literature and, later on, the theological writings of the Middle Ages, reaching present times without losing any of its meanings. Starting from the Ancients, I shall point out a few characteristics of the number, in order to understand how it was going to integrate within the mannerist universe of symbols.

In that initiatory school led by Pythagoras, the number was the primordial element. It is mainly the *tetractys* and the *decade* that are considered sacred, as a *"source and root of eternal nature" (E. Benveniste)*[22]. The tetractys represents the series of the first **4** numbers which, as a sum total, will also receive the sacred attribute of the figure **10**: **1 + 2 + 3 + 4 = 10.**

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[22] Quoted by Vlăduțescu. Gheorghe, In: *Filosofia în Grecia Antică* (*Philosophy in Ancient Greece)*, Editura Albatros, Bucharest, 1984, p. 56.

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1.1
2 . . 2
3 . . . 3
4 . . . . 4
1 2 3 4
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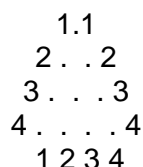
Fig. 5

From whatever top of this triangle the calculation of the sums of the points forming its sides may start, the result will always be **10**. This is the principle of the *magic square* - actually, of the *magic triangle* - which reveals the same possibility of pluridirectional reading. There is no need to go further into the vast territory of Pythagoras's system: its importance in the art of sounds is well-known and treated in music theory works, which emphasize the numeric determinations of the intervals generating the Pythagorician musical scale. The idea of a system stating *number mysticism* (the decade - **10** celestial bodies, **10** pairs of contraries etc.) is fascinating. One can find here also the use of numbers on construction purposes (the pyramidal shape of the *magic triangle* above is obvious), therefore, on combinatory purposes. All these are coordinates that can be applied in music, and will be found in creations belonging to various epochs.[23]

The Pythagorician tradition points out a first "contact" with the cabalistic one by the very "choice" of the figure **10** as a mystical symbol. The **10** Sephirots (**10** parts of the human body, **10** names of God etc.) are made of **7** (corporal powers) **+ 3** (spiritual powers), this mention revealing the symbolism of other two numbers, often to be found in artistic creation. The symbolic side of the Cabal *"searches for and esoteric or mystical meaning in the Scriptures, which is different from the literal one, these searching operations being:*

a) themura (change, shift), that is, the arbitrary transposition of letters in a word or the replacement of the word with other letters, in order to find the other word, the secret one;

b) gematria, which considers letters in numeric values and replaces them among themselves, in order to recompose the same sum, for instance: M a s h i a h (Messiah) - mem (40), shin (300), yod (10), heth (8) = 358;

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[23] I add one detail that also relates us to music: Plato - whose mathematical formation was defined as Pythagorician - resumes, in *Thimaeus*, the Pythagoricians' double musical tetractis: $(1 + 3 + 5 + 7) + (2 + 4 + 6 + 8) = 36$, which establishes (by the sum total of the first odd numbers with the first even ones) "the celestial septimal scale", made of 36 tones and semitones: s. Ghyka, Matila, *Numărul de aur* (*The Golden Number*), In: *Estetica şi Teoria artei (Aesthetics and Art Theory)*, Editura Ştiinţifică şi Enciclopedică, Bucharest, 1981.

n a h a s h (serpent) - nun (50), heth (8), shin (300) = 358, hence the reasoning that Messiah will defeat Satan (the Serpent) and will destroy sin and spiritual death;

c) notarikon, that is, the formation of another word by uniting the initials or the finals of given words" [24].

From these explanations one can clearly derive the relation between letter and number, between Hebraic alphabet mysticism and number mysticism. By extending this relation to the correspondence of a letter in any alphabet with a certain number, one will establish hidden relations within words, which Hocke calls *isopsephy* [25]. The quotation above points out not only the "translation" of a letter by a number, but at the same time combinatory procedures similar to the ones known in the literary technique of the acrostich (for instance). And the acrostich, by the transposition of letters into sounds and the making of acrostichs from these letter-sounds, may become a procedure transposed into music (as it has been happening, from Couperin and Bach to Stravinski).

But, coming back to the number, I shall restrict its significances to two (mannerist) aspects: first of all, the number as a symbol chosen by the composer to codify a certain message (whether it is a Biblical number or one connected to certain events in the composer's life) and used mainly in formal making; secondly, the number as an "expression" of the letter, implicitly of the corresponding sound. I am referring, for instance, to the numbers implied in the structure of Berg's works: in *The Lyrical Suite*, the number is invested with a subjective meaning, as it follows from *"The Secret Programme"*. In *Wozzeck*, on the other hand, in scene 1 of act III, the Biblical number **7** maintains its entire sacred significance: it determines the whole structure of the scene which contains, in fact, the reading of the main feminine character, Maria, from *The New Testament*. Going on with the illustration of the two number types, one must take into account the complex letter / number / sound relationship. The study of the B.A.C.H. theme confirm this, by analysing (in the context of certain given works in

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[24] Kernbach, Victor, In: *Dicţionar de mitologie generală* (*Dictionary of General Mythology)*, Editura Albatros, Bucharest 1983; s. the article *Kabbala*, p. 328.

[25] In *Mannerism in Literature*, p. 71: isopsephy (from *psefos* = correspondence) is one of the favourite methods use in the Talmud, the Cabal, alchemy and, hence, in the subsequent history of culture, pointing out the number-letter relationship, between the Hebrew alphabet mistique and that of numbers. This relationship can be extended to the correspondence of a letter from any alphabet to a certain number, thus coming to *"hidden relationships"* within words (a=1, b=2 etc.). In its turn, this procedure may be combined with that of transforming a letter into a sound, such combinations resulting in extremely complicated symbols. In this respect, the B.A.C.H. melogram is well-known, but also 2+1+3+7=14; 14 and 41 are often involved in the Bachian discourse as prevalently symbolic numbers.

Bach's creation) the musical motive *B flat - A - C - B*, Bach's emblem in *The Art of Fugue*, and its correspondent in the sum of numbers equivalent to the respective letters (according to their alphabetical order), therefore **1 + 2 + 3 + 8 = 14** (a number that is implied in various ways in musical structure).

In both situations (Berg, Bach), the number is a "pretext" for ordering the sonorous discourse, either in its architecture or in configuring certain melodies, or as a climactic guidemark (possibly by indicating the golden section). Moreover, in both cases we encounter *secret* numbers, conceived by the composer and hidden to the listener or even to specialized analysis, provided the author does not leave indices of his real intentions. The clarity / obscurity dichotomy is therefore specific to this case as well.

If the symbolism of numbers comes from the Ancient Eastern legacy, it was then continued and enriched in the writings of Neo-Pythagoricians and Neo-Platonicians, as well as in Patristic writing. The Middle Ages remains, from this point of view, a period marked by the Christian *number* in Theology, philosophy and the arts. The ways in which these numbers have been explained and classified along the history of culture vary widely up to our days, as it could have been expected in the case of an esoteric number. For a brief exemplification, here is an outline of a few coordinates[26]:

1 - Unity, the first property of the Holy Trinity (The Father)
2 - the other Being of the Divinity (The Son)
  - the symmetrical duality of the human body: 2 hands, 2 legs, 2 eyes a.s.o.
3 - The Holy Spirit
  - the first number that has a beginning, a middle and an ending
  - the 3 kings from the Orient, the 3 crucified, Christ's resurrection on the 3rd day.
4 - 4 Gospels, 4 seasons, 4 temperaments, 4 winds
  - the Pythagorician tetractys
5 - 5 senses, 5 vowels of the language, 5 forms of consonance in medieval musical theory.
  - with the Pythagoricians, *"Menschliche Zahl"* means the combination of the first even, feminine number - 2 - with the first odd, masculine number - 3.
6 - *"Numerus Mundanus"*
  - the double of the sacred number 3.

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[26] Acc. to Werckmeister, quoted by Damman, Rolf, In: *Der Musikbegriff im deutschen Barock,* Arno Volk Verlag, Köln 1967, p. 469 and foll.; Lulio, Raimundo In: *Filosofia spaniolă în texte* (*Spanish Philosophy in Texts*), Editura Ştiinţifică şi Enciclopedică, Bucharest, 1991, pp. 29-32; Bonaventura, in *Între Antichitate şi Renaştere. Gândirea în Evul mediu* (*Between the Antiquity and the Renaissance. Thinking in the Middle Ages)*, Editura Minerva, BPT, Bucharest, 1984; Ghyka, Matila, *Aesthetic and Art Theory*; Eco, Umberto, *Pendulul lui Foucault (Foucault's Pendulum)*, Editura Pontica, Constanta, 1991.

"/.../ just as God made the world in six days and in the seventh day He rested, in the same way, by six stairs of enlightenment which succeed one another, the microcosm /man/ is most tidily led to the quietness of contemplation. As a symbol of this, one could reach Solomon's throne by ascending six stairs (3 Kings, X); the seraphs Isaiah saw had six wings (Isaiah, VI); after six days the Lord called Moses from within the mist (Exodus, XXIV); and, as Matthew says, Christ led his disciples to the mountain after six days and transfigured in their presence (Matthew, XVII, 1, 2).[27]

666 - the number of the Beast in the Apocalypse
7 - 7 divine virtues, 7 capital sins
  - God rested on the 7th day.
9 - *"The Great Name of God, as expressed in the Tetragramaton /.../ is of seventy-two letters, and seven plus two give nine."*[28]
12 - 12 tribes of Israel, 12 Apostles, 12 months
22 - 22 books of the Old Testament, 22 virtues of Christ

And the list might continue with other numbers, but also with other interpretations, correspondences, relations. When following the specific modalities in which composers have integrated the number-symbol in the musical universe, one should always keep in mind the fact that the respective number is not a random one, but a "magic" number, with a symbolic power. I have so far briefly outlined some "phases" of number magic - in its Pythagorician, cabalistic, Christian hypostases - which may be reflected in musical creation. The creative relationship with the number will however depend on each composer, on the way in which he gives significance to a certain figure and on the way in which he implies it in determining the musical discourse.

The combining of letter-number-sound (as in the B.A.C.H. case above) shows how each component of this triad may become a *triple-sign*, at the simple, arbitrary and at the same time mysterious choice of the composer. In this choice, the leaning for the ludic element often matters.

The ludic element. Style formulae

I am going to refer to that spiritual attitude of the creator, that inclination that he has towards the ludic, with its ingenious possibilities in *combinatory art* and as an expression of the rational-intellectual side of mannerism. It is very often that the game intensifies the discovery of new means of expression, new poetic modalities. Some formulae obtained by means of the game can be understood only by the connoisseurs, so that

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[27] Bonaventura, p. 19.
[28] Eco, Umberto, p. 165, vol. I.

they become hermetic, enciphered. The features of the mannerist style - *game* and *esotericism* - are thus intermingled in a natural and necessary way.

A whole series of procedures, depending on the specific of each art, come from the ludic attitude of the creator (of music, literature a.s.o.). Mannerist creators accept the game as a "*source of a real life attitude*"[29], give it that "*intensely meaningful*"[30] function of a cultural phenomenon. What other meaning could we derive from the translation of letters and numbers into sounds (or the other way round) and the sonorous combinations among them, may they be *magic squares, emblems* or *melograms?*

Most of the fundamental features of the game - as they were defined by the renowned theoretician Johan Huizinga - can be applied to the manerist elements mentioned: in cultural action, escape from common life, limitation within space and time and, at the level of significance, *creating order*. In all the works mentioned so far I noticed how the combinatory art of sounds, letters, numbers (of a ludic nature) generates the *formal order* of the respective score. *The magic square* corresponds to a perfect order, to an ideal symmetry (in serial music); *the number* determines - in Bachian or Bergian scores - architectural guidemarks; *the letter*, as a double-sign, therefore related only to sounds, makes up melograms (A.S.C.H., B.A.C.H.) which contribute to the order of the musical themes. One may reply instead that there had been an order anyway, without the aid of mannerist elements, which was necessary and underlying the creative act. But this is how this type of order contains not only the data of purely musical language, but also meta-musical data. Their combination represents the foundation of mannerism and is translated by the "straining" between fancy (which chooses and relates letters, sounds, numbers) and reason (translated by the order determined by the musical and meta-musical data chosen).

> *"The aesthetic factor may be identical with the endeavour to create*
> *a tidy form, which interpenetrates the game in all its aspects."*[31]

As regards the rules of the game, to observe them is the essential condition for the game to exist. The unusual intervenes in the secrecy (which can be the disguise, the mask) that covers the respective rules. The enigmatization of meaning presupposes a system of rules, of symbols known by few people only. And, since "any esotericism relies on a convention"[32], this will be the very rule of the game. A rule of the letter-and-sound game (which sometimes can contain numbers as well) is as follows: given a

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[29] Papu, E., p. 525.
[30] Huizinga, Johan, *Homo Ludens*, Editura Univers, Bucharest, 1977.
[31] Huizinga, p. 46.
[32] Huizinga, p. 308.

limited number of sounds - 12 in a tempered system -, only certain letters will be able to be musically transcribed (from A to H, with the *es* or *is* terminations for the flat, respectively sharp sounds). Besides the B.A.C.H. or A.S.C.H. formulae, other examples of melograms are widely spread in space and time, proving Brahms's ingeniosity in composition (F.A.E., the acrostich of his motto "**F**rei, **a**ber **e**nsam" in *The Quartet Op. 51 No. 2*), as well as Berg's (A.B.A.B.E.G. = **A**lba**n Berg**, A.D.S.C.H.B.E.G. = **A**rnol**d Sch**ön**berg**, A.E.B.E. = **A**nton W**ebe**rn in the *Chamber Concerto*) or Shostakovich (D.S.C.H. = **D**mitri **Sch**ostakowitsch in *Symphony No. 10*) etc.

Certain literary, poetic procedures - most of them with possible musical correspondences - illustrate a ludic spiritual attitude and its typical enigmatic character. The manipulation of letters settles conventions that must determine a certain meaning, and the formulae obtained will have symbolic power. Ever since the *permutation* of the letters of a word (a word that will be thus transformed into a syntagm generating a phrase *with a meaning*), the same technical idea can be found in music (especially in the serial one).

"Roma amor armo maro mora oram ramo" [33]
1234 4321 4132 3412 3214 2143 1432

Ex. 3

Webern, the series of the *Variations for Orchestra Op. 30.*
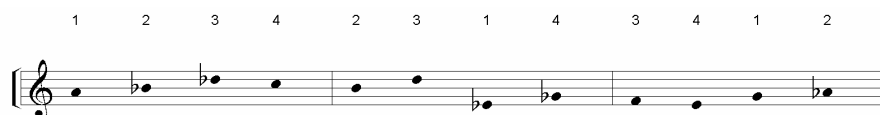
Obviously, this musical example demonstrates not only the analogy with the literary example (in handling sounds, respectively letters), but also adds the strictly musical specificity of another procedure: transposition (the first section of the series being submitted to transformations both by permutation and by transposition).

Further on, *the procedure of gradual accumulation and dispersion*, that is, progressive addition or elimination of a letter in the word can be noticed in the treatment of certain musical motives, in scores by Schumann or Berg (and not only). Let us therefore compare:

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[33] An example from the Latin literature of the Middle Ages, offered by Hocke in *Mannerism in Literature*, p. 45.

"**Amore, more, ore, re** *coluntur amicitiae*"[34]

with a fragment from the opera *Wozzeck* by Alban Berg, specifying that it is not the word-sound relationship in the opera dramaturgy that makes the substance of the following example, but the demonstration of the analogy with certain procedures, literary figures of style, respectively musical ones (here - *dispersion*).

Ex. 4

WOZZECK, Act I, bars 320-323.

In the musical quotation, the compression of the motif is achieved from the right to the left (that is, its ending is being gradually eliminated), and in the literary quotation the direction is reverted (the initial letter is being eliminated).

I have already passingly mentioned the *anagram* procedure - which is extremely significant from the point of view of the multiplicity of deriving possibilities it offered (from *Ave Maria* 1200 hymns addressed to Virgin Mary were created by means of the anagram). The technical idea would correspond to Goethe's *"original plant"*, by the variational art that it implies and it is connected to *permutation*, both in literature and in music. Only that this permutation is so conceived as to contain a certain message. In music, we can use *anagram* to surpass the strictly sonorous level of previous examples (from permutation to dispersion), coming to that of the letter as a double-sign, that is, we can find anagrams deduced from the translation of the letter into sound.

Coming back to the sonorous level, I am mentioning again a procedure which I have already referred to in previous pages: *recurrence*. Discussed as a component element of serial music, recurrence is not (it is known) an innovation of the Viennese school, but a continuation of Netherlands polyphony, of the Bachian creation. The literary-poetic correspondent of *musical recurrence* is *palindrome*, and its application starts from the word and can get to the macro-level of a poem, in each case pointing out a *ludic* spiritual attitude, the ingeniosity of finding or building words that can be read from the beginning to the end and from the end to the beginning, the result being the same meaning.

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[34] Idem.

"Ein /Neger /mi/t Gaz/elle zag/t im /Regen /nie"

"Un /Nu
/Né de l'/Ed/en
/Nob/le, b/el, bon"[35]

The musical examples are more than just a few, and, like the literary ones, they ultimately express the archetypal opposition between going forwards/ going backwards, starting from an illustration of nature: the cancer (see *Canon cancricans* in *Musical Offering* by Bach). One can at the same time notice a similarity between *palindrome, permutation* and *anagram*. Actually, there are tendencies in defining palindrome and permutation as types of anagrams, and then *anagram* would become a comprehensive procedure, as a variant of handling letters arbitrarily or according to preestablished rules. If it is true that in music we can assimilate the anagram procedure with the permutation one (at a purely musical, technical level), recurrence will be necessarily dissociated from these two, owing to the characteristic profile of the art of sounds.

I was also mentioning *acrostich* (as well as its connection with cabbalistic artifices). As I have always emphasized the distinction between a strictly sonorous procedure and a procedure that also resorts to the semantic level of the letter, we shall notice the possibility to relate acrostich to music in both ways. There are, therefore, on the one hand, acrostichs which are not complicated at all, resulting from the transposition of letters into sounds, in the corresponding notation (the Brahmsian F.A.E.) and which may receive a pronounced ludic nuance, reverential character etc. On the other hand, the procedure as such can be taken over from literature and used as a construction technique in music, without transforming the letter into a sound (but, just as the letter was the material of the literary acrostich, the sound becomes the material of the sonorous "acrostich"). This second situation, of a complex nature, leads us to an example of dodecaphonic music: *Threni, id est Lamentationes Jeremiae Prophetae* (1958), where Stravinsky integrates the acrostich principle into an ensemble of musical techniques that do not exclude isopsephy either.

The enigmistic art of *emblems* and *cryptograms* integrates into the mannerist universe as well, establishing a significant connection between the letter symbol and the ludic element. (The level will be the semantic one, of the letter as double-sign.) Responding to an archetypal human predilection for "riddles", the emblem or the cryptogram (enigmistic forms similar to the hieroglyphic) become expressions of an enciphering of the message, elyptical, surprising expressions, deforming the poetic message.

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[35] Acc. to Hocke, *Mannerism in Literature*, pp. 57-58.

The emblem - a particular arbitrary code or an enciphered (mystical) writing - accomplishes its role when it invites to the discovery of the meaning that it hides, when it contains complex symbols and not when it turns into an "absolute" enciphering, into a forced speculation.

Maybe the happiest illustration of the musical emblem is made of those four letters generating a piano cycle (*Carnival Op. 9*), encoded by Schumann in "SPHINXES": A.S.C.H. are the only letters of the composer's name, which can be transmuted musically and, at the same time, Asch is the native town of Schumann's youth girlfriend, Ernestine von Fricken. The emblem - in three related variants: A.eS.C.H., As.C.H., eS.C.H.A. (a triple interpretation that reveals also an anagramation of the formula) - is printed on the "coat of arms" of each of the twenty components of the cycle. Combinatory art, the ingeniosity of the insertion, of involving letters in the musical discourse, can be discovered only starting from the inciting "SPHINXES". Would it have been possible for this indication to miss, even when letters remained incrusted within the musical texture? No, since, by virtue of its very existence, the emblem has the function of offering the sign of decoding the meaning of the four letter-sound formula. Otherwise, nobody would probably have tried to translate A.S.C.H. in *Carnival*, and the (ludic, enigmatic) Schumannian message would have had no sense. If the musical enciphering of the letters had remained known only to its creator, the communication meaning would not have been accomplished and the covering in the enigma would not have been perceived.

The obsession of the A.S.C.H. emblem is due to the fact that its author himself wanted it to be looked for in the discourse, wanted its underlying poetic meanings and its creatives potential to be understood. The procedures applied to the emblem along the musical evolution in the piano cycle are the mannerist ones of permutation, palindrome etc. This is why the emblem remains a generative syntagm, an instrument of the order of musical development, an instrument similar to the series in the second Viennese school. I certainly do not assert this starting from the musical language (which is completely different), but from the idea of a melodic entity subject to multiple transformations, according to variational laws and mannerist techniques and which thus determine the configuration of a work both from a melodic and from an harmonic point of view. This is a virtual interpretation of certain subtle relations among creators belonging to different centuries, but characterized by the same manerist influence.

And, to draw the conclusions, the emblem, alongside of all the other procedures, ludic-mannerist figures of style, point out a similar preference for hiding, for shadowing the meaning, which I have permanently attempted to show:

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"the tendency of willing obscurization, the endeavour to achieve a mysterious system of enciphering, a dissimulated indication (Hocke);

the liberty of the spirit that throws its light itself, capable to turn one's eyes from the object towards its sign (Jean Paul);

the real charm of the play upon words is the wonder before the hazard that is wandering around in the world, playing with sounds and continents (Jean Paul)"[36].

As the treatment of the game in mannerism cannot be dissociated from the concept of the magic letter, that of combinatory art, of the magic number, it is just as well that the ludic will not be delimited (otherwise than by means of a convention of exposition) from other mannerist concepts - such as musical quotation. While presenting them, delimitations serve rather to the organizing strategy and they should not affect the integrality of a stylistic universe such as mannerism, seen in the light of its connections and interpenetrations of its components. To delimit the letter from game or combinatory art in analysing a musical work (which contains the letter as double-sign) means for instance to omit the concept of functional-tonal harmony in analysing a sonata form by Beethoven.

Musical quotation

Although it can be included among the figures of style or the procedures exposed above, *musical quotation* requires a separate treatment, owing to its characteristic sonorous profile and especially because it remains the main *deforming* feature in the ensemble of a manerist musical universe.

Quotation is another constant symbol in the most various stylistic-musical periods, the variety of its combinations being correlated to the modality of using, of interpreting a certain musical fragment belonging to the past.

Some distinctions are fundamental in the typology of this procedure: first of all, quotation establishes a special relation of the composer (who is quoting) either with another creator or with himself (the case of self-quotation). Then, quotation (especially if it is intentionally non-prominent, so whenever it is enciphered) engages in a *game* with the listener, in which the latter should notice the respective musical allusion. The factors here involved are on the one hand the way in which the composer inserts the musical quotation (which may be apparent or veiled), on the other hand the receiver's degree of musical culture - who can perceive the message or not.

Placed at the level of semantic connotation, quotation may constitute one of the most subtle composition procedures *when it is adequate to the context*. This is why, with Schumann, Berg or Berio (to choose only three names whose creative refinement need not be demonstrated), the quotation

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[36] The three quotations are from *Mannerism in Literature*, p. 58.

is placed in those key-moments of form (or generates form), so that the relation to the musical past - coming from an inner need for expression - should receive new significances, adapted to the new musical text.

One must also analyse the composer's intention to meaningfully investigate the quotation: he will either bring a homage to some outstanding predecessor or consider a certain melodic-harmonic entity (belonging to tradition) suitable for expressing something at a certain moment, or reinterpret (most often ironically) a more or less famous musical motive. The examples are numerous for each of these categories, or it is possible to interpret in all of these three hypostases. Therefore, there is *ambiguity* in translating a quotation, and, consequently, the poeticity of a musical text.

Adorno explained a quotation from Schönberg's creation by the need of the *"recluse"* - the innovator who was breaking the connection with tradition (apparently) for good - to quote in order to find a support, a justification in the proved values of the past[37]. Similar or entirely different arguments could be brought while analysing quotation in relation to the specificity of each creator using it and, obviously, to the respective epoch.

In fine arts, deformation comes up in that relation of the subject with the object represented not in an optical, physical, objective manner, but imagined, "seen", subjective; one watches "the Idea", not "nature". As we have already seen, a comparison between fine arts and music cannot be performed along this way. But deformation can manifest - in musical language (with or without referring to texts or literary understatements) - by means of quotation. The respective musical idea will receive another expressive configuration as compared to the initial one (which it actually deforms), including the possibility of a composer quoting from himself. Even if the quotation is taken over in the most faithful manner, it is included in a new sonorous context.

Alban Berg, for instance, in *Lulu*, musically imagines the figure of the composer Alwa (who is planning to write an opera), inserting the introductory chords from *Wozzeck* in the musical texture, therefore identifying himself with his character in the most subtle way. Of course, allusion is integrated to opera dramaturgy, where the *word* intervenes, but it is still rooted at the musical level (we are talking about a chordic, orchestra-type structure). Berg *deforms* the initial significance of those chords from *Wozzeck* and does not merely copy them. One must also analyse the new sonorous context in which the chords appear (serial language versus atonal one, another structure, etc.).

Robert Schumann quotes *"Grossvatertanz"* in *Carnival Op. 9* or *"Marseillaise"* in the lied *Die beiden Grenadiere*, but here the meaning of *deformation* is easier to perceive and explain: ironization, parody. On the

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[37] Adorno, Theodor Wiesengrund, *Philosophie der Neuen Musik*, Suhrkamp, Frankfurt am Main, 1989.

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other hand, Schumann also uses self-quotation many times, thus establishing an equivocal relationship with himself. Either he wants to programmatically suggest a certain message, or he is "followed" by certain musical (melodic-rhythmical-harmonic etc.) formulae which recur systematically and in various contexts in his creation (especially the one for piano: *Papillons* in *Carnival Op. 9, Carnival* in *Davidsbündlertänze* a.s.o.).

Luciano Berio, who symbolically marks the beginning of a "postmodern" contemporary period by his lack of prejudices as regards the musical past, relates himself to the latter in *Sinfonia* (1968) by means of quotations and collages. The work (actually its 3rd part) becomes a mirror that *deforms* tradition, evoking fragments of baroque, classic, romantic, 20th century music (with its multiple orientations and periodizations), and its value is due entirely to the modality to evoke, to the creative fancy and to *combinatory art*. The past (in its various hypostases) is deformed through the filter of a conception belonging to the musical contemporaneity of the

In order to embrace other sides of musical quotation as well, its *semantic* aspects demonstrate the value of quotation as a symbol. Schematizing - according to Nattiez[38] -, I shall present the two categories of *signs* (in general):

a) signs that indicate past, present or future existence of a thing, event, condition and which are divided into *signals, indices, symptoms*;

b) signs regarding objects *in absentia*, therefore *images, symbols, arbitrary signs*. Within this context, Nattiez considers quotation as a signal (=a sign intentionally produced to serve as an indicator), alongside the leitmotif, but however observes the possibility of not identifying itself with the signal, since the musical quotation is not entirely comparable to the doorbell, the military trumpet and other signals of this kind (that is, unequivocal ones). Given the fact that it triggers a purely intellectual conduct - by the requirement of acknowledging its belonging to an "artefactum" -, quotation may be classified also as a *symbol* or an *arbitrary sign.* And its definition as a symbol will adequately point out its capacity of representing *the absent*, generating polysemy, multiple expressivity, therefore the area of a broad interpretation.

Referring in its turn to other exegeses on musical quotation (Zofia Lissa), Nattiez exposes its four types of main aesthetic functions:

1. *it symbolizes an expressive character*, as it happens with Wagner's self-quotation from *Tristan and Isolde* in *Meistersinger*, evoking the nostalgia of love.

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[38] Nantiez, Jean-Jacques, *Fondements d'une sémiologie de la musique*, Union Générale d'Editions, Paris, 1975.

2. *it triggers mental asociations, introducing a geographical or historical colour desired by the author into the work*, such as "Poland" in Bach's *Brandenburgic Concerto nr.1,* "Russia" in the *Quartet No. 7* by Beethoven, "Turkey" in the *Sonata in A major for piano* by Mozart, "Algeria" in the *Algerian Suite* by Saint-Saëns, "Spain" with Chabrier, Debussy, or Ravel. The composer may resort, on this purpose, to certain characteristic (dance-like) rhythmic formulae, melodic outlines, particular timbres. So much as regards "geographical" reference. About the "historical" one, the allusion to a certain epoch can be achieved by introducing a procedure specific to a certain moment in the history of musical language: the Lydian mode in the *Quartet No. 15* by Beethoven, a D minor chord in the middle of *Winter Music* by John Cage. All these have an "explanatory" character, so that the author may *understand* (relatively) easily. The quotations become iconic symbols of the most immediate degree, the referent itself is introduced into the work;

3. it *alludes - more or less intelligibly - to a situation.* The composer "blinks" to an initiated friend in the respective code.

4. *it produces parodic, ironic or grotesque effects*, especially in vocal and theatrical works, therefore where one may add the meanings of the word.

I am interested especially in certain functions from the ones exposed. For instance, I shall not insist upon the second one, which is rather closer to the exterior attributes of *signal*. But I would be most interested in the mannerist idea of enciphering, of hiding the meaning by the musical quotation (and thus, in analysing the subtle relationships established between creator, work, receiver). There comes up the "weighing" of the veiling degree of the message in the quotation: the (un)intelligibility level - enciphering - should not exceed a limit that will evaluate the cultural average of a given receiver. Or, to put it differently, only if it is "veiled" as much as it should ("intuitively", of course, on the author's part) will a message produce in the audience the satisfaction to discover it.

Quotation will be first of all discovered by its quality of being an extract from an *antefactum*, stylistically opposed to the new context it is inserted in. But there is also the variant of its not being opposed (I am here adding to Nattiez's comments), given the fact that self-quotation belongs to the same stylistic area of one and the same composer. On the other hand, in order to be perceived as a quotation, a musical fragment must be acknowledged as a "foreign body". In this type of process, the audience goes through three important stages: identification, interpretation of the role fulfilled by quotation in the new creation and reinterpretation of the relation established between the quotation and the new creation. Quotation - as an intentional manifestation - requires an exegetic act; it results from an intention of communicating, but *its significance is not immediately given*[39].

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[39] Idem.

Placing it among the symbols, concepts, procedures of the musical mannerism, I have analysed quotation through its two main features, which are at the same time specific to the mannerist stylistic universe: *deformation* (of a previous musical reality) and *the esoteric aspect* (the veiling of the meaning in the act of communication, according to a certain code, in order to "burden" reception). The connection between mannerist aspects, such as the ludic, the combinatory art and the musical quotation can also be easily established: quotation shows a ludic attitude, a game of the creator with the listener; quotation is integrated in the structure of a work by means of combinatory art.

Finally, one should maybe insist upon the distinction between musical quotation understood as such (as a symbol integrated in a system of encipherings proper to certain composers) and other similar phenomena. In the romantic period, for instance, we can differentiate the problem of quotation from that of (Lisztian, Wagnerian) leitmotif or that of "l'idée fixe" (with Berlioz). In the modern and contemporary epoch one may also distinguish quotation, collage, allusion, stylistic quotation (the latter being able to lead towards neoclassicism, on various ways), although at a certain point all these represent the (more and more nuanced) relation to the past.

The leading thread should however remain that acception of quotation that can be subsumed to the mannerist horizon - as an expression of ingeniosity, combinatory art, of an enciphered or ludic message.

Labyrinth, mirror, masque (and other mannerist symbols)

The World as a Labyrinth is the title of one of Hocke's volumes dedicated to mannerism, whose subtitle mentions *"Manierismus in der europäischen Kunst und Literatur" (Mannerism in European Art and Literature).* A central motive of literary and artistic mannerism, *labyrinth* can be found in various cultural periods, as various hypostases of the archetypal Dedalian legend. From Dedalus *("daidallein")* and the myth of building the labyrinth, *"the world mystery"* is condensed in a masterpiece of esoteric constructivism[40].

In the history of culture, examples are not only numerous, but also famous: the labyrinthian foundation of some Egyptian pyramids, the Athenian Acropolis or the funeral monument of Augustus in Rome - as samples of old epochs. The motive of the labyrinth comes back, "explodes" in the 16th-17th centuries, but also between 1880-1950[41], either in Leonardo's secret writing ("pictogram"), or in Cryptographic domains (encipherings, mystery) of Kandinsky or Klee (a.s.o.).

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[40] Hocke, *Mannerism in Literature*, pp. 280-281.
[41] The periods there established correspond to the mannerist periods as classified by Hocke.

The labyrinthian symbol equally determines the physiognomy of mannerist theatre and novel, in masterpieces of alchemic and magic esotericism, quoted as literary models of labyrinth (and belonging to Calderon, Della Porta, Orazio Vecchi). As regards the most famous name, that of Shakespeare, Max Lüthi's arguments outline mannerist elements deduced from the mask motive, the structure similar with that of the musical fugue, but also from:

> *"permutations of the central point, extreme contrasts, acute sensations, quick turns and upheavals, hypertrophies, the chiaroscuro of composite characters, dissonant scenes, the complexity of happenings, of the imagistic universe, of the language, the mixture of an exact realism with violent stylization, of naturalness and lucidity with eccentricity and ecstasy, of pluridimensional plasticity with antithetic tension, of exuberant fancy with cold mechanism."*[42]

Shakespeare's constructivist (labyrinthic) art results precisely from his metaphoric conception (the rational, calculated combination of letters and words is pushed onto the ground of the magic artificial), just as Hamlet playfully unravels words and language at least 90 times during his stage discourse. The technical skill of this "calculation" of language characterizes one of the greatest *"engineers"* and *"operators"* of poetic art, who at the same time shirks definitions and stylistic categories (may they be mannerist or of another kind): he is but S H A K E S P E A R E, and *"nobody has managed to entirely decipher this cryptogram, though hundreds of books were written to look for his face in the 'ciphers' of his work"*[43]. Mentioning a single example will be enough and will also establish a connection with previous pages, in which I was referring to isopsephies or to the ludic feature of the encoding of a poetic text: in *Love's Labour's Lost*, critics have discovered a possible anagram of the word *"honorificabilitudinitatibus"* (numeric value = 287), that is the sentence *"Hi ludi, tuiti, sibi, Fr. Bacono nati"*.

The labyrinthic specific of the modern mannerist novel (Kafka, Proust, Joyce) is fulfilled in various hypostases, the climactic point being probably *Ulysses* - or Joyce's *"engineeringly-Dedalian"* work of art, an alchemy of language. In fact, Joyce's own artistic language is first of all defined by his *"fantastic-Dedalian games of letters",* not only in *Ulysses*, but also in *Anna Livia Plurabelle* or in *Finnegans Wake*.[44]

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[42] An author quoted by Hocke in *Mannerism in Literature*.

[43] It is Hocke again that the expressions between inverted commas above belong to: *Mannerism in Literature*, pp. 132-138.

[44] One of the most important journals of 20th century the surrealist trend was called *Minotaure*, a (mythical) symbol of *"inextricable destructivism"* - s. Hocke, *Mannerism in Literature*, p. 208.

Starting from Dedal's symbol, therefore, one can analyse the letter games, the ingenious verbal constructions, the paralogical combinatory art, metaphoricism - as modalities in looking for and discovering new means of expression in literary language, new poetic techniques. Shakespeare or Joyce thus evoke a magic spirit of language. Secret languages, enciphered messages belong specifically both to Renaissance (with its characteristic philosophical hermeticism, an esoteric culture at the border between the essences of Cabal, alchemy or occult sciences) and to Romanticism or to the modern times. The modifications of letters and words, the symbolism, the allegories, the emblematics sum up in a labyrinthic universe of expression, in an esoteric sphere, decipherable only by connoisseurs (= the initiated).

The symbolic network of mannerism reveals aesthetic relations of *mirror* and *labyrinth* and of these two with the *mask.*

The *deforming mirror* "stimulates" the starting point for theorizing the term mannerism: in 1523, appeared Parmigianino's famous portrait in a convex mirror (where the painter's hand - a symbol of his artistic gift - is hypertrophied, deformed, it fascinates by its *abnormal* aspect). Deformation as an aesthetic means (optically and physically justified by the convex mirror), emphasizes the special relation of the creator with his artistic subject. The mirror metaphor - the poetic labyrinth - goes through multiple cultural periods, from Leonardo's to that of the expressionists and surrealists (in direct connection to the theme of the unreal, the magic or the raving).

Fig. 6

We have so far briefly looked at most of Hocke's ideas about the significance of the *labyrinth* and *mirror* symbols in fine arts and literature, in order to be able to outline - as comprehensibly as possible - the frame of

mannerist research with the German critic. Further on, we cannot think of a translation of the models suggested by Hocke in musical art, but of an attempt to find certain symbolic correspondences. But it is here more than anywhere that the individuality of music should be placed, by virtue of its specific data.

And if the *labyrinth* symbol can find its equivalent in *musical constructivism*, with its extreme ingeniosity, interpretable in many ways owing to the esotericism of the rules that determine it, the *mirror* symbol may correspond to one of the sides of this constructivism: *inversion*. Overviewing just two of the deep moments of German musical constructivism - Bach and Webern -, it will not be necessary to demonstrate similitudes in the complexities of the abstract thinking of musical form.

Inversion symmetrically "deforms" an initial idea, by a technique that gives maximal cohesion to the sonorous material, at the same time being difficult (if not impossible) to notice in the reception act. Maybe only an informed ear that is aware of the conventions - and maybe of the respective score as well - would perceive the technical idea of the work.

On the other hand, one must insist upon the possibility of another perspective - let us call it a "negative" one - of the two symbols. The labyrinth can be translated by constructivism (which means order), but also by confusion, by wandering (disorder). Order would belong to the creator (who knows the code of the labyrinth), disorder to the one who wanders by getting into the labyrinth (the interpreter or the analyst of a work). An entirely different situation is to be noticed in the case of mirror: Parmigianino's deforming one, for instance, is a convex one, related to the *non-symmetric*, the denaturation of the model, as opposed to the *symmetry* of musical inversion with Bach or the Viennese school.

This is how, by applying these symbols in music, the space of research opens, becoming uncertain, ambiguous at the same time. I shall therefore never venture to assert that Bach or Webern (as these two composers I have cited) are mannerist composers. But in their creations there are those "mannerist" elements that make a symbolic connection between the two composition styles.

Besides all the meanings of *labyrinth* I have enumerated, one more must be added: the tendency to *hide* the centre that must be reached. The same intention to hide, to dissimulate can be found in another symbol, the *mask.* It is obvious that the significances of the mask have first of all a mythological complexity, belonging to various cultures, whether ancient or modern. I shall only look closer at a double aspect of the symbol: that of disguise and metamorphosis, expressing the essential reason for using a mask - the mixture of reality with appearance, of sincerity with illusion. From mask to carnival there is only one step, and Schumann's *Carnival* will

reveal not only the general idea of Romanticism - the ironic mask that dissimulates sentimentalism -, but also the connections between this symbol and other mannerist ones (the melograms).

Then, the relation among works that resort to subjects with characters from the *Commedia dell'arte*, with masks therefore, will particularize various aesthetic options: Schumann - *Carnival Op. 9*, Schönberg - *Pierrot lunaire*, Stravinsky - *Pulcinella*. If the Schumannian "mask" symbolizes the enigmatic in a solar, festive perspective, Schönberg describes the mystery of night, the morbid, hallucination, and with Stravinsky the costumes only maintain the ludic aspect. Anyway, the mask symbol inevitably associates with an esoteric message by its *dissimulating* meaning.

But *labyrinth, mirror, mask* are only a few of the symbols characteristic of mannerism. Here is an enumeration of them, equivalent ot a definition of style: *hieroglyph, labyrinth, riddle, mirror, time (clock), death, circle*. For each of these, some separate study would be necessary, that would integrally analyse their significances. I must emphasize that I opt only for certain interpretations of these symbols (such as, for instance, I have exposed a certain partial vision of *the ludic element* or of *quotation*), having as a purpose the way in which they can be integrated to a musicological analysis of mannerism.

Starting from this theorizing in the field of other arts in order to come to music, it is not possible (neither is it recommendable) to apply the respective symbols to music by any means. On the other hand, they should at least be covered, out of the need to know and appreciate the specific of each mannerist art.

(Translated from Romanian by Maria-Sabina Draga)

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