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An Interdisciplinary Study
of
Robert Browning and Richard Wagner

by

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ABSTRACT

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My doctoral dissertation is an interdisciplinary study of music and literature and stems from my M.A. thesis (U.N.B., 1992) which examined musical form and dramatic theme in three of Shakespeare's comedies. As the survey in Chapter 1 of the present dissertation shows, the general trend in interdisciplinary studies moves from a coverage of wide ranges of music and literature, as in Calvin S. Brown's study of 1948, to an investigation of one or two artists, represented by Thomas S. Grey's recent study of Wagner's musical prose (1995). This dissertation examines two 19th-century artists who display particular interests in the relationship between music and literature, and who practise and develop both arts to a high degree. Robert Browning's and Richard Wagner's aesthetic, poetic, and musical theories provide an account of their artistic growth and their realisation that music is the key to their poetic art and their own self-awareness. Their mature works allow their readers or audiences to experience art to a deeper level and provide ideal models for interdisciplinary study.

The introduction to Chapter 1 traces Browning's early interest in the relationship of the arts and his empathy for the young poet in *Pauline*. Just as that speaker uses the mysterious powers of song to guide his thoughts and artistic queries, Browning begins to understand and use the technical, stylistic, and aesthetic qualities of music to develop his poetic art. Wagner's career also follows a path from self-doubt to self-awareness, and his rediscovery of the orchestra's power in *Tristan* parallels Browning's realisation of music's force in "Saul." Chapter 2 summarises and compares Browning's and Wagner's theories and

shows how their artistic explorations lead to the writing of *The Ring and the Book* and the *Ring* cycle, and their interest in using a variety of textures to control their motivic techniques. Chapters 3 and 4 consist of a close textual examination of two major motives in Browning's *The Ring and the Book* (in Books 1 and 7) and two major leitmotives in Wagner's *Siegfried*, and looks particularly at formal, technical, and stylistic similarities and differences. In this respect, my study follows in the spirit of Calvin S. Brown's comparative study. My methodology also borrows from Robert Wallace's comparison of Jane Austen and Mozart (1983), and his investigation was influential in choosing and limiting specific points of analysis.

My dissertation examines musical and dramatic details in the areas immediately surrounding Wagner's leitmotives, and the poetic lines which precede and follow Browning's motives; it expands current critical perspectives of motivic practice, and moves beyond previous studies which trace technical details of the motif but do not identify the subtle changes in form and meaning which allow the motif to be effective. My project concentrates on two areas common to the two arts – technical and formal aspects, and stylistic features. In particular, I focus on the artists' creative strategies and their use of motivic techniques to enhance characterisation or to advance dramatic meaning. Further, it reveals their interest in the interaction of the audience or listener, and highlights artistic trends in large-scale works of the 19th-century. My dissertation concludes by pointing to new directions that might be taken by further comparative studies, and the comparison of other interdisciplinary techniques used by poets and musicians to enhance dramatic and narrative goals.

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ABBREVIATIONS

<i>Alb.</i>	Alberich
<i>Cap.</i>	Caponsacchi
<i>Fafn.</i>	Fafner
<i>Fifine</i>	<i>Fifine at the Fair</i>
<i>Met.</i>	<i>Metamorphoses</i>
mm.	measures
n.p.	no publisher
P	Press
P4	Perfect fourth
P8	Perfect octave
pub.	published
<i>Pauline</i>	<i>Pauline; A Fragment of a Confession</i>
<i>Preface</i>	"Preface to the Second Edition of the Lyrical Ballads (1800)"
<i>PW</i>	<i>Richard Wagner's Prose Works</i> (Ellis ed.)
<i>R & B</i>	<i>The Ring and the Book</i>
<i>Ring</i>	<i>Der Ring des Nibelungen</i>
<i>Siegf.</i>	Sigfried
v.p.	verse paragraph
<i>Wandr.</i>	Wanderer

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For Andrew

PREFACE

My interest in the relationship between music and literature stems from my M.A. thesis: "Art to Enchant": Musical Form and Dramatic Theme in Three of Shakespeare's Comedies" (U.N.B., 1992). This study examined structural devices and stylistic features found in music and verse from the early Renaissance to the early Baroque period, and Shakespeare's increasing dependence upon dance and musical forms. This doctoral dissertation also involves the relationship between literature and music, specifically Robert Browning's *The Ring and the Book* and Richard Wagner's *Der Ring des Nibelungen*, and looks particularly at formal, technical, and stylistic similarities and differences. It establishes a series of comparisons between two leading 19th-century artists who both wrote extensively about music and poetry, and whose philosophical, aesthetic, and dramatic principles are revealed in the unity and structure of large-scale works.

Browning, who met Wagner in 1877, when the latter appeared in London to raise money for his Bayreuth Festival, records his feelings for Wagner's music in *Parleyings with Certain People of Importance in Their Day: With Charles Avison*. The "illustrative image" which Browning uses to portray the "Heart and Soul" of "fatal Wagner" (150,129,135) parallels Wagner's concern for the relationship between poetic aim and musical expression in "The Artwork of the Future." Browning, who was both poet and musician, traces the "hesitating line[s]" of a "design" and understands how the "Arts arrange, / Dissociate, redistribute, [and] interchange" to "produce / Change, not creation" (201-07). Both artists are interested in how the "Mind get[s] Knowledge from Art's ministry" (200) and how two artistic disciplines can borrow and combine structural and dramatic features to provide

meaning for the audience or reader.

The central chapters of the dissertation examine the technical and stylistic features which surround major motives in Books 1 and 7 of *The Ring and the Book* and in *Siegfried*, and compare the nature and conduct of argument and the compositional process in both works. Techniques and methods are used in a way that can be extended to other pieces in the artists' canons. The relationship between the thematic aspects of motives and images and their surrounding structures extends the usual study of the interrelationship between motives and images themselves, and furthers the understanding of harmonic and literary argument, the artists' compositional process, dramatic and narrative goals, and stylistic parallels between two arts. The area surrounding the motif or leitmotif provides important structural, narrative, and dramatic ideas which both support and affect its meaning or symbolism. As Browning concludes, "let others note / The ever-new invasion" that music allows, for the "queenliest of Arts" loosens thoughts and passions and "fit[s] each filmily / With form enough to know and name it by" (275-76,251,261-62).

CHAPTER 1

SURVEY OF INTERDISCIPLINARY STUDIES IN LITERATURE AND MUSIC

INTRODUCTION

Robert Browning's interest in the relationship of the arts is reflected in numerous references to music, poetry, and painting throughout his poetic career. He uses the technical, stylistic, and aesthetic qualities of the arts to explore his own developing art and to examine intriguing relationships and characteristics within human nature. In his early work *Pauline; A Fragment of a Confession*,¹ he identifies with a young poet who struggles with his own individuality, his spiritual make-up, his vivid imagination, and the developing theories of his art. The art of music allows the young poet to analyse and challenge his own powers of introspection and to yearn after Pauline's empathy and love. Browning uses two prefatory mottos in *Pauline* to highlight the didactic nature of his early writings (didactic, in relation to his own learning process), and the reader is also expected to "receive many things . . . both for instruction and enjoyment"² (Cooke 285). Browning's early interest in the relationship of the arts is also shown by the note³ he provides for interpreting this early poem:

I believe none the less in the great principle of all composition, -- in the great principle of Shakespeare, Raphael, and Beethoven, -- from whence it follows that concentration of ideas is due much more to their conception than to their manner of execution. (Cooke 286)

Although this statement may reflect a lack of confidence in Browning's technical skills, it is an attempt, as he notes in his observation of the poem, to analyse the "dream[s] and confusion . . . stir of passions [and] outbursts of the soul" peculiar to a young poet (Cooke 286). Browning fears that the poet in *Pauline* fully understands neither the "conception" of ideas nor their "manner of execution," a direct link to his insecurity concerning his first

major poem. Yet his statements point to his early interest in interdisciplinary ideas – ideas which eventually allowed him to create *The Ring and the Book*, a detailed study in connections.

The speaker of *Pauline* uses his faith in song to "unlock the sleepless brood / Of fancies" from his soul (Pettigrew, ed. 6-7) (all citations to the poetical works of Robert Browning will be to this edition unless otherwise indicated). "That form which music follows like a slave" is emulated by the poet in order to understand his own "rude songs" and "wild imaginings" (46,138). He feels that

The morning swallows with their songs like words,
All these seem clear and only worth our thoughts. (135-36)

As the poet gains confidence, he finds that his lover's "sweet imaginings are as an air, / A melody some wondrous singer sings" (221-22):

So, I will sing on fast as fancies come;
Rudely, the verse being as the mood it paints. (258-59)

A "change" (394) occurs when the poet feels an impulse to sing:

For music (which is earnest of a heaven,
Seeing we know emotions strange by it,
Not else to be revealed,) is like a voice,
A low voice calling fancy, as a friend,
To the green woods in the gay summer time:
And she fills all the way with dancing shapes
Which have made painters pale, and they go on
Till stars look at them and winds call to them
As they leave life's path for the twilight world
Where the dead gather. (365-74)

Music allows the poet to reflect upon his "new self" and dream "not of restraint" (397-98); he is able to "disentangle, gather sense from song: / Since, song-inwoven, lurked there words

which seemed / A key to a new world" (413-15). Music "nourishe[s]" the poet and allows him to "recognize / The shift, the change from last to past – discern / Faintly how life is truth and truth is good" (566,886-88). He asks Pauline for her affection and sympathy:

. . . Be still to me
A help to music's mystery which mind fails
To fathom, its solution, no mere clue! (929-31)

. . . I'll sit with thee while thou dost sing
Thy native songs, gay as a desert bird
Which crieth as it flies for perfect joy. (959-61)

The poet concludes this fragment of a confession by honouring the power of song: "For this song shall remain to tell for ever / That when I lost all hope of such a change, / Suddenly beauty rose on me again" (1004-06).

The mature Browning continued to focus on the complexities of human nature as well as on human tragedies, but the vague abstractions and concerns about art, and the interdisciplinary ideas in the early *Pauline* are developed in more complex ways. In "Dis Aliter Visum; or, Le Byron de nos Jours,"⁴ for example, he analyses the poet's inability to love by imagining the thoughts of the spurned woman:

Did you determine, as we stepped
O'er the lone stone fence, 'Let me get
Her for myself, and what's the earth
With all its art, verse, music, worth –
Compared with love, found, gained, and kept?

'Schumann's our music-maker now;
Has his march-movement youth and mouth?
Ingre's the modern man that paints;
Which will lean on me, of his saints?
Heine for songs; for kisses, how?' (31-40)

There is a confidence in these lines which is lacking in the "struggling aims"⁵ (811) of

Pauline. The long descriptive passage (729-810) of the earlier poem uses details of setting to provide a moving point of view and to trace Browning's inner conflict and thoughts. The compression of ideas in "Dis Aliter Visum" is in sharp contrast to the poet's earlier, more rambling style, although the dramatic climax of both poems is linked to the complexities of art. Browning suggests at the conclusion of "Dis Aliter Visum" that the poet will be cut off from God's salvation because he has failed to commit himself to earthly love. However, the meaning of the poem is less important than the process by which meaning is extracted from each verse. The monologue provides a complicated structure which forces the reader to analyse and unravel the subtle details pertaining to human relationships. The imagined thoughts and judgements of both speakers are highlighted in a rhyme scheme which both distances and familiarises the two lovers. The a-b-c-c-a rhyme reinforces the tenuous nature of their relationship, for the internal rhyme scheme of the second line captures the subtle moods of cynicism and irony, and the a-c-c-a rhyme scheme portrays the challenges which distance or attract the young couple.

Browning compares the thought processes of the young, struggling artist with the sophisticated "great principle[s]" of Shakespeare, Raphael, and Beethoven. The inexperienced poet

refers to a certain investigation he has made elsewhere . . . of his soul, in order to discover the connection of the objects which it might be possible for him to attain, and from each of which, once obtained, a kind of platform could be formed from whence one could perceive other ends, other plans, other joys, which, in their turn, could be surmounted. (Cooke 286)

Browning's early reference to Shakespeare, Raphael, and Beethoven foreshadows his later, continuing interest in interdisciplinary ideas, for the sophisticated technical and stylistic

aspects of his writing are often linked to his study of the relationship of "art, verse, [and] music," and their manner of execution allows the reader to "have the truth of that!" ("Dis Aliter Visum" 34,1). Music "fills all the way with dancing shapes" (370) in the early *Pauline*, and Browning continues, throughout his career, to develop the technical and artistic aspects of interdisciplinary study. At the conclusion of *The Ring and the Book*, he addresses the "British Public" and reminds them of the "one lesson" which "lives should teach": "This lesson [is] that our human speech is naught, / Our human testimony false, our fame / And human estimation words and wind" (Altick, ed. 12.831-36) (all citations to *The Ring and the Book* will be to this edition unless otherwise indicated):

Why take the artistic way to prove so much?
 Because, it is the glory and good of Art,
 That Art remains the one way possible
 Of speaking truth, to mouths like mine, at least. (12.837-40)

Browning uses the arts, here, as he does in the early *Pauline*, to reveal the process by which he creates his "rare gold ring of verse" (12.869):

But Art, -- wherein man nowise speaks to men,
 Only to mankind, -- Art may tell a truth
 Obliquely, do the thing shall breed the thought,
 Nor wrong the thought, missing the mediate word.
 So may you paint your picture, twice show truth,
 Beyond mere imagery on the wall, --
 So, note by note, bring music from your mind,
 Deeper than ever the Andante dived, --
 So write a book shall mean, beyond the facts,
 Suffice the eye and save the soul beside. (12.854-63)

His "Linking" of the public's "England" to the poet's "Italy" symbolises his artistic creation of *The Ring and the Book* and provides proof of the "glory and good of Art" (12.870,838).

A detailed study of interdisciplinary techniques in *The Ring and the Book* reveals the

sophistication with which Browning connects the aesthetic, stylistic, and technical aspects of music's art with the writing of a dramatic, associative literary work. Browning's Roman murder story displays not only "human estimation" which is mere "words and wind" (12.836), but his crowning achievement in the "manner of execut[ing]" (Cooke 286) interdisciplinary ideas and techniques. The methods and techniques used in the following chapters to examine motivic practices in Books 1 and 7 of *The Ring and the Book* can be applied to other works in the Browning canon and used to highlight further the poet's interest in interdisciplinary ideas.

Browning's compositional techniques which involve the use of motifs in *The Ring and the Book* parallel many aspects of Wagnerian leitmotif practice in *Siegfried*. A study of these dramatic works points to similarities in the use of the motif to show relationships between characters, recall past history and emotions, provide thematic development, show new conditions or psychological states, and support the shape and structure of the poem and the opera. A comparative study could very well involve other nineteenth-century musicians such as Hector Berlioz or Giuseppe Verdi.⁶ Berlioz, who was much admired by Wagner, uses bold, innovative sounds and is influenced by writers such as Shakespeare. Although his works are dramatically vivid and the *idée fixe* (or recurrent theme) of his *Symphonie fantastique*, for example, is varied in rhythm, orchestral colour, and so forth, the quantity of motifs does not match the sheer mass of motifs used in Wagnerian opera. Verdi's lyrical and expansive style, his "fondness for 'ferocious and gloomy stories,'" his "earnestness in attempting dramatic expression," his imaginative recasting of historical figures and "ordinary" people and, above all, his handling of dramatic tone and emotional intensity,

suggest similarities with Browning's artistic work (Porter 19.639,641). Yet Verdi does not develop his motifs with the same degree of sophistication as do Wagner and Browning. Whereas Wagner uses motifs to symbolise objects and people, Verdi's treatment of similar motifs suggests "recurring themes" rather than a highly developed web of ideas. Verdi uses similar situations in different operas to evoke similar musical responses; a recurrent motif in many operas is the "*come un lamento*" figure which is "usually syncopated, piercing the texture like a cry of grief" (Porter 19.648). The Wagnerian leitmotif, like the Verdian motif, is also tied to thematic aspects of the drama, but provides the driving force which gives movement and life to Wagner's operas. Both Browning and Wagner use the motif to unify large works of art and to guide the reader or listener through complex narratives, states, and emotions.

For the purposes of this study, the term "leitmotif" refers to the most important feature contributing to "comprehensibility and expressive intensity" in Wagnerian music dramas (Whittall 2.1137):

A leitmotif is a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force or any other ingredient in a dramatic work. The leitmotif may be musically unaltered on its return, or altered in rhythm, intervallic structure, harmony, orchestration or accompaniment, and may also be combined with other leitmotifs in order to suggest a new dramatic situation.

(2.1137)

Wagner's beliefs about the relationship between music and drama are related to his development of the leitmotif. He believed that his "new kind of dramatic music *must* display the unity of a symphonic movement" and that this "interlacing network of *Grundthemen*"

must "contrast, develop, re-form, dissolve and unite" as in a "symphonic movement" (Warrack 10.645). Wagner's motifs vary in length and idea from the simple rhythmic hammer motif associated with Mime and the Nibelungs, to the longer motifs symbolising abstractions such as Siegfried's "heroism as acceptance of his destiny," or "Sunlight standing for returning consciousness" (Donington 301,285).⁷ In the mature Wagnerian musical drama, the leitmotifs structural and dramatic functions bring the two arts closer together, making meanings clearer and providing a "new conceptual language" (Warrack 10.645).

Many qualities or characteristics of the musical leitmotif are also evident in the literary motif. Hugh C. Holman *et al.* define a literary motif as a "simple element that serves as a basis for expanded narrative" or, "less strictly, a conventional situation, device, interest, or incident employed in folklore, fiction, or drama" which "tend[s] to unify the work" (313). It often includes repetition of a "word, phrase, situation, or idea" (273), or an object, action, image, or character. In this study single words such as "hand" or "eye" are labelled as motives, but these images involve a broader meaning than the single words imply. For example, in Chapter 3, Browning's hand image symbolises entrapment; the motif is altered slightly throughout Book 7 to show varying degrees of entrapment when associated with the Church, Violante, or Guido's accomplices. Later Browning's hand motif symbolises protection – first through God's servant Caponsacchi and, later, through Divine love and the peace which comes with death. Thus Browning's poetic motives are comparable to Wagner's leitmotives both in respect to their repetitive nature and to their brevity. More important, they provide the creative artist with infinite opportunities to alter specific aspects of the motif and thereby carry forward dramatic and narrative arguments.

Repetition, an important unifying feature of Wagnerian leitmotif practice, is used extensively by Browning, as in his deliberate repetition of the word "hand" and its accompanying contexts of entrapment, protection, or Divine love. Thus he uses the complex nature of the poetic motif to develop the opposing themes of good and evil and to show change in the character Pompilia. He also uses repetition of a motif, such as a colour, to organise and structure his large dramatic work, to establish relationships between characters, and to develop new themes or ideas. Thus the polyphonic texture and the driving force or movement associated with a musical motif is also evident in Browning's monologues, and the motif has the power to remind the reader of previous occurrences within the drama. Browning's use of motivic patterns allows for the same dynamic sense of growth that the repetition and variance of a musical leitmotif produces in Wagner's dramas. Both artists manipulate the motif through changes in tempo, texture, rhythm, colour, mood, form, and thus, meaning. Browning's motifs "lead" in the same way as a Wagnerian leitmotif does, for there is a "kind of transformation that creates deeper dramatic resonances and larger-scale continuities" (Whittall 2.1139). The poet's ability to adapt his techniques to suit a particular dramatic circumstance parallels Wagner's interest in the suggestive and adaptive qualities of the leitmotif within his changing dramatic scenes.

This study examines four major motifs in terms of their nature, function, occurrence, and development in Browning's poem, and then compares or contrasts them with comparable Wagnerian leitmotifs. A summary of motifs contained in *The Ring and the Book* and in *Siegfried* shows that subgroups of motifs include: 1) those which represent objects such as Wagner's ring, spear, sword, and tarnhelm motifs, and Browning's ring, spear, and

architectural motifs (the terrace and the window); 2) those that represent or symbolise persons or groups such as Siegfried (his heroism and his horn call), the Nibelungs, Valkyries, and Volsungs; Browning's literary motifs are represented by physical features such as the hand, smile, and eyes,⁸ rather than by people; and 3) those that represent emotions, moods, and abstractions such as Wagner's "Woe or grief" motif, "inevitability of destiny" motif, and "Restless plotting" motif (Donington 299-303), and Browning's dream and hope motifs. Browning also uses a variety of other motifs which include colour, sound, nature, and the arts. A later discussion points to differences between the literary motif and the musical motif and their ability to represent or symbolise ideas.

Although many studies address Wagnerian leitmotif practice, few of them trace, in detail, the development of a motif throughout an entire opera, and in terms of style, technique, and form. This dissertation moves beyond previous studies which have concentrated on thematic and structural aspects of Wagner's *Grundthemen*. The details of setting which surround the leitmotif and allow it to develop, evolve, or be supported, need to be examined in terms of the overall structure of a large dramatic work. The area bordering the motif contains stylistic, formal, and technical details which are distinctive in terms of dramatic impact and meaning, and important to the understanding of the motif itself. Stylistic qualities are discussed in connection with the technical details of the motif and in relation to a phrase, section, or entire work. The outer surface or appearance of the artwork can thus be linked to the essence or meaning which the artist seeks to impart.

This study provides a basis for comparison between two large dramatic art forms and helps to establish the nature of Browning's views on music and his techniques for employing

interdisciplinary ideas and forms. Browning and Wagner show similarities in the use of constant movement, tension, expressiveness, rich vocabulary or harmony, and thematic transformation. The latter stylistic feature is a common 19th-century technique; Franz Liszt, for example, transforms a basic three-note motif in *Les Préludes* into several contrasting ideas or themes through changes in instrumentation, style, and mood. A comparative study of motivic patterns highlights the subtle techniques used by Browning and Wagner to alert the reader or listener to integral relationships within an expansive work and further emphasises the understanding of the relationship between music and poetry, specifically between the structuring of argument and the artists' compositional process, dramatic goals, and narrative development. This interdisciplinary study also addresses the link between the artists' creative theories or processes and the readers' or listeners' responses, and further highlights the aesthetic and stylistic tendencies which shape the art of both Browning and Wagner.

SURVEY

A survey of interdisciplinary studies in music and literature reveals continuing changes, trends, and patterns in the movement to understand more fully the relationship of these two arts. Various methodologies, approaches, and areas of interest emerge in the period from 1900 to the present, ranging from J.P. Dabney's scientific study of the principles of poetic composition (1901) to Calvin S. Brown's structural approach to the arts (1948) to Bryan N.S. Gooch's and D.S. Thatcher's catalogues of musical settings of Romantic, early to late Victorian, and modern British literature (1976,1979,1982), and their five-volume

catalogue detailing all music, published and unpublished, related to Shakespeare's life and literature (1991). In general, the volume of literature in this interdisciplinary field has increased significantly from the 1960s forward, with increased interest in the last two decades. As well, the trend has moved from studies of larger periods of history, as in John Hollander's examination (1961) of the 1500-1700 period of English history, to more focused considerations of specific artists such as Robert Wallace's comparative study (1983) of Jane Austen's novels and Mozart's piano concertos. Thomas Grey's recent book (1995) provides a distinctive study with his analysis of Wagner's musical prose, and the major role which one artist plays in furthering the interest and understanding of interdisciplinary study. Finally, a noted trend over the past two decades involves the movement to include other theories and disciplines such as psychology, semiology, phenomenology, or literary models of lyricism and narrativity.

The interdisciplinary studies⁹ written prior to Calvin S. Brown's ground-breaking work provide general comparisons on the nature of music and poetry. In the 1930's, the field becomes more focused with James Lightwood's survey of music and literature (1931) and Miles Kastendiek's consideration of Thomas Campion's "musical" poetry (1938). Katharine Wilson's *Sound and Music in English Poetry* (1930) is the first book to highlight expressive and dramatic qualities in English poetry, and contrasts with the early scientific study of J.P. Dabney or George Wollaston's *The Poet's Symphony: Being a Collection of Verses, Written by some of Those Who in Time Past Have Loved Music* (1913). Calvin S. Brown's comparison of the arts of music and literature influences, and continues to influence, many more interdisciplinary studies. Methodological aspects of Brown's work are used in this

present study, such as the examination of common ideas (rhythm and metre) and formal structures in the arts. His book involves a detailed study of comparative terms such as rhythm and pitch, balance and contrast, and repetition and variation; these are ideas used by Robert Wallace in his 1983 study of fiction and music. Brown looks, generally, at science and art, and the fine arts, before considering various aspects of vocal music such as the literal settings by Handel (which Charles Avison mocks in his *Essay on Musical Expression*) or the dramatic setting by Schubert of Goethe's *Erkönig*. Again, his influence is felt in many studies of the 1960s when authors such as G. Finney, J. Hollander, and W. Mellers concentrate on the speculative ideas of music found in various periods of English literature.

Calvin Brown also considers the nature of opera, in particular Wagnerian opera, which has "especial interest for the student of relationships between music and literature" (92). His study focuses on structural forms such as the fugue or sonata form, musical ideas and symbols in the poetry of Walt Whitman and Conrad Aiken, and literary types found in music, such as the small poem or the symphonic poem. The concluding chapters concentrate on special relationships between the arts such as those found in descriptive or narrative music. Joseph Kerman's *Opera as Drama* (1956) and Robert Donington's examination of music and myth in Wagner's *Ring* (1963) expand Brown's ideas on the dramatic nature of opera, and further studies in that area lead to Peter Conrad's analysis of Romantic opera and literary form (1977). The emphasis on the representation of feelings and expressive qualities which Brown introduced leads to further studies in this area by Deryck Cooke, Joseph Kerman, Susanne Langer, and Leonard Meyer in the 1950s, and studies of specific poets or musicians by E. Anderson, J. DiGaetani, S. East, W. Freedman, and B. Pollin in the 1970s.

An interest in the music of Shakespeare emerges in the 1960s with explorations by J.H. Long, F.W. Sternfeld, and P. Hartnoll.

The application of literary forms and ideas to music starts to become a focus in the 1960s with Donald Ferguson's *Music as Metaphor: The Elements of Expression* (1960) and R. Réti's *The Thematic Process in Music* (1961). In the 1970s, influential aspects of music's art, such as musical metaphors and imagery, are applied to the works of Romantic poets in studies by E. Anderson (1975) and S. Coffmann (1979). Edward Cone's influential *The Composer's Voice* (1974) carries forward Susanne Langer's ideas on the nature of song and the composer's use of poetic material. Cone suggests that "poetry for the composer is only part of the 'raw material' for composition," and song is "an interplay of several dramatic personae -- those of the singer, the accompaniment, and the composer. But *not* of the poet" (Kerman 126).¹⁰ Interest in the role and relationship of the poet and musician is also seen in DiGaetani's analysis of Wagner's influence on the modern British novel (1978), W. Freedman's examination of the "musical" novels of Laurence Sterne (1978), or the catalogues of musical settings of Browning's and Shelley's poetry by S. East (1973) and B. Pollin (1974). Further trends and patterns are found in the interdisciplinary field of music and literature, as seen in the following brief survey of representative studies from the 1980s and 1990s.

Earlier methodologies continue to be used in the comparison of the arts. Elise Jorgens' study of music and literature is limited to a specific period of English history (1597-1651), and the setting of poetry by such artists as John Dowland, Thomas Campion, John Donne, William Byrd, and Henry Lawes. Jorgens traces stylistic aspects of both arts such

as the "re-creation of the accentual-syllabic poetic meter [*sic*] through musical notation," and the "representation of speech rhythms within their syntactic contexts rather than within the context of the line of poetry":

Superimposed on the rendition of these elements of temporal organization is the more subjective representation of the meaning of the poem. (252)

The author notes changes and influences in musical style and poetic taste such as those associated with the poetry of Donne and later poets: "the representation of poetic meter [*sic*] put a strain on declamation, making the musical setting more often a distortion of natural pronunciation than it had been with the smoother poetic rhythms of Elizabethan lyrics":

Therefore, from the point of view of the representation of poetic meter [*sic*], songs had to take one of two courses with respect to their texts: Either they would be trivialized, tuneful songs in which the composer has not taken the interpretation of the text as a goal, or they would have to abandon the representation of poetic meter [*sic*]. (253)

Thus, two distinct types of solo songs develop, and these changes occur by the second quarter of the seventeenth century. Jorgens examines the relationship between the poet and the musician and their influence in establishing the dominant or equal role of their respective arts:

The union of music and poetry, the partnership of musicians and poets had to be publicly proclaimed, because, although the humanistic ideal of joining the two arts continued to be proclaimed in poetry and treatises well into the second half of the century, in actual practice, with English poetry it had become impossible to accomplish. (257)

To reach this conclusion, the author investigates the influence of dance forms on lute songs, the speech-like rhythms used by Dowland to set English poetry, rhetorical considerations found in Lawes' style, and general developments in poetic style.

Robert Wallace's study of comparable terms in fiction and music and, in particular, Jane Austen and Mozart is inspired by Calvin Brown's *Music and Literature* [:] *A Comparison of the Arts*. Wallace shares Leonard Meyer's rationale for finding "common unifying concepts" in "cross-disciplinary fields": "Different disciplines and diverse conceptual frameworks [must] be brought together through careful inquiry into problems and modes of organization which are really common and shared" (1).¹¹ Part 1 of Wallace's study examines comparable terms in fiction and music such as equilibrium, balance, proportion, and symmetry, and abstractions such as clarity vs. ambiguity, or restraint vs. vehemence of expression. Comparable themes include the individual and society, sanity and madness, or growth and transformation, and comparable tendencies include, for example, the tendency toward clarity of form or urgency of feeling, or the tendency toward the Classical or Romantic. The process of finding comparable terms, themes and tendencies allows the author to find a "working definition of *classical equilibrium* . . . that can be applied both to prose fiction and to instrumental music" (3). In Part 2 of Wallace's study, the artistic achievement of Mozart and Austen is studied through an analysis of three paired works. Classical equilibrium is "at its most youthful and effervescent" in Piano Concerto No. 9 (K. 271) and *Pride and Prejudice*, and "at its most massive and grave" in Piano Concerto No. 25 (K. 503) (3). A comparison of Piano Concerto No. 27 (K. 595) and *Persuasion* "reveals in each artist a poignant pre-Romanticism" (3). Wallace's method also allows a comparison of "stylistic qualities, the aesthetic components, and the human significance of novels and piano concertos" (3). For example, social relations between a heroine and her society are compared to those found between the piano soloist and the orchestra, but the author stresses

that the study is one of "comparable art, not of the comparable influences that may have led to the creation of that art" (7).

Like J. Coroniti's later study of 1992, Lawrence Kramer's study of 19th-century music and poetry contains personal and exploratory ideas on the nature of listening: "The book grew out of my conviction . . . that the way I read certain poems was intimately bound up with the way I heard certain pieces of music" (vii). He examines the "conditions in which such convergences appeared," why they "were important and what they could suggest about the two arts involved" (vii). Kramer highlights new ways of reading and hearing, and his generalisations apply primarily to "non-dramatic music" and "lyric or reflective" poetry rather than to narrative forms (viii). Theoretical and interpretive disciplines used in the study include "phenomenology, psychoanalysis, semiology, and the indispensable 'ordinary' forms of critical reading and musical analysis" (viii). Kramer challenges the "conventional division of the arts [music and poetry] into 'temporal' and 'spatial' forms" and characterises them as "distinctively gestural," for the "shapes of time evolved by the various arts may finally be more representational, more mimetic, than any pictorial, narrative, or programmatic content" (viii). Kramer links the art forms of Beethoven and Wordsworth, Chopin and Shelley, Charles Ives and Wallace Stevens, and Elliot Carter and John Ashberry. One chapter is also devoted to the songs of Beethoven, Brahms, Schumann, Schubert, and Schoenberg, and the theoretical arguments of such writers as Susanne Langer, Edward Cone, John Hollander, and Friedrich Nietzsche. Music and poetry are compared as forms of expression and as art forms dependent on the organisation of the flow of time. Kramer's parallels, for example Romantic repetition in Beethoven and Wordsworth, respect the integrity of each art form, and both

direct and indirect connections are discussed. The use of time and space is analysed in Wordsworth's *Prelude* and Bach's *Brandenburg Concerto No. 3* (230ff.), highlighting contrasting techniques and effects. Kramer concludes that the "gestural 'level'" of a work is important, for it emphasises

two basic dimensions of our temporal experience. One is the heightened realization of the radical connectedness that is the special domain of music and poetry, and that corresponds phenomenologically to our lived sense of being continuous selves in a continuous world. . . . The other dimension is that of cathexis, in the revisionary sense I have tried to give the term: the process by which we invest perception with feeling in a mobile, endlessly displaceable way, and by which we acknowledge that investment only indirectly even as we depend on it. (241)

The relationships which emerge from the "study of convergence" (241) provide a new way of comparing the two arts of music and poetry.

Carolyn Abbate's 1991 study examines the relationship between dramatic action and the texture created by the singing voice in 19th-century opera. Edward Cone's *The Composer's Voice* (1974) discusses the metaphor of music singing or having a voice, and Abbate extends this concept, as used in 19th-century aesthetics. She emphasises the "physical force of music" and the power of the voice, thus shifting the emphasis away from "monological authority of 'the Composer'" or the "creative efforts of the historical author" to "music as embodied within the live performance of a work" (x). Abbate explores areas of "literary criticism that focus on performance and voice, and that exploit assumptions about how *music* works to interpret literary texts" (x). She challenges the "event-centered" concept of many narrativity theories and suggests that musical narration should also raise questions about "the contexts in which narration occurs, about narration's moral or performative

suasions" and music's "nonnarrative expanses" (x-xi). Many modes of narration in operatic music are examined through an analysis of Delibes, Mozart, Strauss, Dukas, Mahler, and Wagner. Abbate focuses on the complex layers of narration in Wagner's *Ring* which allow the composer to manipulate narrative strategies and introspective qualities to achieve special or surprising effects: "The *Ring* undercuts security in the narrating voice even when that voice is musical, thus contradicting Wagner's own (Schopenhauerian) position on music as an untainted and transcendent discourse" (xiv).

Joseph Coroniti provides an overview of the problems and questions which arise from the study or practice of setting poetry to music. He examines twentieth-century vocal music from Stravinsky to Reich in order to reveal "some of the ambiguity and disagreement concerning the relations between words and music" (1). Coroniti offers opinions on the "music" or "sound" of a "great poem" and the possible interference of setting poetry to music (1). His survey of aesthetic theories on the relationship of music and literature includes writers such as Susanne Langer, Calvin S. Brown, Edward Cone, John Hollander, Ezra Pound, and Gerard Manley Hopkins, and musicians such as Igor Stravinsky, Murray Schafer, Steve Reich, and Aaron Copland. Coroniti addresses problems of identity between the sister arts, scoring of pure and imitative rhythms, and music's ability to imitate or embody the "poet's utterance" (77). The author does not provide definitive answers but stresses the importance of the listener in relation to the musical setting of the poem: does the setting "distance the listener from the poems or provide him with a fresh poetic as well as musical encounter?" (91). Coroniti concludes in his Postscript that

We cannot know the truth or meaning of poetry through musical imitation,

we can only embody it in the distinct language of musical expression. But because this language *is* distinct, we must be willing to live with the conflict that is intrinsic to all interdisciplinary forms. (93)

Musical settings of poetry provide "questions, problems, doubts, and delights," and the ambiguities involved in such a study require the use of "intuition" and "theories" in the pursuit of understanding this creative practice (93).

Thomas Grey's recent study (1995) examines the relationship of music and literature in terms of one composer and writer. This study focuses on "Wagner's words on music, and interprets them in light of the musical, aesthetic, and critical contexts that generated them" (i), thus extending previous studies by Ernest Newman, Jack Stein, Alfred Lorenz, Klaus Kropfingier, or more contemporary studies by Carl Dahlhaus, Carolyn Abbate, Jean-Jacques Nattiez, or Dieter Borchmeyer. Grey not only interprets the music in relation to the composer's prose, but traces Wagner's changing beliefs and attitudes toward his own music and that of others. He puts "Wagner's words on music into a counterpoint with the music, offering a tentative analysis of the various harmonies and dissonances that result" (xvii). In addition, the musical prose of Wagner's contemporaries allows an "additional contrapuntal strand [which is set] against those of his music and his prose" (xvii).

In conjunction with an analysis of Wagner's operatic works, Grey investigates central themes in the composer's prose writings such as his "appropriation of a Beethoven legacy, the metaphors of musical 'gender' and 'biology' in *Opera and Drama*, concepts of melody, and the critical background to ideas of motive and 'leitmotif' in theory and practice" (i): "I have been concerned to ground these themes not only in the context of Wagner's literary and musical-dramatic oeuvre as a whole, but also more broadly in the aesthetic, cultural, and

social contexts of his time" (xiii). Grey highlights many aspects of the music-literature relationship. For example, he outlines – and provides a context for – Wagner's concern over the motives of musical form and poetry's role in fulfilling music's "need" or lack of ability to answer the question "Why?" (306ff.). Grey's premise throughout the book is that "Wagner's own texts, however voluminous, are necessarily incomplete" (373). As Wagner notes, concerning his relation to the concept of endless melody, "in it you will be voicing what I leave unsaid, for only you can say it; while I, in my silence, will still be saying it all, because it is your hand I am guiding" (373). The interdisciplinary study of music and literature continues to fascinate writers and musicians and to provide insight and guidance into the nature and value of two closely-related arts.

METHODOLOGY

In the spirit of Calvin S. Brown, this comparative study of Browning and Wagner focuses on the technical, formal, and stylistic aspects of two large-scale works. Unlike Brown, who covers a wide range of music and literature, I have followed more recent authors who analyse smaller groups of writers and musicians. Robert Wallace's comparison of Jane Austen and Mozart was influential in choosing and limiting specific points of analysis. The many studies on the expressive and dramatic aspects of the arts prompted me to highlight similar qualities in the dramatic works of Browning and Wagner. The interdisciplinary interests of these two artists, themselves, also heightened my regard for their work. This study examines musical and dramatic details in the areas immediately surrounding Wagner's leitmotifs, and the poetic lines which precede and follow Browning's motifs. This moves

beyond previous studies which trace motivic techniques but do not identify the subtle changes in form and meaning which are used to allow the motif to be effective. A detailed analysis of four major motifs in *Siegfried* and in Books 1 and 7 of *The Ring and the Book* highlights issues of creativity, rhetoric, composition, and style, and the similarities and differences inherent in the works of two 19th-century artists. References to the major motifs are taken from the Richard D. Altick (1971) edition of *The Ring and the Book* and the K. Klindworth (1904) Schirmer Piano Vocal score.

The analysis of Wagner's ring and sword motifs and Browning's hand and eye motifs in Chapters 3 and 4 allows conclusions to be drawn concerning the nature of interdisciplinary studies. The study of relationships allows a clearer understanding of expressive and dramatic techniques, especially in relation to the listener's understanding of large-scale dramatic works, as in the case of Browning and Wagner. Their interest in, and development and employment of, interdisciplinary ideas continued throughout their careers and relates to technical, formal, and stylistic aspects of their work. The relationship of music, verse, and art is utilised by both Browning and Wagner to provide or highlight truth for the listener and reader, and this comparative study details techniques used by both artists. Their motivic practices provide both comprehensibility and expressive intensity, but structural and dramatic functions differ between the two arts as the motifs are developed, united, contrasted, and reworked. Awareness of similarities and differences between musical and poetic techniques and effects allows a more personal approach to reading poetry or hearing music, just as Browning and Wagner are influenced by the "glory and [the] good of Art" (*R & B* 12.838) and the "friend[ship]" of music and verse (*Pauline* 365-415).

CHAPTER 2

POETIC, AESTHETIC, AND MUSICAL THEORIES

... 'Twas the song's effect
 He cared for, scarce the song itself
 -- Robert Browning, *Sordello* 2.485-86

INTRODUCTION

Robert Browning and Richard Wagner are both prolific writers on the nature and art of music and poetry. Both men are acutely sensitive to the expressive qualities of music and poetry, and their creative works involve a consideration of an audience's or reader's responses to sound. Browning's understanding and employment of particular vowels and consonants to create a desired dramatic effect are as comprehensive as Wagner's consideration of specific consonant sounds or "Tone-speech" (Ellis ed., *PW* 1.363) (all citations to the prose works of Wagner will be to this edition unless otherwise indicated). In addition, both are equally interested in human nature and the portrayal of human experiences. Browning's conception of the public is less esoteric and vague than Wagner's consideration of the "*Folk*;" the latter artist portrays men's actions in epic style and acknowledges their contribution to his artistic endeavours (*PW* 1.207). Both the speaker and the listener in Browning's *The Ring and the Book* are presented as personable, vibrant characters but, despite the length of each Book, the narrative never reaches mythological proportions in the way that Wagner's Siegfried myth does. Browning's and Wagner's artistic theories provide clues to their growth as creative artists and further enhance the understanding of major works under consideration. The theories of each artist are summarised first and then compared; this follows the format of Chapters 3 and 4, where parallels are mainly drawn after a detailed study of individual

works.

Browning's aesthetic and musical theories address issues surrounding the role of the poet-musician and the effects of the relationship of poetry and music. He examines the nature and role of the artist in his early poetry, for example, in *Pauline*, *Paracelsus*, and *Sordello*, as well as the roles of music and text. Throughout that early sequence, Browning seeks to understand the nature of music and its expressive powers, comparing those expressive capabilities and limitations to those of language. His *Essay on Shelley* and his later monologues on music highlight the way music and poetry reach towards the centre of the human condition, the dramatic effect of the relationship of the two arts, and the artist's perception of truth, insight, and beauty. The interdisciplinary nature of his thinking is evident throughout his early writing as he explores and formulates ideas on the comparison of the two arts. His monologues on music, and in particular "Abt Vogler," examine the emotional qualities of music and their enhancement of verse. Browning addresses in detail the role of the poet-musician in "Saul," and this leads to the development of his later theories on the religious and psychological roles of music, the effect of music on thought, and the audiences' or readers' roles and responses to art. Browning concludes his mature poem *The Ring and the Book* (pub. 1868-69) with a celebration of the poet's "rare gold ring of verse," but he reaches that conclusion through a recognition of all "Art, -- wherein man nowise speaks to men, / Only to mankind" (12.869,854-55).

Browning's early love of music was shaped by his mother's instruction and by "Great John Relfe,¹ / Master of mine, learned, redoubtable" (*Parleyings: With Charles Avison* 81-82). His "technical mastery of music" was learned, therefore, from the author of the

"*Principles of Harmony*, 'a complete and compendious illustration of the theory of music,' and of *Lucidous Ordo*, 'an attempt to divest thorough-bass and composition of their intricacies'" (DeVane 254). From Relfe, Browning gained knowledge of major and minor musicians, and, despite the technical nature of this teacher's books,

Relfe was fully cognizant of the emotional qualities of music, of the highly individualized styles of the different composers, and of the general trend of musical style at different periods – all of which must have been highly interesting to the young Browning. (255-56)

It was his training under Relfe that "enabled Browning to set to music Donne's 'Goe and Catch a Falling Star,' and other poems, and embolden[ed] him to contemplate writing an opera before he was twenty-one" (DeVane *Handbook* 469).

Charles Avison also deepened Browning's knowledge of the history of music, and his famous *Essay* includes a discussion of the "*mode Palestrina*" which Browning admires in "Master Hugues of Saxe-Gotha" (140). A manuscript copy of Avison's "Grand March" was in the Browning library along with two copies of Avison's *Essay on Musical Expression* (1752) (DeVane *Handbook* 468). The *Essay* divides into three parts, "the first covering the general question of music's 'force and effects' and suggesting some analogies between music and painting, the second discussing techniques of composition and the need to balance the elements of melody and harmony, the third . . . examining questions of performance" (Avison *Essay* 2). From an early age, Browning begins to explore various aspects of music's art: in a record of a conversation with Mrs. Ireland, communicated by her to the *Manchester Examiner and Times* on December 18, 1889, he states that "I was studying the Grammar of Music" when most children were "learning the multiplication table, and I know what I am

talking about when I speak of music" (Griffin *et al.* 16). William Sharp notes, in his *Life of Robert Browning*, that Browning was known "among his associates in 1833" as a "musician and artist rather than as a poet"² (DeVane 259-60).

Browning's attitude to music is tied to his conception of the poet's function, and his aesthetic and musical theories concerning the role of the artist are developed in his early works and in *An Essay on Shelley* (pub. 1852). In addition, they are explored in the monologues on music, "A Toccata of Galuppi's" (1855), "Saul" (1855), "Master Hugues of Saxe-Gotha" (1863), "Abt Vogler" (1864), and *Parleyings: With Charles Avison* (1887). The capacity of music to evoke a deep, yet undefined response fascinated poets of the Romantic and Victorian periods, and Browning uses both music and language to draw attention to the process of interpretation and artistic representation.

BROWNING'S POETIC, AESTHETIC, AND MUSICAL THEORIES

Browning's extensive musical training and knowledge of theoretical and aesthetic practices allow him to articulate clearly a comparison of the arts. Schopenhauer's philosophy on music may also have influenced Browning's ideas on art. The philosopher's belief that the musician surpassed all other artists in approaching the original sources of existence becomes a realisation for the speaker in Browning's monologues. Although Browning may not have read Schopenhauer, Hegel, or Pater, his ability to uncover the unconscious and make it articulate matches the modern spirit of aesthetics. Browning's poetic-aesthetic theories are tied closely to his theories on music. Both arts are ranked higher than painting or sculpture, and music stands most often as the sublime means of expressing emotional

mood or spiritual meaning. In an early poem, "Christmas-Eve" (1850), he explains how meaning in poetry is born out of the natural rhythms of the environment: "By a mechanism of words and tones" there is a "sort of reviving and reproducing, / More or less perfectly," of "The mood itself," and this effect is strengthened through use and practice (243-47). He notes how "A tune was born in my head last week, / Out of the thump-thump and shriek-shriek / Of the train, as I came by it, up from Manchester" (249-51):

And when, next week, I take it back again,
My head will sing to the engine's clack again,
While it only makes my neighbour's haunches stir,
– Finding no dormant musical sprout
In him, as in me, to be jolted out. (252-59)

The creative act of writing poetry develops the artist's "soul a thousand ways – / Potent, by its assistance, to amaze / The multitude with majesties" (*Sordello* 2.677-79).

Browning's idealistic view of the poet begins with his earliest poetry, as in his description of natural beauty in *Pauline* (1833). The poet hungers for God but must "tend" to his "struggling aims" (821,811). His "spirit wanders," and the "living hedgerows where / The bushes close and clasp above and keep / Thought in" do not allow him to "feel" emotion (805-08). His "soul saddens when it looks beyond" for he "cannot be immortal, taste all joy" (809-10). Yet the poet cannot remain calm,

For fancies followed thought and bore me off,
And left all indistinct; ere one was caught
Another glanced; so, dazzled by my wealth,
I knew not which to leave nor which to choose,
For all so floated, naught was fixed and form. (878-82)

He tries to become "a perfect bard" who "chronicle[s] the stages of . . . life," and eventually begins to "discern / Faintly how life is truth and truth is good" (883-88). Browning's

uncertainty about the role of the artist and his own developing art is evident in the apologetic tone of the poem. The comparison between his own "rude songs" and Shelley's song which "Gladdens . . . the young earth" (138,153) reveals his confusion over religious and poetic ideals. However, early in the poem, Browning highlights music's capacity to reveal meaning. As he struggles with "wild dreams" and "indistinct" thoughts (878-79), he turns to song:

. . . I have no confidence,
So I will sing on – fast as fancies come
Rudely – the verse being as the mood it paints. (257-59)

The poet has "An impulse" to write, but "no yearning" (377-79):

. . . I sang as I in dream have seen
Music wait on a lyrist for some thought,
Yet singing to herself until it came. (377-79)

Music eventually becomes "a friend" or "A low voice calling fancy," but "This was not at first" (368,374).

Later, after the speaker loses his self-identity and "seek[s] soul's old delights" (355), he continues to find peace through music: "And song rose, no new impulse but the one / With which all others best could be combined" (358-59). In this early poem, Browning suggests that music has the ability to stir the emotions and provide brief flashes of truth, but the fleeting impermanence of the musical experience requires the concrete images and details of truth provided by poetry. He seeks meaning from, and cherishes both arts. Music becomes his "life" and nourishes him "more than ever" (565-66). John Stuart Mill's criticism of Browning's "intense and morbid self-consciousness" in *Pauline* forces him to turn away from subjective writing to the more objective nature of the dramatic monologue (DeVane 113-14). However, throughout his search for answers to aesthetic and moral questions,

Browning employs images of music and song, thus pointing to later theories on the ability of music to make thoughts clear.

The unresolved questions in *Pauline* as to how poetry can be mastered and shaped to express truth are investigated further in *Paracelsus* (pub. 1835). Here, music's image is used again to examine more difficult problems such as man's desire to "comprehend the works of God" (1.533) and his limited ability to achieve a God-like greatness. Paracelsus' pride and self-love distance him from his friends and from serving God. Browning examines the role of the creative artist and problems in attaining Godly perfection by contrasting the intellectual Paracelsus with the emotional, Italian poet, Aprile, who uses music's melodies to reflect the "Mysterious motions of the soul" (478).³ W.O. Raymond describes Aprile's "idealistic philosophy" in terms of the creative artist:

Aprile would woo the loveliness of life through the medium of the creative genius of the artist. He yearns to reveal and transfigure the beauty of the natural world by reclothing it in the glorious forms of art. Thus his works would remain in the sight of all men, as pledges of the love which existed between himself and the beautiful. But, desiring to grasp the whole sum and absolute essence of beauty, he cannot rest content with any finite manifestation of it. (Collins 28-29)

Before he dies, Aprile acknowledges the imperfect qualities of man; he would now adventure forth for men's sakes, "not pausing to reject the weeds, / But happy plucking them at any price" (2.547-48). Browning, like Aprile, takes the "wants / And ways" of "common life" and sets them "forth in beauteous hues" (2.556-57). Aprile's last words to Paracelsus emphasise the need to find God through acceptance of one's own imperfections: "God is the perfect poet, / Who in his person acts his own creations" (2.648-49). Paracelsus also then recognises that pride and idealism are the "sad rhyme[s]" of men and acknowledges that

"Love, hope, fear, faith -- these make humanity" (4.526,3.1028).

As in the earlier *Pauline*, Browning combines the arts of poetry and music at a point of crisis. In Canto 4 when Paracelsus is most dejected and cynical, he sings a parable⁴ or "record" of his quest for knowledge and love. He is then able to praise God for his life's journey and acknowledge both success and failure: "do your best / Or worst, praise rises, and will rise for ever" (5.572-73). The hero does not attain love which is "serenely pure" but love "strong from weakness, like a chance-sown plant / Which, cast on stubborn soil, puts forth changed buds / And softer stains, unknown in happier climes" (5.698-701). Browning suggests that the artist and humanity must aspire to attain new heights of success, but may not necessarily attain those heights. His interest in common touches of humanity is seen near the conclusion of *Paracelsus* when he "sympathize[s]" with mankind and is "proud / Of their half-reasons, faint aspirings, [and] dim / Struggles for truth" (5.876-78). Although they err and are "weak, / Like plants in mines which never saw the sun," there is a "touch of nobleness" which he admires (5.880-82). Paracelsus' last wish is to "Let men / Regard me, and the poet dead long ago / Who loved too rashly; and [then] shape forth a third / And better-tempered spirit, warned by both" (5.885-88). Browning's artist is then able to find understanding and "A temperate and equidistant world" (5.893).

The nature of the true poet is also examined in *Sordello* (1840) where the intellectual Sordello is contrasted with the creative Eglamor. Throughout his early works, Browning struggles to understand the inadequacy of the poet's attempts to portray a vision of God's truth. Although he claims to tell Sordello's story with "myself kept out of view" (1.15), Browning uses the character of Sordello to set forth his ideas on the poet's role and function

in society. The subjective poet must be able to perceive beauty in nature, and Sordello, who learns to love beauty, becomes "foremost in the regal class [which] / Nature has broadly severed from her mass of men" (1.467-68). Browning expresses the finite details of beauty in terms of a God-created universal beauty and emphasises the poet's talents by giving his "earthly forms" a "touch divine": "Visibly through his garden walketh God" (1.501-04). The poet's artistic creation comes closest to God's divine powers of creation and beauty when he provides understanding and vision, for it is the poet's primary role to allow others to perceive what he sees. Therefore, the poet must not only "Exact the town, the minister and the street" but portray the mood of a particular scene: "what tinge / Determines it, else colourless, -- or mirth, / Or melancholy, as from heaven or earth" (3.901,908-10).

Browning's thoughts on the power of music have developed from the early *Pauline* and he is now able to compare the arts of music and poetry. However, his ideas remain uncertain as seen by a number of contradictions in *Sordello*. He places music's art above that of poetry when the minstrel's song gains him the crowd's applause and the prize (2.60-95). But, in comparison to music, poetry is better able to portray the imaginative or invisible aspects of life. Despite the prize awarded the musician, the defeated minstrel is given fame for his poetic strengths because he "wrote / With heart and soul and strength" and believed himself "achieving all to be achieved / By singer" (3.616-19). Sordello searches for an "instrument" or "body" to express his ideals (1.834-36) but experiences both isolation and joy as an artist. Later, Browning assigns equal importance to the two arts when the master's lute is strung "With the new lute-string, 'Elys,' named to suit / The song" (2.68-69). Although he continues to analyse the capabilities and limitations of both arts, here the

marriage of poetry and music is comparable to the state of ideal happiness found in Elysium of the ancient Greek myth.⁵ Sordello is able to supplant Eglamor, the famous minstrel, and enjoy music for its own beauty rather than perform it for the public's appreciation and his own recognition.

Browning's aesthetic theories begin to include the reader's response to the artistic process, a characteristic of his later, mature poem *The Ring and the Book*. He suggests that song can inspire action in others, and the poet's role in society is to sway others and produce that action or thought (5.571-75). Song, for Browning, becomes "The fullest effluence of the finest mind" (5.561). Music's ability to capture or depict the unspoken perceptions of men is shown early in Canto 2 (429-37). It is "Song, not deeds" which is "chosen" to find love and perfection. "Man's sense[s]" would be "Obstructed" if there were "merely verse for vent" (2.444-46). The speaker notes that other outlets for understanding human nature do not match the power of song, and man should "give and take on song's one point" (2.451).⁶

The speaker continues to compare his "poet-soul" with the musician's; he realises, as he listens to the music, "'twas the song's effect / He cared for, scarce the song itself" (2.505,485-86). As Sordello's confidence in the "Poet-part" of his character increases, his "Art / Develop[s] his soul a thousand ways," and "Language, the makeshift," grows "Into a bravest of expedients, too" (2.675-77,681-82). Browning's confidence in analysing music and poetry is revealed in his increased use of references to specific musical forms. This continues and develops throughout the monologues on music until the writing of *The Ring and the Book*, where he employs rhythmic concepts and aesthetic values of music in a less obvious and fundamental way. Here, Browning's use of medieval terms such as tenzon or

servent⁷ characterises his ongoing interest in the close relationship between poetry and music. The debating character of the tenzon and the serious or satirical character of the servent are appropriate to Browning's questions on the nature of his art, but early in this poem the "complete Sordello, Man and Bard" still eludes the speaker-poet (2.690). Naddo challenges the poet on the nature of the bard's art:

. . . why introduce
 Crochets like these? fine, surely, but no use
 In poetry – which still must be, to strike,
 Based upon common sense; there's nothing like
 Appealing to our nature! what beside
 Was your first poetry? No tricks were tried
 In that, no hollow thrills, affected throes! (2.789-95)

Sordello concludes in Canto 5 that there are capabilities and limitations in both arts. Each gift "neutralizes each then" and no matter how long one searches, "You get no whole and perfect Poet" (5.115-16).

Browning's full realisation that music is the force behind the poet's work begins to take shape in *An Essay on Shelley* (1852). This essay opens with a consideration of why the objective poet is driven to "the process of gathering together in a lifetime" the "materials" and the details he observes around him, and what induces "this effort and operation" (1001).

He contemplates the delights of the soul and asks:

. . . did a sense of duty or of love lead it to communicate its own sensations to mankind? Did an irresistible sympathy with men compel it to bring down and suit its own provision of knowledge and beauty to their narrow scope? Did the personality of such an one stand like an open watch-tower in the midst of the territory it is erected to gaze on, and were the storms and calms, the stars and meteors, its watchman was wont to report of, the habitual variegation of his every-day life, as they glanced across its open roof or lay reflected on its four-square parapet? (1001)

Shakespeare, the objective poet, is a "fashioner" and "the thing fashioned, his poetry, will of necessity be substantive, projected from himself and distinct" (1001). This objective poet allows others to see God's world, as Browning points out in "Fra Lippo Lippi," written three years later (1855):

For, don't you mark? we're made so that we love
 First when we see them painted, things we have passed
 Perhaps a hundred times nor cared to see;
 And so they are better, painted -- better to us,
 Which is the same thing. Art was given for that;
 God uses us to help each other so,
 Lending our minds out. . . . (300-06)

A receptive reader may accept the poet's portrayal of reality or provide his own creative response or perception.

The subjective poet is "gifted like the objective poet" but he enjoys a "fuller perception of nature and man" (1002). He is

. . . impelled to embody the thing he perceives, not so much with reference to the many below as to the one above him, the supreme Intelligence which apprehends all things in their absolute truth, -- an ultimate view ever aspired to, if but partially attained, by the poet's own soul. Not what man sees, but what God sees. . . . (1002)

The subjective poet does not seek "humanity in action" but the "primal elements of humanity" and he "digs where he stands, -- preferring to seek them in his own soul as the nearest reflex of that absolute Mind, according to the intuitions of which he desires to perceive and speak" (1002). Browning comments on the attention to fundamentals which a subjective poet admires: "Such a poet does not deal habitually with the picturesque groupings and tempestuous tossings of the forest -- trees, but with their roots and fibres naked to the chalk and stone" (1002):

He does not paint pictures and hang them on the walls, but rather carries them on the retina of his own eyes: we must look deep into his human eyes, to see those pictures on them. He is rather a seer, accordingly, than a fashioner, and what he produces will be less a work than an effluence. (1002)

That effluence "cannot be easily considered in abstraction from his personality, -- being indeed the very radiance and aroma of his personality, projected from it but not separated" (1002).

Browning's statements concerning the subjective and objective poet in this essay are not always consistent, leading to various interpretations by W.C. DeVane, Philip Drew, and Betty Miller (Collins 113). He highlights the need for both types of poets, for although "the subjective might seem to be the ultimate requirement of every age, the objective, in the strictest state, must still retain its original value" (1003):

For it is with this world, as starting point and basis alike, that we shall always have to concern ourselves: the world is not to be learned and thrown aside, but reverted to and relearned. (1003)

Poets must "see in[to] an object with reference to their own individuality," yet "perfect works" are not always created by "distinct individuals only" (1003). There is a "time when the general eye has, so to speak, absorbed its fill of the phenomena around it, whether spiritual or material," and "desires rather to learn the exacter significance of what it possesses, than to receive any augmentation of what is possessed" (1003):

Then is the opportunity for the poet of loftier vision, to lift his fellows, with their half-apprehensions, up to his own sphere, by intensifying the import of details and rounding the universal meaning. (1003-04)

Browning concludes that "Greatness in a work suggests an adequate instrumentality" and much understanding can be gained from a "review of a poet's life" and his poetry (1004).

The subjective poet or visionary struggles to portray truth as God would see it. The "whole poet's function" is "beholding with an understanding keenness the universe, nature and man, in their actual state of perfection in imperfection" (1005). In addition, the "whole poet's virtue" is his gift of portraying the "else-incompleted magnificence of the sunrise" or the "else-uninterpreted mystery of the lake" and striving for "the actual Divine" rather than the "eventual Human" (1005). Shelley's poetry provides such an example for it is supplied "with a diction more adequate to the task in its natural and acquired richness" and "its material colour and spiritual transparency" (1005). The "whole being [is] moved by and suffused with a music at once of the soul and the sense, expressive both of an external might of sincere passion and an internal fitness and consonancy" (1005-06). At various points in the essay, Browning asserts that the best poetry is a combination of the subjective and the objective. He concludes *An Essay on Shelley* by noting the poet's "noblest and predominating characteristic" (1012):

This I call his simultaneous perception of Power and Love in the absolute, and of Beauty and Good in the concrete, while he throws, from his poet's station between both, swifter, subtler, and more numerous films for the connexion of each with each, than have been thrown by any modern artificer of whom I have knowledge. . . . (1012)

Browning considers Shelley's poetry as "a sublime fragmentary essay towards a presentment of the correspondency of the universe to Deity, of the natural to the spiritual, and of the actual to the ideal" (1012).

"How It Strikes a Contemporary" (1855) contains further ideas on the nature and function of the poet and follows *An Essay on Shelley*, his most important statement on poetic theories. Lines 36-46 of the monologue contain the "essence of the conception of poetic

function" and the "diction may echo Lear's famous speech to Cordelia when they face imprisonment" [*King Lear* 5.3.11-17] (Houghton and Stange, eds. 228-29). Browning's interest in the minute details of human life is tied to his conception of the poet as a recorder for God. In a letter to John Ruskin (1855), he notes that "A poet's affair [is] with God, to whom he is accountable, and of whom is his reward" (Houghton *et al.* 229). "How It Strikes a Contemporary" portrays the poet as a keen observer of details, but the public sees him as a "spy" or a "recording chief-inquisitor" (38-39). Browning, himself a recorder of details, traces the movements and actions of the poet and his "bald and blindish" dog (12), yet others do not see these figures. The poet is isolated and misunderstood, and Browning feels that he should not be seen as the recorder of gossip, whose report is sent to "Our Lord the King," but "The town's true master if the town but knew" (59,40). He does not live a life of luxury in a home "Beyond the Jewry," but lives a simple existence in a "clean gay garret" by the bridge (74,101). This poet is compared to a "general-in-chief" who has been "Through a whole campaign of the world's life and death, / Doing the King's work all the day long" (104-06). He is pictured "In his old coat and up to knees in mud, / Smok[ing] like a herring, [and] dining on a crust" (107-08). The poet's clothes were "courtly once and conscientious still" (6) but now, in death, there is "No further show or need for that old coat" (110). Browning uses the image of the coat to highlight the poet's individual personality, as well as to show his unique qualities which link him to a divine presence (111-15). The speaker has ignored and mistaken the poet's contributions and his life, but, ironically, is made aware of his own faults and weaknesses, thus emphasising the genius of the artist to provide the nature of truth and understanding for himself and others.

Browning's knowledge of and responsiveness to music are revealed in an early monologue, "A Toccata of Galuppi's" (1855).⁸ His optimism and zeal for life are reflected in his imitation of the style and texture of the toccata form⁹ as well as through the speaker's response to the music. Browning's poetic development continues to be linked to his employment of musical images and, more and more often, the effects of particular musical forms and techniques are utilised to advance his aesthetic theories. His writing becomes most toccata-like in its delivery: a sense of improvisation is captured as he makes his opening statement to Galuppi, provides description in free rubato-like rhythm, adds dissonance through questioning, and resolves it through imitation and repetition of ideas. As in other monologues on music, tension and resolution of ideas are related to a speaker's experience and his response to that experience, and in this monologue the texture and structure of music are imitated in the poetic style.

Browning captures both the mood and decadence of 18th-century Venice and the subtleties of rhythm and tempo by imitating the technical aspects of the toccata. For example, he emphasises a change of pace and rhythm with the introduction of the listener's voice in stanzas 2 and 3 and through the use of ellipsis points (4-8). The toccata often begins with a series of running passages which range over the whole instrument and gather both power and variety as they proceed. Browning creates a similar effect as the speaker depicts the ceremonial roles of Venetian doges, city carnivals, balls and masques, and finally the passion and intimacy of lovers. The dramatic monologue allows Browning to evoke skilfully the toccata's prime purpose -- to suggest improvisation. Although Galuppi does not speak, his presence allows the speaker to speculate or suggest, and the many questions found in

stanzas 2 to 5 reflect the uncertainty of the speaker as he struggles with life's questions. Browning creates this effect of uncertainty with quick, erratic responses and changing rhythms, and the resolution of the "dominant" to the tonic or "octave" (24-25) symbolises the inevitable movement from life to death:

'Were you happy?' – 'Yes.' – 'And are you still as happy?' – 'Yes. And you?'
 – 'Then, more kisses!' – 'Did I stop them, when a million seemed so few?'
 Hark, the dominant's persistence till it must be answered to! (22-24)

The superficiality of the Venetian's actions are captured in the short, abrupt phrases of lines 22-23 as well as in the monotonous rhythms which characterise the opening of the monologue (1-3).

Stanzas 5 to 7 contain images which ultimately lead the speaker to realise his own vulnerability and mortality, and Browning uses specific musical terms to suggest the idea of death:

What? Those lesser thirds so plaintive, sixths diminished, sigh on sigh,
 Told them something? Those suspensions, those solutions – 'Must we die'
 Those commiserating sevenths – 'Life might last! we can but try!' (19-21)

These traditional, negative connotations associated with minor and diminished intervals are balanced by the hopeful and expressive feelings associated with the "commiserating sevenths." Galuppi's music captures the "soul" or vitality of the Venetian age, but that life also creaks forth "Dust and ashes." Later, in *Parleyings: With Charles Avison*, Browning explores the effect and function of music, not only in relation to the fleeting qualities of life, but historically, in relation to rapidly changing styles within music history. Both "A Toccata of Galuppi's" and *Parleyings: With Charles Avison* emphasise Browning's belief that music can reveal the vital essence of an age or culture and be understood. Although Galuppi's

music depicts sentimental, pleasurable aspects of 18th-century Venice, it also defines scepticism and rationalism. Browning's poetry allows a new harmony or understanding for the speaker, but it is music's art which creates that vehicle for understanding and allows various perspectives and associations to be explored in the poem.

Browning's examination of an objective and subjective poet continues in "Saul" (1855), a monologue which proves to be a turning point in relation to his poetic ambitions and his understanding of music's expressive capabilities. He publishes the first nine sections of "Saul" in 1845 but does not complete the poem until after his visit to Italy and after he has written about troubling religious questions in "Christmas-Eve" and "Easter-Day" (1850). The poem shows a clear development in his musical and aesthetic theories¹⁰ as David, the fashioner, points to details of creation in stanzas 1-9, and the King's subjective understanding in stanzas 10-19 (pub. 1855). The two parts of "Saul" are "clearly indicative of Browning's change in poetic theory," for "the second part goes more deeply, intellectually and psychologically, into the characters of Saul and David" (DeVane 118). Browning has now developed his own characteristic style of writing and no longer writes in "the manner of [Christopher] Smart" (118). "Saul" is "the barometer which shows the change in Browning's point of view" (118). Browning uses Sir Thomas Wyatt's "Seven Penitential Psalms" as the framework for "Saul," and because more is known of the genesis of this poem it "serves as a means of measuring the development of Browning's religious ideas as well as . . . his theory of poetry" (Whitla 27). His consideration of a singer's role and his relationship to God is not completely secure in "Saul," but he does begin to explore the psychological effects of music and examine further the relationship of music and poetry.

David's song allows King Saul to see himself as a valued part of creation, and this understanding parallels the poet's movement from objective to subjective poetry. As David exclaims to Saul, "Thou hast done now with eyes for the actual; begin with the seer's!" (176). Despite the appeal of music's expressive qualities, Browning notes that music does not have concrete referents in the way poetry does, and this limitation affects the listener. He stresses this point when King Saul is struck by the song and becomes "released and aware," but retreats "as before" (103,117,121). As David continues to sing, he realises that his word is God's word and, through song, the "distance" between "God's throne" and "man's grave" is not a "hopeless" distance to comprehend and overcome (196-98). He presents three series of motives to Saul, all of which reveal God's love at work through song. The songs played to calm and tame the creatures evolve into the "help-tune[s]" (49) of mankind. These songs, in turn, rise in level of importance to songs of aspiration, ending with the "Face" and "Hand" of Christ revealed in the love of David for Saul (310-11). Browning's revelation that music is the force behind his poetic writing is paralleled in David's words, "No harp more – no song more" (237). If the musical instrument is not employed ("No harp more"), there will be no creation of song or text and thus, no inspiration for the listener. The poet now sees God "In the star, in the stone, in the flesh, in the soul and the clod," and is renewed by "The submission of man's nothing-perfect to God's all-complete" (250-53). David, the musician, is able to bid Saul to "awake / From the dream, the probation, the prelude, to find himself set / Clear and safe in new light and new life" (280-82). Now a "new harmony [is] yet / To be run, and continued, and ended" (282-83):

... O Saul, it shall be

A Face like my face that receives thee; a Man like to me,
 Thou shalt love and be loved by, for ever: a Hand like this hand
 Shall throw open the gates of new life to thee! See the Christ stand!" (309-12)

The images of the face and hand emphasise the physical link between God and man.

Music soothes and calms Saul, and it is that feeling which allows Browning to emphasise the importance of poetic thought. As he suggests in a later monologue on Charles Avison, the poet-musician's mind does not strive to give "permanence" to "momentary feeling," but his mind's "tribe / Of senses" brings to pass "Knowledge" through "Art's [in particular music's] ministry" (*Parleyings: With Charles Avison* 243,175-76,200). Music is not associated with "passion's transient flit and wink" of feelings (189), but with the spiritual love and higher aim that David feels for Saul:

. . . -- 'tis not what man Does which exalts
 him, but what man Would do! (295-96)

Saul is transformed through David's vision and upheld by the poet's music. Just as Browning is the keeper of "Lyric Love" through his "rare gold ring of verse" in *The Ring and the Book*, David renders all duty to God and "succeed[s] in guardianship" to Saul through God's Divine Love (12.868-69). The theoretical aspects of Browning's aesthetics are tested in his early poems but practised, artistically, in the monologue on Saul.

Following the final publication of "Saul" (1855), Browning is more secure in his criticism of the objective nature of the poet-musician. In "'Transcendentalism: A Poem in Twelve Books'" (1855), he compares the expressive capabilities of poetry and music:

Stop playing, poet! May a brother speak?
 'Tis you speak, that's your error. Song's our art:
 Whereas you please to speak these naked thoughts
 Instead of draping them in sights and sounds.

– True thoughts, good thoughts, thoughts fit to treasure up!
 But why such long prolusion and display,
 Such turning and adjustment of the harp,
 And taking it upon your breast, at length,
 Only to speak dry words across its strings? (1-9)

Music stimulates the imagination and allows the “naked thoughts” to be expressed in emotional and expressive ways. The speaker chides the young musician-poet for providing rational thought to the elder generation, while the youth desire “images and melody” (17):

So come, the harp back to your heart again!
 You are a poem, though your poem's naught.
 The best of all you showed before, believe,
 Was your own boy-face o'er the finer chords
 Bent, following the cherub at the top
 That points to God with his paired half-moon wings. (46-51)

Browning emphasises the importance of imagination for “We see and hear and do not wonder much” (20). To this end, he turns to music's art to portray the expressive and emotional qualities of mankind and his perceptions of those qualities. David, the subjective poet, was able to show King Saul physical truth through song, but spiritual truth is realised through the worship of the subjective poet or visionary.

In “Master Hugues of Saxe-Gotha” (pub. 1863), Browning again examines the effect of music on the listener, and begins to explore the nature of truth – a major theme of *The Ring and the Book*. The ability of David to speak for God is not felt in this monologue; although each fugal voice is given a characteristic feeling and purpose, collectively they do not catch the “import” (89) of Hugues' thoughts. Instead, he has left, ironically, a “mountain in labour” (127), and the discontent felt by the speaker in “A Toccata of Galuppi's” is strongly felt again. Although music was used to calm Saul's soul, the genesis and

interpretation of Master Hugues' music does not exist in a permanent or ideal form and creates a problem for the contemporary artist. The monologue addresses a problem which Browning himself encounters -- the acceptance of difficult art forms, and the recognition or understanding of "truth." Despite Browning's reservations, "Master Hugues of Saxe-Gotha" provides a humorous, personal touch, and reveals his significant understanding of music's art.

As in the earlier "A Toccata of Galuppi's," Browning explores the relationship of music and poetry by becoming more involved in the imitation of music's art. Here, the speaker-poet seeks to understand the fugal form by imitating musical characteristics within his poetic form. He admires the perfect form and constancy of the five-voice fugue but does not catch its "import" (89) and parodies that music's style through an a-b-a-b-a rhyme scheme, repetition of words and ideas, and the use of irony. The subject, countersubject, and each succeeding voice¹¹ become characters and are analysed according to their actions or role in the music (56-65). The poet finds the fugue technically dry and formal, and parodies this in the crisp sounds of his verse:

One is incisive, corrosive;
 Two retorts, nettled, curt, crepitant;
 Three makes rejoinder, expansive, explosive;
 Four overbears them all, strident and strepitant:
 Five . . . O Danaïdes, O Sieve! (76-80)

The parody is achieved through stylistic aspects such as word choice, alliteration and assonance, rhythmic changes, and imitation of sounds. An analysis of these same stylistic features and techniques in Browning's *The Ring and the Book* (Chapter 4) reinforces his keen awareness of sound and its effects in both poetry and music.

As the organist plays and analyses Master Hugues' music,¹² he considers the passage of time in terms of traditions and common customs. As in "A Toccata of Galuppi's" where the sound of music recalls past figures, the organist's music calls forth the sacristan who carries out his simple duties as the church empties after evening prayer. As the church darkens and the organist's candle dips low, the speaker considers Master Hugues' music in relation to life's mysteries:

Is it your moral of Life?
 Such a web, simple and subtle,
 Weave we on earth here in impotent strife,
 Backward and forward each throwing his shuttle,
 Death ending all with a knife? (106-10)

Browning's five-line stanza (a-b-a-b-a) becomes a nine-line final stanza with its additional a-a-a-b rhyme scheme. This is an appropriate representation of the overall effect and structure of the fugue, as the developed voices accumulate interest and unity. The repeated a-a-a rhyme scheme (146-48) suggests that the speaker has finally received the meaning of the performance and the music:

. . . Lo you, the wick in the socket!
 Hallo, you sacristan, show us a light there!
 Down it dips, gone like a rocket.
 What, you want, do you, to come unawares,
 Sweeping the church up for first morning-prayers,
 And find a poor devil has ended his cares
 At the foot of your rotten-runged rat-riddled stairs?
 Do I carry the moon in my pocket? (142-49)

It does not matter that the sacristan or "Saint" supervises "all betwixt pavement and spire" and "Put[s] rats and mice to the rout" (21,24-25), for the speaker must attend to his own affairs. The last line suggests that, if the speaker remains in the dark, he will not find truth

and understanding but will find himself lost or frozen in past traditions and authorities. Browning questions, through the writing of this poem, the role and ability of art to define truth. Like Andrea del Sarto who seeks to correct a flaw in Rafael's work in order to create perfect art, the composer's perfection of the fugal form does not necessarily provide truth and understanding for the listener.

The emotional power of music found early expression in *Pauline* where Browning concluded that the "help to music's mystery" lies in the divine inspiration of God (930-31). This idea is carried forward to "Abt Vogler" when Music's triumph over painting and poetry reflects a "wish" of Browning's "soul" to understand "music sent up to God by the lover and the bard" ("Abt Vogler" 41,79). His use of the word "manifold" in the opening line appropriately depicts his understanding of the various applications and effects of music in the poem. The architectural harmony described in the opening stanzas begins with the speaker's wish that his "manifold music" will be proportionate to that which "Solomon willed . . . as he named the ineffable Name" ("Abt Vogler" 1,7). Browning's depiction of the artist as creator follows that of Shelley in the Romantic tradition. The attempted extemporisation is the speaker's creative contribution to the architectural structures of music and parallels the creation of Solomon's palace. The restlessness and yearning, however, are characteristic of the Victorian period and indicative of the shifting view of the artist in the nineteenth century. The artist appeals to his creative and musical impulses just as Browning uses architectural analogies to emphasise moments of illumination within life's journey and, in particular, the nature of Divine creation or will.

The work begins with an awareness of external forces, but these prove to crowd or

restrict the speaker's creativity. In stanza 4, the speaker refers to the origins of existence or God's creation of man in order to find the source of his inspiration. The musician feels that, in his "passion," he has "scale[d] the sky" and now the "emulous heaven" yearns down "to reach the earth" (27-28). The union of heaven to earth, representative of the artistic process, occurs in stanza 4, and is expressed in terms of creation and images of light (29-32). The artist's realisation that God's structure remains "ever the same" and that "There shall never be one lost good" is also a realisation of his lost creation: "And, there! Ye have heard and seen: consider and bow the head!" (9,67,69,56). The artist is content, therefore, to find his resting-place on earth where "silence resumes her reign" (89). Just as Abt Vogler becomes a master at extemporisation through a growing awareness of his instrument's capabilities, the speaker in Browning's monologue achieves a heightened awareness of his unique place in humanity through the process of discovery.

Browning states that "God has a few of us whom he whispers in the ear" for "'tis we musicians" who "know" and understand the inescapable condition of humanity (85,88). He suggests, therefore, that music's art better prepares the artist to understand God's divine will. When the "palace of music . . . reared" by the musician is gone, he can celebrate the fact that "many more of the kind / As good, nay, better perchance" will occur (57,61-62). The music that is gone will be echoed in the eternal life, and the artist recognises God's promise through his own creative powers. The "manifold" nature of music in the poem reflects Browning's ability to make art perform several functions at once. He is able to envisage his structure as a painter would (21-24), describe the structure in terms of musical sound (53-55), and express his thoughts through the medium of poetry. The flash of God's will matches the

artist's intuitive insight which vanishes as quickly as it is realised. Browning, through the speaker, experiences a moment of spiritual truth or illumination when he realises that music represents God's will, "Existent behind all laws" (50). In no other art but music would "such gift be allowed to man, / That out of three sounds he frame, not a fourth / sound, but a star" (51-52).

As Browning's poetic and aesthetic theories mature, he emphasises the role of poets and points to their celebrated gifts of intuitiveness and sensitivity. In "Red Cotton Night-Cap Country" (1873), he praises the art of poetry and contrasts it to "Speech [which] is reported in the newspaper" (3284). He also criticises the public's tendency to misunderstand the poet, for example in "At the Mermaid" (1876). On behalf of Shakespeare, Browning protests the view that the opinions and beliefs of a dramatist's characters represent those of their creator. The speaker claims that he has not allowed the public to discover his life in his work, nor enabled anyone to "slip inside my breast, / There to catalogue and label / What I like best, what love best" (34-36). Browning concludes at the end of "The Two Poets of Croisic" (1878) that there is a "simple test . . . to weigh / The worth of poets" and that test involves asking the question, "'Which one led a happy life?'" (1233-35,1240):

Was not his lot to feel more? What meant 'feel'
 Unless to suffer! Not, to see more? Sight --
 What helped it but to watch the drunken reel
 Of vice and folly round him, left and right,
 One dance of rogues and idiots! Not, to deal
 More with things lovely? What provoked the spite
 Of filth incarnate, like the poet's need
 Of other nutriment than strife and greed! (1249-56)

"Who knows most, doubts most" and "entertaining hope, / Means recognizing fear" (1257-

58). The poet who sees and feels more deeply will understand suffering and deep emotions, and will use his inner strength to produce creative works of art: "stars abound / O'erhead, but then -- what flowers make glad the ground!" (1263-64).

Parleyings With Certain People of Importance in Their Day (1887) is Browning's final major poem and, as with other significant poems of his later period, was written in response to the death of a friend, here J. Milsand (Whitla 102). The poem also examines the problems of poetic communication and the effectiveness of the arts "To match and mate / Feeling with knowledge" (185-86). Browning's wish is to

. . . some way
Arrest Soul's evanescent moods, and keep
Unalterably still the forms that leap
To life for once by help of Art! -- which yearns
To save its capture. . . . (210-14)

Poetry "discerns" while painting is "ware of passion's rise and fall, . . . all / A-seethe within the gulf" (214-17). The "Poet's word-mesh" and the "Painter's sure and swift / Colour-and-line-throw" are "proud" to lift their "prize" of "passions caught" (219-21). In the Avison monologue, Browning concludes that "There is no truer truth obtainable / By Man than comes of music," an art "Who tells of, [and] tracks to source the founts of Soul" (138-39,182). However, "All Arts endeavour this, and she [music] the most / Attains thereto, yet fails of touching" (198-99). This monologue traces Browning's thoughts on the capacities and limitations of music's art as well as the changing perceptions toward (and appeal of) music and its changing styles.

In writing *Parleyings: With Charles Avison* Browning reviews his ideas about, and his experiences with music. He recalls overlooking familiar tunes and marching to a "Bold-

stepping 'March' . . . ere my hand / Could stretch an octave" (51-52). He uses the simple, continuous "March" by Charles Avison to fulfil his prophecy given at the conclusion of *Pauline*: "For this song shall remain to tell for ever / That when I lost all hope of such a change, / Suddenly beauty rose on me again" (1004-06). That sudden "beauty" represents illumination or insight and, in the Avison monologue, is found in two significant and personal events. The "little fact" or recollection of his mother playing Avison's "Grand March in C Major" leads Browning's "fancy forth" (1-2) and the cold March scene leads him to think of a musical March written by an 18th-century organist from Newcastle. As Browning watches a small blackcap carry a scrap of cloth to its nest, he questions why the bird travelled so far to find the material. Avison's "March" is recalled in association with Browning's question: "What old-world work proved forage for the bill / Of memory the far-flyer?" (44-45). Seventy years later, the memory of his mother's playing leads Browning to print the music of a simple March at the conclusion of the Avison monologue. The creation of the monologue stems from the image of a cold month in March, and Browning's argument around the "March-motive" provides "Truth which endures resetting" (382-83). Each motive comments on the other, allowing Browning to show how a March or any other work of art is shaped and made coherent.

Both Avison and Browning acknowledge the perfection of composition which "arises from melody, harmony and expression" (Le Huray *et al.* 61), but Browning questions why "fresh achievement" by new artists is so admired (*Parleyings: With Charles Avison* 125). Browning's interest in the transience of music may have been inspired by his reading of a French memoir, *Esquisse biographique sur Claude Lejeune, natif de Valenciennes*,

surnommé le Phénix des musiciens, compositeur de la musique des rois Henri III et Henri IV [1845] (DeVane 257). His melancholy concerning the passing of musicians and their music is expressed in a letter to Elizabeth Barrett on March 7, 1846.¹³ Music is capable of "breathing / Mysterious motions of the soul" (*Paracelsus* 477-78) and can dredge deeper into man's soul. However, it is less capable than poetry or painting of fixing the "unsounded sea" (*Parleyings: With Charles Avison* 161) into a permanent form.

The nostalgia or melancholy found in "A Toccata of Galuppi's" and in "Abt Vogler" is replaced by a confidence and faith in the music of the past in the Avison monologue. Rather than feeling "chilly and grown old" as seen in "A Toccata of Galuppi's" (45), Browning finds music "all alive once more -- / As once it was alive" (113-14). He does not attempt to modernise Avison's "March" with some "irreverent innovation" (319) but asks that listeners bring the old music to life through their imaginations:

. . . Bring
Our life to kindle theirs, and straight each king
Starts, you shall see, stands up, from head to foot
No inch that is not Purcell! (330-33)

He does lament, however, that Wagner's new music will suffer the same fate as Avison's older style. Even though "fatal Wagner" has "fixed . . . fast" that "'O Thou' -- Sighed by the soul at eve to Hesperus --" it too, will "again take wing and fly away" (132-35). The strength and vitality of Avison's or Wagner's music will continue if man does not allow the mind to hide "An element which works beyond our guess, / Soul, the unsounded sea" (160-61). Browning suggests that "Of all the lamentable debts [which are] incurred / By Man through buying knowledge," the worst is to ignore knowledge "which holds a fruit / Haply

undreamed of in the soul's Spring-tide," and which "Summer opens wide, / And Autumn, withering, rounds to perfect ripe" (339-40,343-46). Music ties emotion to the simple things in life, but knowledge or intellect can be ignorant or deceptive:

. . . just as an old-world tune
Wears out and drops away, until who hears
Smilingly questions – "This it was brought tears
Once to all eyes, – this roused heart's rapture once?"
So will it be with truth that, for the nonce,
Styles itself truth perennial: 'ware its wile!
Knowledge turns nescience, -- foremost on the file,
Simply proves first of our delusions.' (353-60)

The passions associated with music are not those of the intellect, and it is art, in particular music, which captures these feelings of the soul and gives them degrees of permanence.

Browning's thoughts on the power of music are echoed in Avison's *An Essay on*

Musical Expression:

The Capacity of receiving Pleasure from these musical Sounds, is, in Fact, a peculiar and internal Sense; but of a much more refined Nature than the external Senses: For in the Pleasures arising from our internal Sense of Harmony, there is no prior Uneasiness necessary, in order to our tasting them in their full Perfection; . . . It is their peculiar and essential Property, to divest the Soul of every unquiet Passion, to pour in upon the Mind, a silent and serene Joy, beyond the Power of Words to express, and to fix the Heart in a rational, benevolent, and happy Tranquility. (2-3)

This is the "natural Effect of *Melody* or *Harmony* on the Imagination," and "when to these is added the Force of *Musical Expression*, the Effect is greatly increased" (3). Browning's monologue on Charles Avison celebrates music's expressive capacity throughout the ages from "glorious Bach[']s] . . . great glad 'subject'" to the "Rough, rude, robustious . . . noise" of Avison's Grand March, to "some unmodulated minor" fixed by Wagner (418,414-16,136).¹⁴

Browning explores in detail the nature of truth in *The Ring and the Book* (pub. 1868-69). The opening of this lengthy monologue is characterised by the poet's uneasiness that, again (near the end of his writing career), his work will not be accepted by the British public (1.1379ff.). His understanding of and belief in the powerful effects of music are exploited in this mature poem. Technical aspects of music's art such as harmony, rhythm, and motivic development are used in conjunction with literary aspects such as point of view, tone of voice, and portrayal of thought and argument. Browning's control over the subtleties and nuances of music and poetry provides an "artistic way" (12.87) comparable to the musician's compositional techniques. A comparison of the formal, technical, and stylistic features of Wagner's *Ring* cycle and Browning's *The Ring and the Book* underlines the artists' mature aesthetic, poetic, and musical theories, and examines the poetry-music relationship in terms of motivic process and creative development. Browning synthesises his ideas on music and poetry at the conclusion of Book 12 of *The Ring and the Book*:

-- Art may tell a truth
 Obliquely, do the thing shall breed the thought,
 Nor wrong the thought, missing the mediate word. (12.855-57)

So, note by note, bring music from your mind,
 Deeper than ever the Andante dived, --
 So write a book shall mean, beyond the facts,
 Suffice the eye and save the soul beside. (12.860-63)

He emphasises the ability of art and, in particular, music, to act as an intermediate agency for conveying ideas or bringing about aesthetic results. The "mediate word" is often expressed in terms of the music-poetry relationship and is used "Obliquely" and artistically to form the basis of Browning's aesthetic-musical theories (12.856-57).

WAGNER'S POETIC, AESTHETIC, AND MUSICAL THEORIES:

Wagner's poetic theories, like Browning's, are closely tied to his aesthetic and musical theories. This is evident in the concluding section of *The Artwork of the Future* where an asterisk draws attention to his thoughts on the relationship between music and literature:

Who, then, will be the Artist of the Future?
 Without a doubt, the Poet.*
 But *who* will be the Poet?
 Indisputably the *Performer*.
 Yet *who*, again, will be the Performer?
 Necessarily the *Fellowship of all the Artists*. — (PW 1.195-96)

In a brief note, he explains that he regards the "Tone-poet as included in the *Word-poet*, — whether personally or by fellowship" (1.194). The "Art-work of the Future is an associate work, and only an associate demand can call it forth" (1.196). In this essay, Wagner fights against the modern state of the arts; he addresses the "thinking artist" and suggests that man (without religion) can be linked to God and thereby discover the true nature of art (18). By uniting all artists, Wagner hopes to accomplish "*one definite aim*" and that is to "permeate each other's essence, and . . . to generate the living, breathing, moving drama" (1.196). In terms of the audience, he claims that it is the "*dramatic Action*" which ensures the "*widest understanding*" of the drama (1.196).

Part 2 of *Opera and Drama* also discusses "The Play and the Nature of Dramatic Poetry" as Wagner traces the development of poetry and the problem of influences such as religion which deals more with death than life. Wagner, like Browning, emphasises the development of the human spirit, and both artists create dramatic works to depict the varied

aspects of humanity. Wagner's concept of the poet is daunting, for he expects him to change the structure of society; because the poet is sensitive to the human condition, he feels that he can suggest political changes, depict reality through dramatic poetry and prose, and bring man closer to nature and to God. In order to express fully the broad scope of humanity, Wagner turns to saga and history for these offer "material for a judgement of the inmost (so to say, instinctive) motives of the ceaseless struggles of whole folks and races" (*PW* 7.266):

Religion and Saga are the pregnant products of the people's insight into the nature of things and men. From of old the Folk has had the inimitable faculty of seizing its own essence according to the Generic idea, and plainly reproducing it in plastic personification. The Gods and Heroes of its religion and saga are the concrete personalities in which the Spirit of the Folk portrays its essence to itself. . . . (7.266)

His ideas on the "drama of the future" become the starting point for a sophisticated art form, just as Browning uses the "documents" and "Fanciless fact" (*R & B* 1.144) of an old yellow book to move beyond documented proof, or "beyond the facts" (12.862): "I learn from epistles which begin / Here where the print ends" (1.257-58).

In *The Origins of Modern Opera, Drama, and Music*, Wagner suggests that in order for a dramatist to produce an understandable drama, the poet "must go to work with the greatest simplicity and straightforwardness when he addresses himself to the directly receptive feeling" (149). The poet who turns toward feeling "must be already so at one with himself that he can dispense with any aid from the mechanism of logic and address himself with full consciousness to the infallible receptive powers of the unconscious, purely human feeling" (149). In terms of dramatic effect and in view of physical perception, Wagner suggests that the poet must proceed as "straightforwardly" and as "unconditionally" as

possible when "the feeling is addressed by the actual phenomenon itself" (149).

Where connecting details are omitted in the verbal poetry, Wagner allows the music to lead the listener to further understanding. At other times, words are of immediate importance, as in Wotan's soliloquy in Act 2, scene 2 of *Die Walküre*. Wotan's introspection concerning his psychological makeup is enhanced by the scant musical accompaniment:

Nothing is permitted to interfere with Wotan's words, and these are conveyed in a deep and solemn intonation so remarkably devoid of music that the impact can be shattering. (Aberbach 45)

In a letter to Franz Liszt (1855), Wagner notes that "this is the most important scene of all, and, as such, it will probably meet with the necessary sympathy and attention" (*Wagner-Liszt* 2.117).

For Wagner, the spontaneity and physical representation of life's objects make music drama the perfect dramatic artwork. His consideration of poetry's role in that representation of life is high. What poetry perceives from her "high seat" is "after all . . . Life" (*PW* 1.139):

. . . the higher did she raise herself, the more panoramic became her view; but the wider the connection in which she was now enabled to grasp the parts, the livelier arose in her the longing to fathom the depths of this great whole. (1.139)

The "consummation of Knowledge is its redemption into Poetry," but it is a "poetic art . . . which marches hand in hand with her sister arts towards the perfect Artwork; – and this artwork is none other than the *Drama*" (1.139).

The relationship between the poet and musician fascinates Wagner, for the realisation of the musician's expression of "inner feelings of the heart" and the poet's aim of "conveying the separate feelings of the heart" become central to the creation of musical "drama" (*PW*

1.92). Wagner notes that

We always look towards the Future with the eye of the Present, with the eye that can only measure all future generations by the standard it has borrowed from the Men of the Present, and sets up as the universal standard of mankind. (1.207)

He suggests that "If we have finally proved that *the Folk* must of necessity be the Artist of the future, we must be prepared to see the intellectual egoism of the artists of the Present break forth in contemptuous amazement at the discovery" (1.207).

Wagner was attracted early in his career to material in which the "poetic and musical significance[s] strike him simultaneously," although he claims later that he "cannot make use of any poetic matter which is not first conditioned by music" (*Letters* 1.107,126). His aesthetic theory includes the view that

to the operatic poet and composer falls the task of conjuring up the holy spirit of poetry as it comes down to us in the sagas and legends of past ages. For music affords a medium of synthesis which the poet alone, particularly in association with the stage, has not at command. Here is a way to raise opera to a higher level from the debasement into which it has fallen. . . . (1.108)

As Aberbach notes (3), Wagner's arguments are inconsistent. For example, in a letter to E.

Hanslick (1847), Wagner writes that

I would certainly be guilty of a lie were I to pretend that my music was at the mercy of my poetry. I cannot make use of any poetic matter which is not first conditioned by music. My Song Contest [in Act 2 of *Tannhäuser*], even though the poetic element predominates in it, could not have expressed my higher intentions without music. (*Letters* 1.126)

Though he admires the poet's ability to

speak to you of hate, of love, of fanaticism and frenzy; he will set before your eyes the outward acts engendered on the surface of those depths: but never can he take you down into them, unveil them to your look. It is reserved for Music alone, to reveal the primal elements of this marvellous nature; in her

mysterious charm our soul is shewn this great, unutterable secret. And the musician who exerts his art in this direction, alone can boast of mastering all its resources. (*PW* 8.179)

Often Wagner debates the relative superiority of words or music and "Only gradually" does he come to realise that all elements of "word-tone-drama" are "inseparable" (Aberbach 3).

In *The Artwork of the Future*, Wagner expands upon his theory of language in drama, and the logic of feeling which music and poetry obey. He suggests that poetry will find its function in drama when combined successfully with other arts, especially music:

In the Poetic art, the purpose of all Art comes first to consciousness: but the other arts contain within themselves the unconscious Necessity that forms this purpose. The art of Poetry is the creative process by which the Art-work steps into life. (*PW* 1.134)

Wagner describes how "dance, poetry, and music" add to "an understanding of nature, thereby revealing the humanistic scope of the arts" (19). The poet or "whole artistic man" experiences in the arts of "Dance and Tone" a "physical longing" which becomes a "longing of the soul" (1.34); its force "first generates the poetic purpose and [then] finds in that its absolution" and its "attainment" (1.134). As "dancer, tone-artist, and poet," the creative artist is "one and the same thing: nothing other than *executant, artistic Man, who, in the fullest measure of his faculties, imparts himself to the highest expression of receptive power*" (1.189).

Wagner's prose reveals how Beethoven inspires his theory of music and opera. In particular, he is inspired by the final movement of the Ninth, and the marriage of Schiller's words with the composer's music:

The instruments represent the rudimentary organs of Creation and Nature; what they express can never be clearly defined or put into words, for they

reproduce the primitive feelings themselves, those feelings which issued from the chaos of the first Creation, when maybe there was not as yet one human being to take them up into his heart. (*PW* 7.41-42)

Beethoven's music inspires him to discuss the importance of combining music and drama for "understanding and expressing transcendental and mystical truths" (20). In addition, Shakespeare's dramatic art influences Wagner in his consideration of drama, poetry, and music. Wagner concludes *The Art-Work of the Future* by combining his comments on all the arts:

Not one rich faculty of the separate arts will remain unused in the United Artwork of the Future; in it will each attain its first complete appraisalment.
(*PW* 1.190)

Like Browning, however, he does conclude that music is "capable of the highest reaches of expression" (1.190), but he also claims that the highest artwork includes the union of music, poetry, and drama.

Wagner's ideas also parallel Browning's when he recognises the ability of music to provide a spiritual link between God and man. As an example, Wagner points to the "results" when voice is united with orchestra:

For the very character that naturally distinguishes the voice of man from the mechanical instrument would have to be given especial prominence, and that would lead to the most manifold combinations. . . . Let us set the wild, unfettered elemental feelings, represented by the instruments, in contact with the clear and definite emotion of the human heart, as represented by the voice of man. The advent of this second element will calm and smooth the conflict of those primal feelings, will give their waves a definite, united course; whilst the human heart itself, taking up into it those primordial feelings, will be immeasurably reinforced and widened, equipped to feel with perfect clearness its earlier indefinite presage of the Highest, transformed thereby to godlike consciousness. (*PW* 7.41-42)

He cites Beethoven's final symphony as the "human evangel of the art of the future" for it

is the "redemption of Music from out her own peculiar element into the realm of *universal art*" (2.160).

Wagner emphasises the "genius of the voice" for it "represents the heart of man and its sharp-cut individual emotion. Its character is consequently restricted, but definite and clear" (7.42). He suggests that his new music-dramas allow music and voice to "pursue two independent but interrelated roles" -- the voice expresses the "more serious elements of drama, leaving it to music to establish the psychological and spatial characteristics of the design" (Aberbach 6). Wagner shares Browning's interest in the depiction of psychological states and his "use of archetypal figures" represents a "great departure from the field of opera" (9):

Music could be used to illustrate unconscious psychological states of mind while words present perceived conscious states of mind. This interaction of word and music could depict the known, the unknown, and the myriad worlds between. One additional aesthetic conception related to his psychological imperative: the work should be performed in one act, without a break, so the intensity could be maintained to the crucial ending. (9)

Wagner's interest in states of mind is heightened by his interest in Greek writers, just as Browning's psychological characterisations are drawn from past history. Both artists draw heavily on their perception of the world around them and in the preoccupations in daily living. This is a dominant feature of their work and is linked to their sense of the dramatic.

In *A Communication to My Friends*, Wagner again refers to the relationship between music and poetry:

. . . with all my dramatic works, I was in the first instance *Poet*, and only in the complete working-out of the poem, did I become once more *Musician*. Only, I was a poet who was conscious in advance of the faculty of *musical* expression, for the working-out of his poems. (*PW* 1.363)

He exercises this faculty so much that he claims

I was fully aware of my ability to employ it on the realisation of a poetic aim, and not only to reckon on its help when drafting a poetic sketch, but in that knowledge to draw such sketch itself more *freely*, and in more accordance with poetic necessity, than if I had designed merely with an eye to the musical effect. (1.363)

Prior to this, Wagner had to "acquire facility of musical expression in the same manner as one learns a language" (1.363): "He who has not made himself thoroughly at home with a foreign, unaccustomed tongue, must pay heed to its idiosyncrasies in everything he says," and in order to "express himself intelligibly, he must keep a constant watch upon this mode of utterance itself, and deliberately reckon for it *What* he desires to say" (1.363). Once Wagner has learned the "speech of Music" he is able to call himself a "Word-Tone-Poet" (1.363).

Wagner's summary of his own accomplishments as an artist are tied to his theories of poetry and music. His ability to speak in "Tone-speech" is meaningful only if he speaks freely from his heart: "the Matter of my message was necessarily dictated by the Spirit of the means of expression that I had made my own" (*PW* 1.363). The poetic words which urge him on to "artistic fashioning" must affect his "emotional" being more so than his "intellectual being." Once that occurs, he is able to develop the speech of music:

What I beheld, I now looked at solely with the eyes of Music; though not of *that* music whose formal maxims might have held me still embarrassed for expression, but of the music which I had within my heart, and wherein I might express myself as in a mother-tongue. (1.364-65)

By acquiring "facility in musical expression," Wagner becomes "a *poet*" (1.365):

. . . I no longer had, as fashioning artist, to refer to the mode of expression itself, but only to its object. Yet, without deliberately setting about an

enrichment of the means of musical expression, I was absolutely driven to expand them, by the very nature of the objects I was seeking to express. (1.365)

Only when he becomes involved with "*political abstractions*" does he have to "*subordinate* . . . [his] *poetic attainments*" and "*radically forswear* . . . [his] *artistic nature*" (1.366).

Wagner describes how his poetic theories influence his musical expression and its form; they manifest themselves "chiefly in *two* departments: in the *dramatic-musical form* in general, and in the *melody* in particular" (*PW* 1.366-67). To achieve his goals, he changes the "traditional *operatic form*" which was an "arbitrary conglomerate of separate smaller forms of songs" rather than a "form embracing the whole Drama" (1.367). Rather than fill "these ready-moulded forms," Wagner brings together "drama's broader Object" and "the cognisance of . . . Feeling" (1.367). He sees "no possibility of division or demarcation" other than when "the place or time" changes in an Act or when the "dramatis personae" change in a Scene (1.367). He also points out that the "plastic unity of the Mythic Stuff" lends itself to this style. Rather than present a flurry of minor details, Wagner "linger[s] with an exhaustiveness" on important concepts and meanings such as the "characteristic combination and ramification of . . . thematic Motifs" (1.367-69). In terms of the "relation of music and action . . . the *principal thing* – *i.e.*, the dramatic motive" should not be left out (1.94-95). Wagner's emphasis on the dramatic is employed in the expansive Nibelungen saga where dramatic motives become both the form and the content of the cycle.

Wagner builds his whole drama into "one organic unity" by excluding unnecessary details and establishing a chief or dominant mood (*PW* 1.369). The development of the moods

and the constant obviousness of this development, should establish the unity of the drama in its very mode of expression. Each of these chief moods, in keeping with the nature of the Stuff, must also gain a definite musical expression, which should display itself to the sense of hearing as a definite musical Theme. (1.369)

That development towards a climactic feeling or mood is

brought about, quite of itself, in the shape of a characteristic tissue of principal themes, that spread[s] itself not over *one scene only* (as heretofore in separate operatic 'numbers'), but *over the whole drama*, and that [is] in *intimate connection with the poetic aim*. . . . (1.369)

Wagner's use of this "thematic method, and its weighty consequences for the emotional understanding" of his "poetic aim" is also outlined in Part 3 of *Opera and Drama*.

Wagner insists that the audience should become involved in the drama -- a change for some viewers of Italian opera who do not understand the language and ideas. In terms of form, the Overture is replaced by a Prelude which is now linked to Act 1. This provides a continuous musical-dramatic work as "All the complex drama" is presented "on the stage in rapid sequence" (*Letters* 1.216). In order for the dramatic and musical elements to achieve equal status, Wagner insists that the singers must also be actors and understand the poetry. The singers should be supported by the orchestra and its "*life and fire*" in addition, their work, like Wagner's own, should be characterised by "earnest endeavour and a strong and powerful will" (1.92). He condemns the "laziness and flabbiness" brought about by singing a "free-and-easy method" [Italian recitatives] (*Wagner-Liszt* 1.91). "What the German needs, to fit him for a dramatic style of singing in keeping with his natural parts, consists in something altogether different from the teaching-apparatus there [in Italy] in vogue" (*PW* 5.204):

Nowhere in the score of my *Lohengrin* have I written above a vocal phrase the word "recitative;" the singers ought not to know that there are any recitatives in it; on the other hand, I have been intent upon weighing and indicating the verbal emphasis of speech so surely and so distinctly that the singers *need only sing the notes, exactly according to their value in the given tempo*, in order to get purely by that means the declamatory expression. (*Wagner-Liszt* 1.91)

The singers are instructed to "*read* their parts in connection, distinctly and expressively, from the printed libretto" and the conductor to explain to them, from the remarks on the score, the "meaning of the situations and their connection with the music bar by bar" (1.96-97). The "so-called 'vocal rehearsals' should not begin until the players have become acquainted with the poem itself in its whole extent and context" (*PW* 3.172). Because of the importance of the text, Wagner wants the singers to control the "dramatic as well as the musical situation" (3.175):

From the moment when the singer has taken into his fullest knowledge my intentions for the rendering, let him give the freest play to his natural sensibility . . . and the more creative he can become, through the fullest freedom of Feeling, the more will he pledge me to delighted thanks. (3.175)

The conductor is given the lesser role of "keep[ing] untorn the bond which binds the vocal rendering with the orchestral accompaniment" (3.175).

The audience's understanding of the opera is tied not only to the singer's musical and dramatic talents but to the composer's initial consideration of the poetic-musical-dramatic relationship. Before building the Bayreuth festival house, Wagner published his *Ring* poem in order to

ascertain whether my work, regarded from this side [the poetic], could arouse sufficient attention to wake among the educated of the nation a fancy for

entertaining the wider-reaching plan of execution which I coupled it with.
(PW 3.265)

That wider-reaching plan included the building of a festival house which would also serve to highlight the dramatic features of the *Ring*. Wagner recognised the importance of creating a total effect which involved music, words, and action. Because the orchestra was hidden from sight, the audience could focus much more on the dramatic action and the meaning conveyed by the words. Wagner's prose refers often to the expressive qualities of both poetry and music and, in particular, to the enhancement of words through musical expression. Although he evolves the character of Siegfried fully, he counts on expressing himself

still more plainly through the presentation of the whole Nibelung myth, with its exposure of a first wrong, from which springs a whole world of evil, which therefore perishes, and so teaches us all a lesson on how we should recognise the evil, tear it out by the roots and establish a righteous world in its stead. (*Letters* 1.311)

Wagner concludes this letter to August Röckel (1856) by celebrating his freedom as an artist.

In terms of melodic development, Wagner also makes departures from the traditional use of melody, as outlined in *A Communication to My Friends*. He concentrates on the "expressed Emotion" of the "rhythmic melody of the Folk" which arouses the "interest of the hearer" (PW 1.372):

The melody must therefore spring, quite of itself, from out the verse; in itself, as sheer melody, it could not be permitted to attract attention, but only in so far as it was the most expressive vehicle for an emotion already plainly outlined in the words. With this strict (*nothwendig*) conception of the melodic element, I now completely left the usual operatic mode of composition; . . . (1.372)

He no longer intentionally writes "customary melody" but lets it "take its rise from feeling

[in] utterance of the words" (1.372). Wagner completely gives up "Traditional Melody" with its "want of any prop, or vindication of its rhythmic structure, in the spoken text" (1.374):

. . . in place of that *false* rhythmic garb, I gave my melody a harmonic characterisation, which, with its determinant effect upon the sense of hearing, made it the answering expression of each emotion pictured in the verse. Further, I heightened the individuality of this expression by a more and more symbolic treatment of the *instrumental orchestra*, to which latter I assigned the special office of making plain the harmonic 'motivation' of the melody.
(1.374)

Finally Wagner discovers one more technique in his "quest for artistic Form: namely, a new *rhythmical* enlivenment of the melody, to be won from its justification *by the verse*, by the *speech* itself" (1.374). He concludes that he derived his "artistic bent, not from the *Form* -- as almost all our modern artists have -- but from the poetic *Stuff*" (1.375).

Before beginning to write the *Ring* cycle, Wagner wrote his last prose work, *Opera and Drama*. In it he condemns the artificial aspects of opera and the error of this particular genre: "that a Means of Expression (Music) has been made the end, while the End of expression (the Drama) has been made the means" (Aberbach 23). Rather than relying on music alone, an operatic composer should aim for the complete marriage of music and dramatic poetry. Wagner also discusses the importance of the orchestra in expressing the "conscious and unconscious thoughts of protagonists and antagonists" (27):

In addition to illustrating states of mind, emotion, and thought, the orchestra would provide the listener with knowledge that might not be obtained from the words: 'That which Poetry could not speak out, however, is imparted to the ear by precisely the language of the Orchestra.' (27)

Music has the "capability of awakening forebodings and remembrances," and the "success of Wagner's artistic philosophy depend[s] on the perfect relationship between the 'poet's-Aim'

and the 'musician's Expression'" (28). In composing the *Ring*, Wagner reveals his interest in mankind and in the artist, as well as his ability to assimilate the most important theories from his prose works and from his life experiences.

Wagner's *Ring* cycle provides the opportunity to present his developing aesthetic theories in artistic form and to comment upon political, cultural, and economic developments in his own age:

. . . in drama -- as in art generally -- the way to produce an effect is not by a statement of opinion but by a presentation of the instinctive.¹⁵ (*Letters* 1.262)

In preparation for the production of the *Ring* cycle, Wagner emphasises the two-fold task of the audience:

The object of this production I shall consider thoroughly attained, if I and my artistic comrades, the actual performers, shall within these four evenings succeed in *artistically conveying my purpose to the true Emotional* (not the Critical) *Understanding* of spectators who shall have gathered together expressly to learn it. (*PW* 1.363-64)

He notes that "knowledge is obtained by 'Feeling,' which involves emotional understanding, while a 'Critical understanding'" is "but a partial means for obtaining knowledge" (Aberbach 42). He also emphasises that his "listeners should come to reflect and not just hear the *Ring*, for it contain[s] important messages that listening alone could not convey" (42).

The role of music in supporting the emotions and thoughts of the poem becomes important to the audience's understanding of the entire drama, and this had been true from *Tristan* onwards, where emotions and mystical states are especially prominent. Wagner calls that work an "'action'" with "'a far more intimate amalgamation of poem and music'" (Aberbach 49). This new music, based on folk sagas, served as "a means for elevating the

human race by showing and revealing man's inner worth" (284):

The art-work of the future represents the 'unity of artistic Form,' for it incorporates a 'united content' of word-speech, tone-speech, and melody, becoming in the process the music of the future. The role of the orchestra is to express and reinforce the aim of the poet, for he alone is most attuned to the unconscious, the repository of the soul. (284)

Tristan marks a change in Wagner's aesthetic ideas, for prior to this he "had a tendency to place the greater stress on words, with music often serving as the means by which the thoughts were expressed and conveyed" (48). But in *Tristan*, "the music plays a more pivotal role" and "Emotional and mystical states of mind are more easily conveyed through music" (48). Wagner describes *Tristan* as his "deepest and most subtle art" and the "art of transition" (49). He notes that "It will be clear at a glance that these scores [*Tristan*] are far richer, more delicately woven, more lavishly equipped than all my earlier scores put together" (*Letters* 2.60).

Wagner's aesthetic principles are felt and heard in his major music dramas for he is an "epic writer" and "does not allow the *dramatis personae* to become independent, but interrupts them with his own comments and asides" (Westernhagen *et al.* 20.118). This is accomplished through the constraints and stage directions Wagner provides, and his own expressive and dramatic principles. The orchestral melody which carries the inner action through its "power of speech" also unites with the musician-poet to make "an entire artistic man" (*PW* 1.216-17):

The choice of subject, the musical technique, and the Romantic principle of expression act together to create, not a thoroughly 'objectivized' action at one removed from the dramatist, but a musical epic, in which the narrator, commenting on the events and reflecting the emotions, is really the principal character. (Westernhagen *et al.* 20.118)

Wagner's use of the phrase "infinite melody" is linked to his idea that "every note 'says' something, and it 'says' something when every moment of the music has dramatic relevance as well as being inwardly linked to other moments" (20.121).

Wagner, like Browning, stresses the importance of poetic intention and of dramatic effect upon an audience. His poetic intention is shown through the orchestral melody, just as Browning's voices in *The Ring and the Book* are an invitation to the reader to follow his exploration towards artistic truth. Wagner's understanding of "tone speech" as the "beginning and end of word speech" allows for a mediator which he terms "fancy" (*PW* 2.91). Each "social individual" as well as "mankind" in general becomes part of this "evolution" in the "progress to the winning of the highest human faculty" (2.91):

Just as in the unconscious feeling lie all the germs for evolution of the understanding, . . . so does the lyric also hold within itself each germ of the intrinsic art of poetry, which necessarily can but end with speaking out the vindication of the lyric; and this work of vindication is precisely the highest human artwork, the *entire drama*. (2.91-92)

Wagner's discussion of structure and "musicodramatic unity" (1.227) begins with a comparison between his individual scenes and the entire drama. Both exclude "alien and unnecessary detail" and build interest for the audience through a "dominant chief mood" (1.227):

. . . no mood could be permitted to be stuck in any one of these scenes that did not stand in a weighty relation to the moods of all the other scenes, so that . . . this development, should establish the unity of the drama in its very mode of expression. (1.227-28)

In addition, each chief mood "should display itself to the sense of hearing as a definite musical theme. . . . Musical expression, which directly influences the physical feeling,

necessarily take[s] a decisive share in this development to a climax" (1.228).

Unity of expression is preserved by Wagner's orchestra with its power of "musically conveying a foreboding or remembrance" (*PW* 1.228). The orchestra is capable of supporting the individuality of both verse melody and "merely tonal word speech":

. . . then the orchestra resumes its function of making good the joint emotional expression through prophetic reminiscences, and of basing necessary transitions of feeling, as it were, upon our own, our ever-vigilant, sympathy. (1.228)

Wagner criticises traditional opera because it does not have a structure conditioned by an "inner content" (1.229). This is made possible only through the poetic aim of the artist and through chief motives which have "become distinguishable melodic movements which fully materialise their content" and "mold themselves into a continuous artistic form" (1.229). This dramatic music contains motives or "root themes" which spread themselves over the whole of the drama and "contrast, complete, reshape, divorce, and intertwine with one another" as in a symphonic movement, but here "the needs of the dramatic action dictate the laws of parting and combining, which were . . . originally borrowed from the motions of the dance" (1.229-30). Wagner concludes that time and space are "annihilated" through the actuality of the drama (1.231), for "Time and space are thought-out attributes of actual physical phenomena; and so soon as the latter are thought about, they have in truth already lost their force of manifestation: the body of these abstractions is the real, the sense-appealing, of an action which displays itself in a definite spacial surrounding, and in a period of motion conditioned thereby" (1.230).

Throughout his career, Wagner experiences the same alienation which Browning

depicts in "Master Hugues of Saxe-Gotha" where difficult art forms are not readily accepted and the artist's creative abilities are challenged. Wagner continues to unite the two arts into a music-drama and stresses that music "must neither stand before nor behind the Drama: she is no rival, but its mother. She sounds, and what she sounds ye see upon the stage" (*PW* 5.301). His purpose is to raise the "dramatic dialogue itself to the main object of musical treatment" and his destiny "to raise the Opera to the dignity of genuine Drama" which would ultimately succeed in "uniting Music so completely with the Drama's action, that this very marriage enables the action itself to gain that ideal freedom" (5.305). The uniqueness of the music-drama is that Wagner "present[s] ideas and develop[s] paradoxes in the prose and then convey[s] them through music" (Aberbach 5). Unlike opera, music-drama expresses the "eternal questions of existence" and uses "mythology and romance to employ allegories and metaphors expressing human archetypes" (5).

The development of Browning's and Wagner's poetic, aesthetic, and musical theories, as outlined in this Chapter, reveals similar interests and feelings about the music-poetry relationship. Initially, both artists struggle with the art of poetry as they explore aesthetic questions related to that craft. As their poetry and prose attest, Browning and Wagner are influenced by the natural rhythms and feelings which music provides, as when Browning's poet is inspired by music and sings until thought comes. Both artists are depicted as explorers as they seek to understand and mould their creative talents. Music's art is used by both men at a point of crisis, again pointing to the natural and expressive aspects of that art. Browning's early poems mirror his journey as a poet and reflect his growth as an artist. Following the vague notions and doubts expressed in *Pauline*, he realises that music is the

force which inspires a poet. This self-awareness is expressed most fully in "Saul" where the musical aspects of the subjective poet allow others to feel and think more deeply. Browning's mature thoughts on the poetry-music relationship are exemplified in the writing of *The Ring and the Book* for he now fully understands music's formal, technical, and expressive aspects and fuses them with his poetic ideals. Wagner's artistic career follows a similar path as he moves from self-doubt to self-awareness. Again, the principal turning point is similar to Browning's experience when he discovers the power of music. In particular, he rediscovers the vibrant and expressive capabilities of the orchestra in *Tristan* and applies those ideals to the writing of the *Ring* cycle.

As noted in the Introduction, Browning and Wagner are both keenly aware of their audiences' or readers' responses to the sights and sounds of their dramatic works. Chapters 3 and 4 show how texture is vital in controlling their motivic techniques and allows the dramatic works to be followed more easily and experienced more deeply than mere verbal syntax allows. As Browning comments, it is the poet's role to impart the gift of seeing and it is music which best portrays the imaginative or invisible aspects of life. The following analysis of their motives provides examples of Browning's and Wagner's aesthetic ideals expressed in mature, unified form, and shows how "the song's effect" is more important than "the song itself" (*Sordello* 2.485-86).

CHAPTER 3

TECHNICAL AND FORMAL ASPECTS OF MOTIVIC PRACTICE

And all the beauty, all the wonder fell
 On either side the truth, as its mere robe;
 I see the robe now – then I saw the form.
 – Robert Browning, *Paracelsus* (2.166-68)

Browning's and Wagner's interdisciplinary interests invite a comparison of their compositional techniques, and of the effectiveness of the expressive and dramatic aspects of their motivic practices. The above passage from Browning's *Paracelsus* describes the poet's creative process as he examines "life, death, light and shadow, / The shows of the world" (2.156-57):

For some one truth would dimly beacon me
 From mountains rough with pines, and flit and wink
 O'er dazzling wastes of frozen snow, and tremble
 Into assured light in some branching mine
 Where ripes, swathed in fire, the liquid gold -- (2.161-65)

The artist, like the artist in "Fra Lippo Lippi," has "seen the world / – The beauty and the wonder and the power, / The shapes of things, their colours, lights and shades" (282-84). The speaker in *Paracelsus* is able to see the form for "one tyrant all- / Absorbing aim fills up the interspace" and contains "One vast unbroken chain of thought" (2.152-54). Browning, like Wagner, uses the impressions and distinguishing features of several arts to gain knowledge and understanding of truth, and their lengthy works of art are formed, in part, through the use of motifs and leitmotifs. Wagner's motivic techniques in *Siegfried* create a unified whole by matching the dramatic action with expressive music, allowing interpretive cues to exist for the audience. Formal and technical aspects found in Browning's dramatic

work *The Ring and the Book* are examined to compare and contrast the techniques and effects produced through his use of motifs. Thus, Browning's and Wagner's interdisciplinary interests in music and literature can be highlighted and compared, as well as their interest in providing a form and a robe of truth for their audiences.

The relationship between form and technique is examined first, through a detailed study of the way Wagner's ring motif enhances characterisation and supports dramatic change. The motif is analysed in relation to seven major characters in *Siegfried* and highlights technical and formal aspects peculiar to each. The second section of the chapter discusses Browning's hand motif in Book 7 of *The Ring and the Book*, and here, in particular, lines of comparison are drawn between formal aspects of these two artistic works. The analysis examines areas surrounding the motifs and shows their importance in providing thematic and character development, and highlighting psychological states or expressive moods.

Formal aspects such as rhythm, harmony, melody, and texture are organising elements of a musical work, and their arrangement shapes a discernible whole. Susanne Langer suggests that "significant form is the essence of all art" ([1953] 34) and identifies form as a "perceptible, self-identical whole; like a natural being, it has a character of organic unity, self-sufficiency, [and] individual reality" ([1962] 86). Wagner's characteristic method of allowing the leitmotif to carry meaning forward and link ideas is a primary means of creating a unified whole, despite an expansive cycle of four operas. As seen in the following examples from *Siegfried*, Wagner presents the audience with an intricate web of technical details through the manipulation of leitmotifs, and through the settings of those motifs. This

affords the listener opportunities to match the dramatic action simultaneously with the hearing of expressive music, and thus to realise and interpret the drama's message or meaning.

In the second half of the chapter, I show how the development of Browning's monologue "Pompilia" (Book 7) in *The Ring and the Book*, produces a "perceptible, self-identical whole" which is then linked to eleven other dramatic monologues to create Langer's "organic unity [and] self-sufficiency" (86). Browning uses repetition throughout each monologue of *The Ring and the Book* and his repetitive use of the hand motif again provides interpretive clues for the audience. The following analysis of that motif reveals his establishment of such themes as evil, entrapment, change, and divine love, through the setting of the motif. It also highlights how the character of each individual associated with the child bride, Pompilia, is enhanced through these motivic techniques. The analysis of motifs in relation to formal structures in both Browning and Wagner will include principles of 18th-century aesthetics such as unity, logic, coherence, and the relationship of ideas, as well as those of later theorists such as Arnold Schoenberg, who analyses Wagner's formal structures and their relationship to the audience's understanding.¹

Schoenberg's ideas on the organisation, presentation, and interconnection of ideas are appropriate to consider in an analysis of areas and structures surrounding Wagner's motifs. As a young composer, Schoenberg was influenced by performances of *Tristan* and *Parsifal*. His concept of *Grundgestalt*, outlined in *Style and Idea*, suggests that an entire work can be generated from one basic idea. His theories therefore illumine Wagner's motivic techniques, for Wagner's methods allow unifying ideas to exist, as well as a strong sense of tension or

dramatic mood. Like Schopenhauer, Wagner believes in "music's ability to express the 'essence' of things without the intermediacy of words" (13); as will be seen later, the ring motif is less often tied to the character's words than to the characterisation of, and relationships between, characters.

Wagner discusses in *Opera and Drama* the "*Unity of artistic Form*" in his new music dramas and the importance of a "united Content . . . couched in an artistic *Expression*" (*PW* 2.343).² This content should "prescribe a twofold Expression, i.e., an expression which obliged the messenger to address himself alternately to the Understanding and the Feeling, -- such a content could only be itself a dual, a discordant (*uneiniger*) one" (2.343):

Every artistic aim makes primarily for a united Shape, for only in degree as an announcement approaches such a shape, does it become at all an artistic one. (2.343)

Each chief mood must also gain a definite and "purely-musical expression" which aids in the development of the work and directly influences the physical or "Emotional-expression" (2.344-45). Wagner cites the orchestra as the vehicle for preserving the unity of expression for it has the "power of musically conveying a Foreboding or Remembrance" (2.345). The orchestra can support the verse melody but

when the full colours of the Verse-melody fade down again to a merely tonal Word-speech, then the Orchestra resumes its function of making good the joint emotional-expression through prophetic reminiscences, and of basing necessary transitions of feeling, as it were, upon our own, our ever vigilant sympathy. (2.346-47)

Wagner stresses the importance of the poet's aim in connection with the orchestra's purpose so that no "superfluous" material will disturb the unity of expression and make a departure from the poet's content (2.345).

Separate forms such as the ritornel or interlude, which Wagner believes characterise operatic music, have not allowed the musician to devise a "unitarian Form for the whole artwork" (PW2.347). Although the symphony allows "alternation, repetition, augmentation and diminution of the themes" in the movement of each "separate section," and establishes "the utmost possible Unity of Form, through the co-ordination (*Zusammenhang*) and recurrence of its themes," Wagner suggests that "nothing but the Poetic Aim" can bring about total unity and understanding of form (2.348). It is the "Chief-motives of the Dramatic Action -- having become distinguishable Melodic Moments which fully materialise their Content -- [which] now mould themselves into a continuous artistic Form" (2.348). Wagner believes that the new form of dramatic music will have the unity of the symphonic movement and become the "most perfect Unity of artistic Form" (2.349). With the "root-motives, which are no mere 'sentences' but plastic moments-of-feeling," the "poet's Aim comes out the clearest, as realised through its adoption into Feeling" (2.347):

. . . wherefore the musician, as the realiser of the poet's aim, has to take these motives, already condensed into melodic moments, and order them so deftly and in fullest accordance with the poetic aim, that their necessary play of repetition will furnish him quite of itself with the highest unity of musical Form, -- a Form which the musician has hitherto put together at his own caprice, but through the poet's aim can for the first time shape itself into a necessary, a truly unitarian, i.e.[,] an *understandable* one. (2.347)

Wagner concludes that "both Time and Space are annihilated, through the actuality of the Drama," for it is the "unity of the *Expression*" which produces the "Unity of an Action" (2.349-50).

Unity of expression is possible through the concentration of motifs in Wagner's music dramas. He stresses the importance of having the poet "limit the number of his Action's

moments, [so] that he may win the needful space for the motivation of those retained" (*PW* 2.215). The motifs must be fitted into the main action so as not to appear detached, and when a motif is strengthened so, too, is the moment of action:

The strengthening of a motive cannot . . . consist in a mere addition of lesser motives, but in the complete absorption of *many motives* into this *one*.
(2.221)

Once again, Wagner stresses the poet's role in condensing the contents and images of the drama to achieve "an all-intelligible Unity" (2.216).

Wagner's poetic and musical ideas are linked to his conception and development of the modern orchestra. Ideas concerning the role of the orchestra and singer are drawn, in part, from Gluck who "*spoke out with consciousness and firm conviction*" about "artistic factors of Opera" and about the "fitness and necessity of an expression answering to the text-substratum, in Aria and Recitative" (*PW* 2.27). Wagner believes that the singer should become the "*organ of the Composer's aim*," and this aim should be "consciously declared to be the matching of the dramatic contents of the text-substratum with a true and suitable expression" (2.27). Gluck also points to the importance of dramatic style in the "creed attached to the score of his second opera, *Alceste* (1709)" (Fennell 8):

It was my intention to confine music to its true dramatic province, of assisting without interrupting the action, or chilling it with useless and superfluous ornaments; for the office of music, when joined to poetry, seemed to me, to resemble that of colouring in a correct and well-disposed design, where the lights and shades only seem to animate the figures, without altering the outline. (8)

Similarly, Wagner notes that "Every bar of dramatic music is justified only by the fact that it explains something in the action or in the character of the actor" (*Wagner-Liszt* 1.94).

Richard Strauss lists three technical points which are the "basis for the perfection of Wagner's ideas in the modern orchestra" (Fennell 23):

. . . first, the employment of the richest polyphonic style; secondly, the accomplishment of this through the invention and introduction of the valve horn; thirdly, taking over the virtuoso technique of the solo-concerto for all instruments of the orchestra. (Beethoven already required this in his last string quartets, but not in his symphonies.) (23)

The rich harmonies of *Lohengrin* and the polyphonic style of *Die Meistersinger* allow Wagner to develop different styles of orchestration and to experiment with instrumental timbres and design.³ In particular, the "steady perfection of wind instrument mechanisms" permits Wagner to "score them in all keys" (Fennell 24):

The extension of their colours downward to lower registers by the introduction at the hands of his predecessors of such instruments as the English horn, bass clarinet, and the tuba, furnished him with instruments of similar tone quality. Their application to scoring eliminated the early 19th-century practise [*sic*] of distributing the three notes of a triad between two identical timbres and one which did not match but blended with it. This was an art of scoring in itself. (24)

It reached "its highest point of development at the skilled hands of both Wagner and Johannes Brahms, whose *First Symphony* was completed and performed in 1876, the year of the opening of Wagner's Festival Theatre at Bayreuth" (24).

The Bayreuth orchestra allows Wagner many possibilities to combine and score various instruments. The brass and reeds are highly developed and scored for four instruments "for the purpose of scoring chords of that many notes in homogeneous timbre" (Fennell 26). The section of seventeen brasses in the *Ring* acquires "individuality, independence, and full stature in the ensemble of the orchestra" (26):

Taken individually, each instrument found an important line in the texture of

music. The horns achieved a melodic status which can only be described as *prima donna*. They could no longer be conceived as mere continuo instruments nor could players of these instruments expect to gain much satisfaction unless they embraced the new valve mechanisms. (26)

The timbre of the trumpets was extended downward with the introduction of bass trumpets, and Wagner's interest in the lower registers of sound also promoted the introduction of the bass trombone (26). The Wagner tubas, pitched in F and B \flat , also "extended the horn quality an octave and a fifth below that of the horn pitched in F," thus extending it "to within a semitone of the lowest string of the double bass (E \flat)" (25). As Berlioz notes, Wagner uses the bass tuba "particularly for noble and gloomy melodies" and the double-bass tuba often plays the sombre *Fafner* motif (339).

Wagner considers the power of the orchestra in Part 3 of *Opera and Drama*. The "Harmonic element" which the orchestra provides "conditions the melody" and "is turned from a 'moment' of sheer declaration of those conditions, into an at all times characteristic accessory-organ for realising the Poetic Aim" (*PW* 2.306-07):

From being merely a thing imagined by the poet, and never to be realised in Drama by the same tone-mass in which the vocal melody appears, – the naked harmony becomes in the Orchestra an altogether real and special agent; a factor through whose help the Perfected Drama is first truly placeable within the power of the poet. (2.307)

Wagner stresses that the "vertical" aspect of harmony is less important than the "*horizontal* direction" which is taken from "its first creator, Dance-rhythm" and allows a free "power of motion" (2.307). He also highlights the differences between the "instrumental orchestra" and the "vocal tone-mass": the orchestra allows a different "power of expression" and "*colour*" (*Klangfarbe*) (2.307). Wagner points to the "*particularity* of the Orchestra's faculty of

speech" as in the "*consonant-like* character" of some instruments (2.307-08). He admires the "sensuous tone-colour" provided, for example, by combining a "soprano and a clarinet" (2.309-10). The importance of choosing and combining specific timbres is highlighted in the following study of Wagner's ring motif, and the analysis reveals the motifs' particular role in creating associations and enhancing dramatic intensity for the audience.

Wagner's *Ring* cycle, composed over the span of two decades, offers a distinctive example of changes of direction in the artist's creative process. The Wagnerian leitmotif provides the chief means of creating unity and linking ideas, feelings, and moods, and, as will be seen in Browning's development, Wagner's use of the motif grows more subtle and sophisticated over time. The ring motif is the most frequently used motif in Wagner's *Ring* cycle, occurring approximately one-hundred and thirteen times,⁴ with the highest concentration in the first and last operas; the first scene of each opera also contains the highest number of ring motifs (see Appendix 1). Appendix 2 provides a description of the 22 occurrences of the ring motif in *Siegfried*, including the phrase shape, accompaniment, character associated with the motif, and the motif's placement in the scene. An analysis of the cycle's third opera, *Siegfried*, reveals patterns in the use of the motif as a formal structural and organising element. In particular, patterns arise when the ring motif, for example, is associated with a particular character, mood, or dramatic point in the opera. Wagner manipulates the shape or outline, interval structure, dynamics, tempo, accompaniment, and instrumentation of the motif to emphasise particular relationships and to present a unified, coherent work. The following analysis will also show the relationship between technical or structural aspects of the motif such as balance and symmetry, and the possible reasons

Wagner had for their use in the creative design.

Barry Millington summarises some basic principles of the leitmotif, although he suggests that the labelling of motifs should be resisted because they are "subtle complexes of psychological impulses" and the "dramatic conditions that call for a motif are rarely uncomplicated" (Spencer 15). As Millington notes, a motif recalls "not simply a character, but attributes of that character" as in the hammer motif, which "represents not merely the Nibelungs but more generally their industry and, in *Siegfried*, the 'wearisome labour' of Mime" (Spencer 15). The leitmotif is often used to predict future dramatic scenes as in Act 2, Scene 3 of *Siegfried* when the Woodbird motif "alerts us, and Siegfried, to the murderous intentions behind Mime's blabbering" (Spencer 15). Millington also notes the extent to which the leitmotif is used as a "structural principle" in the *Ring* as compared to its "referential function" in works such as *Lohengrin* (Spencer 16). Langer describes "motifs of design" as "incentives to artistic creation" because they "lend themselves to composition" ([1953] 69):

The word *motif* bespeaks this function: motifs are organizing devices that give the artist's imagination a start, and so 'motivate' the work in a perfectly naive sense. They drive it forward, and guide its progress. (69)

The motif, "often springing from deeper sources of imagination than art itself, and the feeling the artist has toward it, gives the first elements of form to the work; its dimensions and intensity, its scope and mood" (253).⁵ As a study of the ring motif shows, the motif can be used in association with a particular character or group, but it is most often used to advance the dramatic and musical argument. The principle of the leitmotif, which Wagner developed and refined in the *Ring*, was "perfectly geared to the intricate web of allusions and

psychological associations of which the cycle is constructed" (16).

Appendix 2 shows that the ring motif occurs approximately 22 times in *Siegfried* and covers 113 measures (the opera contains a total of 6668 measures). Wagner does not use the motif in Act 3, Scenes 2 and 3, and the highest concentration occurs in Act 2 during the heightened dramatic conflict between Mime, Alberich, and Siegfried. In general, the ring motif is distributed evenly throughout the scenes with slightly more occurrences at the ends of the scenes (see Appendix 2). The motif is associated with a variety of characters throughout but is most often linked to the Wanderer and Mime, both of whom relinquish the ring's power to Siegfried. It also occurs four times in the Preludes and, most uniquely, in duet form between Mime and Alberich just prior to Siegfried's entry in Act 2, Scene 3. General patterns also include the use of a tremolo figure in the underlying accompaniment where the ring motif occurs; this occurs in thirteen of the twenty-two examples given for *Siegfried* (see Appendix 2). Other types include a rhythmic accompaniment (five times), an ascending bass line (three times), an ascending and then descending bass line (two times), and the hammer motif (one time).

Wagner creates subtle changes in the ring motif when it is used for particular characters or to highlight a dramatic point. The general phrase shape or melodic contour of the ring motif is a descending arpeggiation followed by an ascending line.⁶ The vertical intervals involved in the descending portion of the motif include a major 3rd, minor 3rd, minor 3rd, and minor 3rd, and in the ascending portion include a minor 3rd, minor 3rd, major 3rd, and minor 3rd:

allows the connotative colourings which mythology suggests to establish dominant moods or shifting opinions. While Wagner's techniques include technical changes in orchestration, rhythm, and dynamics, Browning relies on the overtones of myth, as well as rhythm and placement of dramatic details to establish particular moods.

Wagner begins with the original 2-bar length and descending-ascending outline of the motif which is repeated four times with virtually no change in dynamics:

Example 3.2

Siegfried Act 1, Prelude (mm. 100-07)

Allmählich bewegter.

The musical score consists of two systems of piano accompaniment. The first system contains the first two phrases of the motif, and the second system contains the last two phrases. The music is in G minor, 4/4 time, and features a descending-ascending motif with triplet rhythms and dynamic markings of piano (p) and crescendo (cresc.).

These phrases are played alternately by the clarinet (phrases 1 and 3) and the clarinet, bassoon, and English horn (phrases 2 and 4). Subtle changes in rhythm occur with the extension or broadening of the ascending line (mm. 100-03) and of the descending line (mm. 104-07) through a triplet rhythm. Wagner continues to emphasise the minor third interval of the motif (harmonically and melodically) and begins to add the unison and stepwise intervals of a second. The latter provides forward momentum (i.e., m. 104), especially in the

shortened version of the motif (see m. 112 in Ex. 3.4).

The music becomes more agitated through the use of syncopation (see Ex. 3.3), as well as by shortening the motif to include the descending gesture only. Tension is also created by having each phrase begin a third higher, and this pattern is repeated four times with a gradual *crescendo* (mm. 108-11). Instrumentation now includes clarinet (phrase 1), clarinet and English horn (phrase 2), clarinet and oboe (phrase 3), and clarinet, English horn, and oboe (phrase 4). The addition of the oboe's timbre, in particular, and the increased density in the texture of each phrase, generally, allows the dynamic tension to grow over mm. 108-15, thus highlighting the sudden dynamic and textural change in m. 116. The single octave trill which accompanies the first quiet entry of the sword motif leads naturally into the first faint echoes of Mime's forging motif. Wagner uses the timbres of specific instruments to build tension and to provide early aural cues as to the relationship between specific patterns, motifs, and characters:

Example 3.3

Siegfried Act 1, Prelude (mm. 108-11)

The character of the motif changes as the dynamics increase, note values shorten, and the beginning of the descending gesture is shifted away from the main beat by an additional ascending chord, thus suggesting a rocking or confused state (see mm. 112-15 in Ex. 3.4). The displacement of the beginning of the descending gesture, better seen in the orchestral

score (bassoon part),⁷ shows how Wagner keeps the general shape of the ring motif but creates heightened suspense through changes in rhythm, dynamics, and orchestration:

Example 3.4

Siegfried Act 1, Prelude (mm. 112-15)

The musical score for the bassoon part of Siegfried Act 1, Prelude (mm. 112-15) is shown. It consists of two staves: the upper staff is the treble clef and the lower staff is the bass clef. The music is in 3/4 time and features a descending line of notes with tied notes across bar lines. Dynamics include *f*, *più f*, and *ff*. There are also markings for 'P.' and '+' below the notes.

He creates tension within each measure of this final 4-bar group by allowing only one note of the ascending gesture to appear, until the motif is presented in its original, yet compressed form in measure 115. This superficial return to the original motif is again shortlived with the sudden decrease in density and dynamics in measure 116, and the abrupt conclusion to the ring motif sequence.

The tied notes which extend over the bar line in measures 112-15 (3rd bassoon, clarinet, English horn, bass clarinet) heighten the tension, and emphasise the beginning of the descending line of the ring motif (played by the 1st and 2nd bassoon). The predominant descending lines of these parts when played in conjunction with the brooding motif (horn in F) portray a sense of unrest and suspense. In passages which involve dramatic intensity, Wagner chooses instruments with particular timbres, registers, and dynamic capabilities. The clarinet, often used to introduce the ring motif, possesses clear, powerful tones in the upper register, and ghostlike, rich effects in the lower register. As seen later, Wagner chooses the timbre and melodic qualities of the clarinet to portray the good intentions of

Siegfried and the problem he poses for Alberich and Mime. As dramatic tensions increase, Wagner often adds the expressive, somewhat mournful colouring of the English horn, the penetrating yet plaintive quality of the oboe, and the reedy, intense, even "miserable" sound (Berlioz 190) of the bassoon (upper register). The bassoon creates a feeling of thickness or weight in its lower register and can also produce dry, humorous tones, or "grotesque" sounds (190). Its crisp, yet dark sounds are penetrating, and the percussive attack is suitable for dramatic intensity.

The fate of the Wanderer and Alberich is expressed more fully in another treatment of the ring motif. This occurs just before the curtain rises and contains the descending line of the motif only, with a long downward extension:

Example 3.5

Siegfried Act 2, Prelude (mm. 93-95)

Wieder beschleunigend.

The musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking 'Wieder beschleunigend.' is placed above the first staff. The dynamics 'ff' and 'dim.' are indicated below the first staff. The piano part in the lower staff begins with a 'P.' marking and a '+' sign.

As in the earlier Prelude, the increased tension and sense of brooding associated with the Nibelungen is marked by sudden changes in dynamics and tempo, and a decrease in density immediately following the ring motif. The downward sweep of the motif is appropriate for the visual scene presented to the audience as the curtain rises. Wagner is very specific in the stage directions for each scene: Alberich lies by a rocky cliff in gloomy brooding, and the

small flattened knoll which rises toward the middle of the stage sinks again toward the dark entrance of Fafner's cave in the background. The sudden change from *ff* to *p* in the ring motif prepares the audience for the quiet scene that follows, where the darkness is deepest at the back of the stage and the eye can at first see nothing. Fafner's breathing can be heard again in the measures following the ring motif (mm. 96ff.).

As the Wanderer recounts how the ring brings strife to Alberich and Mime, the ring motif is introduced by, and stated over, an incessant, dotted rhythm associated with Fafner:

Example 3.6

Siegfried Act 1, Scene 2 (mm. 1482-85)

Wandr.

Um den ent-brannte den Brü-dern Streit;
belebend. Between the brothers the ring brought strife;
sf p der Fa-solt
cresc. struck down was

P. P.

The accompaniment continues from this point with the dragon motif (mm. 1486-89) and tremolo figure. As in most cases so far, when the dramatic tension increases, Wagner adds the bassoon to heighten suspense, and indicates that the music is animated (m. 1482). In other cases, the somewhat mournful timbre of the English horn is used to create dramatic tension, but Wagner relies most on the many timbres available from the bassoon which are more appropriate for depicting his sinister characters. The rhythm of the ascending gesture is also altered to a tighter, dotted rhythm in contrast to the gentler rhythm provided by the

triplets in the original ring motif, and occurs in conjunction with the words describing how the ring brings strife to the brothers.

The dramatic intensity and changes of mood which Wagner establishes through the use of motifs is linked to his development of characterisation. Character traits and relationships between characters are verified and sustained through combination with other motifs and through subtle manipulation of the rhythm, harmony, and colouring of the motif. The entire sequence of the ring motif (mm. 100-15 in Exs. 3.2 to 3.4) is preceded by the hammer motif, associated with Mime and the Nibelungen, and followed by the Nothung or sword motif, associated with world power, and again, the return of the hammer motif. The subtle changes Wagner makes to the ring motif predict or suggest the manipulation of the ring's power and the conflicts involved in securing its control. Although the initial presentation of that motif is given in symmetrical 4-bar groups and allows the listener to identify easily the general sound and shape of this central symbol, it is its placement between two other central motifs, along with the mood created by that relationship, which is the important purpose of the ring motif in the opening Prelude. The dramatic conflicts between Mime, Alberich, Siegfried, Wotan, and Fafner are all interrelated and mirrored in the manipulation of that motif early in the Prelude to Act 1.

Three brief statements of the ring motif occur in the short Prelude to Act 2 and contrast with the longer, extended development in the previous Prelude. The first two examples offer a contrast in dynamics, but both contain the same rhythms (including a new and tighter dotted rhythm in the ascending line), and a tremolo-type accompaniment:

Example 3.7*Siegfried* Act 2, Prelude (mm. 34-35 & 41-42)

The mysterious effect of the tremolo accompaniment is linked to the dominant tremolo heard over Fafner's motif at the opening of the Prelude (mm. 1-17). The orchestral depiction of the following dramatic scene in front of Fafner's cave involves the conflict between the black dwarf, Alberich, and the dignified Wanderer. The persistent syncopation (also seen in his hate motif) and accented chords hint at defiance of an established order, and the intervals and melodic shape suggest his lost treasure:

Example 3.8*Siegfried* Act 2, Prelude (mm. 32-33)

Despite Alberich's hatred and defiance of the Wanderer, the latter remains calm and dignified, but the descending line of the ring motif (mm. 34-35 and 41-42 in Ex. 3.7) also predicts the coming fall of the gods.

All of the ring motifs associated with Mime occur in Act 1, except for one other use in Act 2, Scene 3 when Mime and Alberich conspire to use the ring's power. As in the Prelude to Act 1, Wagner uses the motif a) in its original shape, b) with its descending component only, and c) with altered rhythms and downward extensions. This similarly contributes to coherence and unity, for the audience is shown repeatedly the connections between aural sound and dramatic action. Manipulation of the motif is also linked directly to the establishment of characterisation and of relationships between music and text. The first entry of the motif coincides with Mime's words "des Nibelungen Ring" (mm. 212-13) and his expression of his desire to obtain the ring, if Siegfried slays Fafner:

Example 3.9

Siegfried Act 1, Scene 1 (mm. 212-15)

Mime

The musical score for Example 3.9 consists of three staves. The top staff is the vocal line for Mime, written in a treble clef with a 3/4 time signature. The lyrics are: "des Nib-lun-gen Ring er-rän-ge ich mir. Ein the Nib-el-ung's ring I trow then were mine. But". The middle staff is the piano accompaniment, written in a bass clef. It features a prominent tremolo pattern in the left hand and a more melodic line in the right hand. The score includes dynamic markings such as *p* and *crec.*, and articulation marks like accents and slurs. The key signature is one flat (B-flat major or D minor).

The characteristic minor thirds are also heard in the tremolo accompaniment and are evident in the vocal line, suggesting the ring belongs to Mime.

Mime's fate, however, is realistically linked to his confession that he cannot forge Nothung the Sword (mm. 225-30) and to the three entries of the sword motif which follow

(mm. 217-23):

Example 3.10

Siegfried Act 1, Scene 1 (mm. 216-25)

Mime

Schwert nur tangt zu der That; nur No-thing nützt meinem Neid, wenn Sieg-fried schrend ihn
 one sword boots for the blow; 'tis No-thing serr-eth my need, in Sieg-fried's conquering

f *p* *cresc.* *marc.* *mf*

schwingt:—
 hand:—
accel. *Lobhaft.* *più f*

rall.
 und ich
 and I
rall. *ff*

As with the opening entries of the ring motif in the Prelude to Act 1, Wagner creates a false sense of identity by linking aspects of the original motif to Mime, but each time, the dwarf's

power is usurped by the rightful owner. The minor thirds of the tremolo figure are replaced and the ring motif becomes a dominant figure associated with Siegfried's conquering hand (Ex. 3.10). Wagner reinforces Mime's inability to gain power by changing the shape of the motif near the conclusion of Act 1, Scene 1. The descending gesture of the motif only is used, and the third phrase sinks by a step to match Mime's despair:

Example 3.11

Siegfried Act 1, Scene 1 (mm. 1245-50)

Mime

The musical score for Mime's vocal line in *Siegfried* Act 1, Scene 1 (mm. 1245-50) is presented in two systems. The first system shows the vocal line with the following lyrics: "da: zur al - ten Noth hab' ich die here: to all old cares comes yet a". The tempo marking is "Mässig." and the dynamic is "p". The piano accompaniment includes dynamic markings of "püü p", "pp", and "püü pp". The second system shows the vocal line with the following lyrics: "neu - e; ver - nagelt new one; now fairly". The piano accompaniment includes dynamic markings of "cresc." and "sf", and a "dim." marking. The score is in G minor and 3/4 time.

The tremolo figure which accompanies this and the previous ring motif continues as a characteristic detail of Mime's shiftiness.

Mime's growing agitation, when confronted by Siegfried, is reflected in the third entry of the ring motif in Act 1, Scene 3. Again, Wagner uses symmetrical patterns (four 2-bar phrases) and changes in rhythm to establish character or mood. The omission of dotted rhythms in the eighth notes of the ascending line hints at Mime's determination to use the boy for his own means and also gives a false sense of security, thus revealing the deceptive or cunning nature of Mime's character:

Example 3.12

Siegfried Act 1, Scene 3 (mm. 2398-2405)

Mime

Ring? mine? Ver-fluch - te Klem - mei Da klebt' ich
accurs - ed for - tune! Caught fast am

fest, fand ich nicht klu - - gen Rath,
ll Whence will come coun - - sel good,
accl.

sp *sp* *sp* *sp*
p *p* *cresc.* *cresc.*

Wagner provides continuity by stressing the link between Mime and Alberich. The dragon motif and tremolo figure which opens Act 2 prior to the ring motif entry (m. 34), and its association with Alberich and the Wanderer, is heard again prior to another entry of the ring motif. An *accelerando* and *crescendo* lead to four 1-bar phrases with a descending motion only (the orchestral score shows descending gestures in mm. 2408-09, rather than the alternating chords seen in the piano/vocal score):

Example 3.13

Siegfried Act 1, Scene 3 (mm. 2405-09)

Mime

The musical score for Mime consists of two systems. The first system shows the vocal line with the lyrics: "wie den Furcht - lo - sen selbst ich be - zwäng. / that this boy may be bent to my will." The piano accompaniment is in the bass clef, showing a descending line. The second system continues the vocal line and piano accompaniment, with dynamics markings "p" and "più f".

The louder dynamics and *accelerando* help to portray Mime's agitated state. In addition, Wagner increases the amount of syncopation; this reduces the ring motif to two chords which mirrors Mime's rage.

Later in Scene 3, three 1-bar phrases contain traces of the ring motif with its descending outline only:

Example 3.14*Siegfried* Act 1, Scene 3 (mm. 2514-17)*Mime*

wie erwerb'ich mir den Gewinn?
 how shall I then win me the prize?

sf Immer bewegter.
p *cresc.* *sf*

The downward extension of the third phrase leads to another *accelerando* and the hammer motif as Mime again sets to work to attempt to forge the sword. The tremolo figure does not accompany this entry of the motif, but rather an arpeggio figure which then follows the downward sweep of the motif in measure 2517. Although this arpeggio contains the minor and major intervals of the ring motif, its downward turn at the end of each measure (Ex. 3.14) hints at Mime's destiny, rather than at his despair or determination. Just as the descending portion of the motif is used in the Prelude to Act 2 to signal the fate of Alberich and the Wanderer, Wagner stresses the downward motion more vividly in relation to Mime's fate. The descending line is repeated from m. 2501 to m. 2513, and the melodic shape of the vocal line in mm. 2510-13 is the reverse of the ring motif outline for it follows an ascending-descending pattern, and is an allusion to the curse. Thus, Mime (unwittingly) sings of his own demise, for the curse motif is basically an inversion of the ring motif⁸:

Example 3.15*Siegfried* Act 1, Scene 3 (2510-13)

Mime

Hort und Ring er - ringt er im Harst.
 Hoard and ring will fall to the boy.

p cresc. - - - *f*

The placement and balance of ideas aids in the development of the scenes and in the formation of the overall structure.

In *Siegfried*, the ring motif occurs most often when associated with the Wanderer, and in general the design is more symmetrical than in passages associated with Mime or in the Preludes. As the Wanderer recounts the history of the Nibelungen race and the scheming nature of the black dwarf, Alberich, the ring motif appears at the mention of the magic ring. Not all occurrences of the ring motif match the word "ring" specifically, and here the orchestral line slightly precedes the vocal line:

Example 3.16*Siegfried* Act 1, Scene 2 (mm. 1433-37)*Wandr.*

Eines Zan - berrin - ges zwingende Kraft zähmt ihm das fleis - si - ge
 By a ma - gie ring all powerful spell tamed were the hard - toiling

f p *f p*

p cresc. *p*

This is the only time in the opera in which the ring motif is accompanied by the hammer motif. This does not suggest a direct link between the Wanderer and the Nibelungen, but mirrors the narrative line as the Wanderer recounts the history of the Nibelungen race and their ruler, Alberich (mm. 1423ff.). The first phrase (mm. 1433-34 of Ex. 3.16) keeps the general shape of the ring motif, but, as in the case of Mime, Wagner uses an extra downward extension in the second phrase to predict the doom of the race (compare Ex. 3.14, mm. 2516-17 of Act 1, Scene 3). Despite the natural and expressive shaping of this passage, and the majestic Valhalla motif which follows (mm. 1442-43), the return to the simple hammer motif and a decrease in density (mm. 1446ff.) allows Wagner to trace not only the Wanderer's thoughts but the fate of the Nibelungen race.

When the Wanderer describes how Wotan gains world power through the spear and controls the Nibelungen race, a trace of the ring motif is heard:

Example 3.17

Siegfried Act 1, Scene 2 (mm. 1559-60)

Wandr.

Nib - lungen Heer;
Nib - lung kost:

p

Wagner reveals the optimistic nature of the Wanderer in the rhythmic patterns prior to this moment (mm. 1550 ff.), but the Wanderer as a tragic figure is here illumined by the use of

the ring motif itself. The motif signifying Wotan's spear and authority⁹ (mm. 1553-54) is inverted under the brief descending gesture of the ring motif to predict the end of an old order and Wotan's loss of power to Siegfried.

When the Wanderer laughs at Alberich's failure to secure the ring from Fafner in Act 2, Scene 1, a trace of the descending portion of the ring motif echoes the Wanderer's scoffing:

Example 3.18

Siegfried Act 2, Scene 1 (mm. 451-53)

Wandr.

The musical score consists of three staves. The top staff is the vocal line for the Wanderer, with lyrics in German and English. The middle and bottom staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score shows a staccato chord in measure 451, followed by an inner-voice trill. The dynamics shift from forte (f) to piano (dim.).

The animated, *staccato* chord of measure 451, the inner-voice trill, and the sudden shift in dynamics as the ring motif trails away, mirror the Wanderer's emotions and highlight his character, rather than depict his previous role as narrator. Wagner highlights the ring motif, as he often does, by reducing the density immediately following the motif; this heightens the dramatic effect and also emphasises the vocal line which follows. This brief statement of the motif here contrasts with the extended, symmetrical version at the beginning of Act 3, Scene 1. Two 1-bar phrases containing the whole motif are followed by a 2-bar interlude (containing the descending line of the motif symbolising the downfall of the Gods) and two

more 1-bar phrases containing the whole motif:

Example 3.19

Siegfried Act 3, Scene 1 (mm. 207-12)

Wandr.

Welt we - ben die Nor - nen, sie kön - nen Nichts wen - den noch
 world cease they for e - ver, and nought their know - ledge mak - eth or

was - dein. Doch del - - ner Weis - hätt dankt' ich den
 mend - - eth. To thee come to learn of thy

p *cresc.* *dim.*

As the Wanderer seeks Erda's wisdom, the triplet rhythms of the motif return, combined with a dotted rhythm and accent on the third beat. Traces of the motif continue from measures 213-18 until the original figuration enters with Erda's voice in measures 219ff. The accompaniment to the motif in measures 207ff. contains a variety of active rhythms and intervals of a third, and contrasts with the quieter tremolo figure at the entry of Erda.

When the Wanderer acknowledges that Siegfried has won the ring because the boy is unafflicted with greed and has not experienced fear, Wagner uses six 1-bar phrases

containing the whole ring motif:

Example 3.20

Siegfried Act 3, Scene 1 (mm. 393-99)

Wandr.

Nib - lun - gen Ring. Lie - bes - froh, le - dig des
Ni - bel - un - g's ring. Pure from greed, glad - dened by

Nel - des er - lahmt an dem Ed - len falls
love - dreams, all might - less on him falls

p *p dolce* *p* *cresc.* *p* *p* *p*

He employs a fuller instrumentation, beginning with violins (m. 393), and then adding flutes, oboes, clarinets, and horns on the word "Ring" (m. 394). This contrasts to Wagner's familiar technique of reducing the instrumentation of the motif, thereby stressing Siegfried's rightful ownership of the ring. The original pattern of dynamics found in the Prelude to Act 1 is repeated here, beginning with *p* and a *crescendo* on the ascending portion of the motif, and

a general *crescendo* over the entire phrase. Again, a rhythmic bass line accompanies the motif rather than the tremolo figure associated with less worthy characters.

Wagner also uses the ring motif to reveal Erda's thoughts about the Wanderer, just as it is used with the Wanderer to reveal the character of other figures as well as his own:

Example 3.21

Siegfried Act 3, Scene 1 (mm. 219-22)

Erda

Män - - nertha - ten um - däm - mern mir den Muth; mich Wis - - sende
 Dark - - ness spreads o'er my spi - - rit through men's deeds, my wis - - dom it -
 Mässig im Hauptzeitmass.
 p dolce
 P. + P. + P. +

The descending line which follows the motif reflects Erda's despair, for she no longer equates her wisdom to a conqueror's force; men's deeds having darkened her spirits. This descending line parallels the same line used in the interlude in the immediately preceding Wanderer's speech, thus emphasising a mood of hopelessness, and negating the need for Erda's wisdom. Her disappointment in the Wanderer is mirrored in the brief descending line of the motif and the tremolo figure usually associated with the dwarves:

Example 3.22*Siegfried* Act 3, Scene 1 (mm. 336-37)*Erda*

The musical score for Erda's vocal line in *Siegfried* Act 3, Scene 1 (mm. 336-37) is shown. The score is in 4/4 time and features a vocal line with German and English lyrics, and a piano accompaniment. The lyrics are: "nenn'st! Was kam'st du stö-r-ri-scher" / "said! Why cam'st thou, tur-bu-lent". The piano part includes a rising bass line and a tremolo figure.

Erda tells the Wanderer that he is not what he has claimed to be, and this is matched by a rising bass line which leads to the tremolo figure. Her anger is highlighted by the *ff* chord of measure 334 and the rests surrounding the ring motif entry. This technique is also used earlier when the Wanderer shows heightened emotions toward Alberich (see Ex. 3.18).

Alberich's determination to use the ring's magic spell is mirrored in the accented and augmented notes of the descending portion of the motif, and the syncopated rhythms intertwined with it. For the first time, the tremolo-type accompaniment is alternated with a descending gesture, as Alberich asserts his authority over his foolish brother, Mime:

Example 3.23*Siegfried Act 2, Scene 1 (mm. 274-79)**Alb.*

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 274-276. The vocal line has the lyrics: "Faust, an - - ders als dum - me hand, not like the fool - ish". The piano accompaniment features a descending motif with dynamic markings *f*, *dim.*, and *p*. The second system shows measures 277-279. The vocal line has the lyrics: "Rie - sen, üb' ich des Rin - ges Kraft. - - - dann gi - ants will I use its ma - gic spell. - - - now". The piano accompaniment continues the motif with dynamic markings *cresc.*, *f*, *dim.*, and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The second phrase (mm. 277-79) contains the descending line of the motif only and becomes quieter as Alberich seeks to cast a spell over the Wanderer and gain world power for himself. Alberich's vocal line mirrors the melodic contour of the ring motif and ends with a descending line, as it often does when associated with the evil dwarves. Wagner lengthens the note values again in the second entry of the motif when it is associated with Alberich, by adding another third to the descending gesture:

Example 3.24*Siegfried* Act 2, Scene 1 (mm. 426-29)*Alb.*

Den golden Reif geizt er al-lein:
The gold-en ring seeks he a-lone:
belebend.

staccato
p
cresc.
fp
cresc.

Alberich bemoans the fact that Siegfried also seeks the golden ring, and the clarinet, alone, plays the motif over a tremolo accompaniment. His scheming is portrayed by tremolo figures following the motif, as it was earlier in mm. 279ff.

The one entry of the ring motif which is associated with Fafner as a fallen giant occurs at the end of Act 2, Scene 2:

Example 3.25*Siegfried* Act 2, Scene 2 (mm. 1130-33)*Fafn.*

Um ver-fluch-tes Gold, von Göt-tern ver-gabt traf ich Fa-solt zu todt:
For the curs-ed gold we gained from the gods death to Fa-solt I dealt:

cresc.
f
dim.
p.

The faint traces of the motif suit Fafner's thoughts on the cursed gold and on Fasolt's death

at Fafner's hands. The use of the tremolo figure for the partial ascending portion of the motif characterises the last of the fallen giants. Wagner captures the dragon's final struggles through slight increases in dynamics and in the upward leaps of the vocal line, but the downward motion in measure 1133 predicts ultimate doom for Fafner.

In the duet between Alberich and Mime in Act 2, Scene 3, Wagner uses five parallel 2-bar phrases containing the ring motif:

Example 3.26

Siegfried Act 2, Scene 3 (mm. 1338-47)

Mime

Alb.

Klein-dischen Tand er-ker er gewiss.
Trinkets and toys full surely he found.

- her.
comes.

Doch auch den Ring.
Aye and the ring.

Den Turmhelm hält er.
The Turmhelm holds he.

Verflucht den Ring?
Accurst! the ring?

(Nimisch lachend.)
(Laughing maliciously)

Lass' den Ring dir doch geben! Ich
Reply the ring will he give thee! Yet

p

scmpre p

p

will ihn mir schon gewinnen.
soon I ween shall I win it.

Und doch, seinem Herrn soll er allein noch ge
And yet to its lord shall it at last be sur-

dim. *pp*

p.

+

The motif appears without changes in its shape or rhythm, but this is not reflective of the dwarves and their justified link to the ring. Wagner refers instead to Siegfried who appears in the background with the ring and Tarnhelm, just prior to the duet between Alberich and Mime (m. 1336), and enters to the middle of the stage as the duet ends and the dwarves slip into the woods. The tremolo accompaniment which often denotes a sinister mood is more aptly connected with the malicious thoughts and laughter of the dwarves. The fifth phrase, which is one played by the clarinet, coincides with Alberich's conclusion: "And yet it shall still / belong to its lord alone!" (Spencer 246). This presents a comparable situation to one in Act 2, Scene 1, mm. 426-29, when that single instrument is also used to play the ring motif and point to Alberich's problems with the boy, Siegfried.¹⁰

The ring motif is used in Act 2, Scene 3 when Siegfried explains that he has slaughtered Fafner without experiencing fear. The descending portion of the motif is closely imitated, the three phrases being played once each by the clarinet, horn, and oboe:

Example 3.27*Siegfried* Act 2, Scene 3 (mm. 1367-71)*Siegf.*

legt, doch das
fight, but yet

Fürch - - - - ten
fear - - - - ing

molto cresc.

ff molto espress.

P. +

P. +

P. *dim.* +

noch nicht er - lernt.
came not to me.

dim.

P. +

In each case, the motif is preceded by an extended anacrusis and marked *molto espress.* The *diminuendo* and downward sweep of the final phrase, usually associated with a mismatch between a character and the power he desires, is this time of a reflective nature, as Siegfried's attention is drawn to the woodbirds and the message he hopes to hear from them. The ring motif is not fully shaped here, as the young Siegfried has neither learned the meaning of fear nor the true nature of Mime's ploys. Later in the drama (see Ex. 3.20), the whole motif is repeated three times as the Wanderer acknowledges that Siegfried has won the ring. The dragon motif precedes the next entry of the ring motif (mm. 1680-83), for Siegfried has just

killed Fafner and Mime:

Example 3.28

Siegfried Act 2, Scene 3 (mm. 1684-87)

Siegf.

Dengleissenden Hort
The glit-tering hoard

hü-te zugleich
Guard thou at once

mit dem
with thy

p *p* *cresc.*

P. + P. + P. + P. +

Despite the physical exertion required to push the body of the dragon to the front of the cave, Siegfried's inner strength and courage do not weaken, as reflected in the strong entry of the ring motif. The ring now belongs to him, and the faint traces of the dragon motif and hammer motif which follow emphasise Siegfried's dominant role for the remainder of the opera.

Wagner is able to create formal unity through the leitmotif by allowing it to highlight character traits, relationships, and changing dramatic moods. In his essay "On the Name 'Musikdrama,'" Wagner comments on the critics' classification of his later dramatic works. Although the composer uses the term "Musikdrama," he points to the difficulty of "welding two disparate elements, music and drama, together" (*PW* 5.301). He suggests that the reason for the difficulty lies in the fact that "the word 'music' denotes an *art*, originally the whole assemblage of the arts, whilst 'drama' strictly denotes a . . . *deed* or *action*" of art (5.301). If not for being such an "art-philosophical title," he would have preferred to call his dramas

"deeds of Music brought to sight (*ersichtlich gewordene Thaten der Musik*)" (5.303). The malleable nature of Wagner's leitmotifs and motivic fragments is appropriate and necessary for creating unity between the sights and sounds of his operas; this allows the audience continually to recollect past events and circumstances.

The entire scope and mood of *Siegfried* is revealed through the manipulation of motifs, and Wagner balances carefully the dramatic and musical argument through the intertwining and repetition of the leitmotif. He allows a chief or dominant mood to exist consistently, as in the tremolo figure which often accompanies the ring motif, but changes in the relationships between characters or in the dramatic line are achieved through subtle manipulation of the motif itself, and the music which precedes or follows it. The motifs spread throughout the opera and provide a cohesive organising device. The simplicity of the motif allows the composer to define or identify a particular character, mood, or dramatic situation through changes in harmony, rhythm, orchestration, and melodic contour. Rather than repeat whole phrases and sections of music which represent or signify a specific character, Wagner creates new textures within the music which allow the audience to form new and complex references. For example, by combining a particular element from a previous motif, such as the melodic contour of the ring motif with the rhythmic element of the hammer motif (Ex. 3.16), Wagner reminds the audience of recent action and strengthens the Wanderer's narrative argument which is presented in conjunction with these motifs. Conceptual links can thus be established immediately as the action unfolds on stage, as can abstractions such as emotional states, destiny, or character development.

Without the complex web of leitmotifs, the dialogue and bodily gestures of the actors

would play a stronger role in conveying the complicated plot. Instead, it is the motifs (in conjunction with the orchestral voices) which allow the presence of an omniscient narrator. In addition, the motives create a supporting fabric of form and structure. The motifs, which Wagner labels "Melodic-moments" of "*Feeling*" (PW2.348), convey the manipulative ploys of Mime or the sense of despair behind the Wanderer's words, and their capacity for variation is as complex as the personalities with which they are associated. Wagner's use of motifs allows a more comprehensive view of human relationships and the factors which motivate their actions and incite their emotions. This supports his theory that the drama should capture the infinite spirit of emotion, thus concentrating on what he called the "three humanistic (*rein-menschlich*)" arts (1.149) and the "endless Purely-human Feeling" (2.290). Like Browning, his drama would "examine, probe, and lay bare the essence of the human experience, the heart and the soul of man" (Cord 4). Wagner appealed, therefore, to the audience's "artistic receptivity" (*Wagner-Liszt* 1.172), for the "*entire realisation*" of drama as the perfect artwork can only be fulfilled through the "poet's *aim*" and through "employment of every artistic expressional-faculty of man" (PW 2.208). Instrumental timbres of the orchestra combined with the thematic aspects of the motifs allow for a clear illustration of the stage action and the details of the libretto. This combination also permits reflection and reminiscence, thus allowing "'moments' of the Drama" to be felt deeply by the audience (2.331). Or, as Wagner notes in a letter to Liszt: "the fount of music" will "sound so well that people shall hear what they cannot see" (*Wagner-Liszt* 1.280).

Browning's use of motifs in *The Ring and the Book* parallels many aspects of Wagnerian leitmotif practice. His repetition of words, phrases, and images throughout the

twelve books of the poem reflects his interest in, and his ability to portray, the world's guess and the "splash" and "ripple of any fact / Fallen stonewise, plumb on the smooth face of things" (*R & B* 1.840-43). Physical features are commonly used to identify character types and dramatic situations and point to contrasting interpretations of events. For example, Browning makes the hand motif an important figure in Book 7 as Pompilia attempts to understand her central position in the Roman murder plot, for the hand motif is directly linked to the theme of good and evil and a search for truth. It is also tied to the poet's creative process and sense of formal structuring, for this motif traces Pompilia's movement from the "dark eve of December's dearest day" and her marriage to Count Guido (7.426), to her marriage in heaven where God, "stooping[,] shows sufficient of His light" for her to rise above that darkness (7.1844-45).

A study of the hand motif in Book 7 points to the way Browning and Wagner both use motifs to show relationships between characters, recall past history and emotions, provide thematic development, show new conditions or psychological states, and support the shape and structure of the drama. The poetic motif also contributes to "comprehensibility and expressive intensity," features associated with Wagnerian leitmotifs (Whittall 2.1137). Browning's repeated hand motif provides continuity of thought while variation, or combination with another motif such as the light motif, intensifies the dramatic situation and introduces new or conflicting ideas. Like the leitmotif which may be "musically unaltered on its return, or altered in rhythm, intervallic structure, harmony, orchestration or accompaniment" (2.1137), Browning's hand motif is subtly changed through its placement in the poem, punctuation, dramatic associations, and through musical aspects such as tempo,

pacing, and colour or timbre. As this motif is combined and altered, it provides formal unity, and, like Wagner's leitmotifs, achieves a "synthesis of two important 19th-century compositional techniques – thematic recollection or reminiscence and thematic transformation" (Greenspan 443-44).

Book 7 of *The Ring and the Book* contains a variety of major image types¹¹ from which motifs and their complex meanings are created. Many refer to physical characteristics and are repeated throughout Book 7 to suggest a specific person or attribute, just as Wagner's hammer motif reflects the toil of the Nibelungen. However, Wagner's motifs generally symbolise specific characters or abstractions such as the ring's symbol of power, while Browning's motifs have wider associations. In Browning's poem, the hand and the smile become associated with the evil Guido and the Church, although these motifs are altered at different times to depict the fragility of Pompilia's newborn son or the caring aspects of a stranger.¹² Appendix 3 shows that the hand motif occurs most often in Book 7 (approximately twenty-five times) and that other important motifs include the heart, face, eyes, and smile.¹³ Those motifs occur most noticeably in verse paragraphs 16 (evil aspects of Violante and Pietro), 71 (good aspects of the journey), 74 (evil aspects of Guido), and 76 (good aspects of Caponsacchi and God). The five most common motifs are shown schematically in Appendix 5 and reveal patterns important to the structure of the poem.

The hand motif which is concentrated at the beginning of Book 7 corresponds to Pompilia's search for answers to her plight, and the concentration of the same motif at the end of this monologue signals her understanding and her peace with God. As Pompilia's character is strengthened and her earthly journey approaches an end, Browning combines the

hand motif with other motifs, shown in a concentrated pattern in verse paragraphs 70ff. (see Appendix 5). Wagner uses the same technique by concentrating the ring motif in the Prelude to Act 1 of *Siegfried*. Here, the ring continues to symbolise power, but its associations reveal Mime's cunning schemes to achieve that power, and in the conclusion of the opera signify the Wanderer's realisation and acceptance of Siegfried's power. Wagner's motives may also develop into other motives as in the development and transformation of the ring motif into the curse motif and Valhalla motif. Browning creates such associations by clustering motives such as the heart, smile, and hand motives; however, they remain separate identities and do not develop from each other as Wagner's technique allows. For example, the heart motif does not figure prominently until the end of the monologue when Pompilia meets Caponsacchi who aids in her escape. Browning does not combine the five motifs until the last six verse paragraphs when Pompilia understands the love of God and His servant. Appendix 6 provides a brief summary of the hand motif by listing the major characters, the images which surround the motif, and the tone of the verse paragraph which includes the motif.

Repeated use of myth, parable, or anecdote in Pompilia's monologue mirrors Wagner's use of the orchestra to utter "the *unspeakable*" or inexpressible and of the leitmotif to act as a motive of "*remembrance*" and of "*presentment*" (*PW* 2.316-35). As noted in Chapter 1, the word "hand" is not in itself a motif; rather, it symbolises or represents a particular idea or theme. Unlike Wagner's leitmotifs which remain constant in meaning, Browning's motifs change throughout the poem. As the preceding (and following) analysis of motivic techniques reveals, the setting of the motif also aids in the interpretation or

meaning of the dramatic work. In Browning's case, it is the merging of myths and changing images around the motif which allows it to function in a didactic and interpretive capacity. Browning mentions the hand as many as twenty-five times (in fifteen of seventy-six verse paragraphs) in Book 7, although not all references act as motifs and some are only implied. References containing the word "hand" are listed in Appendix 7 (and include those used in the literal sense). Browning's "hand," for example, becomes motivic when the word is surrounded by layers of meaning and functions in symbolic and metaphorical ways. His use of this word is analogous to changes and developments which characterise Wagner's ring motif. When Browning uses the hand image to depict, for example, the entrapment of Pompilia within the Church, it functions as a motif and symbolises evil, thus making it analogous to the Wagnerian leitmotif. When the word "hand" is only implied, it is also treated as a motif, just as inversions or alterations of a leitmotif do not negate the motif but instead underscore it, thus strengthening the composer's musical or dramatic argument.

Browning's initial use of the hand motif in Book 7 parallels Wagner's employment of the ring motif in the Prelude to Act 1 of *Siegfried*. In both cases, the motif establishes specific attributes of a character and provides a focus for later thematic development. The tremolo figure which supports the first symmetric patterns of the ring motif in Wagner (Ex. 3.2) corresponds to Browning's colourings and shades of meaning. He establishes the dominant mood of childhood innocence at the beginning of Book 7, but specific details surrounding the hand motif create dramatic tension and hint at future problems for the young Pompilia.

Browning's first reference to the hand motif, in verse paragraph 8 (line 189), is

surrounded by images and myths which offer variations in meaning. In the spirit of childhood play and young innocence, Pompilia and her friend Tisbe imagine themselves as figures in a tapestry:

. . . Tisbe, that is you,
With half-moon on your hair-knot, spear in hand,
Flying, but no wings, only the great scarf
Blown to a bluish rainbow at your back:
Call off your hound and leave the stag alone!' (7.188-92)

This early reference to the hand and spear hints at danger. As Pompilia becomes increasingly aware of the evil forces in her life and the loving relationships which mark the end of her life, there is increased sophistication in her understanding of old myths and in her creation of new ones. Wagner discusses a similar process in Part 2 of *Opera and Drama* when he suggests that a human being cannot grasp with ease the "real association[s]" found in the "vast multiplicity of surrounding phenomena" (*PW* 2.153). Uncertainty can only be understood when it is transferred from the "work of Phantasy" or the poetic imagination and is condensed into a "human form":

God and gods, are the first creations of man's poetic force: in them man represents to himself the essence of natural phenomena as derived from a Cause. (2.153-54)

The young Pompilia uses myth to analyse the frightening aspects of her life. For instance, an early reference to Diana indicates Pompilia's awareness of inherent danger, but Guido's act of murder impels Pompilia to create her own version of that myth in order to come to terms with her own situation and the morals of others (see v.p. 70). The didactic nature of mythological allusions aids the reader as well as Pompilia, for later in her life she is able to interpret the symbolic or allegorical aspects of the myth.

Both Browning and Wagner use aspects of mythology to depict human impulses and relationships and to structure their dramatic works. Wagner's use of mythological subject matter is central to an understanding of his music dramas. Details concerning the nature and activities of Nordic peoples and the changes which occur specifically in the legend of Siegfried are used to create Wagner's dramatic argument.¹⁴ As Wagner notes,

By its [myth's] faculty of thus using its force of imagination to bring before itself every thinkable reality and actuality, in widest reach but plain, succinct, and plastic shaping, the Folk therefore becomes in Mythos the creator of Art; for these shapes must necessarily win artistic form and content, if – which, again, is their individual mark – they have sprung from nothing but man's longing for a *seizable* portrait of things, and thus from his yearning to recognise in the object portrayed, nay *first to know* therein, himself and his own-est essence: that god-creative essence. (*PW* 2.154-55)

Similarly, Browning allows associations and dramatic elements to surface through his reader's understanding of, and interest in, Greek and Roman mythology. So the hand motif in line 189 of Book 7 in association with Diana, the huntress, from Ovid's *Metamorphoses* (*R & B* Altick, ed. 673), evokes images of beauty and power. This early reference establishes a dominant emotion, predicts Pompilia's future life, and stresses a characteristic feature of a Browning monologue – the possibility of multiple viewpoints.

The Roman goddess Diana, protectress of slaves, prefers the solitude of remote forests and springs (Bell [1991] 163). According to myth, she hates the sight of males and will not allow them to enter her temple. Opinion is divided for, to some people, “the goddess seemed / more savage than was fair, [while] others praised her and called her worthy / of her strict virginity” (*Met.* 3.254-55). As in Browning's tale, “both sides could find their reasons” (3.255), and Pompilia's monologue is only one argument in the Roman murder case. When

Actaeon stumbles upon Diana and her nymphs bathing in a stream, she is angered and turns him into a stag. His own hounds chase and kill him for he is unable to cry out, "I am Actaeon, recognize your lord" (3.230). Although Browning does not elaborate on the specific details found in that myth, he does, nevertheless, use a specific emotion which is recalled several times in Pompilia's monologue. The shame and fear which Actaeon feels (3.205) parallel Pompilia's later situation as she seeks refuge from her evil husband and is shamed and humiliated by the Count's friend, the Archbishop (7.724-848). Both characters experience injustice and loss of control in their misfortunes; Actaeon is shaped as a deer and Pompilia is controlled by her mother's dreams for fortune and by the Church's evil actions.

Both Wagner and Browning use specific details from mythology to serve their own dramatic purposes, but both remain faithful to the general character and place of the mythology within their culture. In contrast, however, the Siegfried myth becomes the pervasive framework of Wagner's *Ring* cycle while Browning's use of myth is more localised and centred around Pompilia's personal growth and her understanding of relationships. The images, dramatic action, interpretations, and feelings which Greek and Roman mythology evoke for the contemporary reader are used by Browning to bring meaning to his motifs, just as shades of meaning are created by Wagner's use of timbre and rhythm. For example, Browning's portrait emphasises the ethereal qualities of Diana, also known as a goddess of the moon. Pompilia is sensitive to the apparent contradictions seen in the tapestry figure; although a half-moon and an alluring scarf adorn Diana's back, the "spear in [her] hand" and images of hunting suggest a darker side. This feeling of disparity and dramatic tension is achieved, in Wagner's drama, through the manipulation of musical textures, rhythms, and

timbres, while Browning's poetic art relies on associations and images evoked by mythology. Both artists also use the motif to change the dramatic tone and situation and to establish new relationships between characters.

In Book 7, the hand motif and spear image of line 189 are adapted to fit a new dramatic situation as Pompilia describes her first encounter with Count Guido. Details and images surrounding the hand motif such as rain and clothing remain constant, just as the general shape and structure of the ring motif do. It is these associative details which aid the reader or listener and help to provide thematic development and to recall past emotions. Wagner and Browning often create associations between pairs of motifs as in the relationship between Wotan's spear and Siegfried's sword. The spear, symbolic of Wotan's divine authority, splinters Nothung the sword, but later, in Siegfried's hand, the sword splinters the spear and signals the end of the ruling gods. Browning creates a similar association by linking the hand of the powerful Diana with the manipulative hand of Violante. The danger in which Violante places Pompilia is heightened by Browning's use of images of rain and clothing. As mentioned earlier, Browning's use of the motif within the mythological setting is more localised than the pervasive framework in which Wagner's leitmotifs function. However, an analysis of all the hand images within Book 7 shows a progressive development in Browning's use of the motif to provide thematic transformation and dramatic history. In the end, Violante's hand literally leads Pompilia to her death, but in this early verse paragraph (henceforth v.p.), the hand motif identifies the fear which the child Pompilia feels as she enters the darkened Church and expects to see a corpse.

Just as Violante brings "a neighbour's child of [Pompilia's] own age / To play with

[her] of rainy afternoons" (7.184-85), it is she who takes her innocent child to meet and marry her future husband:

How it rained! -- through our street and the Lion's mouth
 And the bit of Corso, -- cloaked round, covered close,
 I was like something strange or contraband, --
 Into blank San Lorenzo, up the aisle,
 My mother keeping hold of me so tight,
 I fancied we were come to see a corpse
 Before the altar which she pulled me toward. (7.427-33)

The outcome of this visit to the Church shows the false sense of security which line 431 elicits, just as the regular rhythms of the ring motif at one point cover the deceptive or cunning nature of Mime's character (Ex. 3.11). The close cloaking of Pompilia does not provide safety and contrasts with the freedom suggested earlier by the flowing blue scarf of the tapestry figure. By surrounding the hand motif with images of clothing in early scenes, Browning sets a dramatic tone and establishes the nature of Pompilia's relationships with her mother and with other major characters.

Browning's images and motifs elicit variations in meaning which resemble those produced by Wagner's musical techniques. Current analyses of Wagnerian leitmotifs emphasise the literary qualities of his technique where the "quasi-linguistic semanticization of (leit)motifs . . . must be interpreted not as independent musical themes but as poetic clues or symbols which provide a framework of meaning" (Borchmeyer xi). As Wagner notes in the third part of *Opera and Drama*, the "perfected language of the Orchestra" with its web of leitmotifs is allied with "Gesture" or the actions of the characters and allows the audience to understand the "Poetic Aim" and the feeling of "Wonder" which results (*PW* 2.321). The suggestive qualities of the "Chief-motives of the Dramatic Action . . . mould themselves into

a continuous artistic Form, which stretches not merely over narrower fragments of the drama, but over the whole drama's self" and create the "most perfect Unity of artistic Form" (*PW* 2.348-49). Similarly, the relationship between Violante and her daughter is developed through Browning's characterisation of the young Pompilia and his attention to her hands. In the spirit of a Wagnerian motif, the repetition and development of the hand image clarifies the action and supports the shape and structure of the poem.

Like Wagner, Browning relies on the semantic relationships between mythic characters and actions to add new dimensions and associations to his hand motif. He introduces a second myth¹⁵ when Pompilia's friend, Tisbe, chooses a rugged, earthy figure from the tapestry as Pompilia's likeness:

'— And there are you, Pompilia, such green leaves
 Flourishing out of your five finger-ends,
 And all the rest of you so brown and rough:
 Why is it you are turned a sort of tree?' (7.193-96)

Here, the vibrant, flourishing colour of the leaves contrasts with the deadness of the body and, in its suggestion of Daphne's flight from Apollo's sexual rapacity and metamorphosis into a laurel tree, foreshadows Pompilia's future. Wagner achieves a similar effect when he uses repetitive, parallel phrases and strict rhythms to capture Mime's panic (Ex. 3.10) or to conceal his cunning nature (Ex. 3.11). Although the ring motif is stated boldly in connection with both Mime and Siegfried, subtle changes in rhythm, texture, and timbre reveal the true nature of these characters.

Browning uses various techniques to create details of characterisation, as in the subtle changes in punctuation which contrast Pompilia and her friend Tisbe. Although Pompilia's

innocence is highlighted throughout Book 7, her sensitivity to danger and to disguise is noted early in her monologue, and her description of Diana is detailed and more complete than Tisbe's simpler account of Daphne. The image of control and power which the "spear in hand" (in line 189) suggests is linked to the controlling aspects of Violante's ambitions. Pompilia recognises the danger of the situation and orders Tisbe to call off her hound (7.192), but Tisbe is unable to understand or help Pompilia. Browning's conflation of the two myths highlights the way the hand motif develops characterisation, emphasises the theme of good and evil, and prepares the reader for future dramatic events.

Browning also uses the hand motif and the tapestry figures to emphasise the passage of time and the relative shortness of life. A brief reference to touch in line 201 of the following quotation (which Browning sets off by dashes) is negated and changed tonally by the implied reference ("catch") to the hand motif in the lines following. Pompilia acknowledges that the figures on the tapestry "never were ourselves / Though we nicknamed them so" (7.197-98):

. . . Thus, all my life, --
 As well what was, as what, like this, was not, --
 Looks old, fantastic and impossible:
 I touch a fairy thing that fades and fades.
 -- Even to my babe! I thought, when he was born,
 Something began for once that would not end,
 Nor change into a laugh at me, but stay
 For evermore, eternally quite mine.
 Well, so he is, -- but yet they bore him off,
 The third day, lest my husband should lay traps
 And catch him, and by means of him catch me.
 Since they have saved him so, it was well done:
 Yet thence comes such confusion of what was
 With what will be, -- that late seems long ago,
 And, what years should bring round, already come,

Till even he withdraws into a dream
As the rest do: . . . (7.198-214)

The stark image of entrapment is linked to the same image earlier when Pompilia and her mother are locked inside the Church. Browning also uses myth to highlight characters associated with these goddesses who ultimately affect their destinies. Pompilia experiences the same shame and fear as Actaeon, and learns to love Caponsacchi as a priest, just as Apollo learns to accept Daphne in the form of a laurel tree. Ironically, Pompilia remains a child at the end of v.p. 8 as she fancies her son "grown great, / Strong, [and] stern" (7.214-215):

. . . a tall young man who tutors me,
Frowns with the others 'Poor imprudent child!
Why did you venture out of the safe street?
Why go so far from help to that lone house?
Why open at the whisper and the knock?' (7.215-19)

A mother and child relationship begins and ends v.p. 8; it is Pompilia who instructs the public to understand her upbringing, and Gaetano and the public who question the results of such an upbringing. The placement of the hand motif within a mythological setting allows Browning to establish the concrete details of a dramatic setting, just as the Wanderer's recounting of the Nibelungen tale is enriched by the repetition and manipulation of the ring motif.

Browning's use of the motif also parallels Wagner's employment of the leitmotif to show new conditions or psychological states, as in Pompilia's movement away from childhood play to the reality of her mother's schemes. The hand motif is also used to forward the theme of good and evil and the search for truth. In contrast to v.p. 8, which explores the

childhood games that *Violante* sets up, v.p. 10 examines the realistic and difficult questions concerning *Violante's* intentions. The earlier passage shows an awareness, on *Pompilia's* part, of the difference between reality and make-believe, and this awareness is expanded to an understanding of good and bad choices. Myths and childhood games are replaced by serious concerns about the care and guardianship of a child. Earlier, *Pompilia's* situation parallels the fate of *Actaeon*, whose "bad luck" was not "a crime; for what crime was there in a mistake?" (*Met.* 3.142). *Pompilia* feels only "confusion" that nothing is "eternally quite mine" (7.210,205). But in v.p. 10, the focus changes from the idea of fate to a moral choice between right and wrong. As in the earlier verse paragraph, it is not the hand motif itself but the details surrounding it which develop *Pompilia's* position in the monologue. The hand motif, in both cases, elicits a feeling of inherent danger, and that feeling is related through story or myth in the spirit of teaching. As with *Wagner's* motif, the function of *Browning's* motif is "dramatic as well as structural," and it is the artist's "dramatic handling of the newly expanded range of possibilities" that enriches the work (*Warrack* 10.645). The hand motif in v.p. 10 serves to provide thematic development as *Pompilia* explores moral and ethical questions.

Pompilia knows that her mother "erred . . . in telling that first falsehood" about her adoption and in buying her "From my poor faulty mother at a price, / To pass off upon *Pietro* as his child" (7.270-74):

If one should take my babe, give him a name,
 Say he was not *Gaetano* and my own,
 But that some other woman made his mouth
 And hands and feet, – how very false were that!
 No good could come of that; and all harm did. (7.275-79)

As in v.p. 8 (7.210), the word "yet" signals the possibility of an opposing view or difference of opinion:

Yet if a stranger were to represent
 'Needs must you either give your babe to me
 And let me call him mine for ever more,
 Or let your husband get him' -- ah, my God,
 That were a trial I refuse to face! (7.280-84)

Browning joins three physical details in lines 277-78, during Pompilia's narrative account of the false actions of her adoptive mother, Violante. Although the word "hand" is seen as a simple image in line 278, its combination with other physical features signals a new phase when Pompilia suggests that just as Gaetano cannot be renamed as another woman's child, she should not have been given away as a "wealthy" bride to Guido. The concentration of motifs or images allows Browning to highlight a character's thoughts and emotional state, just as Wagner also highlights psychological states or dramatic points of interest. Here, the joining of the motifs signals a discrepancy between the character of the narrator and the situation being described. Browning and Wagner both use a concentration of motifs at a dramatic or crucial point in the narrator's recounting of history, thus providing interpretive clues for the listener or reader.

At the conclusion of v.p. 8 (7.214-19), Pompilia fancies her son full grown, a son who questions her actions at the time of the murders. In v.p. 10 (7.275-78), Gaetano is used again in order for Pompilia to question the specific actions of two mothers, and to understand what her own reaction might be if faced with a similar situation. The anecdote which Pompilia relates in lines 275-78 becomes a sort of parable, for her own son, Gaetano, is left alone with strangers and in fear of his wicked father. Like the leitmotif which has been

placed in a new situation or combined in a new pattern to highlight change in dramatic mood or circumstance, Browning's hand motif now elicits the feeling of growth and evolution in Pompilia's thinking (7.278). Pompilia's growth and concern are also signalled by a movement away from old myths to the creation of her own personal mythology. Browning uses the hand motif of v.p. 10 to highlight the element of truth and justice. The motif is encircled by layers of thoughts and questions as Pompilia seeks answers to her mother's actions and to her son's welfare. Dramatic intensity is conveyed through an increasing number of short phrases, dashes, and question marks, thus depicting Pompilia's state of mind and her concern for truth. Browning's changes in phrase length and punctuation create a texture which mirrors Pompilia's psychological state just as Wagner's change in texture mirrors the Wanderer's thoughts in Act 3 of *Siegfried* where his new understanding of his place in the world is conveyed by the fuller orchestration of the ring motif which, in turn, points to Siegfried's rightful ownership of the ring (Ex. 3.20).

Motif and leitmotif are used primarily as a means of thematic development. In Book 7, the themes of deceit, falsehood, and greed continue in v.p. 11 where the hand motif signals the sealing of Pompilia's fate and her marriage to Count Guido. The Count's brother, Paul, learns that Guido will gain wealth if he marries Pompilia, "So, came and made a speech to ask my hand / For Guido" (7.324-25). Such a request is a traditional gesture, but Browning changes its tone by placing it between two descriptions of a new myth or parable constructed in Violante's mind:

Well, God, you see! God plants us where we grow.
It is not that, because a bud is born
At a wild briar's end, full i' the wild beast's way,

We ought to pluck and put it out of reach
 On the oak-tree top, – say, 'There the bud belongs!' (7.301-05)

Violante accepts Paul's "speech to ask [Pompilia's] hand / For Guido" (7.325-26), and

Pompilia refers again to her mother's parable:

... – she, instead of piercing straight
 Through the pretence to the ignoble truth,
 Fancied she saw God's very finger point,
 Designate just the time for planting me,
 (The wild briar-slip she plucked to love and wear)
 In soil where I could strike real root, and grow,
 And get to be the thing I called myself:
 For, wife and husband are one flesh, God says, (7.326-33)

Both Paul and Violante deceive themselves and others, for their facts are based on false information, supposition, greed, and dreams. Violante, in particular, is under the false assumption that she understands God's plans, and the image of the green leaves sprouting from the finger tips of the tapestry figure is repeated here in Violante's belief that God's fingers will give new life to Pompilia and her family. To create dramatic effect, both Browning and Wagner invert the traditional or original meaning of a motif or leitmotif by surrounding it with antithetical details or ideas. For example, when Wagner inserts the ring motif between the Fasolt/Fafner motif and the dragon motif in Ex. 3.6, that motif as a symbol of power becomes one of strife and death. Similarly, the simple image of the caring hand and its traditional association with God's nurturing hand, in line 325, is inverted through the unnatural and thoughtless images associated with the act of plucking which precede and follow it. The movement from childhood play (v.p. 8) to adult lies (v.p. 10) to adult fantasies (v.p. 11) points to the danger which Pompilia eventually experiences, and the reader is led thematically through this sequence by means of Browning's development of the hand motif

and its surrounding details. Violante's parable becomes an adult version of the mythology which entertains Pompilia and Tisbe, but she must cry all the cares away when Pompilia is left dying in her arms (7.316-19).

Repetition, a major characteristic of the musical leitmotif, is also used throughout Browning's Roman murder story in order to link historical and dramatic moments and to provide thematic development. Browning's audience recalls the image of the flower and the manipulative aspects associated with the public's prying hands, earlier in Book 3. Here, The Other-Half Rome, a Pompilia supporter, uses the image of the flower to show the fate of the bud, and the appeal it has in perpetuating a myth or story. As Pompilia leans "Flower-like from out her window," she remains "uncomplimented and uncropped" by passers-by (3.72-73):

'T is just a flower's fate: past parterre we trip,
Till peradventure someone plucks our sleeve --
'Yon blossom at the briar's end, that's the rose
Two jealous people fought for yesterday
And killed each other: see, there's undisturbed
A pretty pool at the root, of rival red!
Then cry we, 'Ah, the perfect paragon!'
Then crave we, 'Just one keepsake-leaf for us!' (3.75-82)

The Other-Half Rome concludes that whether Pompilia is a "flower or [a] weed," she is "Ruined" and "who[ever] did it shall account to Christ" (3.84-85). The hand motif is implied throughout The Other-Half Rome's speech as it is in Violante's parable. Pompilia is compared to a wild briar-slip which her mother plucks to "love and wear" (7.330), and the string of lawyers, clergy, and those "who found they were old friends" (3.48) and who pay to see the dying Pompilia are described in terms of sight and touch. Old Monna Baldi, who

believes Pompilia's "palsied limb 'gan prick and promise [of] life" at the "touch o' the bedclothes merely," and Cavalier Carlo, who "paints Virgins so," had not been interested in Pompilia's plight "Four little years ago" (3.55-56,58-59,70). The repetition of face, hair, and eye throughout this passage highlights the false intentions of these characters. Wagner also depicts the character or emotions of an individual by disguising the true nature or shape of a motif as when the Wanderer scoffs at Alberich (Ex. 3.18). There, the brief, downward sweep of the ring motif mirrors the cynicism heard in the Wanderer's laugh. The reduction in orchestration following the motif heightens the dramatic effect, just as The Other-Half Rome's stark commentary in lines 83-90 interrupts the flow of his narrative depiction of the crime.

As the Other Half-Rome notes of the public's actions and commentary, "Truth lies between," and the young Pompilia should be left alone "For Christ's particular love's sake!" (3.83,90). By inserting a harsh and unadorned style of commentary within the speaker's embellished narrative style, Browning creates a change in texture which highlights the nature of the public's meddling actions and the importance of the hand motif as a symbol of evil and manipulation. He continues to develop this atmosphere through the hand motif in v.p. 13 of Book 7 and, as in the earlier v.p. 11, its associations with marriage are shrouded by secrecy, deceit, and uncomfortable feelings. A description of the thirteen years of happiness prior to Pompilia's marriage is compacted into the opening two lines of the paragraph, thus emphasising the horror of her remaining life:

Beside, up to my marriage, thirteen years
 Were, each day, happy as the day was long:
 This may have made the change too terrible. (7.373-75)

The long, interpolated statement which follows (lines 377-84) emphasises Violante's role in that "change" and discredits the romantic image of the cavalier:

I know that when Violante told me first
 The cavalier, – she meant to bring next morn,
 Whom I must also let take, kiss my hand, –
 Would be at San Lorenzo the same eve
 And marry me, – which over, we should go
 Home both of us without him as before,
 And, till she bade speak, I must hold my tongue,
 Such being the correct way with girl-brides,
 From whom one word would make a father blush, –
 I know, I say, that when she told me this,
 – Well, I no more saw sense in what she said
 Than a lamb does in people clipping wool; (7.376-87)

Pompilia "Only lay down and let [herself] be clipped" (7.388). However, the hand motif changes in light of Pompilia's voice, just as different harmonisations of a Wagnerian motif can alter a picture, especially semantically. Wagner's *Über die Anwendung der Musik auf das Drama* discusses the "presentation and manipulation of his thematic material [which] lay at the heart of his musico-dramatic technique" (Whittall 2.1138). In that essay he discusses how he links two simple motifs "with the aid of a strangely distant harmonization – to paint a far clearer picture of Wotan's sombre and desperate suffering than his own words ever could" (2.1138). Later in the essay, Wagner emphasises the "structural rather than the semantic role of his motivic techniques" (2.1138). Browning achieves a similar effect to Wagner's reharmonisation of a motif by having different characters appear in connection with the hand motif. Violante conspires with the evil Paul to gain Pompilia's hand in marriage to Guido and does so despite her husband's disapproval. When Guido is allowed to kiss Pompilia's hand, Violante is again present, and the absence of Pompilia's father

further emphasises Violante's evil intentions. The harmonisation of the motif changes once again in the next reference to the hand, where it is once more associated with Tisbe and the innocence of childhood.

Although based on a childhood game, Tisbe's bracketed statement bears more weight than Violante's manipulative voice:

(Tisbe had told me that the slim young man
With wings at head, and wings at feet, and sword
Threatening a monster, in our tapestry,
Would eat a girl else, -- was a cavalier) (7.390-93)

The cavalier, Guido Franceschini, proves "old / And nothing like so tall as I myself" (7.394-95):

Hook-nosed and yellow in a bush of beard,
Much like a thing I saw on a boy's wrist,
He called an owl and used for catching birds, --
And when he took my hand and made a smile --
Why, the uncomfortableness of it all (7.396-400)

The hand motif, like the musical motif, helps to unify the poem, for it is always referential. In this case, the reader is led back through the allusion to the tapestry figures, for the hand motif continues to provide points of reference. The small, yet threatening figure of Guido contrasts with the powerful, courageous figure of Perseus in Ovid's *Metamorphoses*.¹⁶ Pompilia's description portrays Guido's hooked nose and the trapping device as evil in nature, while Perseus is given winged sandals and a curved sword befitting a true warrior.

Thus, Browning uses the hand motif to strengthen the themes of evil, entrapment, change, and marriage. The hand motifs of lines 378 and 399 are linked to Pompilia's forthcoming marriage and support that theme throughout the monologue. Violante's teaching

of the "correct way [of] girl-brides" (7.383) shows the forced and manipulative aspects of her plans, and the hand motif serves to highlight the fateful outcome of Pompilia's meeting with Guido, as shown in Browning's choice of verbs; she must "let" Guido take her hand (7.378) and when he does, he "makes" or forces a smile (7.399). Pompilia's lamb-like qualities and images of prey are highlighted to a greater degree in v.p. 15 when two more references to the hand motif signal entrapment and the sealing of Pompilia's fate.

Ironically, those feelings of entrapment occur inside the Church where Pompilia fancies she will see a corpse at the altar:

There we found waiting an unpleasant priest
 Who proved the brother, not our parish friend,
 But one with mischief-making mouth and eye,
 Paul, whom I know since to my cost. And then
 I heard the heavy church-door lock out help
 Behind us: for the customary warmth,
 Two tapers shivered on the altar. . . . (7.434-40)

Feelings of coercion and secrecy are intensified by the speed with which the act of marriage is carried out and by the short, abrupt phrases which describe it:

. . . 'Quick --
 Lose no time!' -- cried the priest. And straightway down
 From . . . what's behind the altar where he hid --
 Hawk-nose and yellowness and bush and all,
 Stepped Guido, caught my hand, and there was I
 O' the chancel, and the priest had opened book,
 Read here and there, made me say that and this,
 And after, told me I was now a wife, (7.440-47)

Here the hand motif signals a new condition or feeling of suspense as the idea of danger moves forward to include entrapment. The ellipsis points which signal Pompilia's understanding of Violante's motives in v.p. 8 (lines 181, 183) are now used (line 442) to

reflect the ease with which she can be manipulated. She cannot remember the name of the area behind the altar, suggesting she is unaccustomed to the ways of the Church or is frightened and intimidated by the priest. Paul takes advantage of this by using the "Word of God" to intimidate her further. He tells her that she is

Honoured indeed, since Christ thus weds the Church
 And therefore turned he water into wine,
 To show I should obey my spouse like Christ.
 Then the two slipped aside and talked apart,
 And I, silent and scared, got down again
 And joined my mother who was weeping now. (7.448-53)

Count Guido also uses the passage from Ephesians (5.21-33) to criticise the Church and to manipulate his own case (in Book 5.720-53).

The image of the cavalier in v.p. 13 has now developed into an ugly monster, and the trapping device which Pompilia notes in the same paragraph has been successfully used. Once Pompilia has been trapped, the Church doors are unlocked and left "wide" open for escape (7.456). But this false sense of security is negated by Violante's lies:

When we were in the street, the rain had stopped,
 All things looked better. At our own house-door,
 Violante whispered 'No one syllable
 To Pietro! Girl-brides never breathe a word!' (7.457-60)

The rain image in v.p. 8 which brings laughter and play between Pompilia and Tisbe has developed into a storm, and the "gutter's roaring sea" carries off the "old dove and young" from the roost (7.463-64). Pietro's laughter at the "wetting" of the "draggie-tails" is followed by his serious question: "What do these priests mean, praying folk to death / On stormy afternoons, with Christmas close?" (7.461,466-67). The sins, which Pietro believes have been washed away as a result of the visit to the church are increased when Violante involves

her daughter and plays on her innocence:

Violante gave my hand a timely squeeze,
 Madonna saved me from immodest speech,
 I kissed him and was quiet, being a bride. (7. 469-71)

The false manipulation of religion which the priest uses to entrap Pompilia is linked to Violante, who is wrongly equated with the Madonna. Yet Pompilia recognises the insincerity of the priest's words:

When I saw nothing more, the next three weeks,
 Of Guido – 'Nor the Church sees Christ' thought I:
 'Nothing is changed however, wine is wine
 And water only water in our house.
 Nor did I see that ugly doctor since
 The cure of the illness: just as I was cured,
 I am married, – neither scarecrow will return.' (7.472-78)

Unlike the first sign which Jesus provides at the wedding feast in Cana (John 2.1-11), there is no sign that Pompilia's life has changed. The paragraph ends with naive innocence once again, but Pompilia's laughter and song is short lived, as seen at the beginning of v.p. 16.

The hand motif occurs again in that v.p. when Guido and Paul come to claim the child bride. Browning uses the motif as a type of summary statement, for it includes all of the negative aspects of previous ideas related to the hand. The repetition of the motif, like Wagner's leitmotif, provides unity of expression and action through the "absorption of *many motifs* into *one*" (PW2.221). As Wagner stresses, the poet's role in condensing the contents and images of the drama is to achieve an "all-intelligible Unity" (2.216). In v.p.16, Browning collects all the previous negative images associated with the hand motif into a single summary statement which signals Pompilia's fate and highlights the manipulative powers of many in her company. Violante confesses to her "sins" and "secret" (7.515), and

both Pietro and Violante describe that sin in terms of their own murders (7.492,514). Despite Pietro's wrath, Paul and Guido remain calm, and it is the priest with the "sly face" who manipulates Pietro (7.488):

. . . Paul put in,
'Consider -- kinsman, dare I term you so? --
What is the good of your sagacity
Except to counsel in a strait like this? (7.496-99)

. . . You, it is, we look
For counsel to, you fittest will advise! (7.503-04)

Help us so turn disaster to account, (7.508)

The smile, which seemed so artificial in line 399, is assured and naturally evil at the conclusion of this verse paragraph for the "game" is now "so wholly in [Guido's] hands" (7.512). The hunting of game, seen in previous paragraphs, has also changed to include the additional cunning rhetoric of the priest and the successful capture of the child bride.

Browning uses the hand motif in line 512 to symbolise the transfer of power from Violante to Guido and the finality of the entrapment, just as the ring motif in Wagner's *Siegfried* is stated simply in Act 3, Scene 1 (Ex. 3.20) then becomes emotionally charged in its association with the Wanderer's tragedy. Although Pompilia's family has been labelled a murdered family, Paul begs that Guido "Not begin marriage an embittered man" (7.511). Pietro must not only accept his own fate but "counsel" the priest in his present predicament (7.498-99). As in previous verse paragraphs, the hand motif is linked to an anecdote or mythological allusion. According to Paul, the "done thing" cannot be "undone" (7.503); rather than cry over spilt milk, it is better to admire its cleansing effects on a marble floor. Like Violante's myth that "God plants us where we grow" (7.301), Paul's story is constructed

to serve his own purpose, and the allegorical qualities of this myth are belittled by Browning's use of the image of spilt milk.

The use of the hand motif to develop the themes of good and evil and of marriage in the first quarter of the poem changes as does Pompilia's thinking. That change is particularly significant in v.p. 20 where a cluster of three motifs signals a movement to the themes of faith and hope:

So, what I hold by, are my prayer to God,
My hope, that came in answer to the prayer,
Some hand would interpose and save me -- hand
Which proved to be my friend's hand: and, --best bliss,--
That fancy which began so faint at first,
That thrill of dawn's suffusion through my dark,
Which I perceive was promise of my child,
The light his unborn face sent long before, --
God's way of breaking the good news to flesh. (7.617-25)

Just as music is given a new melodic movement with the introduction of a new or modified motif, Browning's new use of the hand motif points to a calm period of reflection before the dramatic escape and murder scene, and the movement from hate to love in Pompilia's life. When Wagner first highlights a change in Siegfried after the hero slays Fafner, he uses three closely intertwined motifs (Ex. 3.27). Likewise, Browning's close repetition of the word "hand" signals a change in Pompilia at a dramatic point in her life. She links the birth of her son to the birth of Christ, and the hand motifs link Caponsacchi's promise of help to God's promise in sending a son to save the world. Again, a type of parable or myth precedes the hand motif but this time it is based on an incident in Pompilia's childhood. She begins the paragraph by comparing her "blank" life to a "terrific dream" (7.584,594,585):

It is the good of dreams -- so soon they go!

Wake, in a horror of heart-beats, you may --
 Cry, 'The dread thing will never from my thoughts!
 Still, a few daylight doses of plain life,
 Cock-crow and sparrow-chirp, or bleat and bell
 Of goats that trot by, tinkling to be milked;
 And when you rub your eyes awake and wide,
 Where is the harm o' the horror? Gone! So here.
 This is the note of evil: for good lasts. (7.586-95)

Pompilia is "held up, amid the nothingness, / By one or two truths only" and remembers what she saw "at Rome once in the Square / O' the Spaniards, opposite the Spanish House" (7.603-04,607-08):

There was a foreigner had trained a goat,
 A shuddering white woman of a beast,
 To climb up, stand straight on a pile of sticks
 Put close, which gave the creature room enough:
 When she was settled there he, one by one,
 Took away all the sticks, left just the four
 Whereon the little hoofs did really rest,
 There she kept firm, all underneath was air. (7.609-16)

Through prayer, Pompilia's support becomes Caponsacchi's hand, thus emphasising for the first time the caring aspects of the Church. The paragraph ends as it began, with another blank dream that is "Over and ended" (7.585). Pompilia is not able to intervene as Caponsacchi does, and the central focus of the paragraph is a "best bliss" (7.820) which is highlighted by dashes and by a cluster of three motifs which reflect the first positive aspects of the hand motif thus far in the monologue.

The theme of good and evil returns in v.p. 33 when Pompilia and Caponsacchi are tested by Guido and his accomplices. At a "public play, / In the last days of Carnival" (7.950-51), Pompilia avoids the shadowy cold of her husband by dreaming of her happy childhood and by fancying herself as one of the lovers who is singing on the stage (7.950-

73). She also imagines the wish that her aging parents might have for her -- that they may "haply see the proper friend / Throw his arm over you and make you safe" (7.972-73). The beginning of v.p. 33 is dramatic and abrupt in its change of mood, and details Pompilia's first meeting with her "proper friend" (7.972):

Sudden I saw him; into my lap there fell
 A foolish twist of comfits, broke my dream
 And brought me from the air and laid me low,
 As ruined as the soaring bee that's reached
 (So Pietro told me at the Villa once)
 By the dust-handful. There the comfits lay:
 I looked to see who flung them, and I faced
 This Caponsacchi, looking up in turn.
 Ere I could reason out why, I felt sure,
 Whoever flung them, his was not the hand, -- (7.974-83)

Just as Wagner establishes characterisation and mood through changes in movement, as in his use of a descending line following the ring motif, the downward movement associated with Pompilia's despair is linked to the upward movement of the evil Conti:

Up rose the round face and good-natured grin
 Of him who, in effect, had played the prank,
 From covert close beside the earnest face, --
 Fat waggish Conti, friend of all the world.
 He was my husband's cousin, privileged
 To throw the thing: the other silent, grave,
 Solemn almost, saw me, as I saw him. (7.984-90)

The hand motif in lines 974-83 is used in relation to the testing of Pompilia, but she is able to distinguish between the "good-natured grin" of the "friend" and the "earnest face" of the stranger (7.984,986-87). Browning further highlights the evil nature of Pompilia's companions by emphasising a parallel or simultaneous movement between Caponsacchi and Pompilia. Twice Pompilia notes how Caponsacchi "saw me, as I saw him" (7.980-81,990),

making her certain that "his was not the hand" which threw the comfits.

Pompilia is also tested by her maid, Margherita, "Whom it is said [Guido] found too fair" (7.1053). Having endured her husband's accusation of infidelity with Caponsacchi, Pompilia is tormented by her maid who claims to bring love letters from the priest:

But I took it from her hand
And tore it into shreds. 'Why join the rest
Who harm me? Have I ever done you wrong?
People have told me 't is you wrong myself:
Let it suffice I either feel no wrong
Or else forgive it, -- yet you turn my foe!
The others hunt me and you throw a noose!' (7.1126-32)

Although Pompilia holds her tongue and bears Guido's threats "More quietly than [a] woman should perhaps" (7.1034), she is able to express her anger with the less intimidating maid. The hand motif in line 1126 is associated with a new psychological state as Pompilia gains control and authority. Her direct speech in lines 1127-32 is supported by example in lines 1168-81. Here, the hand motif acts as a musical motif which is able to replace words and produce a particular emotion or thought. Pompilia recalls another childhood incident which she uses to reprimand her maid and express authority. Although a young child, Pompilia is not frightened, for she is sympathetic to the beggar and trusting of his "words and thoughts" (7.1184):

A rough gaunt man in rags, with eyes on fire,
A crowd of boys and idlers at his heels,
Rushed as I crossed the Square, and held my head
In his two hands, "here's she will let me speak!
You little girl, whose eyes do good to mine,
I am the Pope, am Sextus, now the Sixth;
And that Twelfth Innocent, proclaimed to-day,
Is Lucifer disguised in human flesh!
The angels, met in conclave, crowned me!" -- thus

He gibbered and I listened; but I knew
 All was delusion, ere folks interposed
 "Unfasten him, the maniac!" Thus I know
 All your report of Caponsacchi false,
 Folly or dreaming. . . . (7.1168-81)

The hand motif carries meanings similar to that of v.p. 16 when the cunning rhetoric of Paul is used to manipulate Pietro (7.512). Pompilia recognises the delusional acts of the gaunt old man as well as the interference of the maid:

. . . I have seen so much
 By that adventure at the spectacle,
 The face I fronted that one first, last time:
 He would belie it by such words and thoughts.
 Therefore while you profess to show him me,
 I ever see his own face. Get you gone!' (7.1181-86)

It is Pompilia's interpretation of Caponsacchi's face and not that of her maid's that remains clear and true in her mind.

Once Pompilia makes the decision to deliver a message to Caponsacchi through the maid, she sends "prayer like incense up / To God the strong, God the beneficent" (7.1384-85). Her belief in God and in Caponsacchi's honesty strengthens her courage. Her faith also allows her to interpret more clearly the symbolic and allegorical aspects of an old rhyme:

An old rhyme came into my head and rang
 Of how a virgin, for the faith of God,
 Hid herself, from the Paynims that pursued,
 In a cave's heart; until a thunderstone,
 Wrapped in a flame, revealed the couch and prey:
 And they laughed – 'Thanks to lightning, ours at last!
 And she cried 'Wrath of God, assert His love!
 Servant of God, thou fire, befriend His child!
 And lo, the fire she grasped at, fixed its flash,
 Lay in her hand a calm cold dreadful sword
 She brandished till pursuers strewed the ground,
 So did the souls within them die away,

As o'er the prostrate bodies, sworded, safe,
 She walked forth to the solitudes and Christ:
 So should I grasp the lightning and be saved! (7.1389-1403)

Again, Pompilia uses a recollected story to aid in her assessment of the situation. Once she was the prey trapped inside the Church and forced to marry (v.p. 15), but now she imagines or believes herself in command and successfully kills her pursuers. Ironically, hostile images of nature help her to reach the "solitudes and Christ" (7.1402). For the first time, many references to God surround the hand motif, and the style of Pompilia's story recalls Biblical accounts, as in, for example, the beginning of line 1397. Her daydreams no longer include romantic images of lovers or confusing childhood incidents but hope in God, "His love," and "His child" (7.1395-96). The image of the spear in Tisbe's hand and Pompilia's command to call off the hounds (v.p. 8) are retold and embellished in v.p. 59. The myth concerning Diana's powers to change Actaeon into a stag develops into a myth involving higher powers. As the hand motif now suggests (7.1398), Pompilia receives strength from God, and the calm, cold dreadful sword which she carries symbolises her new direction and hope. In this respect, the motif differs from the Wagnerian leitmotif which is changed and developed, but whose symbolic meaning remains constant.

From this point forward, the hand motif is used almost entirely to show the continuing care of God's servant, Caponsacchi, and Pompilia's preparation for marriage in heaven. Unlike v.p. 20 where the three hand motifs are all associated with hope and faith in the priest, the three hand motifs of v.p. 70 are divided in terms of positive and negative aspects. A cluster of two motifs at the beginning of the paragraph links Caponsacchi to God, but the hand motif related to Guido's evil actions occurs at the conclusion of the paragraph.

The separation of these motifs parallels the development of Pompilia from an innocent child to one who understands human nature. She compares Caponsacchi to Christ, a man whom men called a "sinner" and a "devil" (7.1483-84). She is glad she cannot write and therefore cannot be associated with those who scribble charges against such men (7.1488-89):

For me,
 'Tis otherwise: let men take, sift my thoughts
 – Thoughts I throw like the flax for sun to bleach!
 I did think, do think, in the thought shall die,
 That to have Caponsacchi for my guide,
 Ever the face upturned to mine, the hand
 Holding my hand across the world, – a sense
 That reads, as only such can read, the mark
 God sets on woman, signifying so
 She should – shall peradventure – be divine;
 Yet 'ware, the while, how weakness mars the print
 And makes confusion, leaves the thing men see,
 – Not this man, – who from his own soul, re-writes
 The obliterated charter, – love and strength
 Mending what's marred: . . . (7.1493-1506)

Unlike Guido's hand, which captures his child bride and tears her apart "petal by petal," Caponsacchi's hand shows respect and concern for the "divine . . . mark / God sets on woman" (7.1526,1500-01). The image of Caponsacchi's hand which holds Pompilia's across the world recalls the simultaneous parallel movement in v.p. 33 when their eyes first meet. Pompilia understands that she and Caponsacchi will be judged by others just as Browning understands the appeal of his interpretive skills when he uses the Roman murder story for the subject of his poem. Like the many myths and stories Pompilia has interpolated throughout her monologue, the story of Pompilia, Guido, and Caponsacchi will be rewritten in the trial and interpreted for years to come.

Pompilia's final interpretation of Caponsacchi's love occurs in v.p. 70 and is

expressed through the image of music, an image rarely used in Book 7. Her song, cut short by angry voices and the return of Guido in v.p. 16 (482-83), contrasts with the image of slow, "lazy music" and aids in the comparison of good and evil characters:

If I call 'saint' what saints call something else --
 The saints must bear with me, impute the fault
 To a soul i' the bud, so starved by ignorance,
 Stinted of warmth, it will not blow this year
 Nor recognize the orb which Spring-flowers know.
 But if meanwhile some insect with a heart
 Worth floods of lazy music, spendthrift joy --
 Some fire-fly renounced Spring for my dwarfed cup,
 Crept close to me with lustre for the dark,
 Comfort against the cold, -- what though excess
 Of comfort should miscall the creature -- sun?
 What did the sun to hinder while harsh hands
 Petal by petal, crude and colourless,
 Tore me? This one heart brought me all the Spring! (7.1514-27)

As in v.p. 59, earlier motifs are brought back in different forms. Violante's image of Pompilia as a bud that is planted by God and left for the wild beast to pluck (v.p. 11) is now a "soul i' the bud, so starved by ignorance" that it cannot grow or understand its surroundings (7.1516). Browning also points to changing ideas by inverting familiar images as in his use of harsh images of nature to depict God (v.p. 59). Here, the light of a tiny fire-fly provides more comfort than the sun's rays that watch as harsh hands tear Pompilia apart. This recalls Actaeon's situation, depicted early in the monologue, as his own hounds chase and kill their owner. The usual life and colour of spring which the sun provides is less natural than the love of one heart who brings "all the Spring" (7.1527). The hand motif aids in this inversion of ideas by emphasising the destruction of natural beauty.

As in v.p.s 20 and 70, two close references to the hand motif signal the goodness of

Caponsacchi and Pompilia. The suspense felt in the retelling of the escape is also felt in the evil aspect of Guido's hand, as implied in the word "struck" (7.1621):

But when at last, all by myself I stood
 Obeying the clear voice which bade me rise,
 Not for my own sake but my babe unborn,
 And take the angel's hand was sent to help --
 And found the old adversary athwart the path --
 Not my hand simply struck from the angel's, but
 The very angel's self made foul i' the face
 By the fiend who struck there, -- that I would not bear,
 That only I resisted! . . . (7.1614-22)

Although Pompilia is struck down and her angel is held back (7.1587-88), she is able to move beyond the earlier shame of facing the Archbishop's smile, and the rumours of the "accomplice-wife" and "plan-contriving priest" (7.1626-36):

Yet, shame thus rank and patent, I struck, bare,
 At foe from head to foot in magic mail,
 And off it withered, cobweb-armoury
 Against the lightning! . . . (7.1637-40)

Because "truth singed the lies," Pompilia remains steadfast in her testimony that "the angel saved me: I am safe!" (7.1643). As mentioned in the previous paragraph (v.p. 70), a "heart burst out in shine," making "new stars bud [and] shine everywhere" (7.1529,1568-70).

In v.p. 74, Pompilia dwells on the healing and forgiving face of God. Although she cannot forgive Guido and disclaims him as the father of her son, she claims she is "saved through him / So as by fire" (7.1738-39). Pompilia believes her son will be kept safe in God's hands when she dies, for it is God who "makes the soft gold hair turn black" and allows a child to talk (7.1757):

Shall not God stoop the kindlier to His work,
 His marvel of creation, foot would crush,

Now that the hand He trusted to receive
 And hold it, lets the treasure fall perforce?
 The better; He shall have in orphanage
 His own way all the clearer: if my babe
 Outlive the hour – and he has lived two weeks –
 It is through God who knows I am not by. (7.1749-56)

Pompilia even believes that God, in time, will explain her fate to Gaetano: "What I feel now, but fail to find the words" (7.1760-61). The hand motif now symbolises an invisible caring spirit which moves between God and "His work" (7.1749).

The final verse paragraph of Book 7 contains three references to the hand motif, all of which honour Caponsacchi as Pompilia's "lover of my life" and "soldier-saint" (7.1786). Ironically, this soldier-saint does not carry a weapon but puts himself between the spears and Pompilia (7.1780). Although death is near, Caponsacchi's "immeasurable love" strengthens Pompilia in her weakened state (7.1778). Browning's close repetition of the word "hand" signals a heightened emotion, and, as mentioned earlier, this is an effect Wagner achieves when he intertwines the ring motif three times in close succession when Siegfried slays Fafner (Ex. 3.27):

Love will be helpful to me more and more
 I' the coming course, the new path I must tread,
 My weak hand in thy strong hand, strong for that!
 Tell him that if I seem without him now,
 That's the world's insight! Oh, he understands! (7.1788-92)

Pompilia stresses Caponsacchi's role as a servant of God:

He had been here, displayed in my behalf
 The broad brow that reverberates the truth,
 And flashed the word God gave him, back to man!
 I know where the free soul is flown! My fate
 Will have been hard for even him to bear:
 Let it confirm him in the trust of God,

Showing how holily he dared the deed! (7.1795-1801)

In her final reference to her evil husband, she shows how she has triumphed and how Caponsacchi has been ordained in God's eyes:

It was the name of him I sprang to meet
 When came the knock, the summons and the end.
 'My great heart, my strong hand are back again!'
 I would have sprung to these, beckoning across
 Murder and hell gigantic and distinct
 O' the threshold, posted to exclude me heaven:
 He is ordained to call and I to come! (7.1808-14)

Pompilia's journey moves along a new path towards God's light and, as this occurs, her dialogue includes more and more references to the Bible.

An analysis of Book 7 suggests that Browning uses the same expressive, thematic, and structural aspects of a motif which are the focal points of a Wagnerian leitmotif. Structurally, the hand motif is used to show movement in time and Pompilia's personal growth. Three separate verse paragraphs cover each period of Pompilia's life, and each of these verse paragraphs include at least one reference to the hand. These periods include childhood (v.p.s 8, 10, 11), pre-marriage (v.p.s 13, 15, 16), marriage (v.p.s 20, 33, 43), late marriage (v.p.s 47, 59, 70), and post marriage or her escape from Guido (v.p.s 71, 74, 76). Verse paragraph 20 is unique in that it discusses both Pompilia's childhood and marriage, and, significantly, it is the first to use the hand motif in a positive light to show themes of faith and hope. Only six of the fifteen paragraphs containing the hand motif show its positive aspects (v.p.s 20, 59, 70, 71, 74, 76) and two late paragraphs (v.p.s 70, 71) give both positive and negative aspects.

Although myth, parable, or anecdote is often used in conjunction with the hand motif

in this particular monologue, further analysis is needed to determine if other features such as rhetorical speech (Book 9), puns (Book 5), or perhaps specific groupings of motifs are common factors in Browning's compositional technique. Significant patterns found in the verse paragraphs of "Pompilia" show Browning's concentration of two or three hand motifs (within two or three consecutive lines) to signal a movement to a positive theme or character, and the general movement from negative to positive aspects associated with the hand motif. The repetitive nature of the former pattern creates a stylistic quality that is similar to a rhythmic motif. Its insistent character matches the change in Pompilia's mood and the change in theme and direction. In general, the contexts, structures, and emotions that surround Browning's hand motif allow his primary motif to perform in a leading capacity like that of a Wagnerian leitmotif.

In terms of motivic development, Browning and Wagner use varied techniques to achieve their dramatic effects. Both artists use the motif to provide thematic development, to show character traits and relationships, and to create new expressive or dramatic intensities. They also create organic unity within large formal structures by allowing the motif to link ideas and to carry meaning forward. Wagner's comment on form is appropriate for his musical drama the *Ring* cycle, as well as the dramatic monologue, *The Ring and the Book*: "And who will tell me that he has filled this Form with more glowing, more feeling, or more energetic Contents, than I?" (*PW* 2.30). As Susanne Langer suggests, the motif is an organising device which is tied to the poetic and musical aims of the artist. Repetition, a major component of Wagner's motivic technique, is also used throughout Browning's work as motifs are developed, reworked, or combined with other motifs. A major difference,

however, lies in the fact that Wagner's leitmotifs remain constant in their symbolism while Browning's motifs may change in meaning throughout *The Ring and the Book*. In addition, Wagner's mythology forms a pervasive framework for his *Ring* cycle while Browning's use of Greek and Roman mythology is more localised, and not used in every Book of his poetic narrative.

Since poetry and music differ, Browning and Wagner use different techniques to achieve variations in texture and dramatic intensity. For example, Wagner employs changes in rhythm, orchestration, and dynamics to reveal the thoughts, actions, and motives of his characters. To achieve the same goal, Browning relies (in Book 7) on the overtones and interpretations which mythology brings to the reader. The layers of meanings surrounding the hand motif become more important than the motif itself, and although the areas surrounding the leitmotif lend importance to its meaning, Wagner's musical motif can, itself, be varied in rhythm, timbre, or dynamics. Both artists combine motifs to create changes in action or dramatic intensity or to highlight particular relationships. They also use the motif to establish a false sense of security or to create ironic contrast, and the dramatic detachment common to Browning's art is particularly appropriate for his monologue on a Roman murder case which questions the relativity of truth.

Variation in texture is achieved in Wagner's work through changes in orchestration and dynamics, and this is paralleled in Browning's art by the change from expressive narrative style to stark commentary or through changes in phrase length and rhythm. In Book 7, Browning's depiction of movement provides clues to character traits and relationships while the descending gesture of the ring motif signals Mime's despair, thus

emphasising the importance of movement in both media. The ring motif is fragmented to mirror Siegfried's innocence or is stated firmly in its original form to depict his power and ownership of the ring. By contrast, Browning places the hand motif within various myths in order for it to gain symbolic meaning. In other monologues within *The Ring and the Book*, he uses, for example, the art of rhetoric or the authority of the Church to aid in the development of his motifs. He then uses the poetic (hand) motif to trace Pompilia's development from childhood to her knowledge of God's power and love. Despite such similarities and differences, Browning and Wagner develop their motifs according to their artistic aims, bringing about unity and understanding of form in their long dramatic works. As Browning suggests in *Paracelsus*, formal unity is achieved naturally through a process of seeking truth, and it is that "all- / Absorbing aim" which creates a "vast unbroken chain of thought" (2.152-68).

CHAPTER 4

STYLISTIC ASPECTS OF MOTIVIC PRACTICE

. . . Art, -- which I may style the love of loving, rage
 Of knowing, seeing, feeling the absolute truth of things
 For truth's sake, whole and sole, not any good, truth brings
 The knower, seer, feeler, beside, -- instinctive Art
 Must fumble for the whole, once fixing on a part
 However poor, surpass the fragment, and aspire
 To reconstruct thereby the ultimate entire.

— Robert Browning, *Fifine at the Fair* (685-91)

The concept of style is generally defined as the "manner in which a work of art is executed," a "mode of expression," or the appearance or type of presentation created (Pascall 316). The many references to style in Robert Browning's poetry are associated with the notion of manner or appearance as in *Sordello's* depiction of a palace "structure worthy" of his bride's "imperial style" (*Sordello* 2.914). In the fifth monologue of *The Ring and the Book*, Browning makes several references to style in connection with Count Guido's rhetorical ingenuity (5.436ff.,465ff.), and these contrast with the "strong style" or sense of "truth" associated with the Pope in Book 10 (10.1720,1785). Browning's reflection on style and art in the passage from *Fifine* above is based on the soul's desire to go "striving to combine / With what shall right the wrong, the under or above / The standard," and "supplement unloveliness by love" (*Fifine* 681-83). Art, "working with a will, discards the superflux, / Contributes to defect," and toils on until "There's the restored, the prime, the individual type!" (692-94).

In general, these references to style point to the possibility of choice or purpose on the part of the speaker. Leonard Meyer's definition of style also includes the phenomenon

of choice within our behaviour and culture:¹

Style is a replication of patterning, whether in human behaviour or in the artifacts produced by human behaviour, that results from a series of choices made within some set of constraints. (3)

Meyer cites, as an example, an "individual's style of speaking or writing" which "results in large part from lexical, grammatical, or syntactic choices made within the constraints of the language and dialect he has learned to use but does not himself create" (3). He examines style "not only in terms of what actually occurs, but in terms of *what might have happened* given the constraints of the style and the particular context in which choice was made" (6); Mozart did not write the Overture to *Don Giovanni* in the style of Wagner because "that option was simply not available to him," but a consideration of that possibility aids in the appreciation of stylistic constraints. Music, painting, and other arts share the same constraints and choices.

An examination of concepts such as form, rhythm, harmony, melody and phrasing, sound and texture, reveals the function and relationship of stylistic traits such as deceptive cadences and arpeggio figures in Wagner's *Ring* cycle or ellipsis points and spondees in Browning's *The Ring and the Book*:

. . . all the traits (characteristic of some works or set of works) that can be described and counted are essentially symptoms of the presence of a set of interrelated constraints. What the theorist and analyst want to know about are the constraints of the style in terms of which the replicated patternings observed can be related to one another and to the experience of works of art. (12)

Relationships and details are an integral part of all works of art and are particularly evident in Browning and Wagner. For example, Browning's *La Saisiaz* (1878) marks a return to

creative power following a period of analytic rather than poetic writing. As he climbs Mont Salève at the beginning of this poem, he notes the minute details of colour and shape in nature and then considers the beauty of the landscape from the mountain top:

*Is the everyway external stream that now through shoal and shelf
Floats it onward, leaves it – may be -- wrecked at last, or lands on shore
There to root again and grow and flourish stable evermore.
– May be! mere surmise not knowledge: much conjecture styled belief,
What the rush conceives the stream means through the voyage blind and brief.*
(230-34)

Browning considers not only the harmony between man and nature, which Wordsworth reflects upon in his poetry, but what nature is able to teach us.

An examination of style in relation to motifs and leitmotifs in Browning and Wagner also goes beyond the patterns and traits which distinguish the outer appearance of their works and includes the choices and constraints which affect and guide stylistic tendencies. In this chapter, Wagner's sword motif (as used in *Siegfried*) and Browning's eye motif (in Books 1 and 2 of *The Ring and the Book*) will be examined predominantly in terms of rhythm, a distinctive element of style. Although different techniques are used in the two media, similar dramatic results are achieved as in the use of rhythmic detail to portray particular character traits and moods.

Musical rhythm, an integral part of form, texture, harmony, and melody, may be viewed as a "combination of objective temporal segments (pulse) and emotional sequence (the ebb and flow created by, for instance, discord and resolution, cadence, differentiated melodic and harmonic note values, melodic shape, agogic accents, [and] syncopation)":

Pulses may be more or less strongly grouped in metres, each with its own stylistic suggestions, and the ebb and flow of feeling more or less strongly

organized in phrases, period or sections. (318)

Jan LaRue's *Guidelines for Style Analysis*² emphasise the multiple dimensions of rhythm and the need to analyse the specific and broad effects of this musical element. An examination of the rhythmic aspects of Wagner's sword motif is considered first, and its comparison with the rhythmic details of Browning's eye motif highlights the expressive and dramatic qualities associated with style, and the stylistic features associated with specific characters. Such an analysis of rhythmic detail reveals the depth to which the motifs are woven into the complete dramatic scene. In the *Ring* cycle, the leitmotif becomes both the detail and the whole expression of musical structure and dramatic sense.

The rhythmic changes found within Wagner's sword motif suggest that he uses rhythm not only to control musical time but to enhance specific dramatic events or create emotional moods. That manipulation of rhythm also generates and maintains the musical movement of the drama. Wagner establishes specific moods, such as tender moments between Siegfried and Brünnhilde, by altering the basic pulse or pace through fermatas and triplet rhythms. More agitated moments between Siegfried and Mime are established through crisp dotted rhythms and *marcato* markings. Fluctuations in pace also connote physical action or changing emotional states, as in a long descending or ascending line following the sword motif. Wagner also uses lengthened note values or ties within the motif to heighten emotion. Changing metres in *Siegfried* provide different qualities of movement, and Wagner continually changes the metre of the sword motif to show relationships between characters or to establish a dominant mood.

Wagner's stylistic features also include a variation or change of original stressed beats

within the sword motif, and this, again, is associated with characterisation or dramatic events. Marked stresses on all of the notes of the sword motif reflect Siegfried's authority while an accentuation of the second note of the octave leap suggests Mime's inability to forge or use the sword effectively. Syncopation creates a sense of urgency or climax, as in the establishment of Mime's fear of Siegfried. These changes provide a sense of imbalance or an uneasy quality of movement associated with the sinister actions of the dwarf. Slight modifications or alterations in rhythm used in conjunction with the changing dramatic action intensify the movement of the music and create a strong impact on the emotions of the listener. The smaller rhythmic motifs of the P4 and P8 of the sword motif create distinctive patterns which, in conjunction with changing metres, serve to distinguish characters and changing moods. In terms of formal structures, Wagner uses the single phrase of the sword motif most often. When the motif is used sequentially to form a longer phrase or period, it provides a sense of balance or imbalance, thus establishing a comparison between two characters or dramatic events, as in Wagner's 3-phrase motif where the middle phrase, associated with Mime, contrasts in nature with the outside phrases which are linked to Siegfried. In addition, variations in rhythm and harmony establish symmetry and balance, thus providing a vehicle for character contrast and dramatic progression. Rhythm and harmony thus become basic factors in the overall structure of *Siegfried* and are used most often to establish characterisation and emotional or dramatic intensity.

The sword motif occurs most often in Act 1 of *Siegfried* (approximately twenty-two times), and appears four times in Act 2, and six times in Act 3 (see Appendix 8 for details concerning these thirty-two occurrences of the sword motif). The original motif, labelled

[27] on page 57 of the Royal Opera Series edition of *Siegfried*, has an early heavy stress on beat 1 and a lighter stress on beat 3 of the first measure:

Example 4.1

Wagner's Sword Motif



Wagner creates various dramatic and musical effects by emphasising 1) the opening P4 interval, 2) the octave leap and, 3) the rising arpeggio figure of this motif. The opening P4 interval is used at four different times in the opera, twice in Act 1 in association with Mime and twice at the conclusion to Act 3 in association with Siegfried and Brünnhilde. It is used initially to signify the broken fragments of Nothung which Mime cannot forge and presented as two sets of interlocking phrases:

Example 4.2

Siegfried Act 1, Scene 1 (mm. 160-68)

Mime

Es giebt ein
There is a

pp

Schwert, das er nicht zerschwänge:
sword that he could not shat-lers

No-thing's Trümmer zertrotzt' er mir
No-thing's fragments he would not de-

The rhythmic motif associated with the P4 highlights the stressed first beat of the triple metre in the first set, but that stress is shifted to the 3rd and 2nd beats in the second set, creating tension or disorientation (see Appendix 9 for the rhythmic notation of this motif). Wagner also creates tension between the two phrases of each set; the first phrase states clearly the beginning of the sword motif, and phrase 3 lengthens the tied note before falling a tone to B flat. Phrases 2 and 4 seem linked to Siegfried since both resolve to, or remain on, the note C and include the words "Sword" and "Nothung." The increasing length of the tied note and the interlocking phrases are linked to Mime's frustration and his inability to forge the sword. As seen later in this chapter, Browning also controls the rhythm of a passage to capture the mind or nature of his characters. Thus Wagner's depiction of Mime's agitation can be compared to Browning's emphasis on the sly movements of Pompilia's enemies through an analysis of variations in sound and rhythm.

Wagner uses the P4 interval³ of the motif later in Act 1, Scene 3 at the conclusion of Mime's vocal line, as the dwarf expresses hope that the sword will save his own head:

Example 4.3*Siegfried Act 1, Scene 3 (mm. 2521-24)*

(nochmals am Blasebalg)
(again at the bellows.)

Siegf. 

Mime 

allegro

ff

P. v. + P. v. +



Again a triple metre is used, but this time the rhythms of the P4 interval are simplified, and Mime's and Siegfried's vocal lines are separated by a rest. Mime's vocal entry contrasts with Siegfried's strong entry where the P4 interval suggests strength and congruity. Wagner further highlights this authority by accenting each note of Siegfried's entry, and the tension found in the earlier example (Example 4.2) is resolved, achieving a sense of balance. Browning, like Wagner manipulates rhythms and imitates movements, ideas, or sounds for dramatic effect. For example, Wagner's establishment of Siegfried's strength and power through *marcato* markings can be compared to the way Browning captures the effect of a glimmering light or the movements of animal-like men by changing the stresses of his poetic line, by his choice of vowel and consonant sounds, and by the placement of related images.

The P4 interval of the sword motif is used again at the end of Act 3 when Brünnhilde is awakened by Siegfried; there it is characterised by a change from triple to quadruple metre:

Example 4.4

Siegfried Act 3, Scene 3 (mm. 1276-83)

(Siegfried in great excitement, remains with his gaze fixed upon her.)

Siegf.

mehr!
more!

più rallent.

Sehr mässig.

dim.

più p

sf

marcato

(Brünnhilde gently turns her head aside and looks towards the wood.)

Brünn.

zögernd.

dim.

più p

sf dim.

p

P. p marcato

P. p marc.

A few measures later, the motif is used as a harmonic bass line, and its more complicated texture⁴ contrasts with the sparser lines connected with Mime early in the opera (Example 4.2):

Example 4.5

Siegfried Act 3, Scene 3 (mm. 1302-14)

Brünn.

(Brünnhilde points with her hand to her weapons, which she now perceives.)

rall.

a tempo.

dim.

sf dim.

più p

pp

sf

sf p

marc.

P.

Dort seh' ich den Schild, der Hel-denschiirme.
I see there the shield that sheltered heroes.

Dort seh' ich den Helm, der das Haupt mir barg: er schirmt,
I see there the helm that once hid my head: it shields,

Again the characteristic opening of the sword motif is stated simply and briefly, and then lengthened through the use of the tied note. In both cases, such lengthening is linked to heightened emotions.

Wagner stresses the harmonic role of the sword motif through the use of the *marcato* marking and the accent on beat 1 of the tied note. The change to quadruple metre is prepared by a stress on beat 3 of the first phrase, while the remainder of the phrases contain a stress on beat 1, Wagner's characteristic reflection of Siegfried's strength of character. Wagner creates the impression of conflict and disorder (associated with Mime) by shortening the pickup note of the sword motif and developing the motif in quick, successive patterns. When the motif is linked to Siegfried, Wagner creates a sense of organisation and balance by changing the metre, length of pickup note, and dynamic markings. When this motif is used at the end of the opera, its rhythmic P4 interval forms a solid bass line for the music's

harmony and reflects the love between Brünnhilde and Siegfried.

The impressions and feelings which Wagner creates through rhythmic variations are paralleled in Browning's art by similar rhythmic variations, but Browning also relies on onomatopoeic sounds and the effects of cacophony or euphony. These poetic devices allow for different levels of dramatic intensity and reveal differences in characters and moods. In Wagner, different kinds of intensity are created through the rhythm. This can be seen particularly when Wagner emphasises the octave interval⁵ of the sword motif. He is consistent with his use of the word "Nothung" in conjunction with the octave leap, and this is sung only by Siegfried. Again, a shift in metre signals Siegfried's authority over Mime:

Example 4.6

Siegfried Act 1, Scene 3 (mm. 2423-24, 2554-55)

The musical score consists of two systems. The first system is for Siegfried (Siegf.) and Mime. Siegfried's vocal line is in 3/4 time and features the lyrics "No-thung! No-thung!" repeated twice. The notes are marked with *f*, *p*, and *dim.*. The accompaniment for Mime is in 3/4 time and features a similar rhythmic pattern with a long note on the first syllable of "Hort." (Er reibt sich vergni hoard. (He rubs his hands &)). The second system is for Siegfried (Siegf.) and Mime. Siegfried's vocal line is in 3/4 time and features the lyrics "No-thung! No-thung!" repeated twice. The notes are marked with *f*, *p*, and *dim.*. The accompaniment for Mime is in 3/4 time and features a similar rhythmic pattern with a long note on the first syllable of "Hort." (Er reibt sich vergni hoard. (He rubs his hands &)).

As Siegfried's wrath intensifies and Mime cowers in fright, the first note of the octave leap is lengthened, creating the same effect of stability as the long tied note discussed earlier:

Example 4.7*Siegfried* Act 1, Scene 3 (mm. 2825-30)

Siegf. No - - - thung! No - - - thung!
 No - - - thung! No - - - thung!

Mime

hin!
 wraak!
 Dreitaktig.

ff *P.* *ff* *P.* +

This section is marked 2/4 6/8 (m. 2771); the simple duple metre is associated with the strength of Siegfried, while the nervous energy of the trembling Mime is effectively portrayed through the rhythms of the compound duple metre. The octave leap is repeated twice in each case, providing balance and symmetry. This contrasts with the single notation of the octave in Act 2 when Mime and Siegfried discuss the ferocity of the dragon:

Example 4.8*Siegfried* Act 2, Scene 2 (m. 610)

Siegf.

No-thing
No-thing

P. +

Here, the sword motif signals a change in Siegfried as he sits up suddenly and questions his ability to learn fear through the use of a sword. The expressive quality of the music is highlighted by the gradual *crescendo* leading up to the motif and the *ritardando* following it. This fluctuation in pace draws attention to the hero's emotional state while the active, regular pace which follows suggests strength and physical action. Siegfried's impatience resumes with his characteristic motif (mm. 614ff.) and a return to a fast tempo.

The sword motif is associated most often with Siegfried (10 times) and Mime (8 times), and is heard 9 times in the orchestral score (without a vocal line). The motif is presented in its original form at least once for each character. Stylistic similarities and differences occur in the outline of the motif when linked to specific characters, such as the use of arpeggiated chords in connection with the Wanderer. When the sword motif is stated orchestrally (with no vocal line present), Wagner uses a variety of rhythmic changes to portray the dramatic or emotional qualities of the characters involved. These techniques,

including syncopation, fermatas, and lengthened note values, are used in conjunction with various accompanying motifs, and the employment of the sword motif as a harmonic base or melodic line. The sword motif is stated early in the Prelude to Act 1 with a single phrase over a tremolo bass:

Example 4.9

Siegfried Act 1, Scene 1 (mm. 118-22)

The musical score for Example 4.9 consists of two staves. The upper staff is the right hand, and the lower staff is the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The right hand begins with a melodic phrase marked *Zeitmass.* and *pp*. It then moves to a *f* dynamic and ends with a *p* dynamic and a *staccato* marking. The left hand features a tremolo bass line with dynamics *pp* and *f*.

The motif occurs next over the [partial] hammer motif and Mime's whining; it is heard at two different pitch levels with the octave C interval moving up a P4 to the octave F:

Example 4.10

Siegfried Act 1, Scene 1 (mm. 1093-1101)

Mime

The musical score for Example 4.10 consists of three staves. The top staff is the vocal line for Mime, with the lyrics "Das This" written below it. The middle staff is the right hand piano accompaniment, and the bottom staff is the left hand piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The vocal line begins with a melodic phrase marked *p*. The piano accompaniment features dynamics *pu p* and *pp*.

Later in the opera (see Examples 4.28 to 4.31), Wagner uses an arpeggio figure in conjunction with the sword motif which becomes a characteristic feature associated with the Wanderer. Here, however, Wagner alters the arpeggio feature of the motif to symbolise the broken sword fragments, and Mime's self-pity and toil are mirrored in the stretching out of note values in the motif. Later in Scene 3, Mime's agitated state contrasts that self-pity:

Example 4.11

Siegfried Act 1, Scene 3 (mm. 1936-38)

Mime

The syncopated rhythm of the sword motif, the *fff* dynamics, and the high pitched tremolo of the strings⁶ capture Mime's fear of Siegfried, and the motif now forms the harmonic structure of the music. The syncopation accentuates the rhythmic momentum and creates a musical and dramatic climax. Later the original rhythm of the sword motif links Siegfried's question concerning the name of the weapon and Mime's reply that it is called Nothing:

Example 4.12

Siegfried Act 1, Scene 3 (mm. 2412-14)

Siegf.

das ich in Spähne zer- sponnen?
that I have pounded to pieces?

p cresc. fp molto cresc.

P. + P. +

The motif is presented over a tremolo bass often associated with the scheming Mime.

The *marcato* and fast rhythm of the sword motif is used to signal Alberich's shame after the Wanderer scorns him in Act 2:

Example 4.13

Siegfried Act 2, Scene 1 (mm. 474-80)

Wandr.

(Er verschwindet schnell im Walde. Sturmwind erhebt sich.
(He disappears quickly in the wood. A storm arises,

das ler- ne nun auch!
now too will thou learn!

Schnell. marcato ff p.

beller Glanz bricht aus: dann vergeht beides schnell. Alberich blickt dem davonjagenden Wanderer nach.)
a bright glow breaks out: then both quickly cease. Alberich looks after the Wanderer as he rides swiftly away.)

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a descending octave leap. The piano accompaniment is in G major and features a descending octave leap. The score includes dynamic markings such as 'sempre ff', 'ff', and 'staccato'. The piano part has a rising bass line and chromatic passage following the altered sword motif.

The descending octave leap characteristic of the opening of the sword motif is reduced to an interval of a major 6th (F - A \flat), and the accented F of m. 477, which would normally follow the first F of m. 475, becomes linked to Siegfried, as Wagner refers briefly to the Siegfried motif in measures 475-78 (see Example 4.13). He alters the sword motif by flattening the mediant and by replacing the characteristic dominant note with a submediant. The major and minor triads which form the arpeggiation of the sword motif are replaced by the arpeggiation of a diminished seventh chord, thus forming the allusion to the Siegfried motif. This is appropriate at the conclusion of this vocal line for the Wanderer, as historical narrator, is insistent that Siegfried is the rightful owner of the ring. The sinister effect of the storm and the vanishing bright glow are made more dramatic by the rising bass line and chromatic passage following the (altered) sword motif.

Wagner often extends the length of the sword motif at a dramatic point as in the conclusion of Act 3 when Siegfried cuts the breast-plate away from Brünnhilde:

Example 4.14*Siegfried Act 3, Scene 3 (mm. 913-21)**Siegf.*

(Siegfried draws his sword and with gentle carefulness cuts through the rings)

Komm', mein Schwert! Schneide das Eisen!
Come, my sword! Cut through the iron!

poco f *dim.* *piu p* *dolcis.*

on both sides of the breast-plate, and lifts it off with the greaves so that Brünhilde

sino e rall. *ancora piu rit.*

The moment is marked by triplet rhythms, fermatas on the outlining notes of the motif (mediant, dominant), and changes in dynamics and tempo. This quiet moment contrasts with the music which follows as the startled Siegfried discovers the figure is that of a woman. As he approaches the sleeping figure, his changing emotions are reflected in the contrasting sections of the orchestral score:

Example 4.15*Siegfried Act 3, Scene 3 (mm. 1004-05)*

*(Indem er sich der Schlafenden von Neuem nähert,
As he approaches the sleeping figure her aspect)*

Siegf.

we-cken...
stum-ber...
Lebhaft.

f *p.*

The sword motif is stated confidently as Siegfried decides to wake Brünnhilde, but the music changes abruptly to flexible scale passages (mm. 1006ff.) as he is overcome by tender emotion.

The P4 and P8 intervals of the sword motif discussed above are all associated with Siegfried. The complete sword motif also appears five times in association with this character. In general, it is then used more boldly with fewer rhythmic changes than when it is used orchestrally (without a vocal line). Emotional or dramatic changes are not highlighted by manipulation of rhythms within the motif but by the addition of rising scale patterns which following it. The first time the sword motif is presented in association with Siegfried, it occurs sequentially⁷ while the remaining examples are single statements of the motif:

Example 4.16

Siegfried Act I, Scene I (mm. 1138-52)

Siegf.

Find' ich dich faul, fügst du sie schlecht, nickest du mit Flan-sen den fes-ten Stahl—
If I should find flaw in thy work, if thou play tricks with the trust-y steel,—

Tand: den Trümmern al-lein tra' ich 'was za!
trash: these fragments a-lone henceforth I trust!

staccato

Initially, Siegfried trusts Mime with forging the sword fragments, and the P4 interval is repeated four times in measures 1138-45 (G - C twice and B \flat - E \flat twice). The stability of the major and minor arpeggiations suggest Siegfried's trust in the sword, and this contrasts with the arpeggiation based on the augmented triad in measures 1148-51. As he begins to question the dwarf's slyness, the opening interval of the motif shrinks to a diminished 4th (mm. 1146-47) and a major 3rd (mm. 1148-49), and the resulting instability suggests Mime's trickery. As Siegfried grows more agitated, the characteristic rising scale passage follows the sword motif (mm. 1152-54).

The next example of the sword motif is a bold statement connecting Siegfried's two comments that his father's blade yields only to him and that he alone can forge the sword:

Example 4.17

Siegfried Act 1, Scene 3 (mm. 2258-60)

Siegf.

The musical score consists of three systems. The first system shows the vocal line with the lyrics 'fügt sich wohl mir: ich' and 'yields but to me: by'. The second system shows the piano accompaniment with a driving rhythm and a rising scale passage. The third system shows the piano accompaniment with a driving rhythm and a rising scale passage.

The driving rhythm heard over the motif continues as Siegfried flings Mime's tools aside and sets himself impetuously to work on forging the sword. Wagner uses a technique similar to that in Example 4.13 by concluding the motif with a rising scale passage at a point of heightened emotion. This second bold statement of the sword motif is preceded by repeated

P4 intervals and the outlining notes of the motif in the vocal line; Siegfried's confidence that blood will soon flow from the hard steel of the sword is mirrored in the highlighting of characteristic elements of the motif. In Scene 3, he celebrates the new life of the sword he has forged, when the motif is heard *espressivo*:

Example 4.18

Siegfried Act 1, Scene 3 (mm. 2896-2900)

Siegf.

ches ins Schwert! Zum Le-ben
ing sword! A-gain to

espressivo
p

+ *p*

A full statement of the sword motif is not heard again (in association with Siegfried) until the end of Act 3, Scene 2 when he uses the sword to shatter Wotan's spear:

Example 4.19

Siegfried Act 3, Scene 2 (mm. 737-38)

Siegf.

Schwing' deinen Speer: in Stü-cken spalt'
Stretch forth thy spear: its haft shall break

marcato
più f

p + *p* +

Here the *crescendo* and *marcato* markings help to distinguish Siegfried's power, while the *diminuendo*, *ritardando*, and descending line which follow mirror the Wanderer's defeat and fall from grace. Wagner is consistent in his use of the original rhythm and bold single phrase when associating the sword motif with Siegfried. By contrast, orchestral versions of the motif vary the rhythm more often and more significantly to highlight dramatic or emotional moments in the opera.

Mime acknowledges the rightful ownership of the sword to Siegfried, as seen in three repetitive statements of the sword motif early in the opera:

Example 4.20

Siegfried Act 1, Scene 1 (mm. 216-23)

Mime

Schwert nur taugt zu der That; nur No-thing aützt meinem Neid, wenn Sieg-fried schrend ihn
 one sword boots for the blow; 'tis No-thing serr-eth my need, in Sieg-fried's conquering

f *p* *cresc.* *tra.* *tra.*

marc. *mf*

schwingt: —
 hand: —
accel.

f

The musical score consists of two systems. The first system features a vocal line for Mime and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics in German and English. The piano accompaniment includes dynamic markings (*f*, *p*, *cresc.*, *tra.*, *mf*) and articulation markings (*marc.*). The second system shows the vocal line continuing with the instruction 'schwingt: —' and 'hand: —', followed by an *accel.* marking and a piano accompaniment starting with a forte (*f*) dynamic.

The first and last repetitions of the motif reflect Siegfried's strength and power, but the middle repetition contains the flattened mediant more appropriate to Mime's lack of authority. Throughout *Siegfried*, Wagner presents the sword motif as an arpeggiation of a single harmony, but twice there is a harmonic change during that arpeggiation (see Examples 4.16 and 4.20). Significantly, both moments convey heightened emotions and a struggle for dominance and control. As seen in Example 4.16, Wagner creates the feeling of stability or instability through a change to the flattened mediant, and the harmonic change in Example 4.20 suggests Mime's instability. The flattened mediant is also used in Example 4.13 to reflect Alberich's shame. *Tenuto* markings at the end of each motif (mm. 218,220) and the *marcato* and crisp rhythms reflect Mime's determination, but the *accelerando*, *staccato*, and accompaniment of the Valhalla motif under the third phrase (mm. 221-23) reflect Mime's changing mood as he returns to his work in dejected silence (mm. 225ff.).

On two occasions, Wagner uses 6/8 metre to present the sword motif when Mime discusses the history of the sword. This change to a 6/8 metre was also used in Act 1, Scene 1 to emphasise Mime's whining and persistence (Example 4.10). In all cases, a descending note pattern follows the sword motif, denoting Mime's incapacity to rule:

Example 4.21

Siegfried Act 1, Scene 2 (mm. 1722-24)

Mime

heisst ein neid-li-ches Schwert, in ei-ner
is the name of a sword, in-to an

p

P.

Example 4.22*Siegfried* Act 1, Scene 2 (mm. 1736-38)*Mime*

Sieg - mund, der Küh - ne, konnt's al - lein: ———
 Sieg - mund the bold a - lone per - formed; ———

Mime's confidence is portrayed by the insistent hammer motif and by numerous octave leaps preceding the next example of the sword motif, but the long descending line which follows it, and the scornful laughter of the Wanderer undercut the effects of Mime's confidence:

Example 4.23*Siegfried* Act 1, Scene 2 (mm. 1756-58)*Mime*

den Wurm ver - sehrt.
 shall slay the foe.

molto cresc.

Alberich also shows confidence in his "knowledge" of gaining the ring, and this example of the motif is unique in its lack of a pickup note:

Example 4.24*Siegfried* Act 2, Scene 1 (mm. 307-08)*Alb.*

The musical score for Example 4.24 consists of three staves. The top staff is the vocal line for Alberich, with the lyrics "weiss! — . . . An" and "know! — . . . On". The middle staff is the piano accompaniment, featuring a tremolo accompaniment with a *marcato* marking and a dynamic of *f*. The bottom staff is the piano accompaniment, with a dynamic of *dim.* and a *p.* marking. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

Again, the tremolo accompaniment and the Wanderer's warning which follows (concerning the dangerous Mime) serve to diminish the strong entry of the motif in measures 307-08.

At Mime's aside that Siegfried has never felt fear, the sword motif is presented strongly in its original rhythm with each note accented:

Example 4.25*Siegfried* Act 1, Scene 3 (mm. 1987-89)*Mime*

The musical score for Example 4.25 consists of three staves. The top staff is the vocal line for Mime, with the lyrics "er - fuhr," and "n'et felt,". The middle staff is the piano accompaniment, featuring a tremolo accompaniment with a dynamic of *mf cresc.*. The bottom staff is the piano accompaniment, with a dynamic of *p.* and a *p.* marking. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

The arpeggiated chords⁸ heard over the motif rise by steps mirroring the ascending line of the sword motif, but the broken chords reflect Mime's cunning as do the extended rhythms

Waf-fe die er sich ge-wonnen, räum' ich ihn leicht ans dem
 ·weapon that yonder he forges shall he be cleared from my

pizz f
 P.

The tremolo bass and the harmonic changes signal Mime's shifty character. Wagner highlights the fact that the dwarf should not be linked to the sword by the way he accents the second part of the octave leap rather than the first beat. The original stress or accent at the beginning of the motif returns with the entry of Siegfried:

Example 4.28

Siegfried Act 1, Scene 3 (mm. 2554-55)

Siegf.

Mime

a tempo.
 No - thung! No-thung!
 No - thung! No-thung!

Hort. (Er reibt sich vergni
 hoard. (He rubs his hands)

a tempo.

Siegfried's power is further highlighted by the duplication of the octave leap in the orchestral score.

When the sword motif is linked to the Wanderer, a single phrase appears, often with

extended rhythmic patterns. Although the sword motif is used only four times in association with this character, Wagner provides a specific stylistic feature for the motif. An extended arpeggio figure occurs each time the Wanderer discusses Siegfried's courage and strength. In the final example (Example 4.32), Wagner uses the ring motif as an arpeggio figure and intertwines it with the sword motif, further strengthening the role of Siegfried as the natural hero of the drama. The Wanderer explains to Mime that he will find the sword fragments and Siegfried will forge them:

Example 4.29

Siegfried Act 1, Scene 2 (mm. 1856-57)

Wandr.

The musical score for Example 4.29 consists of three staves. The top staff is the vocal line for the Wanderer, written in a bass clef with a 4/4 time signature. It contains the lyrics: "ein; nun ich's er-ra-the, not; now when I find it,". The vocal line is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The middle staff is the piano accompaniment, also in a bass clef with a 4/4 time signature. It features arpeggio figures and is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The bottom staff is the piano accompaniment, written in a bass clef with a 4/4 time signature. It features arpeggio figures and is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The score is marked with a tempo of *Allegro* and a performance instruction of *belcend.*

The Wanderer's confidence is suggested by the octave leaps in the vocal line and by the arpeggio figures which follow and accompany the sword motif. These figures, which occur a few measures later, prior to the statement that Siegfried will forge Nothung (mm. 1873-74), are a stylistic feature of all of Wagner's dramatic works, but of all the characters in *Siegfried* are linked only to the Wanderer:

Example 4.30*Siegfried* Act 1, Scene 2 (mm. 1871-73)*Wandr.*

Langsam.
 nie er - fuhr: schmedet No-thung
 fear uder felt. No-thungshall he.
Langsam.

molto cresc.
f
 P. + P. +

Again, in Act 2, Scene 1, the Wanderer describes the boldness of Siegfried's heart and his sharp-edged sword, and the arpeggiated notes become more entangled in the sword motif:

Example 4.31*Siegfried* Act 2, Scene 1 (mm. 423-24)*Wandr.*

Etwas drängender.
 Kühn ist des Kin - des Kraft,
 Bold is his boy - ish heart,
Etwas drängender.
fp
 P. + P. +

Siegfried's courage in overcoming the powerful Fafner is made more challenging or effective by providing intervals of an augmented 4th in association with Fafner's voice, prior to the sword motif (mm. 418-22). The final example occurs in Act 3, Scene 1, where the harmonically transformed ring motif, which is heard over the sword motif, provides the arpeggio pattern (based on the same major triad) before it returns to its original harmonic form in mm. 395ff.:

Example 4.32

Siegfried Act 3, Scene 1 (mm. 393-94)

Wandr.

The musical score for Example 4.32 consists of three staves. The top staff is the vocal line for the Wanderer, written in bass clef with a 4/4 time signature. The lyrics are: "Nib - lun - gen Ring. Ni - bel - un - g's ring." The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part begins with a forte dynamic (f) and includes a piano part (P.) marked below the bass staff. The score shows a sequence of chords and melodic lines, with a triplet of eighth notes in the vocal line.

The Wanderer describes Siegfried's dauntless courage, and the sword motif is lengthened and made more dramatic through grace notes and by *forte* dynamics.

Wagner uses both rhythmic and harmonic changes within the sword motif to highlight character traits and relationships, and to provide aural cues to convey changes in the dramatic or narrative line. Appendix 10 provides the key or tonality of the sword motif as presented in each example of this chapter, and Appendix 11 lists the characters associated with each tonality. The motif appears most often in association with C Major (14 times) and

F Major (8 times), though D Major is used four times at particular dramatic points. It occurs twice at the end of a series of harmonic progressions (early in Act 1) and once at the conclusion of Act 1 as Siegfried brandishes the sword he has created and splits Mime's anvil into two pieces. Mime falls in terror to the ground and Siegfried holds the sword on high. As the curtain falls, the arpeggiation of the sword motif rises and falls in the key of D Major to reinforce Siegfried's dominance over the dwarf:

Example 4.33

Siegfried Act 1, Scene 3 (mm. 2961-72)

(Der Vorhang fällt.)
(The curtain falls.)

The image displays a musical score for piano accompaniment. It consists of two systems of music, each with a grand staff (treble and bass clefs). The first system is marked with a forte (ff) dynamic. The music features a series of arpeggiated chords in the right hand, which are identified as the 'sword motif'. The bass line provides a harmonic foundation with various chords and a prominent bass note 'E' in the final measure. The second system continues the arpeggiated texture, with some chords marked with a fermata. The overall mood is dramatic and somber, reflecting the 'curtain falling' scene.

The closing measures of Act 1 (mm. 2888-2972) remain almost entirely in the key of D Major and contrast to the brief references to D Major in Examples 4.16 and 4.20. Here, the D Major tonality is used within a longer harmonic progression and mirrors the instability of Mime's character and his evil intentions. A fourth brief reference to the D Major tonality occurs at the beginning of Act 2 (Example 4.24) during the conversation between the

Wanderer and Alberich. The Wanderer states that the reigning lord will be "he who winneth the ring" (mm. 298-302). Alberich responds that he already knows that answer, but the strong entry of the sword motif in Example 4.24 is accompanied by a C natural tremolo bass, thus undermining Alberich's credibility and his position as a possible reigning lord.

Browning also juxtaposes related ideas or rhythms to highlight a particularly dramatic point. His use of iambs (*R & B* 1.612) to show two contrasting sides of nature parallels Wagner's juxtaposition of C sharp and C natural and accentuates the importance of "harmony" in both music and poetry. Wagner uses harmonic changes in conjunction with rhythmic variations to reinforce the narrative and dramatic lines of his myth and to establish the nature and conduct of his characters. Relationships between characters and events are emphasised through harmonic progressions, structuring, placement and combinations of motifs, and changes in metres, textures, and rhythmic patterns. Browning's images and motifs also reveal relationships between characters and events, or highlight specific emotions and moods. Physical characteristics such as the hand, smile, or eye repeatedly show subtleties of characterisation and establish dominant themes, moods, or ideas. Browning also manipulates the details of sound, such as rhythm, stresses, and tempos, or the effects of assonance and alliteration to create dramatic intensity. Although his motifs do not represent or symbolise specific persons, objects, or ideas in the same way that Wagner's leitmotifs do, they are changed, altered, and combined to suggest new dramatic conditions. As a result, these motifs become expressive in their ability to carry meaning and to provide aural cues for the reader or listener. An analysis of the eye motif reveals how Browning uses this motif to establish the nature of a speaker as in *Half-Rome's* rhetorical subtleties or *Guido's* sordid

and maniacal ramblings at the end of the poem. Browning, himself, reviews the murder case in Book I and provides an overview of the many, varied versions of the truth which will emerge throughout the poem.

Browning places the eye motif most often towards the end of the line,⁹ and this usually signifies a heightened emotional or dramatic state. The following passage, in basically unrhymed iambic pentameter,¹⁰ captures a mood of tension and fear as Guido and his accomplices track Pompilia to her parent's home:

/ ˘ ˘ ˘ / ˘ / ˘ ˘ ˘ ˘ / ˘
 Glimmeringly| did a| pack of| were-wolves| pad
 ˘ / ˘ / ˘ / ˘ ˘ ˘ ˘ / ˘
 The snow,|| those flames| were Gui|do's EYES¹¹| in front,||
 ˘ / ˘ ˘ ˘ ˘ / ˘ / ˘ / ˘ /
 And all| five found| and foo|ted it,|| the track,||
 ˘ / ˘ / ˘ / ˘ / ˘ / ˘ /
 To where| a thres|hold-streak|| of warmth| and light||
 ˘ / ˘ / ˘ / ˘ / ˘ / ˘ /
 Betrayed| the vil|la-door|| with life| inside,||
 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ /
 While an inch| outside|| were those| blood-bright| EYES,||
 ˘ / ˘ ˘ ˘ ˘ / ˘ / ˘ / ˘ /
 And black| lips wrink|ling o'er| the flash| of teeth,||
 ˘ / ˘ / ˘ / ˘ / ˘ / ˘ /
 And tongues| that lolled|| – Oh God| that ma|dest man!|| (1.611-18)

Browning controls the rhythm of the passage through his manipulation of the spondee, pyrrhic, dactyl, and trochee, and through his use of the imperfect foot, cadence groupings, alliteration, assonance, onomatopoeia, euphony, and cacophony. In addition, he orchestrates consonants and vowels, as in the pairing of the "l" with a variety of vowels (1.615-18) to create an accumulative effect of increasing threat and danger. Through variations in rhythm and sound, placement of associated images, and the manipulation of segmental devices, Browning emphasises the threatening movements of the wolf-like men and captures the

dramatic moments which lead directly to the murder of Pompilia and her family.

Browning changes the stresses continually to highlight the quiet, cunning movements of the men. Wagner establishes a similar effect in Act 1, Scene 1 (Example 4.2) when the strong stresses of the motif are moved to different beats of the measure, creating tension or disorientation through overlapping phrases, changing metres and rhythms, and the use of tied notes, and these techniques parallel the poet's use of irregular rhythm patterns. Lines 611-18 from Book 1 provide such an example in the shifting stresses of the spondee, pyrrhic, dactyl, and trochee, and the effects of the caesura and enjambment. The placement of the eye image in line 612 emphasises an important iamb "in front," while that image in line 616 becomes stronger and more dramatic when preceded by a pyrrhic and followed by a caesura. The stealthy motions of the animal-like men are captured in the quick movement of the opening line (the only line which is not end-stopped), but the comma after "snow" provides an abrupt stop, as Browning then emphasises the cruelty of the leader, Guido. The first iamb does not occur until the end of the first caesura, "The snow," and the juxtaposition of the next iamb, "those flames," underscores the beauty and destruction of nature. The opening line contains two dactyls, one trochee, two spondees, and an imperfect foot, thus creating the effect of confusion and uncertainty; that recalls a similar feeling when the original stress of Wagner's leitmotif is shifted to other beats of the measure, creating tension or disorientation (Example 4.2):

/ ~ ~ ~ / ~ / ~ ^ /
Glimmeringly| did a| pack of| were-wolves| pad (1.611)

The changing rhythms also appropriately convey the intermittent or wavering light suggested by the opening word.

The rhythm is that of colloquial speech but it also provides strong rhetorical stresses. Spondees emphasise Guido's calculating, cold-blooded nature and physical characteristics or evil actions of his accomplices:

were-wolves
 [Gui]do's eyes
 five found
 outside
 lips wrink[ling]

The heavy accents of the spondee correspond to the *marcato* markings in Wagner's music; they slow the rhythm down to bring emphasis to dramatic incidents. The metrical variation of the spondee is Browning's most effective means of rhetorical emphasis in this passage.

As the stressed words move closer together and the motif of the eye is linked to other sinister images through the use of "And" (617-18), Browning creates a sense of impending doom. Wagner also increases dramatic intensity through the addition of other motifs or through repetitive patterns of the same motif. The ring motif which forms the melody over the sword motif in Example 4.32 underscores the role of Siegfried, and this addition or accumulation of images provides the same dramatic intensity as Browning's amassing of related images. Here, he stresses Guido's evil nature by the addition of other physical characteristics, and the cumulative effect created by the iambic pentameter. Lines 616-17 contain three sets of spondees, and the images become more sinister and vivid. The pyrrhic and two light stresses which begin line 616 undermine the sense of security established by the regular iambic feet of line 615:

~ / ~ / ~ / ~ / ~ /
 Betrayed| the vil|la-door| with life| inside,|
 ~ ~ / ^ ~ ~ ^ /
 While an inch| outside| were those| blood-bright| EYES,| (1.615-16)

The pyrrhic "were those" allows the reader to move quickly between the two sets of spondees and heightens the dramatic tension conveyed by the strongly accented words "inch outside" and "blood-bright eyes." The alliteration of the hard "b" in "blood-bright" not only strengthens the image of the eye, but further highlights the juxtaposition of "inside" and "outside," thus emphasising Guido's complete control of the situation. The iambic feet found in the last one and a half lines of this passage, through their distinctive beats, capture the destructive passion of the scene.

The lack of a caesura in line 617 and the use of "And" at the beginning of lines 617-18 create a sense of urgency and impending danger, just as the lack of a caesura in line 611 creates a feeling of persistent tracking, characteristic of prowling animals. The alliteration in lines 612-13 also mirrors the relentless, tracking movements of Guido's assistants, and the caesurae surrounding "the track" signal the climactic moment when their prey has been found:

~ / ^ ~ / ~ / ~ /
 And all| five found| and foot|ed it,| the track,| (1.613)

The images which surround the eye motif in lines 612-13 are linked through an alliterative "f," and so act as an extension of the eye motif. Browning emphasises the danger of the situation through words which amplify or extend the meaning of Guido's eyes. Alliteration provides a linkage, drawing words together and providing emphasis. The alliterative "f" of "flames," "front," "five," "found," and "footed" not only emphasises the sense of sight but all of the senses, and with those the ideas of a united force, overpowering evil, and

destruction. Another alliterative "f" occurs a few lines later where the "flash of teeth" provides proof of Guido's movements and the murder of Pompilia's family. This recalls a passage at the conclusion of Wagner's *Siegfried* (Example 4.14) when the sword motif is stretched out through the use of triplets and fermatas on the notes of the dominant chord. In both cases, the motif is made more dramatic by enlarging its scope or meaning, thus matching the heightened emotion of the drama.

Lines 614-15 contain almost identical metres and, ironically, positive images of warmth, light, and life are associated with the idea of betrayal:

∪ / ∪ / ∪ / ∪ / ∪ /
 To where| a thres|hold-streak|| of warmth| and light||
 ∪ / ∪ / ∪ / ∪ / ∪ /
 Betrayed| the vil|la-door|| with life| inside,||
 ∪ ∪ ∪ ^ ∪ ∪ ^ /
 While an inch| outside|| were those| blood-bright| EYES,|| (1.614-16)

The spondees and the caesura in the middle of line 616 break the rhythmic flow of the iambic metre, and the effect of a welcoming, homey image is disturbed. The tiny "streak" of light becomes associated with the "blood-bright eyes" and the "black lips" of Guido through the use of these spondaic substitutions and cadence groups:

∪ / ^ ∪ / ∪ / ∪ /
 And black| lips wrink|ling o'er| the flash| of teeth,||
 ∪ / ∪ / ∪ / ∪ / ∪ /
 And tongues| that lolled|| – Oh God| that ma|dest man!|| (1.617-18)

The penultimate caesura or dash in line 618 signals the finality of the crime and the speaker's horror that man can act as cruelly as a were-wolf.

Browning establishes Guido's nature through the placement of related images and the rhythms of those images. In this passage, the eye motif is surrounded by images of light which range from a faint, wavering light to an overpowering flash:

GLIMMERINGLY

FLAMES

STREAK OF WARMTH AND LIGHT

BLOOD-BRIGHT

FLASH

The rhyming of "light" and "bright" is made ironic through the internal "l" sound and through the descriptor, "blood." As mentioned earlier, the stresses and sounds of the opening lines set the tone and capture the movements of Guido and his accomplices. Browning creates the effect of a half view or glimpse, and the mysterious impact of the opening word contrasts with the subsequent images of light. The only positive image of light is provided in the phrase "streak of warmth and light," and the length of that phrase contrasts with surrounding images of "flames," "blood-bright," and "flash." Each image becomes harsher and connotes more danger, and the one-syllable words match the swiftness and power of the assailant's attack. Browning also connects these images of light through an alliterative inner "l" (see underlining above). The alliterative "t" of the longer phrase links "streak" and "light" and is softened by the connecting word "warmth."

Just as the rhythms associated with images of light are changed or varied to reflect a dramatic situation, so the eye motif is changed through its placement in the line or through its relation to other images in order to colour characters or to intensify a dramatic effect. Wagner reveals Siegfried's strength of character through specific rhythmic motifs such as that associated with the P8 interval of the sword motif, and this is used in conjunction with the two-syllable word "Nothung" (Example 4.6). Similarly, the stressed one-syllable words

"flames" and "flash" become important elements of Browning's eye motif and of Guido's evil character. The glimmer, glimpse, or half view provided at the opening of the passage resolves into Browning's scrutinising observation, "Oh God that madest man!," which concludes the section.

Browning also cleverly controls segmental devices such as alliteration and assonance. As mentioned earlier, soft "f" sounds predominate in line 613, mirroring the incessant, cunning movements of animals, and these are linked to the destructive images of "flames" (612) and "flash" (617). Browning juxtaposes "l" sounds in the pairing of "light" and "life," and "lips" and "lolloped," and other key words just as their signifying actions are tied together through the "l" sound ("Glimmeringly," "wolves," "flames," "all," "threshold," "villa," "blood," "black," "wrinkling," "flash"). The cumulative effect of the "l" sound ends with the word "lolloped" and an abrupt stop to the dramatic scene. Browning uses alliteration to link specific actions or people. The forward movement created by the increasing number of alliterative sounds is similar to Wagner's rising scale passage which also extends the meaning of the sword motif and signals a dramatic point in the opera (see Examples 4.13 and 4.17). The linking of similar sounds affects the auditor emotionally, thus illuminating the central motif and allowing allusions and ideas to generate meaning in a series of complex relationships. Other examples of alliteration in the Browning passage include the "p"s in "pack" and "pad," and the "w"s in "were-wolves," "warmth," and "wrinkling." The most dramatic use of alliteration occurs in "Glimmeringly" and "Guido" which is separated from "God" at the conclusion of the passage and highlighted by the dash and the word "Oh." The final pairing of "madest man" is effective, for it highlights the speaker's wonder that a

rational man's actions can be those of a vicious animal. Browning uses the poetic device in a dense fashion to highlight negative images, and more sparsely for climactic points, as shown in the schematic outline of alliteration in Appendix 12.

Browning uses identical vowel sounds more densely than he uses alliteration. Assonance creates a strong means of emphasis, as in the long "e" sound of "Glimmeringly," "Guido's," "streak," "Betrayed," and "teeth." The long "i" sound of "inside" and "outside" creates dramatic intensity and is linked to the "eye" motif (twice), "five," "light," "life," and "while." The impending fate of Pompilia's family, therefore, is linked through similar and repetitive patterns of sound. Other patterns of assonance are the "o" in "wolves," "snow," "those," "Guido's," "threshold," "door," "o'er," "lolloped," and "Oh," and the short "i" of "Glimmeringly," "did," "it," "villa," "with," "inside," "inch," "lips," and "wrinkling." Just as repetitive patterns such as the P4 or the rising scale which follows Wagner's sword motif are used to connect the narrative line and its web of character relationships, Browning's repetition of particular rhythms and sounds tightens the dramatic and narrative structure of his poem.

Many of the sounds in this passage are onomatopoeic, such as the soft "f" sounds of line 613 which suggest the quiet padding sounds of an animal's paws. The word "streak" suggests quickness and irregularity, and its visibility, although narrow, becomes a haunting image when juxtaposed with warmth, light, and family life inside the villa. The hard, consonant sounds of line 617 suggest the viciousness and power of an animal of prey, and the phrase "black lips wrinkling" provides an example of cacophony. The consonants "w," "m," and "l" of "warmth and light" provide the opposite effect of euphony. Browning uses

many rhythmic variations and poetic devices to reinforce ideas and create dramatic effects. These can be compared to Wagner's changes in tempo, dynamic markings, or rhythms. For example, the shortened pickup note and quick, successive patterns formed from the sword motif characterize Mime's disordered condition while the fermatas and triplet rhythms stretch the motif and musically convey the tenderness Siegfried feels for Brünnhilde.

When Guido tricks the family into opening the door by calling himself "Caponsacchi"

(1.622), there is another accumulation of rhythmic momentum:

/ / / / / / /
 Wide as| a heart,|| opened| the door| at once||
 / / / / / / /
 Showing the| joyous| couple,|| and their| child||
 ^ ^ / / / / / /
 The| two-weeks'| mother,|| to the wolves,|| the wolves
 ^ / ^ / / / / /
 To them.|| Close EYES!|| And when| the corp|ses lay
 ^ / / / / / / / ^
 Stark-stretched,|| and those| the wolves,|| their wolf-| work done,||
 / / / / / / / /
 Were safe-|embo|somed by| the night| again,||
 / / / / / / / /
 I knew| a ne|cessa|ry change| in things;|| (1.624-30)

The image of the eye is presented in a stark, solitary way as Browning depicts the horror of the scene and invites his audience to consider the finality of death. His change from the compound word ("blood-bright") to the imperative "Close," and the two caesurae in line 627, aids in a change of mood or thought, just as Wagner changes the mood or feeling from confidence to fear through rhythmic changes or overlapping motives. Once again, Browning captures the mood and action of the drama through variations in the rhythmic flow. The heavy stresses on the outer words of the opening phrase, "Wide as a heart," match the feeling of broadness, while the light accents of the following phrase, "opened the door at once,"

provide a sense of buoyancy and ease, characteristic of the innocent actions of the family, who have heard a welcome knock at the door. Browning emphasises the horror of the situation by highlighting Pompilia's motherhood. The pyrrhic, "and their," moves quickly to the imperfect foot, "child," and the spondee, "two-weeks'," also draws attention to the innocence of mother and child.

The quick and brutal actions of the murderers are reflected in the many caesurae in lines 625-27:

/ ˘ ˘ / ˘ / ˘ ˘ ˘ /
 Showing the| joyous| couple,|| and their| child||
 ˘ ˘ ˘ / ˘ ˘ ˘ / ˘ /
 The| two-weeks'| mother,|| to the wolves,|| the wolves
 ˘ / ˘ ˘ ˘ / ˘ / ˘ /
 To them.|| Close EYES!|| And when| the corp|ses lay (1.625-27)

The spondee on "Close eyes!" signals the dramatic climax of the passage, and Browning's interjection, through the spondee, creates the same effect of an abrupt stop as the dash in line 618, earlier. Other spondees are used in conjunction with alliteration as in "stark-stretched" and "wolf-work done," but in general there are fewer spondees and descriptive words here as compared to the more dramatic version of the same scene in 1.611-18. The quick movements of the opening lines contrast with the slower rhythms of line 628:

 ˘ / ˘ / ˘ /
 . . . And when| the corp|ses lay
 ˘ / ˘ / ˘ / ˘ / ˘ / ˘ /
 Stark-stretched,|| and those| the wolves,|| their wolf-| work done,||
 ˘ / ˘ / ˘ / ˘ / ˘ / ˘ /
 Were safe-|embo|somed by| the night| again,|| (1.627-29)

Browning emphasises the finality of death and the resulting lack of movement through spondees, hyphenated words, repetition of words, caesurae, and alliteration. He prepares the reader for the change mentioned in line 630 by returning to iambic pentametre in lines 629-

30, and by a subtle change to the eye motif. The horror of the situation is mirrored in the short phrase "Close eyes!" and the lack of stressed adjectives or nouns preceding the motif signals Browning's movement away from the description of the killer's eyes to his interest in his listener's vision and thoughts.

Browning uses the eye motif to change the focus of his argument. Earlier, the image is used to characterise and view the villainous Guido, and to signal the dramatic climax of the murders. The eye motif now invites an intellectual and moral stand rather than a physical viewing of the scene:

As when| the worst| watch of| the night| gives way,||
 And there| comes| duly,|| to take| cognisance,||
 The scru|tini|zing EYE-|point of| some star --||
 And who| despairs| of a new| daybreak| now?||
 Lo, the| first ray| protru|ded on| those five!||
 It reached them,|| and each| felon| writhed| transfixed.||
 Awhile| they pal|pita|ted on| the spear||
 Motionless| over| Tophet:|| stand or| fall?||
 'I say,|| the spear| should fall|| -- should stand,|| I say!||
 Cried| the world| come to judge|ment, gran|ting grace||
 Or dea|ling doom|| accor|ding to| world's wont,|| (1.631-41)

Wagner also uses his leitmotifs to accomplish varied tasks as in his employment of the sword motif to recount the history of the sword, to portray Alberich's shame, or to show the relationship between two characters such as Mime and Siegfried.

The rhythmic flow of this passage changes to match the contrasting feelings of scrutiny and awareness, and a more balanced, careless attitude. The alliteration, in particular the use of the internal "s" sound, slows the rhythm of lines 632-34:

~ ~ / / ~ ~ / / ~ ~
 And there| comes| duly,| to take| cognisance,|
 ~ / ~ / ~ / ~ / ~ / ~ /
 The scru|tini|zing EYE-|point of| some star --|
 ~ / ~ / ~ ~ / ^ /
 And who| despairs| of a new| daybreak| now?! (1.632-34)

When the alliteration involves the "s" sound at the beginning of each word, the rhythm quickens:

~ / ~ / ~ / ~ / ~ / ~ /
 'I say,| the spear| should fall| -- should stand,| I say!'" (1.639)

Thus, Browning creates a feeling of cynicism as the world shifts easily between granting grace and dealing doom. The world's judgement is also captured through repetition and symmetry in lines 637-39:

SPEAR

STAND or FALL

I SAY SPEAR SHOULD FALL -- SHOULD STAND I SAY

The "spear" becomes the central focus for the crowd, and the rhythms of "palpitated" and "transfixed" mirror a dramatic contrast between motion and paralysis. Wagner's rhythms also create contrasting moods or feelings as in the crisp dotted rhythms which capture Mime's agitated state, or the flexible, triplet rhythms that show Siegfried's love for Brünnhilde. The "worst watch" (631) which begins the passage becomes linked to the "world's wont" (641), and the "cognisance" of the "scrutinizing star" are not balanced against each other and so suggest man's inability to assess the situation. The eye motif provides a

forward motion as Browning asks the rhetorical question of line 634: "And who despairs of a new daybreak now?" The hyphenation of "eye-point" and the dash at the end of line 633 provide a rhythmic ebb and flow which helped to prepare for and to intensify this important question.

Browning uses repetition and rhythmic nuances to paint a satirical picture of Half-Rome. The latter establishes his own sense of authority and honesty by pointing out deceitful aspects of the Church, but then appeals sensationally to the way the crowd rushed to see the murder spectacle. He claims that "Rome was at the show" (2.91):

/ ˘ ^ ˘ / ˘ / ˘ /
 People| climbed up| the co|lumns, fought| for spikes ↘
 ˘ ˘ / ˘ / ˘ / ˘ / ˘ /
 O' the cha|pel-rail|| to perch| themselves| upon,||
 ^ ˘ ˘ ˘ / ˘ / ˘ /
 Jumped o|ver and| so broke| the woo|den work|
 / ˘ ˘ / ˘ ˘ ˘ / ˘ /
 Painted| like porphy|ry to| deceive| the EYE;||
 / ˘ ^
 Serve the| priests right!|| ... (2.92-96)

The eye motif is placed at the end of the line and followed by a cynical or philosophical statement. Browning's overview in Book 1 includes a similar pattern. He claims that Half-Rome keeps "clear o' the crowd"

 ˘ / ˘ / ˘ / ˘ / ˘ / ^
 Yet wish|ful one| could lend| that crowd| one's EYES,||
 ˘ / ˘ / ˘ / ˘ / ˘ /
 (So u|niver|sal is| its plague| of squint)|| (1.878-89)

Like Wagner, Browning uses a motif to create unity within smaller sections of large-scale dramatic works.

This unity is created, in particular, through rhythmic nuance and variation. The spondees in lines 92 and 94 of Half-Rome's commentary (in Book 2) reflect the effort used

to climb or to jump, and the anapaest which begins line 93 suggests the confusion caused by the fighting crowd:

O' the cha|pel-rail|| to perch| themselves| upon,|
 Jumped o|ver and| so broke| the woo|den work|| (2.93-94)

By contrast, the pyrrhics in lines 94 and 95 mirror the ease with which the painted wood is broken, and the false sense of a dactyl at the beginning of line 95 achieves a rhetorical effect by creating a softening effect, just as the soft wood has been substituted for the hard quarried rock:

Jumped o|ver and| so broke| the wood|en work||
 Painted| like porphy|ry to| deceive| the EYE;|| (2.94-95)

The two unstressed syllables of the pyrrhic allow the reader to move quickly to the next strongly accented words, in this case "broke" and "[de]ceive." Browning further highlights the false stone by the alliteration in "wooden work" and "Painted . . . porphyry" while the final spondee in line 96 ("priests right") strengthens Half-Rome's cynicism toward the Church.

Half-Rome continues to exploit the sordid details of the victims and claims "I saw a body exposed once . . . never mind! / Enough that here the bodies had their due" (2.102-03):

So, peo|ple pushed| their way,|| and took| their turn,||
 Saw, threw| their EYES| up, crossed| themselves,|| gave place,₂
 To pres|sure from| behind,|| since all| the world,₂
 Knew the| old pair,|| could talk| the tra|gedy,₂

/ ˘ / ˘ / ˘ / ˘ / ˘ /
 Over| from first| to last:| Pompi|lia too,|
 / ˘ / ˘ / ˘ / ˘ / ˘ /
 Those who| had known| her -- what| 't was worth| to them!| (2.106-11)

The deliberate stresses and actions of line 107 reflect the predictability of human nature in the event of tragedy:

^ ˘ / ^ ˘ / ^
 Saw, threw| their EYES| up, crossed| themselves,| gave place (2.107)

The three spondees in this line convey the exaggeration of gestures deemed appropriate for a sorry situation, but the enjambment of the next three lines reveals a change in the crowd's attitude as they profess to knowing personal details about Pompilia's family. The cynicism of the final phrase is created, in part, by the alliteration of "what" and "worth." Browning allows Pompilia to become the central figure of discussion by using two caesurae in line 110 to highlight her name, and the spondee and dash in line 111:

/ ˘ / ˘ / ˘ / ˘ / ˘ /
 Over| from first| to last:| Pompi|lia too,|
 / ˘ / ˘ / ˘ / ˘ / ˘ /
 Those who| had known| her -- what| 't was worth| to them!| (2.110-11)

Browning's use of the pause or caesura to create rhetorical effects recalls Wagner's use of the rest to separate rather than to link Mime and Siegfried (Example 4.3). The P4 interval which concludes Mime's vocal line is made weaker by Siegfried's strong entry at the repeated P4 and, further, by the caesurae surrounding "Ho-ho!"

Half-Rome is cunning enough to assess the way the crowd wavers toward either Pompilia or Guido, but unwilling to take a bold stand himself. He is "the source of swerving" who calls

/ ˘ / ˘ / ˘ / ˘ / ˘ /
 Over|-belief| in Gui|do's right| and wrong|
 / ˘ / ˘ / ˘ / ˘ / ˘ /
 Rather| than in| Pompi|lia's wrong| and right:|

/ ˘ ˘ / / ˘ ˘ / ˘ ˘
 Who shall| say how,|| who shall| say why?|| 'T is there --||
 ˘ ˘ / ˘ / ˘ / ˘ / ˘ /
 The instinc|tive the|oriz|ing whence| a fact
 / ˘ ˘ / ˘ ˘ / / ˘ / /
 Looks to| the EYE| as the EYE| likes the| look.|| (1.860-64)

Browning uses the dactyl and the strong spondee to underscore the restlessness of Half-

Rome's rhetorical speech:

/ ˘ ˘ / / ˘ ˘ / ˘ ˘
 Who shall| say how,|| who shall| say why?|| 'T is there --||
 / ˘ ˘ / ˘ ˘ / / ˘ / /
 Looks to| the EYE| as the EYE| likes the| look.|| (1.862,864)

A dactyl is also used in line 860 to reflect this character's favouring of Guido, in contrast

with the more laboured rhythms associated with Pompilia:

/ ˘ ˘ / ˘ ˘ / ˘ ˘ / ˘ ˘
 Over|-belief| in Gui|do's right| and wrong||
 / ˘ ˘ / ˘ ˘ / ˘ ˘ / ˘ ˘
 Rather| than in| Pompil|lia's wrong| and right:|| (1.860-61)

The symmetry which the eye motif produces in line 864 mirrors the balancing act which Half-Rome performs, for his thoughts are a reflection of "Gossip in a public place" and a "sample-speech" of the crowd (1.865). Wagner's use of symmetry and balance also plays a role in developing characterisation as in his use of a sequential pattern to compare Mime and Siegfried (Example 4.20). The flattened mediant and harmonic change in the sword motif distinguishes Mime from the hero, while contrasting rhythms in Half-Rome's speech reveal, subtly, his bias toward Guido.

The "blood-bright eyes" which describe the murderous Guido (1.616) contrasts with the image in line 627 where "eyes" signals a stop to the horror of the scene and the shift away to a larger, philosophical question. Similar patterns are found in Half-Rome's appeal to the court. He claims it is not "so preposterous"

That, O| Pompi|lia, thy| seques|tered EYES₂
 Had no|ticed, stray|ing o'er| the prayer|book's edge,||
 More of| the Ca|non than| that black| his coat,||
 Buckled| his shoes| were, broad| his hat| of brim:||
 And that,|| O Ca|non, thy| reli|gious care||
 Had breathed| too soft| a be|nedi|cite||
 To ba|nish trou|ble from| a la|dy's breast||
 So lone|ly and| so love|ly, nor| so lean!|| (2.989-96)

Half-Rome's respectful address of "O Pompilia" and the meaning of "sequestered eyes" are diminished by the details of lewdness which follow. Browning uses blank verse throughout this passage but substitutes two trochees, two spondees, and one pyrrhic to emphasise Half-Rome's demeaning portrait of Pompilia. The two trochees at the beginning of lines 991-92 create the effect of a dactyl and force the reader to see the details which Pompilia supposedly sees:

More of| the Ca|non than| that black| his coat,||
 Buckled| his shoes| were, broad| his hat| of brim:|| (2.991-92)

Browning further emphasises the speaker's attitude toward Pompilia by moving from soft "s" sounds in the opening two lines to the harsher consonant sounds of "c" and "b" in lines 991-92:

That, O| Pompi|lia, thy| seques|tered EYES₂
 Had no|ticed, stray|ing o'er| the prayer|book's edge,|| (2.989-90)

Browning uses the eye motif, "sequestered eyes," to establish a mood of cynicism, and the

fluctuations in pace in line 989 draw attention to Half-Rome's contrived respect for Pompilia and Caponsacchi. Similarly, Wagner uses a gradual *crescendo* before the sword motif and a *ritardando* and faster tempo following it to draw attention to Siegfried's changing emotional states (see discussion of Example 4.8). In both cases, rhetorical speech, in particular involving cynicism, is portrayed through manipulation of stresses, sounds, and tempo changes.

The Canon's character is also demeaned through the return of the alliterative "s" sounds:

∪ / ∩ / ∪ / ∪ /
 And that, ∩ O Ca|non, thy| reli|gious care!|
 ∪ / ∪ / ∪ / ∪ /
 Had breathed| too soft| a *be/nedi/cite*! (2.993-94)

His religious office is satirised again through the pairing of "s" and "l" sounds in the final line, and the pyrrhic in the second foot:

∪ / ∪ ∪ ∪ / ∪ / ∪ /
 So lone|ly and| so love|ly, nor| so lean!| (2.996)

The spondee, which emphasises or highlights words, is given greater emphasis in line 992 ("were, broad") by the natural pause after "were," and both this spondee and the one in the following line ("O Ca[non]") underline the satire in Half-Rome's speech:

/ ∪ ∪ / ∩ ∪ / ∪ /
 Buckled| his shoes| were, broad| his hat| of brim:|
 ∪ / ∩ ∪ / ∪ / ∪ /
 And that, ∩ O Ca|non, thy| reli|gious care! (2.992-93)

Browning uses alliteration to link key words and actions, and thus, Pompilia and the Canon (Caponsacchi). Material details such as "book," "black," "Buckled," and "broad" are associated with Pompilia and linked to the caring details associated with the Canon such as "breathed," *benedicite*," "banish," and "breast." The speaker's characterisation of Pompilia

and the Canon is subtle, yet damaging, for it gives the false impression of respect. That tone changes a few lines later when the speaker boldly denounces the couple. The full cynicism of "sequestered eyes" is felt when Half-Rome depicts Pompilia as Helen of Troy "in her pink and white" and Caponsacchi strutting boldly around "Troy-town . . . in correct costume" (2.989,1003-06).

Browning's rhythmic nuances are tied to dramatic and narrative details, and an analysis of the relationship of such details highlights the way they create patterns across a large-scale canvas. Similarly, Wagner's mode of expression emphasises interrelationships and formal aspects within his music dramas. A study of the creative processes and techniques used by these artists highlights the dramatic, narrative, and expressive effects produced in the arts of music and literature. In particular, the stylistic component of rhythm, used to enhance dramatic events, to create emotional moods, and to emphasise characterization, is employed by both artists to achieve similar effects. Both artists display particular interest in the relationship between music and emotion that helps guide an audience through the dramatic events in a large-scale work, sustaining their interest and assuring their deeply felt involvement.

Browning uses contrasting rhythms to support his argument and to involve the listener or reader in the quest for truth. Although the spear is the central image of lines 631-41 (Book 1 of *The Ring and the Book*), the eye image (line 633) acts as the starting point for the argument under consideration. Browning's reader is asked to scrutinise the scene with the objectivity of a celestial, (God-created) star rather than from the subjective and sensational viewpoint in which the crowd gapes at the criminals. The intellectual and moral

stance which Browning and the Pope (in Book 10) desire is reflected in the rhythmic flow of line 633, while the careless gossip of the street is shown in fluctuating rhythms, alliteration, repetition, and symmetric structures. The dramatic mood of this passage is enhanced by Browning's use of rhythm to portray the physical motion or paralysis of the murderers, and his cynicism towards the judging public. It is these rhythmic nuances which surround the motif and allow the argument to be highlighted and developed, and which create the moods of cynicism and complacency. Although Browning's motif is a single word ("eye"), the surrounding details allow it to carry meaning forward, just as Wagner's leitmotifs develop the dramatic argument and provide aural cues for the audience.

Wagner's creation of contrasting moods is also controlled through the manipulation of rhythmic details but, unlike those of Browning, his techniques involve the leitmotif itself as well as the areas surrounding the motif. In the case of the sword motif, crisp dotted rhythms are used to depict Mime's agitated state of mind (Example 4.11), while expressive and flexible triplet rhythms are used to reveal Siegfried's love for Brünnhilde (Example 4.14). The emotional state or mood of Siegfried and Mime, as shown through the rhythmic changes of the sword motif, support their actions and the narrative line, thus providing clear signposts and comparative points for the listener. Wagner also enhances the dramatic effect of the leitmotif with specific patterns, as in the rising bass line which follows it, which depicts a point of heightened emotion (Example 4.13).

The rhythmic patterns associated with Wagner's leitmotifs or Browning's motifs allow much scope for distinctive characterization or the depiction of dramatic mood. Both artists use changing metres and rhythms, or balance and symmetry, to compare and contrast

characters or situations. Repetition is an integral part of the aural nature of both *Siegfried* and *The Ring and the Book*, large dramatic works containing a wealth of narrative details. Wagner and Browning use rhythmic and harmonic aspects of style (in combination with textual, melodic, and formal aspects) to embody and present their artistic, narrative, and moral ideas. As the Latin root, *stilus*, implies, the "shaper and conditioner of the outward form of the message" emphasises the antithesis between "appearance and essence, or style and import" (Pascall 317). Wagner's and Browning's dramatic works provide a personal style of communication which is emphasised by the rhythmic detail of their music and poetry. As Browning requests in "One Word More," "Let me speak this once in my true person, [and] / Not as Lippo, Roland or Andrea" (137-38). He desires that all his poetic writing "Be how I speak" (143); it is that awareness of style which both Browning and Wagner develop through an understanding of poetry and music, and which contributes to the creation of unified dramatic works.

CHAPTER 5

CONCLUSION

An interdisciplinary study of two creative media contributes to an understanding of formal and stylistic details, dramatic or expressive capabilities, and an artist's aesthetic views and aims. Because Browning and Wagner theorise about the value of both music and poetry, it is worth noting the details which they both borrow or utilise within their major discipline, thus emphasising the links between the two arts and the details which prompt or aid the creative process. This study focuses, in particular, on the dramatic details which surround Browning's motifs and Wagner's leitmotifs, and the ability of both artists to create "One vast unbroken chain of thought" (*Paracelsus* 2.154) or an "all-intelligible Unity" (*PW* 2.216) within lengthy dramatic works. Motivic techniques are a particular characteristic of these 19th-century artists, and their narrative and dramatic structures encourage a comparison of their work. Their motivic practices are compared and contrasted, in this study, in terms of technique, form, and style, and in terms of dramatic, narrative, and emotional effects and characterisation. The analysis focuses attention on the artists' creative processes, for Browning and Wagner use the correspondence of several media not only to construct the "ultimate entire," but to see, feel, and understand the "absolute truth of things" (*Fifine* 686-91). Their mature works, *The Ring and the Book* and the *Ring* cycle, embody their aesthetic views on the arts of music and poetry and incorporate ideas and techniques found in both arts.

Browning and Wagner are linked from the outset by similar interests in historical details and by their genius for creating rich and dynamic characters. Browning's epic tale,

The Ring and the Book, is fashioned from factual evidence in an Italian murder case, and from the fictitious dialogue of lawyers, town gossips, villains, religious figures, and the child heroine, Pompilia. Wagner's *Ring* is also developed historically from several Scandinavian and German sources and through his imaginative, creative powers. Both artists relate their work to cultural, philosophical, and intellectual ideas in the 19th century and, more importantly, to the drama and passions of human life. The dynamic and changing aspects of human experience become the most important focus of their creative processes, and psychological realism their most skilful creation. As Browning advises his readers: "Rather learn and love / Each facet-flash of the revolving year! . . . See it for yourselves," for Guido's "act [is] changeable because [it is] alive" (*R & B* 1.1360-65). Despite "the variance" in his characters' portrayals of the truth throughout the poem, there is "eventual unity, / Which make[s] the miracle" or completed work (1.1363-64). That "unity" is not only a celebration of artistic achievement but of common human experiences.

An interdisciplinary analysis of these major works not on Early Browning poems which do not specifically address the subject of music can be analysed to find technical and stylistic features found in music's art. Similarly, Wagner's earlier operas can be examined to find his application of poetic and dramatic theories.

In terms of formal unity and the interconnection of ideas, music and poetry achieve similar effects. Both arts use motifs to establish character relationships and dramatic or emotional intensity. This study highlights the effect of texture and textural action in Book 7 of *The Ring and the Book* in which Browning emphasises particular rhythms, voices, and images to achieve a unified whole. His poetic writing is comparable to Wagner's orchestral

timbres, especially in relation to specific qualities of sound and expression. Wagner claims that the orchestra is the "characteristic accessory-organ" for the realisation of his "Poetic Aim" (*PW*2.306-07), and he achieves many dramatic and structural effects through changes in instrumental timbre, rhythm, dynamics, and texture. He is particularly aware of the orchestra's power of expression or "faculty of speech" (2.307-08), and his leitmotifs become his chief means of linking ideas, feelings, and moods. Browning achieves a similar feeling of depth and resonance in Book 7 through the employment of myth, parable, or anecdote. Like the vertical harmonies which the orchestra produces, Browning's mythic imagery surrounds the hand motif and adds new dimensions and associations. Although Browning's narrative appears linear on the page, the voices in his dramatic monologue provide an impression of contrapuntal activity, and his keen sense of sound allows a musical approach to, or analysis of, his writing.

When the analysis in Chapter 3 of Browning's hand motif is depicted graphically, several patterns emerge which reveal his ability to use images and voices to create a textural effect. Appendix 14 shows the images and associated characters which surround each reference to the hand motif and which trace Pompilia's growth from childhood innocence to mature understanding. A rich blend of images at the beginning of Book 7 creates a polyphonic texture. The images and figures of the tapestry which capture Pompilia's and Tisbe's imagination blend naturally, but specific details such as the colourful scarf, the spear, or the hounds are highlighted, and Browning emphasises contrasting ideas such as beauty and danger to establish a dominant mood of uneasiness and suspense. The connotations which Greek myth elicits aid Browning in creating the same effect as an orchestra which

separates or blends particular voices to provide meaning.

Browning also carries themes of good and evil forward through repetition of specific images. The rain, which forces Pompilia and her friend to play indoors, increases in strength as Violante forces her daughter to the Church to marry Count Guido; it later becomes a fierce storm during a dream in which Pompilia faces her enemy in a cave. The rain motif accompanies the hand motif and not only symbolises increasing danger but Pompilia's growing empowerment and ability to face that danger. Browning also creates formal unity through the depiction of animal figures. The hounds depicted on the tapestry are replaced by a (stone) lion's mouth outside the Church, and a yellow monster, in the form of Guido. Again, the image develops motivically to dramatise the varying degrees of danger which Pompilia encounters. The final animal portrayed in Book 7 is the sacrificial goat which symbolises not only Pompilia's fate but her "hope" that God will answer her prayer and that "Some hand" will "interpose" and save her (7.618-19). The dominant themes of evil, danger, and entrapment are portrayed consistently throughout the monologue in conjunction with the hand motif and its accompanying images. As Appendix 14 shows, the dense texture which characterises the beginning of Book 7 becomes more sparse as the monologue progresses. This is particularly evident at points where the image of God is portrayed. As myth and anecdote become more personal and Pompilia is increasingly tested, her voice becomes stronger and the conclusion of Book 7 takes on a monophonic quality or texture.

Browning achieves this effect of monophony through a reduction of images surrounding the central hand motif and by increasing the amount of direct speech used in each verse paragraph. The unison effect of Pompilia's voice is made more striking by the

sudden return of all previous, related images in v.p. 59. In this central verse paragraph, myth and reality are joined, as well as the sacred and the secular. Pompilia remembers an old rhyme concerning a "virgin" who is chased into a cave by "the Paynims." The enemy laughs as a flash of lightning discloses her hiding place, but Pompilia calls on God's servant to "befriend His child." He responds by producing a "calm cold dreadful sword" from the lightning and placing it in her hand. Pompilia kills the enemy and "walk[s] forth to the solitudes and Christ" (7.1389-1403). Yet the "old rhyme" or story which depicts such danger reveals, symbolically, how Pompilia overcomes all danger and finds solitude in Christ's love. From this point forward, Pompilia's voice is more deeply felt, providing an effect characteristic of mediaeval monodic music that is deeply moving and strangely evocative.

Although many voices speak for and control Pompilia throughout Book 7, that change to a single controlling voice at the conclusion of this monologue is appropriate in depicting the peace she feels through God's "great soul" and work (7.1842). As Pompilia concludes, "My great heart [and] my strong hand are back again!" and so she is able, through God's servant Caponsacchi, to overcome "Murder and hell" (7.1810-12). The extremes of emotion and dramatic intensity created by the earlier imagery are replaced by feelings of calmness, security, and reflectiveness. Although the image of the corpse which Pompilia fears in the earlier Church scene predicts her own death, she is eventually able to "rise" above death through God's "light" (7.1844-45), and Browning mirrors that movement through the reduction of images and the increasing power of Pompilia's voice. The textural changes employed throughout Browning's poetic art cannot parallel precisely textural changes in music, but he does use the shadings and nuances of the human voice and of

melodic language to produce a multidimensional medium of expression comparable to that of music. As Chapter 4 concludes, the rhythmic and aural nuances of language also aid in producing a sense of depth and dimension as well as of organic unity, as Browning matches action with expression and ideas with sound.

The comparison between a musical and a literary work aids in the understanding of formal structures and technical details. It has been found that the narrative details of the Siegfried myth form the foundation of the entire *Ring* cycle, as well as becoming important leitmotifs or symbols themselves. However, Browning uses the associations and allusions of well-known Greek and Roman myths intermittently to enhance his motifs and to provide wider dimensions within the drama. Rather than construct mere narrative accounts or descriptions of a Roman murder trial, he employs myth at dramatic points to widen the scope and texture of his writing, and to provide interpretive clues in order for the reader to assess the meaning of those dramatic events. Parables and myths become the mirror image of Pompilia's own experiences, and Browning weaves those ideas together throughout Book 7 by means of repetitive images and connotations. The repetition of these images and the conflation of myths thus provide the interconnection of ideas, the enhancement of major motifs, and the structural blocks necessary for the formal and dramatic unity of such a large-scale poem.

An interdisciplinary study also allows a comparison of many details related to dramatic, expressive, and formal techniques. The resonating texture and sense of depth which Browning creates through the use of myth and repeating images is more overtly achieved in Wagner's music drama. There the audience is presented with a multidimensional

work of a much broader texture which includes dramatic action on stage, a sung narrative, and an enormous range of orchestral sounds. Such a medium provides ample opportunity for the interconnection of ideas, and the unity of words and music, of character relationships, and moody, dramatic intensity. Yet, the ultimate meaning of Browning's *The Ring and the Book* is as powerful as that of the *Ring* cycle, for both works rely heavily on the interplay of voices and a network of meaning that arises from interrelated motifs. Wagner's leitmotifs are more concentrated than Browning's literary motifs, but both are developed and combined to advance the narrative or dramatic argument. While Wagner manipulates the skeletal outline of his musical motif through its dynamics, tempo, accompaniment, instrumentation, and intervallic structure, Browning relies on word choice, punctuation, rhythmic nuances, and changes in narrative style to create a unified structure that grows out of subtle changes in meaning. The general shape of a Wagnerian leitmotif remains constant though the composer may emphasise, as for example in the ring motif, a particular interval or a descending gesture to establish character traits or relationships. The symbolism of that motif also remains constant throughout *Siegfried* while Browning's hand motif begins as a symbol of evil or manipulation in Book 7 but is transformed into a sign of Divine love. Despite that fundamental difference, both artists use the motif to create suspenseful tensions, or to link ideas.

Repetition allows specific themes to be carried forward and provides a network of emotive images which carry an audience through each lengthy work. Wagner's leitmotifs act as emotional clues or subliminal symbols, and their patterns give each motif its suggestive qualities. Changes in rhythm may denote changes in situation or mood, yet

regular or symmetric occurrences of a motif can cover or invert natural or traditional ideas and meanings. Browning also uses the motif to suggest multiple emotions or ideas. The sanctity of the Church, paired with the close cloaking of Pompilia and her mother's tight hand-grip, suggest security and trust, yet Browning's motifs also symbolise entrapment and fear. This diversity creates dramatic tension, just as the tremolo figure which accompanies Wagner's ring motif produces feelings of ambiguity or contradiction. The suggestive quality of Browning's and Wagner's motifs provides an additional layer of meaning which can be traced throughout the drama and which allows continuity of thought and form. The advancement of the dramatic argument is guided, in both Browning's and Wagner's art, by repetition and the manipulation of motifs. This study, which focuses on motivic practices within two media, suggests that the music-poetry relationship is more closely linked than some critics or audiences might imagine. This is particularly true of Browning and Wagner since both artists explore their musical powers and their impact upon the unspoken emotions of an audience: an effect which speaks louder than mere prose statements.

Relationships between characters or dramatic action are established, in Wagner's case, through changes in the general shape or structure of the leitmotif as well as its dynamics, tempo, timbre, or accompanying figures. Along with similar changes to related motifs and the combining of these leitmotifs with the libretto and the stage action, Wagner provides a complex drama which is saturated with meaning and complexity. That sort of complexity is also noticeable in *The Ring and the Book* where changes in instrumentation, tempo, and dynamics are paralleled by the manipulation of words, sounds, and rhythms. Such pronounced repetition, which has often been noticed by critics of *The Ring and the*

Book, is clearly necessary for the development of meaning and for an understanding of each character and of the narrative's portrayal of multiple truths. In that respect interdisciplinary studies are valuable, for the techniques of one art allow a clearer understanding of another medium. In this study, the aural nature of Browning's poem emerges more clearly from a comparison to musical techniques, sounds, form, and style.

This interdisciplinary analysis also allows a clearer understanding of both artists' dramatic goals. For example, the multidimensional nature of Wagner's music drama points to similar techniques in Browning's poetry. Thus an analysis of *The Ring and the Book* reveals the importance of mythological and Biblical references and Browning's use of connotative colourings to create a multidimensional effect. Unlike Wagner, Browning allows a motif to carry several different meanings and this, too, contributes to a sense of depth. His poetry cannot produce the massive effect of Wagner's full orchestra, stage action, and vocal colours, but comparison does increase the reader's admiration for this poet's sensitivity to the aural nature of language and his ability to manipulate sound and rhythm through choice of words, tempo, and poetic metre. When the arts of music and poetry are compared, one comes to a fuller understanding of both artists' dramatic purposes and the effect of those impressions and perceptions on an audience's subliminal consciousness.

Browning and Wagner both use rhythm to aid in characterisation and dramatic tension. The idiomatic diction and distinctive rhythms which characterise Browning's dramatic monologues exhibit the technical and stylistic features of music's language. His choice of words and rhythms provides subtle clues of characterisation, but these, and the details of setting, are not always perceived until the monologue is analysed in detail. In this

respect, Browning's characters appear to be more psychologically complex than Wagner's, and their experiences are more intense and wide-ranging. Browning's poetic style works particularly well in conveying the multiple points of view of *The Ring and the Book* in which one speaker or several characters are indirectly or ironically exposed through the way their thoughts and actions are described. Changes in rhythm constitute a primary means of satirising these actions, moods, and thoughts, as each point of view contributes to the ambiguities that surround the facts of a Roman murder trial. Browning and Wagner use rhythm to control their narrative and dramatic lines and to generate emotive and suggestive meanings. Both artists are sensitive to fluctuations in pace or tempo and to the expressive qualities of beats and pulses that depict emotional states and moods. Those rhythmic techniques establish the links in each dramatic structure more clearly, and help to create a larger formal structure which supports a network of motifs.

Symmetry and balance, as well as tension and contrast, are created through the use of rhythmic elements, and these are utilised creatively in both *The Ring and the Book* and the *Ring* cycle. As the analysis of Browning's poetry shows, rhythmic structures and techniques are both complex and dense, and small sections of the poem can be analysed to see how subtle details of rhythm and metre provide the links for dramatic meaning and interpretation. In terms of larger rhythmic units, language borrows from music, and Browning's selective use of dashes, ellipsis points, and other punctuation marks can be compared to Wagner's phrase lengths and to structures which vary in degrees of completeness. This study looks particularly at smaller structures or lines surrounding motifs rather than at larger formal units, but the rhythmic details and interest which are maintained and intensified by the artists'

rhythmic contrasts reveal that rhythm is a basic factor in the organising structure of both artists' work. The close similarities between the two arts in relation to rhythm are also linked to Wagner's consideration of the importance of the audience's emotions and to Browning's creation of the speaker-listener relationship in his dramatic monologues.

Browning, like Wagner, creates a sense of rhythmic progression by varying the flow of his poetic lines and the strength and intensity of his words and accents. Both artists create a sense of urgency or growing excitement by breaking down the motif into its constituent parts or combining several images or motifs to create a densely packed texture that mirrors the dramatic action. Rhythm is also used to provide striking conflicts or contrasts which relate to characterisation or dramatic intensity. Browning's changes in rhythm emphasise the cunning nature of Guido, while groups of spondees reflect the Count's calculating actions, and many caesurae suggest finality and a brutal end for the new bride, Pompilia. Similarly, Wagner's changing rhythms can reflect the feelings and actions associated with love, greed, or an emotion. In this study, rhythm has been analysed in relation to the leitmotifs (and rarely in relation to the libretto) in order to compare two related yet different media.

The multi-textured aspect of Wagner's orchestration allows a comprehensive analysis of different patterns of movement in the vocal melody and orchestral parts. Wagner can create, through control of his leitmotifs, a light, flowing sense of movement, an alternating or overlapping action, or a massive, energetic quality of movement. Rhythmic styles and effects are emphasised through variations in texture, tone colour, and distinctive rhythmic groups or patterns. A special study of textural or rhythmic values in music also aids in the analysis of a work of poetry. The comparison between Browning's and Wagner's dramatic

work heightens one's appreciation for Browning's keen sense of rhythm and sound. His writing reveals his awareness of textural and aural effects and the rhythmic nuances which link music and language. Words and ideas are complemented and emphasised through telling rhythmic patterns and stresses, thus broadening the scale of the poem. The text is given further depth through the use of repetition which strengthens the dramatic argument and narrative structure and their effect on an audience's emotions.

The aural nature of Browning's and Wagner's art becomes a stylistic aspect worthy of comparison, just as the techniques employed within their lengthy, dramatic art forms provide a basis for comparison and contrast. Although stylistic qualities have been examined here in relation to a limited number of motifs and leitmotifs and have not involved a discussion of the outer form or appearance of the entire poem or opera, general patterns of structure and style have been established and do appear in the remaining works of the canon. For example, both media intermingle and combine motifs and leitmotifs which, in turn, affect the portrayal of characters, changes in dramatic intensity, and the advancement of the narrative line. Poetic techniques such as alliteration or vowel quality can be compared or contrasted with comparable musical techniques, while tempo and dynamic changes can provide clearer understanding of poetic writing.

This study highlights the artistic values and techniques of two 19th-century artists and provides a detailed examination of particular features of their expansive, dramatic works. Further interdisciplinary studies could be made in this area to establish Browning's influence on 19th- and 20th-century musicians. What aspects of Richard Hageman's 1931 opera, *Tragödie in Arezzo (Caponsacchi)*, for example, were inspired by a reading of Browning's

poem? Do the rhythmic or stylistic details of Browning's writing influence this musician, and what factors contributed to this particular interpretation? Performances of musical settings of *The Ring and the Book* listed in the Gooch/Thatcher (1979) *Catalogue* would further emphasise the music-poetry relationship and, in particular, the relationship between textural aspects of musical writing and expressive or narrative features selected by the composer for his interpretive response. Similarly, how does Wagner's *Ring* cycle influence novelists and poets of the 20th-century, and what aspects of that cycle intrigue later writers? Are the motivic practices and techniques employed by Wagner imitated or paralleled, for example, in the novels of Thomas Mann, Anthony Burgess, André Gide, or George Moore? Are textural and rhythmic features central to an understanding of Mann's *Doctor Faustus* or employed specifically to enhance his dramatic and narrative goals? How does Willa Cather's short story, "A Wagner Matinee [*sic*]," based on the experience of attending a concert of Wagnerian orchestral excerpts, reflect his theories on the expressive powers of the orchestra, and is Cather's purely narrative form as effective as the orchestral excerpts it describes? A comparative study of several art forms based on *The Ring and the Book* or the *Ring* cycle would provide further information on the interdisciplinary inclinations of these artists and their particular interests in the creative process and in their audiences.

Browning concludes *The Ring and the Book* with the rhetorical question, "Why take the artistic way to prove so much?" (12.837). A few lines earlier, he points to the difficulties of poetic writing, "For many a dream would fain perturb my choice — / How love, in those the varied shapes, might show / As glory, or as rapture, or as grace" (12.622-24). However, it is

. . . books that teach,
The arts that help, — how, to grow great, in fine,
Rather than simply good, and bring thereby
Goodness to breathe and live. (12.625-28)

Wagner's *Ring* cycle can be compared to the "final state" of Browning's Roman murder story, for every dramatic detail is carefully selected and presented in order that "Art may tell a truth . . . breed the thought," and "save the soul beside" (12.823,850-51,863). In both cases, the audience remains an important consideration in relation to the creative process. As Browning claims, "I needs must find an ember yet unquenched, / And, breathing, blow the spark to flame. It lives, / If precious be the soul of man to man" (12.828-30).

NOTES

CHAPTER 1

¹ Written in 1832 and published in 1833.

² This prefatory motto is taken from the preface to Henry Cornelius Agrippa's *Occult Philosophy*. Agrippa, a French physician and astrologer (1486-1535), shares Browning's awareness of the public's "hostile opinions," and the pitfalls of a relatively "youth[ful]" writer (Cooke 285).

³ See pages 27-28 of Pettigrew's edition of *Pauline* for the original French version of this note.

⁴ The title may be freely translated, "The gods willed it otherwise," and is taken from Virgil's *Aeneid* (2.428) (Houghton & Stange 277). The reference to Byron is "most likely meant to point an ironic contrast between the male character in the poem, a poet who follows the safe course in love and life, and the emotional adventurousness of Byron" (Houghton & Stange 277). This poem was written in 1864, the same year in which Browning began to write *The Ring and the Book*.

⁵ The note concerning Shakespeare, Raphael, and Beethoven (see Note 3 above) appears at the end of this phrase, "these struggling aims," and is signalled by an asterisk.

⁶ Verdi was born in the same year as Richard Wagner, and Berlioz a decade earlier: Berlioz (1803-1869), Browning (1812-1889), Wagner (1813-1883), Verdi (1813-1901).

⁷ These motif labels or descriptions are taken from Robert Donington's study of the *Ring* (pp. 275-307).

⁸ Browning's motifs do not symbolise or represent specific characters or groups but,

through association with particular characters, reveal changes in moods, emotions, or dramatic circumstances, or highlight complex relationships, traits of character, or themes. Thus, Browning's motifs act in the same way as Wagner's musical language by tracing actions or events, accumulating meaning, and continually transforming the course of events in his account of the Roman murder trial.

⁹ A survey in Appendix 13 lists major interdisciplinary studies in literature and music by decade from 1900 to the present day. Full-length studies are followed by periodicals, reviews, and dissertations, and CD sound recordings.

¹⁰ See pp. 19ff. of *The Composer's Voice* for Cone's original words which do give partial credit to the role of the poet's words.

¹¹ See Leonard Meyer's *Explaining Music: Essays and Explorations* (p. 105).

CHAPTER 2

¹ Relfe was "musician-in-ordinary to George III, and one of the best teachers of pianoforte in London." Relfe's

. . . system of music was founded partly on that of the Abbé Vogler, and it was undoubtedly from him that Browning first heard of the German improvisator. (DeVane *Handbook* 469).

Browning's early knowledge of "the history of music" as well as its "technical aspects" was probably gained from this teacher for "Relfe undertook to teach his pupils 'not only Thorough Bass, but the whole arcana of the science, so as completely to analyze any regular composition'" (469).

² Maynard's study (pp. 140ff.) discusses Browning's early love of music and his

consideration of a career in that discipline.

³ Elizabeth Barrett's letter of March 10, 1846 mirrors Browning's view that "all the Arts are mediators between the soul and the Infinite" (Kintner vol. 1, p. 526).

⁴ The Jack/Smith edition of *Paracelsus* gives an explanatory note on this parable and song (see p. 401).

⁵ "Elys" is the subject of -- and the name of -- the lady praised in Eglamor's poem. The Jack/Smith edition of *Sordello* discusses Browning's ideas on the name and provides background notes on troubadour practices (see pp. 249,270).

⁶ The Jack/Smith edition of *Sordello* suggests that "song's one point" means "he would stake all on poetry" (see p. 267).

⁷ The tenzon is a poetical contest in which rival troubadours sing a verse composed for a special occasion, and the sirvent is characterised by a special metrical form and contains an element of satire or irony.

⁸ DeVane relates G.W. Curtis's description of Browning playing a toccata of Galuppi's and notes that "A Toccata of Galuppi's" was "probably the first poem which Browning devoted entirely to music, though he had frequently written of the effect of music in his early long poems" (196-97).

⁹ The toccata form was developed, in part, by Baldassaro Galuppi (1706-85), a pupil of the Italian teacher and composer Antonio Lotti (c.1667-1740). Galuppi practised all branches of composition, and his musical works are often classed as precursors of the classical sonata for harpsichord. The chief characteristics of a toccata include an improvisatory style and brilliance of touch. The work, in whole, exhibits the resources of

the instrument, the ingenuity of the composer, and the virtuosity of the performer. Galuppi's cosmopolitan training enriched his notions of musical form and enhanced his skills as an extemporiser, relationships which fascinated Browning.

¹⁰ The style of the opening nine stanzas is in the tradition of Christopher Smart, who influenced Browning in relation to the topic of King Saul and David, and the nature of poetry (DeVane 116ff.).

¹¹ Mrs. Sutherland Orr analyses the five voices from a "literary or dramatic point of view" and in terms of an argument or quarrel (see pp. 21-31).

¹² Master Hugues is an imaginary composer, but Browning chooses Saxe-Gotha in central Germany as the setting for the monologue; this is one of the principalities in which J.S. Bach's family lived.

¹³ See pages 522-24 of *The Letters of Robert Browning and Elizabeth Barrett Browning* (Kintner vol. 1).

¹⁴ Browning's description of the soul incorporates his ideas on the limitations of poetry, and his placement of music above the art of poetry (see lines 137ff.).

¹⁵ Aberbach notes how this statement conflicts with Wagner's other thoughts as when poetic intention speaks fully to the senses (see p. 40).

CHAPTER 3

¹ See Schopenhauer's Breslau lecture on *Die glückliche Hand*, and Kandinsky's introductory essay to the stage work *Der gelbe Klang*, "On Stage Composition" (*Schoenberg-Kandinsky Letters* 104ff., 114ff.).

² The *Compendium of Richard Wagner's Prose Works* (1964), edited by A. Goldman and E. Sprinchorn, incorrectly cites this and the following citations as being from *The Artwork of the Future* (see p. 227). These have been corrected in the 1993 edition.

³ The instrumentation found in Wagner's balanced Bayreuth orchestra can be found on page 23 of F. Fennell's *Time and the Winds*, and William Cord's table of the instrumentation for the *Ring* contains detailed notes on particular instruments (pp. 118ff.).

⁴ This count is taken from the Royal Opera Guide Series (Guides No. 35: *Das Rheingold*, No. 21: *Die Walküre*, No. 28: *Siegfried*, No. 31: *Götterdämmerung*).

⁵ Ernst Kurth describes this phenomenon as the "inner dynamic" of form (Dahlhaus 22). Carl Dahlhaus summarises various theories of form and the aspect of unity in particular. In his research, he points to a "single parameter" of all definitions of form – "intensity, duration, or pitch – which is the fundamental musical quality and the central characteristic of musical form" (19). He also notes several "flaws" in the theories of musical form; for example, the "correlations between the details of harmony on one side, and of meter [*sic*] as well as syntax on the other, have never been fundamentally and systematically investigated sufficiently to give the analyst a conceptual instrument upon which he can depend" (7).

This present study addresses a particular weakness in previous studies of motivic practice which assert a "motivic connection (and sometimes mentioning the kind of deviation by which a variant differs from the model)," but "do not ask why, at a particular point in the formal course, a variant, formed exactly so and in no other way, appears" (Dahlhaus 7):

The establishment of the fact that a connection exists at all (unity prevails in multiplicity) forces interest in the reason for differences between the related motifs (an explanation for the particular kind of multiplicity in the unity) into

the background. (7)

The first entry of the ring motif, which coincides with Mime's words "des Nibelungen Ring" (see Ex. 3.8), suggests that the world's power belongs to the dwarf, but later in the same scene, that connection is destroyed by Wagner's use of the descending line of the ring motif and the sinking phrase which matches Mime's despair (see Ex. 3.9). As seen in Chapter 4, only the powerful P8 interval of the sword motif is needed to signal world power and its association with Siegfried (see Ex. 4.6). Wagner's variants in these motifs allow for changes in the narrative line, in dramatic mood, and in characterisation, and, like Robert Browning's artistic techniques, highlight the relationship between poetic, musical, and dramatic aspects of the arts.

Dahlhaus' study discusses factors that cause a motif to assume a particular form, for example, the "position which it occupies in the harmonic-tonal context" (7ff.), the importance of relationships between motifs which are "based in aural phenomena" (13ff.), and the problem of analyses which "neglect or suppress the 'dynamic' character of the form" (14ff.). It tends to "consider a piece of music as a closed structure, instead of letting it arise, in the reconstructive imagination which reaches beyond the sounding phenomena, out of origins and prerequisite conditions" (14). He also examines various other theories of form such as Ernst Kurth's thesis that "musical form is primarily 'dynamics' [and] is abstracted unmistakably, on the one hand, from Wagner's music and, on the other, from the late baroque form type founded upon the principle of '*Fortspinnung*' (Wilhelm Fischer)" (19):

The impression of an incessantly flowing, continuously rising and falling movement – of an 'endless melody' (Wagner himself applied the term to Bach's music) – is, according to Kurth, not the result of differentiated

motivic and harmonic relationships, which one would have to analyze in order to grasp the homogeneous, continuous exterior as the result of structural complications. Rather, it is the direct effect of a psychic energy – beyond the sounding phenomena – about which one can speak only in metaphysical assertions. (20)

Dahlhaus also looks at Alfred Lorenz's account of Wagner's musical dramas and his thesis that "form rests upon 'intensified rhythmic correspondences'" (20). He concludes that the definition of musical form as "rhythm in the large" is not based upon "*Fortspinnung*" but "upon the principle of grouping and correspondence, a type which prevails in Mozart" (20).

Dahlhaus' study of form concludes by looking at the "function theory of musical form" which explains aesthetic unity as the "configuration of 'roles,' which are assumed in the 'ensemble' of the form by themes and melodies, motifs and phrases" (23-24). This present analysis of Browning and Wagner traces motivic development over large dramatic works and uses Dahlhaus' definition of development – a "process of gradual transformation of a beginning element into further elements, substantively related to it and joined to it. It is a variety of separate motifs which form a chain of inner connections" (25).

⁶ Wagner's ring motif is found in the *Royal Opera Guide Series* (No. 28, page 54) where it is labelled "[6]."

⁷ See orchestral score (Eulenburg publication) of *Siegfried* (measures 4-5 of page 10 and measures 1-2 of page 11).

⁸ Robert Donington makes this comparison on page 281 of *Wagner's 'Ring' and its Symbols* (1974).

⁹ Stewart Spencer labels this motif "[9] Wotan's Spear and Contracts" (18), and Robert Donington labels it "[73] The spear as Wotan's wilful authority, but also his

entanglements and inhibitions" (286). As William Cord notes, the "Spear originally was a branch of the World Ash Tree, torn away by Wotan, who then carved upon its shaft the runes of his godhead and his powers, including the Rune of Truth in Pacts and Pledges" (30).

¹⁰ The solo passage played by the clarinet and bass clarinet in Act 1 of *Götterdämmerung* also portrays a specific emotion -- Brünnhilde's anxiety as she longs for Siegfried (Berlioz 216).

¹¹ These major images are grouped into five general categories: 1) nature and the environment, 2) people and the environment, 3) abstract concepts, 4) religion and myth, and 5) creativity and the arts. Browning, like Wagner, distributes the motif or image throughout his work, and, generally, the same number of images are found in the first and second half of Book 7. The exception is category 2, representing "People and the Environment," which contains three and a half times as many image types in the first half of the poem as in the second. This imbalance helps to establish the character of the young Pompilia and strengthen her case as she overcomes the many negative influences of her environment and prepares for her life with God. When category 2 is further broken down, it becomes apparent that physical features play a significant role in developing the theme of good and evil. Book 7 contains 76 verse paragraphs and 1845 lines; the first half of the book contains approximately 94 motifs related to physical features, and the second half contains approximately 126 motifs. Appendix 3 details the specific physical features used throughout Book 7, and Appendix 4 emphasises the importance of physical features, the theme of good and evil, Pompilia's interest in the family, and her involvement with the Church.

¹² The first half of Book 7 contains 41 images related to the theme of goodness and

the second half contains 56 motifs. The greatest number of images occurs in verse paragraphs 20 (Pompilia's blank dream), 50 (Pompilia receives no aid from relatives or the Church), and 72 (the birth of Pompilia's son). The first half of Book 7 contains 83 images related to the theme of evil and the second half contains 131 images. The greatest number of images occurs in verse paragraphs 20 (Pompilia's blank dream), 50 (Guido), and 71 (the journey).

¹³ In total, approximately 121 images relate to the head and 79 relate to the body, and the list in Appendix 3 begins with the motifs most commonly used in "Pompilia." Images used less frequently are still listed as motifs because they are more common in other books of the poem.

¹⁴ A history of the Siegfried legend can be found in Patrick McCreless' *Wagner's Siegfried* [:] *Its Drama, History, and Music* (1982).

¹⁵ Here Browning alludes to the oracular goddess, Daphne. Daphne's father transforms her into a laurel (bay) tree when she is pursued by Apollo (*R & B* Altick, ed. 673). Daphne, like Diana, hates "marriage torches like a crime" (*Met.* 1.483) and coaxes her father to allow her to remain single. Yet her "beauty fought against [her] prayer" and men fell in love (*Met.* 1.489). Pompilia does not receive the same support from her father, as he gradually submits to his wife's scheme to have Pompilia marry Count Guido. As in Browning's use of the Diana myth, specific details resonate only later in the poem; images of the hunt are used in the depiction of Apollo's pursuit of Daphne and in Pompilia's escape from Guido. The outcome of Daphne's story is similar to Pompilia's. Despite Apollo's failure to capture Daphne in human form, he continues to love the tree, using it to adorn his

hair, lyres, quivers, and porch (*Met.* 1.559-62). Daphne remains "dressed in [a] perpetual glory of leaves" and assents to Apollo's love by nodding her branches to him (*Met.* 1.565-67). The laurel tree becomes sacred to Apollo, and its branches are used to build his first temple at Delphi (Bell [1982] 163). Similarly, Caponsacchi's love is described as a balsam-tree, whose blossoms perfume and soothe Pompilia as she lies dying (7.1819-20).

¹⁶ See Altick's editorial note (page 673) for line 390 of *The Ring and the Book* (Book 7).

CHAPTER 4

¹ Meyer extends the definition of style -- "the *manner* in which something is expressed" -- and focuses on "the *matter* being presented," suggesting that "*what* is being asserted" is as important as "the domain of *how* things are stated" (6-7). For example, Meyer compares a Crucifixion painting by Crivelli which is "at once the same as, yet different from, what is presented in a Crucifixion by Rubens" (7):

From this point of view it is tempting to equate variability in manner of representation with style. But this is, in my view, questionable. On a high stylistic level, replicated subject matter links the two paintings, making both part of the style of Western painting from the Middle Ages to the present and, on that level, distinguishing the broad style of Western painting from that of, say, Indonesia. On a lower level, differences in manner distinguish the styles of the two painters. (7)

Put in terms of the definition of style given at the beginning of Meyer's essay,

to the extent that any *what* (i.e., subject matter, plot, pattern, concept) is replicated in the work of an artist, a movement, an epoch, or even a culture, it must be considered to have been chosen by the artist from a set of constraints, just as much as any *how* is chosen. And for that reason it constitutes an aspect of that artist's style, as well as of the style of the

movement, epoch, or culture. (7)

Meyer's theory of style examines various sets of constraints which affect styles of art, such as environmental factors and cultural practices, and divides the "nature of the constraints involved, into three large classes: *laws*, *rules*, and *strategies*" (13).

² LaRue defines rhythm and points to limitations in the early theories of rhythm (89-90). He suggests that the "rhythmic impression of a particular passage may result from any or all of three layers of action: the *continuum* or metrical hierarchy, the durational arrangements or *surface rhythm*, and the *interactions* with Sound, Harmony, and Melody" (90).

³ This interval is labelled "[27a]" in the Royal Opera Series edition of *Siegfried*.

⁴ The faint remnants of the Ride of the Valkyries motif are now heard over the sword motif (mm. 1280-87).

⁵ This interval is labelled "[27b]" in the Royal Opera Series edition of *Siegfried*.

⁶ A sense of excitement is also created by the trills in the flute, clarinet, oboe, and English horn parts. The sword motif is played by three trumpets.

⁷ Wagner uses a similar pattern, as seen in the description of the orchestral versions of the sword motif. All the examples include single phrases of the motif except for the early example in Act 1, Scene 1 (Example 4.10) when the motif is used sequentially to highlight Mime's self pity and toil. When Wagner uses the sword motif in association with Mime's vocal lines, the first and last examples are used sequentially and are again tied to heightened emotion or drama.

⁸ These arpeggiated chords are shown as rising 16th-note patterns on page 266 of the

orchestral score (*Siegfried* Act 1, Scene 3, measures 2-4).

⁹ The eye motif occurs approximately two and a half times more at the end of the line than in the middle, and approximately four times more than at the beginning of the line.

¹⁰ The following symbols are used in the scansion of these lines:

- / = heavy stress
- ∪ = light stress
- | = caesura
- || = caesura
- ∧ = spondee
- ↷ = run-on line or enjambment

¹¹ The word "eye" or "eyes" is capitalised in boldface to highlight the placement of the motif within the line.

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APPENDIX 1
Occurrence of Ring Motif in Wagner's *Ring Cycle*

OPERA	ACT	SCENE	OCCURRENCE	TOTAL PER OPERA
1		1	5x**	41x
		2	10x	
		3	10x	
		4	16x	
2	1	1	0x	7x
		2	0x	
		3	0x	
	2	1	1x	
		2	5x	
		3	0x	
		4	0x	
		5	0x	
	3	1	1x	
		2	0x	
		3	0x	
3	1	Prelude	1x	22x
		1	2x	
		2	3x	
		3	2x	
	2	Prelude	3x	
		1	3x	
		2	1x	
	3	3	3x	
		1	4x	
		2	0x	
		3	0x	

continued . . .

4	Prelude		5x	
	1	1	4x	
		2	3x	
		3	6x	
	2	1	6x	
		2	0x	
		3	0x	
		4	7x	
		5	1x	
	3	1	7x	
		2	0x	
		3	4x	43x
	<hr/>			
				113x (entire cycle)

* Two general patterns of the ring motif occur in the *Ring* cycle:

Operas 1 and 4 have the highest concentration of the ring motif:

Opera 1 (41x)

Opera 2 (7x)

Opera 3 (22x)

Opera 4 (43x)

Scene 1 has the highest concentration of the ring motif in each opera:

Scene 1 (35x)

Scene 2 (22x)

Scene 3 (25x)

Scene 4 (23x)

Scene 5 (1x)

** These numbers are approximate and taken from a count of the Royal Opera Guide Series.

APPENDIX 2
The 22 Occurrences of the Ring Motif in *Siegfried*

RING MOTIF

NO.	ACT	SCENE	OCCURRENCE	MEASURES	TOTAL	PAGE #
				MM.		
1.	1	Prelude	1x	100-115	16	3
<u>Phrase Shape:</u>						
4 2-bar phrases (desc. & asc.)						
4 1-bar phrases (desc.)						
3 1-bar phrases (desc.; last note ascends interval of a second)						
1 1-bar (desc. & asc. in compressed form)						
<u>Acc.:</u> tremolo figure						
<u>Character:</u> (Orchestral)**						
<u>Placement in Scene:</u> end						
2.		1	2x	212-215	4	8
<u>Phrase Shape:</u>						
2 2-bar phrases (desc. & asc., with final chord)						
<u>Acc.:</u> tremolo figure						
<u>Character:</u> Mime						
<u>Placement in Scene:</u> beginning						
3.				1245-50	6	48
<u>Phrase Shape:</u>						
3 2-bar phrases (desc. only) (broken ring)						
<u>Acc.:</u> tremolo figure						
<u>Character:</u> Mime						
<u>Placement in Scene:</u> end						
4.	1	2	3x	1433-37	5	58
<u>Phrase Shape:</u>						
1 2-bar phrase						
1 3-bar phrase (with extra downward extension)						
<u>Acc.:</u> hammer motif						
<u>Character:</u> Wanderer						
<u>Placement in Scene:</u> first half						

NO.	ACT	SCENE	OCCURRENCE	MEASURES	TOTAL	PAGE #
					MM.	
5.				1482-85	4	60
				<u>Phrase Shape:</u> 2 2-bar phrase (rhythm altered on asc.line with a dotted rhythm) <u>Acc.:</u> incessant dotted rhythm <u>Character:</u> Wanderer <u>Placement in Scene:</u> first half		
6.				1559-60	2	63
				<u>Phrase Shape:</u> 1 2-bar phrase (partial motif desc. only) <u>Acc.:</u> rising bass line <u>Character:</u> Wanderer <u>Placement in Scene:</u> first half		
7.	1	3	2x	2398-2409	12	105
				<u>Phrase Shape:</u> 4 2-bar phrases (asc. notes altered to six eighth notes with <i>crecs.</i>) 4 1-bar phrases (desc. only; rhythmic with <i>accel.</i>) <u>Acc.:</u> dotted half noted leading to tremolo figure <u>Character:</u> Mime <u>Placement in Scene:</u> midpoint		
8.				2514-16	3	112
				<u>Phrase Shape:</u> 3 1-bar phrases (desc. only; contains first two notes of motif, then altered slightly; downward extension on third phrase leading to hammer motif) <u>Acc.:</u> rising bass line <u>Character:</u> Mime <u>Placement in Scene:</u> midpoint		
9.	2	Prelude	3x	34-35	2	136
				<u>Phrase Shape:</u> 1 2-bar phrase (contains dotted rhythm on asc. line) <u>Acc.:</u> tremolo figure <u>Character:</u> (Orchestral) <u>Placement in Scene:</u> midpoint		

NO.	ACT	SCENE	OCCURRENCE	MEASURES	TOTAL MM.	PAGE #*
10.				41-42	2	137
				<u>Phrase Shape:</u> 1 2-bar phrase (contains dotted rhythm on asc. line) <u>Acc.:</u> tremolo figure <u>Character:</u> (Orchestral) <u>Placement in Scene:</u> midpoint		
11.				93-95	3	138
				<u>Phrase Shape:</u> 3 measures (desc. only with downward extension) <u>Acc.:</u> tremolo figure <u>Character:</u> (Orchestral) <u>Placement in Scene:</u> end		
12.	2	1	3x	274-79	6	148
				<u>Phrase Shape:</u> 1 3-bar phrases (augmentation in the desc. line) 1 2-bar phrases (desc. only) <u>Acc.:</u> tremolo figure <u>Character:</u> Alberich <u>Placement in Scene:</u> midpoint		
13.				426-29	4	155
				<u>Phrase Shape:</u> 2 2-bar phrases (desc. & asc.) <u>Acc.:</u> tremolo figure <u>Character:</u> Alberich <u>Placement in Scene:</u> midpoint		
14.				452-53	2	156
				<u>Phrase Shape:</u> 1 2-bar phrase (staccato chord, followed by rests, then partial motif descending only) <u>Acc.:</u> trill in inner acc. <u>Character:</u> Wanderer <u>Placement in Scene:</u> midpoint		

NO.	ACT	SCENE	OCCURRENCE	MEASURES	TOTAL MM.	PAGE #
15.	2	2	1x	1130-33	4	192
	<u>Phrase Shape:</u> 3 1-bar phrases (desc. only; contains tremolo) <u>Acc.:</u> rhythmic acc. which becomes more active under 3rd phrase <u>Character:</u> Fafner <u>Placement in Scene:</u> end					
16.	2	3	3x	1338-47	10	205
	<u>Phrase Shape:</u> 5 2-bar phrases (desc. & asc.) <u>Acc.:</u> tremolo figure <u>Character:</u> Mime + Alberich <u>Placement in Scene:</u> beginning					
17.				1367-71	5	207
	<u>Phrase Shape:</u> 2 3-bar phrases <u>Acc.:</u> rhythmic bass line which contains part of ring motif <u>Character:</u> Siegfried <u>Placement in Scene:</u> beginning					
18.				1684-87	4	224
	<u>Phrase Shape:</u> 2 2-bar phrases <u>Acc.:</u> tremolo figure <u>Character:</u> Siegfried <u>Placement in Scene:</u> midpoint					
19.	3	1	4x	207-12	6	248
	<u>Phrase Shape:</u> (very symmetrical) 2 1-bar phrases (whole motif in 1 measure) interlude of 2 measures 2 1-bar phrases (whole motif in 1 measure) <u>Acc.:</u> active bass line with general asc. and desc. outline <u>Character:</u> Wanderer <u>Placement in Scene:</u> midpoint					

NO.	ACT	SCENE	OCCURRENCE	MEASURES	TOTAL MML	PAGE*
20.				219-22	4	249
			<u>Phrase Shape:</u> 2 2-bar phrases <u>Acc.:</u> tremolo figure <u>Character:</u> Erda <u>Placement in Scene:</u> midpoint			
21.				336-37	2	255
			<u>Phrase Shape:</u> brief trace; descending line only <u>Acc.:</u> asc. bass line leading to tremolo figure <u>Character:</u> Erda <u>Placement in Scene:</u> end			
22.				393-99	7	258
			<u>Phrase Shape:</u> 6 1-bar phrases (whole motif in 1 measure; rhythms slightly altered) <u>Acc.:</u> active bass line with general asc. and desc. outline <u>Character:</u> Wanderer <u>Placement in Scene:</u> end			

* Page numbers and measure numbers are taken from the Schirmer Piano/Vocal score.

** The ring motif occurs most often in association with the Wanderer (6x) and the Orchestra (4x). Other characters include Mime (4x), Alberich (2x), Siegfried (2x), Erda (2x), Fafner (1x), and Mime and Alberich in duet (1x).

APPENDIX 3
Motifs Associated with Physical Features in Book 7

PHYSICAL FEATURE/MOTIF	OCCURRENCE	V.P.
HAND	25x*	8,10,11,13,15,16,20, 33,43,47,59,70,71, 74,76
HEART	21x	11,24,27,41,49,50, 56,62,63,70,71,72, 74,76
FACE	19x	14,16,20,32,33,47, 55,65,70,71,74,76
EYES	14x	15,18,19,20,29,32, 46,47,50,71,76
SMILE	13x	3,13,16,21,22,24,29, 50,51,71
LAUGH	12x	8,9,15,16,24,35,50, 52,59
HEAD	11x	21,29,47,48,50,54, 59,62,71,76
FLESH	9x	6,11,20,23,47,71,74
MOUTH	8x	10,15,18,30,48,51,69
FOOT	8x	5,10,22,29,71,74,76
CRY	7x	11,15,16,18,26
ARM	6x	5,11,29,32,71,72
BREATH	6x	30,62,72,74,76
HAIR	6x	8,40,49,52,57,74
BEARD	4x	13,14,15
EARS	4x	20,35,40,49
KNEE	4x	5,16,22,35
BREAST	3x	40,72,76
BLOOD	3x	6,17,74
KISS	3x	13,15,19
LIPS	3x	18,50,63
VOICE	3x	32,49
FROWN/SCOWL	3x	10,14,50
BLIND/SIGHT	3x	20,21,46
CHEEK/BLUSH	2x	13,40

200 times

* Less frequent motifs are still listed as motifs because they are more common in other books of *The Ring and the Book*.

APPENDIX 4
Number of Verse Paragraphs Containing a Major Image Type in Book 7

IMAGE	# OF V.P.S
BAD/EVIL	57
PHYSICAL FEATURES	55
FAMILY	53
GOOD	41
BUILDINGS	31
CHURCH/RELIGION	31
EMOTIONS	28
GOD	28
JOURNEY/MOTION	27
PROFESSIONS	26
NIGHT/DARK	25
COLOUR	24
DEATH	23
PLACES	22
CLERGY	22
ANIMALS	21
SKY	21
LOVE	20
FOOD	19
TRUTH	19
DAY/LIGHT	18
WEAPONS	18
FRIEND	18
TIME	18
SOUND	16
METALS & STONES	15
FIRE	15
NAMES	14
CLOTHING	14
WRITING	14
WATER	13
BIRTH	13
DISEASE/ILLNESS	13
MARRIAGE	13
BIRDS	12
STREETS	12
SILENCE	11
MUSIC	10

INSECTS	9
LAND	9
COLD	9
DRAMA	9
PLANTS	8
TREES	8
FANCY/IMAGINATION	8
HELL	8
FLOWERS	7
STRANGER	7
DREAM	7
SAINTS	7
CHRIST	7
BIBLICAL ALLUSIONS	7
REPTILES	6
DRINK	6
HOUSEHOLD ARTICLES	6
SPECIAL DAYS	6
HEAVEN	6
WEALTH	5
POVERTY	5
VIRGIN MARY	5
ANGEL	5
CRAFTS	5
HOT	4
INSTITUTIONS	3
CHANGE	3
BEAUTY	3
CLASS/MYTH ALLUSIONS	3
MONEY/COINS	2
PEACE	2
BAPTISM	2
AESTHETICS	2
DIRTY	1
ABSOLUTION	1
DANCE	1
FISH	0
CLEAN	0
HONOUR	0
POETRY	0
PAINTING	0
SCULPTURE & ARCHITECTURE	0

* Less frequent images are still listed because they are more common in other books.

APPENDIX 5
The Five Most Common Motifs in Book 7

V.P.	HAND	HEART	FACE	EYES	SMILE
3.					X
8.	X				
10.	X				
11.	X	X			
13.	X				X
14.			X		
15.	X			X	
16.	X		X		X
18.				X	
19.				X	
20.	X		X	X	
21.					X
22.					X
24.		X			X
27.		X			
29.				X	X
32.			X	X	
33.	X		X		

V.P.	HAND	HEART	FACE	EYES	SMILE
41.		X			
43.	X				
46.				X	
47.	X		X	X	
49.		X			
50.		X		X	X
51.					X
55.			X		
56.		X			
59.	X				
62.		X			
63.		X			
65.			X		
70.	X	X	X		
71.	X	X	X	X	X
72.		X			
74.	X	X	X		
76.	X	X	X	X	

* The highest concentration of these five motifs occurs in v.p.s 70ff. as Browning uses the motifs to signal Pompilia's movement away from the evil aspects of the Church to her life with God.

APPENDIX 6
Summary* of the Hand Motif in Book 7

* This Appendix summarises the major characters and images surrounding the hand motif, the tone of each verse paragraph which includes the motif, and the positive or negative feelings elicited by the use of the hand motif.

** The images are presented as a list and are not necessarily associated with the character printed opposite. A space found within one verse paragraph reflects more than one reference to the hand motif.

*** An abbreviation of "Caponsacchi."

V.P.	CHARACTERS	IMAGES	TONE	POSITIVE/ NEGATIVE
8.	childhood friend (Tisbe) Pompilia	tapestry** colour finger nature hunting spear	carefree	ambiguous
10.	Violante Pietro Gaetano	evil mouth feet	sad	negative
11.	Violante Paul Guido God	nature finger Biblical colour deception	questions	manipulative
13.	Violante cavalier (Guido) Tisbe	lamb tapestry wings sword monster cavalier	uneasy	manipulative

V.P.	CHARACTERS	IMAGES	TOPE	POSITIVE/ NEGATIVE
	Guido	wrist nose beard colour birds prey/hunt coin marriage	uncomfor- table	negative
15.	Violante Guido Paul	Biblical silence weeping rain prey candles marriage	evil	negative
16.	Tisbe Violante Guido Paul	prey weeping sin marriage smile	evil	negative
20.	God	goat colour prayer	hope	positive
	friend (Cap***) God	dream light dark	hope	positive
33.	Cap Conti	dream lap face grin silence	grave	negative

V.P.	CHARACTER	IMAGE	TONE	POSITIVE/ NEGATIVE
43.	Maid	letter hunting death foe noose	anger control	negative positive
47.	Maid gaunt man	disguise Pope Lucifer angel evil dream	false	negative
59.	Pompilia Christ	dream myth thunder lightning fire sword death solitude	suspense hope	positive
70.	God Cap	prayer guide sun	hope	positive
	Cap	insect flower [no] colour tearing Spring	hope	positive
71.	Cap	angel	hope	positive
	Guido	death	hope	negative

V.P.	CHARACTER	IMAGE	TONE	POSITIVE/ NEGATIVE
74.	Pompilia God Guido	blood door colour parchment washing face light shadow snare love truth burn garment plague disinfection fire death creation foot hand treasure orphanage baby hair mother	relief	positive
76.	Cap God	love soldier-saint	hope	positive
	Cap God Pompilia	knock murder hell heaven marriage angel light dark nature death	hope	positive

APPENDIX 7
References* Containing the Hand Motif in Book 7

V.P. REFERENCE	LINE
8. "With half-moon on your hair-knot, spear in HAND "	(7.189)
10. "And HANDS and feet, -- how very false were that!"	(7.278)
11. "So, came and made a speech to ask my HAND "	(7.325)
13. "Whom I must also let take, kiss my HAND , --"	(7.378)
13. "And when he took my HAND and made a smile --"	(7.399)
15. "Stepped Guido, caught my HAND , and there was I"	(7.444)
15. "Violante gave my HAND a timely squeeze"	(7.469)
16. "He smiled, -- the game so wholly in his HANDS !"	(7.512)
20. "Some HAND would interpose and save me -- HAND "	(7.619)
20. "Which proved to be my friend's HAND : . . . "	(7.620)
33. "By the dust- HAND ful. There the comfits lay"	(7.979)
33. "Whoever flung them, his was not the HAND , --"	(7.983)
43. "But I took it from her HAND "	(7.1126)
47. "In his two HANDS , "Here's she will let me speak!"	(7.1171)
59. "Lay in her HAND a calm cold dreadful sword"	(7.1398)
70. "Ever the face upturned to mine, the HAND "	(7.1497)
70. "Holding my HAND across the world, -- a sense"	(7.1498)
70. "What did the sun to hinder while harsh HANDS "	(7.1525)

V.P. REFERENCE	LINE
----------------	------

71. "And take the angel's HAND was sent to help --"	(7.1617)
--	----------

71. "Not my HAND simply struck from the angel's, but"	(7.1619)
--	----------

74. "Now that the HAND He trusted to receive"	(7.1751)
--	----------

76. "My weak HAND in thy strong HAND , strong for that"	(7.1790)
---	----------

76. "My great heart, my strong HAND are back again!"	(7.1810)
---	----------

* There are 25 references containing the hand motif (although Browning does not use them all motivically). The word "**HAND**" is capitalised and bolded to highlight the motif, and compound words using the word "hand" are included.

APPENDIX 8
 Details of Sword Motif in *Siegfried*

NO.	MEASURES	ASSOCIATED CHARACTER	TIME SIGNATURE
ACT 1:			
1.	118-22	Orch	3/4
2.	160-68	Orch + Mime	3/4
3.	216-23	Mime	3/4
4.	1093-1101	Orch + Mime	3/4 + 2/4
5.	1138-52	Siegfried	2/4
6.	1722-24	Mime	6/8
7.	1736-38	Mime	6/8
8.	1756-58	Mime	6/8
9.	1856-57	Wanderer	4/4
10.	1871-72	Wanderer	4/4
11.	1936-38	Orch	2/4
12.	1987-89	Mime	2/2
13.	2060-62	Mime	2/2
14.	2258-60	Siegfried	6/8
15.	2412-14	Orch	2/2
16.	2423-24	Siegfried	3/4
17.	2521-24	Orch + Siegfried	3/4
18.	2545-51	Mime	3/4
19.	2554-55	Siegfried	3/4
20.	2598-2600	Siegfried	3/4
21.	2825-30	Siegfried	4/4
22.	2896-2900	Siegfried	2/4 + 6/8
ACT 2:			
23.	307-08	Alberich	9/8
24.	423-24	Wanderer	3/4
25.	474-80	Orch	4/4
26.	610	Siegfried	4/4
ACT 3:			
27.	393-94	Wanderer	4/4
28.	737-38	Siegfried	4/4
29.	913-21	Orch	12/8
30.	1004-05	Orch	4/4
31.	1276-83	Orch	3/4
32.	1302-14	Orch	4/4

APPENDIX 9
Rhythmic Notation of Sword Motif [P4] in *Siegfried*

NO.

2. [Orchestra + Mime]

Phrase 1

3/4

1 2 3 | 1 2 3 | 1

Phrase 2

1 2 3 | 1 2 3 | 1 2 3 | 1

↑
 "Sword"

Phrase 3

3/4

1 2 3 | 1 2 3 | 1 2 3 | 1 2

Phrase 4

2 3 | 1 2 3 | 1 2

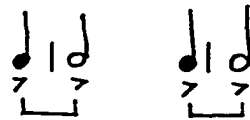
↑
 "Nothung"

NO.

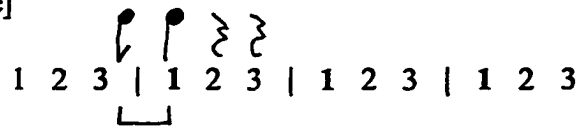
17.

[Siegfried]

3/4



[Mime]

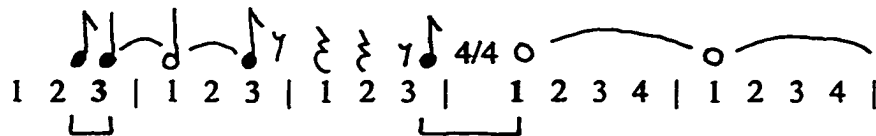


31. [Orchestra]

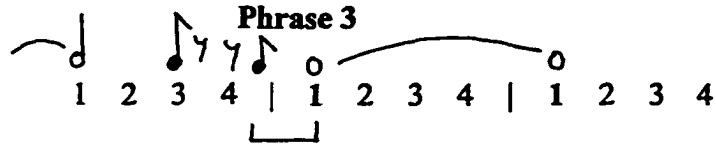
Phrase 1

Phrase 2

3/4



Phrase 3

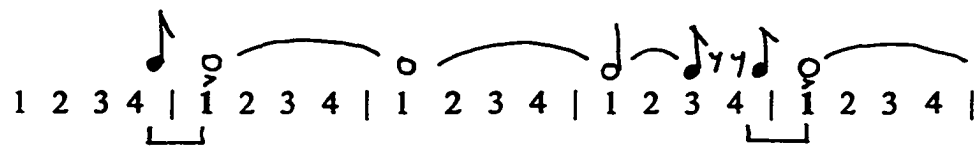


32. [Orchestra]

Phrase 1

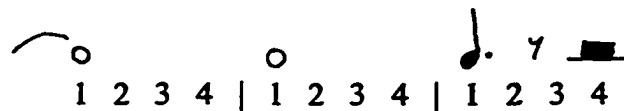
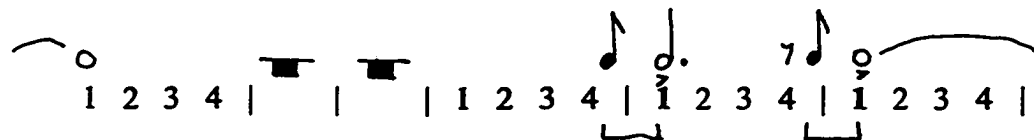
Phrase 2

4/4



Phrase 3

Phrase 4



APPENDIX 10
Tonality of the Sword Motif in *Siegfried*

Example	Key Signature	Motif Key	Page*
3.1		C+**	
3.2	D \flat +/B \flat -	C+	6
3.3	F+/D-	E+	112
3.4	E \flat +/C-	B \flat +	308
3.5	E \flat +/C-	C+	310
3.6	F+/D-	F+	107
	F+/D-	F+	113
3.7	F+/D-	F+	129
3.8	F+/D-	F+	165
3.9	D \flat +/B \flat -	C+	4
3.10	E \flat +/C-	C+	43
3.11	C+/A-	C-	81
3.12	G+/E-	C+	106
3.13	F+/D-	F+	158
3.14	C+/A-	F+	289
3.15	G+/E-	D+	293
3.16	E \flat +/C-	C-/C+/E \flat +/D+	45
3.17	G+/E-	C+	98
3.18	D+/B-	D+	133
3.19	C+/A-	C+	279
3.20	D \flat +/B \flat -	C-/D \flat -/A+/D+	8
3.21	A \flat +/F-	C+	71
3.22	A \flat +/F-	C+	71
3.23	A \flat +/F-	C+	72
3.24	F+/D-	D+	149
3.25	B \flat +/G-	C+	83
3.26	B \flat +/G-	C-	87
3.27	F+/D-	C+	113
3.28	F+/D-	F+	113
3.29	C+/A-	C+	76
3.30	C+/A-	C+	77
3.31	A \flat +/F-	C+	155
3.32	B \flat +/G-	F+	258

* Pages numbers are taken from the Schirmer Piano/Vocal Score.

** This key is taken from the Royal Opera Series edition of *Siegfried*.

APPENDIX 11
Associative Tonalities of the Sword Motif in *Siegfried*

Key Character(s)

- C+** Original Sword Motif
 Siegfried [2x]
 Wanderer [3x]
 Mime [5x]
 Instrumental
 [P4 Motif] Instrumental (Brünnhilde waking up)
 [P4 Motif] Instrumental + Mime
- F+** Wanderer [2x]
 [P8 Motif] Siegfried [5x]
 Instrumental + Brünnhilde + Siegfried
- C-** Sieg. [leads to further harmonic progressions, ends in D+]
 Mime [leads to further harmonic progressions, ends in D+]
 Mime [C-]
 Instrumental
- D+** Siegfried
 Instrumental [+ Alberich]
 Instrumental + Brünnhilde + Siegfried
- B ♭+** [P4 Motif] Instrumental (Siegfried gazing at Brünnhilde)
- E+** [P4 Motif] Mime + Siegfried

Glimmeringly pack were-wolves pad

flame Guido's front

five found footed

**DENSE
(negative)**

warmth light

**BEAUTY
(positive)**

Betrayed life

CLIMAX

blood-bright

black lips wrinkling flash

**DENSE
(negative)**

lolloped -- God madest man

CLIMAX

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in
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