





FANDANGO
MOVIECLIPS

A man in a tuxedo and bow tie is speaking into a vintage, circular, suspended microphone. He is holding a piece of paper in his left hand and gesturing with his right hand. Another man, seen in profile, is listening to him. The scene is dimly lit, with a focus on the speaker and the microphone.

**a peaceful way out of the differences
between ourselves**

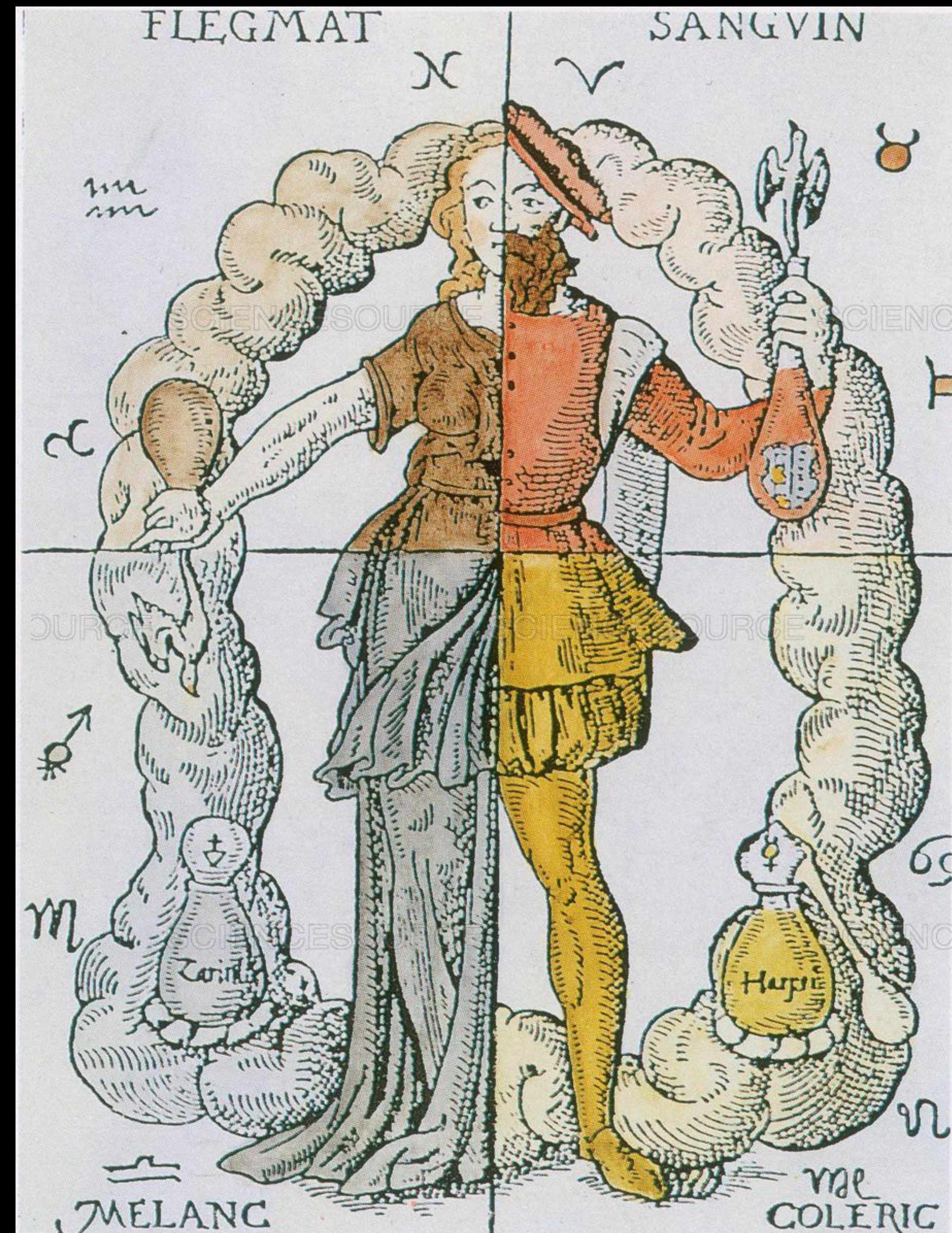
Music and Melancholy

Week 6

Music and Disability Studies | March 15, 2022

Early Ideas: Antiquity and the Middle Ages

- **ancient belief:** comes from Hippocrates; Galen later calls these four humors "temperaments;" Arabic cosmography of the 9th century adds planetary connections
- **humoral theory:** that the four fluids, or humors, circulated within the body:
 - blood: air/spring/moist/hot and sanguine
 - phlegm: water/winter/moist/cold and phlegmatic
 - yellow bile: fire/summer/dry/hot and choleric
 - black bile: earth/autumn/dry and melancholic; Saturn
- these four fluids were thought to be in equilibrium; cause of mental and physical illness within an individual was the excess of a single humor
- Aristotle: "Why is it that all those men who have become extraordinary in philosophy, politics, poetry or the arts are obviously melancholics, and some to such extent that they are seized by the illnesses that come from black bile?"



Early Ideas: Antiquity and the Middle Ages

- black bile:
 - earth/autumn/dry
 - melancholic
 - Saturn
 - heightened awareness of time and excellent memory—the “cold” brain of the melancholic thought to retain images longer
 - also prey to a hot form of black bile: capricious memory, very vivid images (phantasmata) come flooding in
 - “deep thinker”
 - often gendered and associated with men



Melancholy in the 1600s

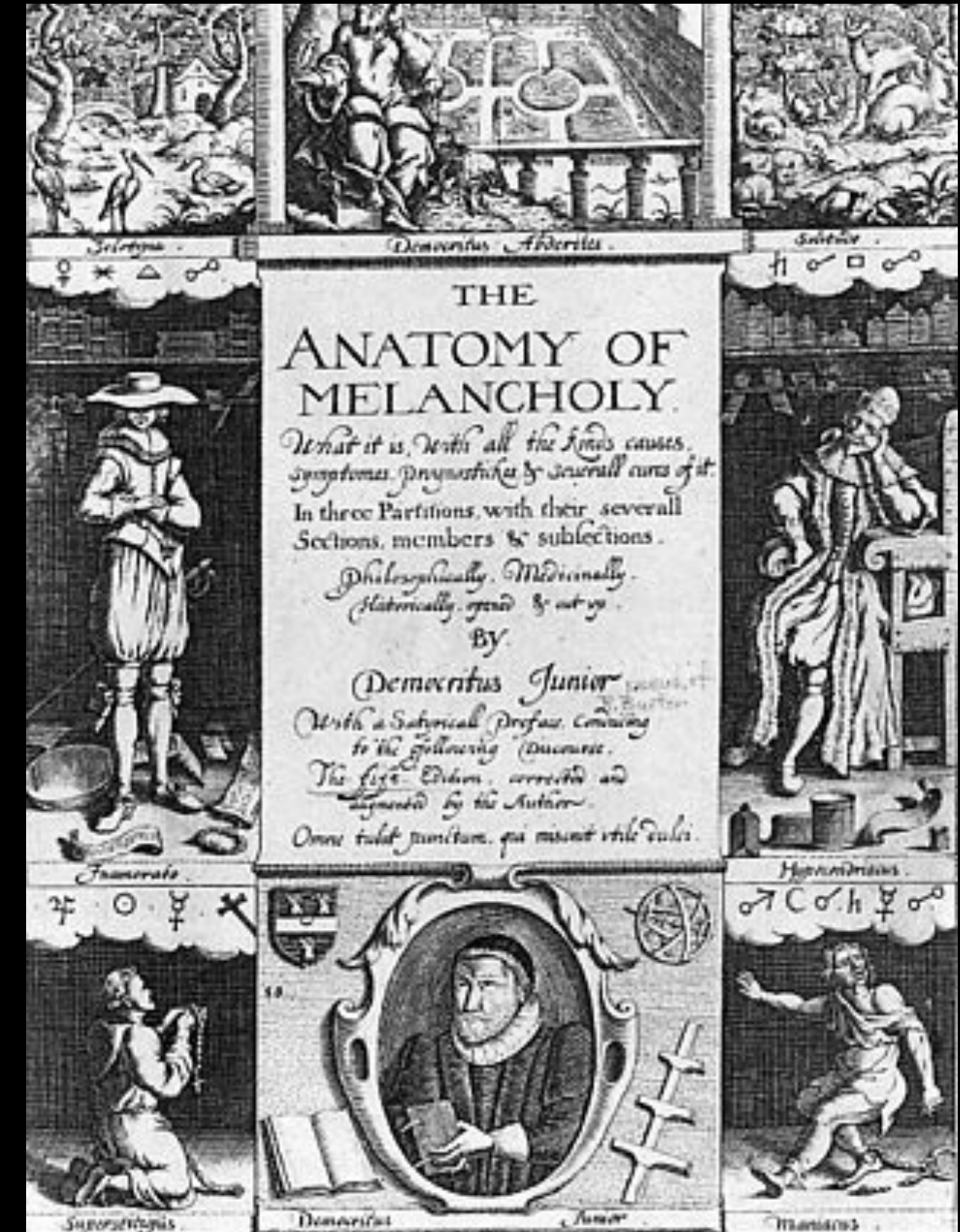
surrounds the figure of "Melencolia"
with mathematical and architectural
objects



Albrecht Dürer, *Melencolia*, 1514

Burton:

- "causes of melancholy—love of learning, overmuch study, and why of all men scholars are most subject to it."



Burton, *Anatomy of Melancholy*, 1621

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.
Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes deplore.
Light doth but shame disclose.
Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days
Of all joys have deprived.
From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts
Are my hopes, since hope is gone.
Hark! you shadows that in darkness dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.

John Dowland, 1596 / Jo. Dolandi de Lachrimae

Tristitia et anxietas occupaverunt
interiora mea.
Mœstum factum est cor meum in
dolore, et contenebrati sunt oculi mei.
Væ mihi, quia peccavi.
Sed tu, Domine, qui non derelinquis
sperantes in te,
consolare et adjuva me propter
nomen sanctum tuum, et miserere
mei.

Sadness and anxiety have overtaken
my inmost being.
My heart is made sorrowful in
mourning, my eyes are become dim.
Woe is me, for I have sinned.
But thou, O Lord, who dost not forsake
those whose hope is in thee,
comfort and help me for thy holy
name's sake, and have mercy on me.

William Byrd, 1580

Melancholy in the late 1700s

- Gerhard van Swieten:
- "a cause of melancholy is intense application of the mind, both day and night, upon one and the same subject" (1776)

Melancholy in the 1700s

“It was the best of temperaments, it was the worst of temperaments; it was the condition closest to the madness that was raving mania; it was the condition closest to the madness that was raving genius; it controlled a powerful memory, it suffered a weak digestion; it rose to the joy of grief, it sank into the ennui of grieving...In short, it was both “loathed” melancholy and “divinest” melancholy.”

Kant:

melancholic is a profound thinker...

1764: melancholic has above all a profound feeling for the sublime, but his condition can deteriorate so that earnestness inclines toward dejection, devotion towards fanaticism, love of freedom towards enthusiasm...He is in danger of becoming a visionary or a crank, or prone to ennui

18th century Enlightenment: people had a lot of ideas about melancholy simultaneously (both old models and new models)

- old ideas about the “humors” still circulating
- old ideas from antiquity and the Middle Ages continued to associate melancholy with the philosopher, the artist, or genius and with a heightened memory and sense of time
- new medical ideas described melancholy as a condition that could become acute
- new medical ideas about nerve contractions—questions around 1760s about humors in balance but also nerves neither too taut nor too slack
- developing sense of individual psychology and an anthropology of character types

Melancholy in the 1700s

160 doctoral dissertations written at European universities during 1600s

101 during first half of 1700s

9 during second half of 1700s

C.P.E. Bach

Dialogue between a Melancholicus and a Sanguineus Trio Sonata, 1749

Violino I
Violino II
Basso.

Allegretto
Solo a Sordino.
con sordino
p.

Presto
Question—
will the S. Agree?
a
An entirely
different sensibility

Allegretto.
S. deliberately
loses cheerfulness
to entice M.

Presto.
Question—
will the M. agree?
S. impatiently cuts off M.

Allegretto.
S. breaks off
questioningly
M. doesn't answer correctly
uses his own theme
S. shows how he
should have answered
M. yields somewhat
This small step costs
M. a pause

Allegretto.
S. cuts him off,
mocking his idea
He comes back
to himself
M. takes off mute,
follows S.

FIGURE 30.1 C. P. E. Bach, Trio in C minor, W. 161/1, "Dialogue between a Melancholicus and a Sanguineus," first movement, mm. 1-52.

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Allegretto.
Completely expresses
his opinion
opportunity for
new depression

Presto.
Allegretto.
Presto.
S. laughs and mocks
piano.
piano.
M. seriously and
darkly falls asleep

Allegretto.
Presto.
S. begins to entreat
him earnestly
firmly addresses him
M. lets himself
be moved
M. repeats to show
steadfastness

Adagio.
M. grumbles
makes fun till
end of mvt.

FIGURE 30.2 C. P. E. Bach, Trio in C minor, W. 161/1, "Dialogue between a Melancholicus and a Sanguineus," first movement, mm. 225-266; second movement, m. 1.

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Allegretto.
S. begins to entreat
him earnestly
firmly addresses him
M. lets himself
be moved
M. repeats to show
steadfastness

Presto.
S. continues
entreats him anew
They express these
at the same time
and end in perfect accord

Adagio.
M. grumbles
makes fun till
end of mvt.

FIGURE 30.3 C. P. E. Bach, Trio in C minor, W. 161/1, "Dialogue between a Melancholicus and a Sanguineus," second movement, mm. 39-47.

C.P.E. Bach

Dialogue between a Melancholicus and a Sanguineus
Trio Sonata, 1749

<https://www.youtube.com/watch?v=oHG1xPsGr10>



Beethoven

“La Malincolia,” finale to
String Quartet Op. 18, no. 6, 1800

- melancholic’s reflective powers