

CONTENTS

PREFACE	v
I. THE MEANING OF SONG IN THE SEVENTEENTH CENTURY	1
1. "Doulour"	4
2. Joy	6
3. "Enthusiasme"	8
4. Love	12
5. The Divinity of Music	15
II. PSYCHOLOGY IN ACTION: SONGS OF LOVE AND LUST	18
1. The Song to Induce Love: the Serenade	18
2. The Song as an Expression of Love: the Complaint	23
3. The Song to Induce Lust: the Seduction Song	26
4. The Song as an Expression of Wantonness	30
III. FUNCTIONS OF SONG DERIVING FROM THE PSYCHOLOGY OF MUSIC: SONG FOR CHARACTERIZATION	35
1. Direct Characterization	36
2. Stylized Characterization	41
3. Song and the Nature of Man	43
IV. FUNCTIONS OF SONG DERIVING FROM THE PSYCHOLOGY OF MUSIC: SONG FOR EMOTIONAL EFFECT	49
1. Song and the Audience	49
2. The Conventional Songs of Situation	52
3. The Conventional Song as an Element of Dramatic Structure	56
V. NONPSYCHOLOGICAL FUNCTIONS OF SONG	64
1. Dramatic Effects	65
2. Realistic Effects	68
3. Mechanical Smoothness	69
4. Communication of a Message	72
5. Comedy	73
VI. THE QUESTION OF SONG AS EXTRANEOUS ENTERTAINMENT	79
VII. THE SONGS AND THE EARLY EDITIONS	87
1. The "Blank" Songs	87
2. The "Unsuspected" Songs	94
3. Interpolations, Recoveries, and Forgeries	101

4. The Appended Songs	108
5. Summary	113
VIII. THE HUMAN ELEMENT AND THE DRAMATIC LYRIC	115
1. The Dramatist	115
2. The Player	119
3. The Acting Company	125
4. The Changing Times	130
AFTERWORD	132
APPENDIX	133
BIBLIOGRAPHY	211
1. Texts of the Plays	211
2. Analytical Works	218