LULLY'S PSYCHÉ (1671) AND LOCKÉ'S PSYCHE (1675): CONTRASTING NATIONAL APPROACHES TO MUSICAL TRAGEDY IN THE SEVENTEENTH CENTURY

by

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ABSTRACT

The English semi-opera, Psyche (1675), written by Thomas Shadwell, with music by Matthew Locke, was thought at the time of its performance to be a mere copy of Psyché (1671), a French tragédie-ballet by Molière, Pierre Corneille, and Philippe Quinault, with music by Jean-Baptiste Lully. This view, accompanied by a certain attitude that the French version was far superior to the English, continued well into the twentieth century.

This view is misleading; although the English play was adapted from the French, both were representative of two well-developed native theatrical traditions. Therefore, though there are certain parallels, both in plot and in the subject matter of some musical numbers, the differences in structure, both of the drama and of the music, are more significant.

This thesis is a comparative study of the two plays, analyzing both their dramatic and musical structures, and examining them both from the context of the two theatrical traditions. It is concluded that the literary approach to tragedy of French theater resulted in the separation of drama and music, the latter relegated to the prologue, or to end-of-act diversions called intermèdes. This allowed Lully to have great control over his music, and in Psyché (1671), he was concerned with the form of each intermède as a whole instead of striving for a variety of forms and ensembles within individual songs. Most of his songs and dances are
solo airs in binary form; he makes little use of chorus and ensembles. On the contrary, the music in Psyche (1675) on many occasions was integrated with the plot, and was scattered randomly throughout the play. This prevented Locke from having artistic control over his compositions; Shadwell, the lyricist, determined where the music would occur, the ensembles to be used, and the moods of songs. Shadwell and Locke were concerned with the variety in each individual piece, rather than with unifying the overall form of musical scenes, and the overwhelming majority of songs have a combination of solo voice, ensembles, and chorus. Therefore, Psyche is not an unoriginal copy, but is a reinterpretation of the myth using the aesthetic of the Restoration tragic theater.
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CHAPTER ONE

INTRODUCTION

In the early 1670's, two successful dramatizations of the Psyche myth were brought to the French and English stages. The first was a *tragédie-ballet* written in 1671 by Molière, Pierre Corneille, Philippe Quinault, and Jean-Baptiste Lully. The second was a semi-opera written in 1675 by the Englishmen Thomas Shadwell and Matthew Locke, and the Italian Battista Draghi.

In his preface to the published play, Shadwell felt obliged to defend his work:

> Those who are too great Admirers of the French Wit,...(if they do not like this Play) will say, the French Psyche is much better; if they do, they will say, I have borrow'd it all from the French....I will onely [sic] say, Here is more Variety, and the Scenes of Passion are wrought up with more Art; and this is much more a Play than that.

Shadwell was articulating fundamental differences between the French and English tragic theatrical traditions at that time. The "variety" to which he referred was the result of the combining of spectacular masque scenes, music, machines, costumes, pantomime, and even speech. His scenes of passion ("wrought up with more Art") were augmented by music. The addition of thrilling dramatic incidents, both spoken and musical, made the English work "more a Play" than the earlier French version.

1 See Appendix III.
The different dramatic tastes of the two countries kept Shadwell's Psyche from being merely an Englished copy of its predecessor. The French preferred the separation of music and tragedy: in Psyche, music is put into end-of-act divertissements having only a slight connection with the plot. Conversely, the English liked to have their emotions heightened by the inclusion of music into their tragedies and romances at critical points. In a general way, it could be said that the French appreciated refined expressions of emotion in their tragedies with music, while the English preferred an overflowing of intensity.

The manner in which the music was either separated or integrated with the drama affected musical forms. It will be seen that Lully was able to control his contributions, constructing large-scale musical scenes with chains of closed-form songs and dances; in contrast, Locke's music was dominated by the drama, and its forms largely dictated by Shadwell.

The Psyche plays have such striking similarities and differences of form that they would seem to be natural choices for a comparative study, yet few scholars have chosen to write about them in detail. There are several possible reasons for this. There is no published score for Psyché, and no single manuscript that contains the complete music. Furthermore, to French scholars, the tragédie-ballet is of more interest as a transitional work to the tragédie-lyrique, than as the model for an obscure play of a little-known English genre. For their part, English scholars have traditionally had little respect for the semi-opera, seeing it as a poor substitute for a national opera. In the last ten years, this attitude has begun to change, mainly as a result of renewed interest in the works of Henry Purcell, but has yet to result in a detailed review of the theatrical works of Matthew Locke. The only comparative study
available for this paper was a brief chapter in Edward J. Dent's _Foundations of English Opera of 1928_; though the book is deservedly a cornerstone of musicological study on English theater music of the seventeenth century, his negative opinion of Locke's score for Psyche has probably been influential in discouraging detailed research on Locke's theatrical compositions for the last half century.²

Unlike any previous published discussions, this thesis does not examine the two Psyche plays from the context of the history of English musical theater, or as an introduction to the works of Henry Purcell. Instead, the intention has been from the beginning to approach the works strictly on a comparative basis, as unique products of two distinct, well-developed theatrical traditions. The plays, in fact, provide an excellent introduction to the French and English tragedy with music, each being the most finished examples of their respective genres to that time, and each influential in determining the divergent paths taken in tragic musical theater by the two countries in the last quarter of the seventeenth century.

CHAPTER TWO

NATIONAL APPROACHES TO MUSICAL TRAGEDY
IN THE BALLET DE COR and RESTORATION
PLAY WITH MUSIC

The tragédie-ballet Psyché (1671) and the English semi-opera Psyche (1675) had the same fundamental elements; both were plays with spectacular sets, machines, costumes, dances, and music. Yet the synthesis of these elements differed greatly in each, mainly because of their distinct dramatic traditions. The comédie-ballet, of which Psyché was a tragic offshoot, was uniquely influenced by forms and concepts from French classical theater; the English Psyche, for its part, developed mainly out of the incident-oriented heroic tragedies popular in Commonwealth and early Restoration England.

A detailed discussion of seventeenth-century dramatic aesthetics is impossible within the confines of this paper, but it is necessary to recognize that in the first half of the seventeenth century, France had enjoyed a renaissance of poetry both as literature and for the theater — a renaissance for which there was no English counterpart. The very literary penchant of French theater, especially in the tragic arena, was unparalleled in Restoration England.

The Development of the Comédie-ballet to Psyché (1671)

The musical seeds of the comédie-ballet were found in the ballet de cour, a divertissement featuring dances of the courtly repertory, performed by royalty and members of the nobility. The bases of all ballets were the groups of
elaborate costumed dances called entrees, usually organized under an umbrella concept such as the Seasons, or Beauty. Before the beginning of the ballet (and some entrees) were sung recits (songs which preceded a dance), dialogues, choruses, and instrumental pieces. Décor was as lavish as budget allowed: machines were optional, used only in the most expensive productions.1 Ballets also had vers, declaimed poems praising the king and other aristocracy, often expressing familiar chivalric sentiments on the subject of love, or equally familiar comic sentiments about the importance of mirth, revels, and drink.2

The French, always eager to categorize their entertainments meticulously, defined their ballets according to dramatic content, an element which alternately waxed and waned in importance as the century progressed.3 The first court ballet, Beaujoyeulx’s Circe (1581),4 was designated a balet comique because of its dramatic unity.5 Though most subsequent ballets were more influenced by the Italian masquerie, with unconnected entrees of a burlesque or grotesque character, the second decade of the seventeenth century saw the rise of the ballet mélodramatique.6 According to Prunières, this was a genre where “une action suivie, exposée par la pantomime et par les récits chantés, sert de prétexte à un certain nombre d’entrees, sérieuses ou

4 Ibid., 27.
5 Ibid., 28.
6 Ibid., 33.
bouffonnes, et se termine par le Grand ballet traditionnel" ("a followed action [i.e., a plot], shown by pantomime and by sung récits, serves as a pretext for a certain number of entrées, serious or farcical, and ends with a traditional Grand ballet"). The Ballet de la Reyne, tiré de la fable de Psyché of 1619 satisfied all the requirements of this definition, following the events of the myth by means of dance, pantomime, and a number of récits, dialogues, and choruses. 

Gradually, this dramatic genre of ballet was replaced by the ballet à entrées. The 1656 production of Psyché, with text by the poet Benserade and entrées by Lully and Boesset, was of this type. The ballet had twenty-seven separate entrées, with the myth used merely as a loose connecting idea; little of the story was told. 

Lully wrote many ballets, usually with Benserade. In these works, the composer’s style matured and he produced his first French ouvertures and declamations. Since the Italian musical influence at court was still very strong, his ballets also included many Italian songs and instrumental pieces. The Ballet de l'Amour malade (1657), on which he collaborated with Abbé Buti, was a little Italian opera combined with a ballet. Not for the first time, Lully himself took the role of Scaramouche. In short, Lully’s excursions into ballet gave him all the tools he needed for his theatrical collaborations with Molière. 

8 Lacroix, 199-211.
10 Prunières points out that Lully had superior experience in producing spectacles at the time of his and Molière’s first collaboration, Les Fâcheux (1664). Preface to Oeuvres Complètes de Jean-Baptiste Lully:
In time, the comédie-ballet gained dominance over the ballet. This newer genre, created by Molière and Lully and written by them almost exclusively, consisted of a play with entrées. Depending on subject matter, they could either be placed in end-of-act diversions called intermèdes or spread throughout the play. There were no differences between the types of songs and dances used in the comédie-ballet, and those used in the ballet.\textsuperscript{11}

The comédie-ballet was not associated with any particular type of play. The subject matter could be comic or serious, with stock or cultivated characters. The number of acts could vary from one to five, written in either prose or poetry. Music appeared at any point in a play, though in later works it tended to be consigned to intermèdes; as will be seen, this was largely due to the influence of French tragedy. Machines were usually, though not necessarily, associated with music.\textsuperscript{12}

Dances and songs were usually executed by the nobility, and the play proper was always acted by the professionals of Molière’s troupe. There were performances for both the court and public, though at different theaters. Virtually all of the comédies-ballets were included in the king’s Grands divertissements, festivals which lasted for days or weeks;\textsuperscript{13} but they were also given at other venues, including Molière’s own theater, the Petit-Bourbon.\textsuperscript{14}

\textsuperscript{11} Anthony, 55-6.
\textsuperscript{12} Collected editions of the plays of Molière routinely include the play text, song lyrics, and spectacle descriptions. I have relied on the edition by René Bray, \textit{Oeuvres Complètes}, 8 vols. (Paris: Société les Belles Lettres, 1950).
\textsuperscript{13} Anthony, 147-9.
\textsuperscript{14} John Palmer, \textit{Molière} (New York: Brewer & Warren, 1930), 130. Molière and his troupe shared the space with the Italian troupe of Scaramouche Tiberio Fiorelli.
Molière’s later comédies-ballets showed the influence of the French tragic plays of Pierre Corneille. As opposed to comedy, a seventeenth-century tragedy dealt with persons of royal blood in danger of losing their lives, going into exile, or losing their fortunes.\textsuperscript{15} There were strict formal rules, dictating, among other things, that tragedies had to have five acts, divided into scenes according to the exits and entrances of characters, and adhere to the classical principle of unity of action. The poetry, always graceful and formal in tone, was arranged in consistent alexandrine couplets.\textsuperscript{16}

Pierre Corneille, the first great master of French tragic drama, had a special love of symmetry.\textsuperscript{17} In Psyché, the treacherous sisters of myth are balanced by two new characters, Psyché’s loyal suitors. The sisters have distinct personalities, Aglaure being clever and malicious while Cidippe is stupid and ill-willed, in contrast to the suitors, who are of one heart and mind.

The poetry of French tragedy was of a high quality, taking precedence over the drama. Dialogue was often used to move the play forward, with crucial incidents occurring off stage. The dominance of drama by poetry had certain consequences for the comédie-ballet; in contrast to the way music was used in comedies, a serious work of this kind kept music and drama separate.

Two productions that fell within a year of each other, Le Bourgeois gentilhomme (1670) and Psyché (1671), illustrate the difference between the comic and tragic comédie-ballet. The former, a comedy of manners with middle-class characters, had song and dance inextricably

\textsuperscript{15} P.J. Yarrow, Corneille (London: St. Martin’s Press, 1963), 317.
\textsuperscript{17} Yarrow discusses Corneille’s use of symmetry, 271-85.
integrated into the plot. In the first act, M. Jourdain attempts to gain culture by hiring music and dance instructors who perform for him, but in vain; he is incapable of developing cultured tastes. In Act IV, he takes part in a mock-Turkish entrée.

In contrast, the music for Psycbé was confined to the ends of acts; the play could easily be performed as a purely spoken drama. Productions of this kind were rare, mainly using characters of a royal/pastoral nature, with La Princesse d'Elide (1664) and Les Amants magnifiques (1670) being the most striking examples prior to Psycbé.¹⁸

Molière and Lully probably worked separately on their portions of the play. As with most of these divertissements, the collaborators were forced to complete the work in an alarming brief time. Since Molière was unable to both finish the play and attend to important production details, in an unprecedented move he asked Corneille to complete his work.

Likewise, it is almost inconceivable that Lully could have composed the entire score in the time available; it is likely that he had a stockpile of music which he could draw upon with very little notice.¹⁹ In Psycbé, most of Quinault’s lyrics have little to do with the plot, and there is no reason why a significant portion of the music could not have been composed well ahead of time, and adapted for the occasion.

¹⁸ These two plays are pastorals, not tragedies, though the latter especially is more serious than other comédies-ballets. Furthermore, it should be noted that the comedies Georges Dandin (1668) and Le Malade imaginaire (1673) also confine music to the ends of acts. In the first case, the play was attached to a pastorale which had already been composed (Prunieres, preface, 13); in the second, the music was by Charpentier, heavily censored by Lully, and mostly independent of the play.

¹⁹ Ibid., 9.
The Development of the English Play with Music to Psyche (1675)

In England, the origins of the semi-opera lay in the court masque and the play with music. The masque, like the ballet, consisted of a loose collection of courtly dances, often on a subject such as Love or Honor, danced by the costumed nobility, before spectacular sets and machines. It differed from the ballet in two fundamental respects: by the addition of an antimasque, a pantomime or short spoken dialogue using popular songs and dances, acted by professionals; and by the revels, a series of courtly dances performed by the masquers with partners chosen from the audience, after which there was a short conclusion. 20

The masque reached its zenith in the Jacobean period with the collaborations of Ben Jonson and Inigo Jones. They produced several works with a significant dramatic element; Lovers made men (1617) was in fact the first native opera, albeit a very short one. This unique work was evidently completely set to recitative by Nicholas Lanier. 21 Unfortunately, their partnership dissolved owing to artistic differences, and consequently the dramatic element of the court masque all but disappeared. 22

Jones's later masques, produced with more cooperative librettists such as William Davenant and James Shirley, began to show an overall sense of musical direction, owing almost entirely to William Lawes, whose music for the Shirley's Triumph of Peace (1634), and Davenant's Triumphs of the Prince d'Amour (1636) and Britannia Triumphans (1638), showed an increasing mastery of large-scale organization. In the two earlier works, Lawes tended to

21 Ibid., 760.
22 Ibid., 763.
arrange his music in complexes which began and ended in the same key, though with some modulations. They were divided into discrete numbers, usually in a fairly consistent pattern of symphony/song/chorus.\textsuperscript{23} Although in the first two works his music was all declaimed; his complex in Britannia Triumphans had a mixture of declamatory songs, airs, and choruses.\textsuperscript{24}

Masques were not just produced for the king and his court; some were created for private entertainments and did not use the usual forms. Milton's Comus, for example, written for performance at Ludlow castle, Shropshire, in 1634, was more a play with music than a traditional masque. Its five songs, written by Henry Lawes, were integrated with the plot to varying degrees.\textsuperscript{25}

During the Civil War (1642-9) and Commonwealth (1649-60), these private masques were still tolerated, though spoken plays were not. Shirley's comic Cupid and Death of 1653, with music by Matthew Locke and Christopher Gibbons, had a unified plot. Most of the music consisted of dances divided into small groups called "entries," and, as in Comus, was integrated with the plot.\textsuperscript{26}

Similar to the development of the ballet, the music of the masque found its way into dramatic theater. Shakespeare, for example, used masque scenes in many plays, including Henry VIII and The Tempest. He was by no means the only Jacobean or Caroline playwright to do this, but his

\textsuperscript{23} Ibid., 764.
\textsuperscript{24} Murray Lefkowitz, intro., comment., and transcr., Trois Masques à la Cour de Charles Ier d'Angleterre (Paris: Éditions du Centre National de la recherche Scientifique, 1970).
\textsuperscript{25} Harris Francis Fletcher, John Milton's Complete Poetical Works in Photographic Facsimile with Critical Apparatus (Urbana: University of Illinois Press, 1943), vol. 1, 262-99.
plays were adapted into "operatic" productions during the Restoration.

The most reliable source for descriptions of the English "operas" is John Downes's book, the Roscius Anglicanus of 1708, the first historical review of drama in England. Though Downes's production dates are notoriously inaccurate, his positions as bookkeeper and prompter for Davenant's company, the Duke's Men, gave him the opportunity to attend virtually all plays. One of the few facts we know of Downes is that he took part in the première of Davenant's Siege of Rhodes (1656) and was hissed of the stage.

Macbeth (adapted before Davenant's death in 1668, but only acted in 1673) demonstrated the characteristics of these "operas": they were not throughsung, but had romantic or fantastic subject matter, machines, and singing and dancing. Downes described the production as follows:

The Tragedy of Macbeth, alter'd by Sir William Davenant; being drest in all it's [sic] Finery, as new Cloath's, new Scenes, Machines, as flyings for the Witches; with all the Singing and Dancing in it: The first Compos'd by Mr. Lock, the other by Mr. Channell and Mr. Joseph Preist; it being in the nature of an Opera, it Recompenc'd double the Expence; it proves still a lasting Play.

Of more importance were the adaptations of The Tempest -- the first by Davenant and John Dryden in 1667, and the further adaptation of this later work by Thomas Shadwell in 1674 -- because of the evolution and increase of musical sections in each production. Shakespeare's play originally had individual air, dances, instrumental music, and a masque.

28 Ibid., 10.
30 Downes, 71-2.
of Iris in Act IV, i. In two instances, the music was integrated in some way with the play; Ariel’s song (Act II, i) led Fredinando to Miranda, while "solemn musick" (V, i) was an enchantment used to resolve the plot’s seemingly insoluble complications. Dryden and Davenant kept all of Shakespeare’s songs, adding a grotesque masque of demons.

Downes described Shadwell’s adaptation as "having all New in it; as Scenes, Machines...all things perform’d in it so admirably well, that not any succeeding Opera got more Money." Shadwell kept all previous songs, but lengthened the masque of devils and replaced the original masque of Iris with one of Neptune. The masques, both composed by Pelham Humfrey, consisted of short, mainly throughcomposed sections with alternating air-like and declamatory sections, solos and ensembles, and dances. The masque of Neptune had the greater variety, with machines, choruses, and character groups of Wings and Trytons. It was a little quasi-drama, self-contained but relating to the plot, with a storm rising and falling through the efforts of the gods.

Though these operas were important predecessors of Psyche, they were not the earliest English operas. In the Commonwealth, after plays were banned, Davenant staged a series of throughsung operas, the most important being The Siege of Rhodes. He collaborated with five composers on this work: Henry Lawes, Henry Cook, and Matthew Locke composed the five acts, or "entries," while Charles Coleman and George Hudson composed the additional music. Siege was a landmark work for several reasons: it was the first

31 Ibid., 73-4. Vocal music was by Pelham Humfrey, John Bannister, and Pietro Reggio; instrumental music was by Locke and Draghi. Draghi’s music has not survived.
32 His other throughsung operas were The Cruelty of the Spaniards in Peru (1658) and The History of Sir Francis Drake (1659). Probably the same composers were used as in Siege. Some numbers by Locke for Drake survive.
33 White, 71. Henry Cook and Matthew Locke also had singing roles.
English play featuring the new Italian movable scenery designed by John Webb: the first to use an actress; and the first through-sung native opera to combine recitative with songs, choruses, and instrumental music.  

As well, it was England's first heroic tragedy, a play in rhymed iambic pentameter couplets. As with French tragedy, it did not have to end tragically, but its royal or noble characters had to undergo trials and be in fear of their lives. It will be seen that Psycho conforms to the requirements of this genre, though there are distinct pastoral elements as well.

Other Restoration productions can be referred to simply as plays with music. Though almost all Restoration plays had at least one song, a handful had at least one masque complex which could, on occasion, be integrated with the plot. Besides the Restoration "operas," these included two plays by Robert Stapylton, The Slighted Maid and The Step-mother (both 1663), with music by John Bannister and Matthew Locke respectively. Each had multiple masque complexes; those of Locke were integrated with the plot. The only other such play prior to Psyche was Elkannah Settle's The Empress of Morocco (1673), which had a masque of Orpheus composed by Matthew Locke, that not only provided the catalyst for the play's climax, a typically gruesome and horrible murder, but was also a little self-contained opera.

34 Ibid., 74.
35 White, 70. Davenant wrote that "frequent Alternations of measure...are necessary to Recitative Musick for variation of Ayres."
36 The Step-mother was a tragedy in heroic couplets, The Slighted Maid a tragi-comedy in prose. The music to both is lost.
37 The music is extant; a modern edition by Michael Tilmouth was published in Matthew Locke: Dramatic Music with the Music by Humfrey, Reggio and Hart for "The Tempest", vol. 51, Musica Britannica (London: Stainer & Bell, 1986), 5-16.
All of these plays shared the common characteristics of five acts (sometimes divided into scenes); exciting, melodramatic events; and thrilling revelations. Unlike their French counterparts, English tragedies tried to show all possible dramatic incidents on stage. Drama took precedence over text, with the result that the poetry was often of a poor quality. Music was used at times to heighten the effect of an emotionally-charged climax.

The composer in the English theater had very little control over either the amount or the placement of music in a play, for the tradition of using several composers for a masque or a play with music gave virtually all artistic control to the librettist.

In his later works for the stage, Locke increased his artistic control, supplying all music for The Step-mother and Empress, all the incidental music for The Tempest, and the entire vocal score for Psyche. Nonetheless, in his introduction to the published version of Psyche (1675), Shadwell clearly states:

I chalked out the way to the Composer (in all but the Song of Furies and Devils, in the Fifth Act) having design'd which Line I would have sung by One, which by Two, which by Three, which by four Voices, & c. and what manner of Humour I would have in all the Vocal Music.38

Thus, the control of the playwright continued even if a single composer was commissioned for a work.

The plays of the Restoration are rather infamous for their low literary quality. The addition of music and spectacle gave the playwright even less incentive to strive for quality. Shadwell said of Psyche, his only tragedy all in rhyme:

38 See Appendix III.
In a thing written in five weeks, as this was, there must needs by [sic] many Errours,...but having much bus'ness, and indulging my self with some pleasure too, I have not had leisure to mend them, nor would it indeed be worth the pains, since there are so many splendid Objects in the Play, and such variety of Diversion, as will not give the Audience leave to mind the Writing.  

In France, Lully and Molière each seemed to be allowed to exercise artistic control over their own contributions. In *Psyché*, a play where the elements of music and drama were essentially separate, individual management of drama and music would have been relatively simple; in a play like *Le Bourgeois gentilhomme*, where the music was integrated with the plot, this would not have been possible. Yet there is no evidence of Molière’s dominance over Lully; *Gentilhomme* was considered to be a ballet accompanied by a comedy, rather than the reverse, and Lully still would have had a great amount of artistic control.

Thus, though the similarities between the two *Psyche* productions are numerous and inevitable, they are nonetheless the fruits of two very different theatrical traditions, with highly divergent approaches to the tragedy with music. In the following chapters, an examination of the two plays will clarify the differences between the two traditions in terms of both dramatic and musical structures.

39 Ibid.
40 Prunières, preface, 10.
41 Anthony, 54.
CHAPTER THREE

THE STRUCTURE OF LULLY'S PSYCHÉ: THE INTEGRATION OF MUSIC WITH DRAMA

The myth of Cupid and Psyche was familiar to the educated public of the seventeenth century, and well-beloved. It worked on many levels: as a romantic folk-tale, an intricate and graceful allegory of Love and the Soul, and as a metaphor for the Christian Soul rising to Heaven after many trials.¹ It was frequently adapted for the stage, virtually always as a musical spectacle with costly sets and machinery.²

The source for the myth is one of the three great prose works of the ancient world, Apuleius’ *The Golden Ass.*³ This book, written in the second century A.D., is a collection of Milesian folk-tales⁴ interwoven with a framing story of one Lucius, who, owing to his curiosity, is turned into an ass. He becomes a wanderer, undergoing a series of trials before regaining his human form. On his travels, he hears tales, which he passes on to the reader along with his own miserable story.⁵

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² A precedent may have been set by Alessandro Striggio, who wrote *intermedii* based on the Psyche myth for d’Ambra’s comedy *La Cofanaria* (1565).
³ The other two are Petronius’ *Satyricon* and Longus’ *Daphnis and Chloe*.
⁵ Lindsay suggests that Apuleius may have based his work on two earlier ones: a version by Lucius of Patrae, now lost, and one called *Lucius or the Ass*, attributed to
In his fable, Psyche was a princess of such divine beauty that she was worshipped as the living incarnation of Venus. As a result, the goddess’s temples were neglected, falling into disrepair. Venus, enraged, sent her son Cupid to shoot an arrow at Psyche and make her fall in love with the basest of mankind.

Venus waited, but Psyche’s affections remained free. Curiously, men also stopped wooing her, taking other wives instead. Psyche’s two beautiful sisters soon were married to kings of good standing. In desperation, the girl consulted Apollo’s oracle, but the news was horrible: Psyche must go to a mountain-top dressed in deepest mourning, to wed a raging serpent.

The girl followed instructions exactly, but instead of being devoured by a monster, she was gently scooped up by Zephyrus, the West Wind, and taken to a great palace. Her needs were tended to by invisible servants, and that night, an invisible lover came to her bed and made her his wife.

Psyche grew to love her mysterious bridegroom dearly, though he remained unseen by her. Soon, she became pregnant. She believed herself to be the most fortunate of women, but her happiness was short-lived. Her husband warned that the two sisters were searching for her, and would soon discover the palace; in this event, she was to pretend not to see them. Psyche, for her part, was eager to ease her family’s distress. She obtained her husband’s permission for their visit, though he warned that Psyche must never be lured into enquiring about his identity.

Instead of comforting them, Psyche’s obvious wealth and happiness stirred the sisters’ jealousy. Discovering her ignorance of her spouse’s identity, they instilled base suspicions in Psyche’s mind. They suggested that he was

quality to that of Lucius, and closer to the spirit of the original folk-tales.
indeed the serpent foreseen by the Oracle, and urged her to murder. Distracted, Psyche armed herself with a knife, determined to slay her husband as he slept; however, her lamplight fell, not on a serpent, but on Cupid, the sweetest of all the gods. In delight, she began to kiss him, but since she had neglected to first set down the lamp, a drop of wax fell on him, burning him. Cupid awoke, immediately saw Psyche’s betrayal, and flew away. Psyche grasped his leg and was dragged for some way, but eventually fell by a brook.

In despair, Psyche attempted to drown herself, but, fearing Cupid, the brook gently laid her back on shore. The country-god Pan and his consort Echo offered what comfort they could, advising her to woo Cupid with adoring prayers.

Instead, Psyche visited her sisters one at a time. To each, she revealed that her husband was the God of Love himself. However (she continued), he was so angered at her betrayal that he wanted nothing more to do with her, but swore to marry her sister instead. The sisters were overjoyed; racing to the cliff, they threw themselves off, expecting to be picked up by Zephyrus. Instead, they fell on the rocks below and perished.

Psyche began a long and weary journey, searching for her lost husband. At length she came to Venus’ abode, where the goddess was tending to her son’s wound. Venus discovered her daughter-in-law and, still unrelenting, subjected Psyche to several trials. She mixed assorted seeds together into a hill and ordered Psyche to sort them; luckily, the kindly ants took pity on her and quickly separated the grain. Psyche was then to gather golden wool from the fleeces of savage sheep; a compassionate river reed told her to gather the wool from the trees and shrubs the animals rubbed against. Venus next sent her to climb a precipitous mountain and fill a vial with water from a
gushing black springhead; this time, an eagle came to the poor girl's rescue.

Finally, she journeyed to Hell to obtain a scrap of Proserpine's beauty. Overcome with the desire to use some for herself, she opened the box, which contained no Recipe of Beauty, but instead the Sleep of the Innermost Darkness. She fell to the ground, a sleeping corpse. Fortunately, Cupid was by this time healed of his wound. He soon found his unwise spouse and woke her with a prick from one of his arrows.

Cupid then visited Jove, advising him in the strongest terms to force Venus into acceptance of the marriage. Jupiter, knowing from unhappy experience what mischief Love could wreak, agreed. Psyche was made a goddess to appease her mother-in-law, and a great feast followed. Vulcan cooked the dinner, the Hours decorated everything with flowers, the Graces scattered balsam. Music was provided; the Muses sang, Apollo chanted to his lyre, and Venus danced. The arrangement of the concert was as follows: a choir of Muses, the flautist Satyrus, and the piper Paniscus. In due course, Psyche bore Cupid a daughter, called Joy.

This story, with its royal and godly characters, frequent changes of rich and exotic locales, exciting rescues, and romantic couple, was attractive to devotees of the spectacular and the heroic. In seventeenth-century France and England, it spawned diverse adaptations, including two ballets, a roman, a comedy, and three tragedies. The English versions will be considered in the next chapter; here, only the following French works will be discussed: the 1619 ballet mélodramatique, the 1656 ballet

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6 Not to be confused with the country-god Pan.
7 Condensed from Ibid., 105-42.
des entrées, La Fontaine’s galant novel of 1670, the 1671 tragédie-ballet, and the 1678 tragédie-lyrique.

The ballet mélodramatique (1619) was the first French adaptation of the myth. It was an unusually expensive production with moving scenery and machines. Rich decorations included: a garden "avec des berceaux, parterres, grottes, fontaines, canaux, basquets, labyrinthes, et autres jolivetsz8 ("with arbors, flowerbeds, grottos, fountains, canals, wooden basins, labyrinths, and other pretty things"); a palace; a sea with "mouvement artificiel...representoit si bien les flots esmeus et des ondes bleues"9 ("artificial movement...representing very well riotous billows and blue waters"); and the clouds of Heaven. Machines were used to lower goddesses (one of whom was the queen) from the clouds in the final scene.10

The ballet outlined the main points of the myth in pantomime and dance. Scenes were indistinctly defined by set changes and by large ensemble dances of Hyperboreans, Winds, the Geniuses of Love, and Nereids. There were other dances as well, including one by Psyché herself. It is not known how many composers collaborated on the music, though the discours says that violin airs were by De la Barre.11 The ballet ended, typically, with vers for the members of the court.

In contrast, the 1656 ballet des entrées was not at all dramatic. It was divided into two parts, of thirteen and fourteen entrées respectively, for the entertainment and diversion of the happy couple. Some entrées use characters who also appear in the tragédie-ballet: I, iii features Bacchus, Pomone and Vertumne; II, i, Jupiter and Apollon;

8 Lacroix, 202.
9 Ibid., 205.
10 Ibid., 206.
11 Ibid., 207.
and II, ii, Mars and Mome. Some are related to the myth, though not to the 1671 production, such as the dances of Cupidon with Games, Laughter, Youth, and Joy; and Psyché with Beauty and the three Graces. Yet many entrées are entirely independent of any logical connection with either, such as the dances by Painters, Parfumeurs, and the ladies of myth, Medée, Circé, Alcine, and Armide.\textsuperscript{12}

There are some musical parallels between the 1656 and 1671 productions. The "Dialogue de Zéphir et de Flore" (I, ii) and the "Concert Italien" (II, xii) in the ballet roughly correspond to the play's dialogue of a Zéphir and two Amours, and the Italian plainte. The Dialogue and Concert are both probably by Lully; unfortunately, all music for the ballet is lost, and no comparisons can be made. Boesset composed the music for the "Récit de la Constance" and the "Récit de la Gloire," neither of which have counterparts in the tragédie-ballet.

The ballet was expensive for its time.\textsuperscript{13} One commentator refers to "Tant d'éclat, de pompe, d'appas,/ Tant de beautez, tant de miracles,/ Et tant de différents spectacles"\textsuperscript{14} ("So much glamor, pomp, charm,/ So much beauty, so many miracles,/ And so many different spectacles"). In II, xii, a cavern opened, revealing Pluto with his Demons.\textsuperscript{15}

The next adaptation is Les Amours de Psyche et de Cupidon of 1670. La Fontaine's audacious work expands Apuleius' tale to almost two hundred and fifty pages. Like the classical work, La Fontaine writes in prose; unlike Apuleius, he abandons a folk-like tone and adopts the sophisticated galant style of French literature. When

\textsuperscript{12} Silin, 254-61.
\textsuperscript{13} Ibid., 185. Benserade's early ballets (1651-58) were "practically devoid of any noteworthy decorations and machines" because of the costs of the Fronde.
\textsuperscript{14} Quoted in ibid., 256.
\textsuperscript{15} Ibid., 185.
extremely moved, he lapses into poetry. For example, he uses vers irréguliers at the appearance of Vénus and her court because "je ne pense pas qu'on pût exprimer avec le langage ordinaire ce que la déesse parut alors"16 ("I do not think that one can explain with ordinary language how the goddess then appeared").

La Fontaine almost certainly had some influence on Corneille and Molière: the playwrights adopted both his galant style and vers irréguliers.17 Yet they could not bring his sensuality to the stage, which still insisted on high standards of moral decency, and instead affected a refined and spiritual approach to love.18 Both approaches are very French, and contrast with the earthy, freely sensual humor of the original.

The 1671 tragédie-ballet combined the spectacle and music of the ballets with the literary approach of La Fontaine. The first component was the more important; the entire production was the result of Louis’s desire to see the expensive sets for Hercole amoureux again.19 Molière was the one who suggested a retelling of the Psyche myth, still very much à la mode because of La Fontaine’s recent success. Since, as usual, he was given only limited time to assemble a lavish entertainment, he enlisted the help of Corneille, himself only providing the Prologue, the second scene of Act II, and the first scene of Act III. Quinault provided all French lyrics for Lully, who wrote the words for the Italian plainte. Lully provided all of the music.20

18 Ibid., 228.
19 Ibid., 227. The opera was written by Cavalli and presented to the court in 1662 with added ballets by Lully.
20 Ibid., 227.
Like other serious French plays, Psyché has five acts, unity of action, and poetry (though not in alexandrine couplets). It is clearly a tragedy, as Psyché, a princess, loses the protection of her royal family, is deserted by Amour, loses the riches bestowed upon her by her husband, and undergoes the torments of Hell.

The play proper is self-contained, consisting of poetic dialogue, and monologues. Music is confined to the beginning of the Prologue, and the ends of acts. The musical part of the prologue, and the intermèdes, are all diversions, not integrated with the plot, though providing emotional foreshadowing. With few exceptions, most machines, and almost all set changes, occur in the musical sections.

Prunières said of Psyché, "On peut observer que cette pièce est déjà presque un opéra" since "le prologue et l'important finale ainsi que les grands intermèdes qui se placent entre les actes sont entièrement chantés"21 ("One can observe that this piece is already almost an opera" since "the prologue and the important finale, as well as the great intermèdes which are placed between the acts, are entirely sung"). In 1678, with the aid of Thomas Corneille, Lully turned Psyché into a tragédie-lyrique. The intermèdes were transferred virtually intact, the acts highly condensed and set to recitative. Although it was not counted as one of Lully's more successful tragédies-lyriques,22 it does graphically show the close relationship of the comédie-ballet to French opera.

Each of Lully's musical scenes in Psyché (1671) is connected in terms of both key and musical forms, yet all show an elegant variety of styles. Though not directly

related to the plot, they do help to establish atmosphere. The remainder of this chapter will summarize the play, both in terms of drama and placement of music; analyze musical styles; and examine the construction of musical scenes. However, there must first be a brief survey of contemporary and modern sources for both the play and the music.

Fortunately, Molière published the play’s livret (the libretto, with all lyrics and a synopsis of the play) and the entire play, both within a year of the first performances. The former bore the title, "Psiché/ Tragi-Comédie,/ et Ballet/ Dansé devant sa Majesté au mois/ de Janvier 1671./ Paris, Robert Ballard, 1671." The latter was published as "Psiché,/ Tragédie-Ballet./ Par J.B.P. Molière./ Paris, Pierre Monnier, 1671." The order of songs in the fifth intermède is different in the two versions; there are also differences in the numbers of dancers and musicians. The play has appeared in many modern editions, including the one consulted for this paper, edited and published in 1950 by René Bray.23

Unfortunately, there is only one contemporary published score of Psyche, and it is incomplete. A collection of the songs was entitled "Airs/ du Ballet Royal/ de Psyche, avec la Basse-continue/ A Paris/ Chez Robert Ballard, seul Imprimeur du Roy/ pour la Musique, rue S. Jean de Beauvais,/ au Mont Parnasse./ M.DC.LXX./ Avec Privilege de sa Majesté."24

The manuscript sources for the music of Psyche are both numerous and scattered. Most valuable are those containing the instrumental music unaccounted for in the book of airs. The British Library, Add. 10445, has seventeen of the nineteen instrumental pieces, the first being entitled "Ouverture du Ballet du Roy. 1671." In the same manuscript.

23 See fn. 17 for full citation.
24 This date was misprinted; it was actually published in 1671.
are similar extracts from *Les Amants magnifiques*. This manuscript, which may once have been owned by Locke himself, is almost certainly predates the 1678 version.

The only modern version is the nineteenth-century piano-vocal reduction of the *tragédie-lyrique*, edited by Théodore de Lajarte. There are, for the most part, only minor differences between it and Add. 10445, though the manuscript has dances not included in the printed score. Lacking in both are sections of the Italian Plainte, Mars' "Laissons en paix toute la terre," and the dance of Mome and Polchinel.

The play follows the original myth quite closely, though condensing it for greater unity and ease of staging. Antecedent events are revealed in the prologue, as Vénus embarks on a long tirade against Psyché and sends Amour to wreak her revenge. Act I establishes the jealousy of the two evil sisters, the loyalty of the two swains, and the dignified and generous nature of Psyché. At the end of the act, a minor character, Lycas, describes Psyché's fate as proclaimed by the Oracle. The first intermède has a

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29 See Appendix I for synopsis of play and intermèdes.
scene change to some terrible rocks, and the Italian plainte.

Act II is almost completely taken up by mournful outbursts at Psyché’s fate. In the last scene, Amour descends and orders Vulcain to build a palace for his bride. In the second intermède, the awful rocks give way to a magnificent garden courtyard. A comic récit and entrée are performed by Vulcain and his Cyclopes and Fées.

Act III continues the lighthearted mood established by the second intermède as the two lovers meet. In a departure from the myth, Psyché is allowed to see her beautiful husband, and immediately falls in love with him. Mindful of her family’s grief, she asks to see her sisters, so that they might cease their mourning upon learning of her good fortune. Amour reluctantly agrees. A dialogue by a little Amour and Zéphir warns that "On est payé de mille maux/ Par un heureux moment" ("One is payed by a thousand ills/ For one happy moment"). The scene changes to a magnificent palace.

In Act IV, Aglaure and Cidippe are jealous of Psyché’s lovely palace and perfect husband. They warn their sister that Amour is so beautiful he could have any lover, and may leave her for someone else, taking his palace and servant with him. After they leave, Psyché confronts Amour, learns that he is the God of Love, and is deserted by him.

She is left in a wild country by a great river, and is prevented from committing suicide by the god of the river. Vénus appears and the two women argue, Vénus swearing that Psyché will be punished. The fourth intermède is a scene of Hell. Furies gloat, for they have succeeded in making the Goddess of Love mad with anger. Psyché rides on the boat of Charon, carrying the box of Proserpine’s beauty.
In Act V, Psyché ponders her sufferings. She meets the swains again, who are now dead and reside in a beautiful wood, where all those go who die for love.

Knowing that her sufferings have taken their toll on her beauty, Psyché opens the box, and swoons. Amour discovers her plight, but only Vénus can awaken her. Mother and son quarrel, but to no avail. Amour calls upon Jupiter to intervene, threatening him with embarrassing love entanglements if he does not. Jupiter agrees to make Psyché immortal, thus appeasing Vénus, who then wakes Psyché. The fifth intermède is a celebration of the gods.

The play, in general, lacks dramatic incident. Important events, such as the cause of Vénus’ anger, the prophesy of the Oracle, and Proserpine’s donation of beauty, all occur offstage. Moreover, the first three acts each confine themselves to a single plot development: in Act I, there is the speech of Lycas; in Act II, the entrance of Amour; and in Act III, the meeting of Psyché and Amour. Acts IV and V each have two plot developments: the former, Amour’s desertion and Vénus’ punishment (the women’s argument does not further the plot, but reestablishes it); the latter, Psyché’s arrival in Hell (which actually occurs after the fourth act, but prior to the fourth intermède) and the affair of the box.

Instead of dramatic incident, the play proper is dominated by poetry. Plot momentum is created by discussion, while emotional reactions to situations are revealed in monologues, self-contained poems usually around forty lines in length.

Psyché’s monologue in V, i is one of the loveliest of the play. In it, she briefly describes Hell, but dwells for a longer time on Vénus’ anger:

Elle n’en peut estre assouvie,
Et depuis qu’a ses loix je me trouve asservie,
Depuis qu'elle me livre à ses ressentiments,
Il m'a falu dans ces cruels moments
Plus d'un ame, et plus d'une vie,
Pour remplir ses commandemens.

(She cannot be assuaged,/ And since it is to her laws I find myself subjected/ Since she delivers me to her resentments,/ It is necessary that in these cruel times/ I have more of a soul, and more of a life,/ To fulfill her commandments.)

Yet she avers that she will suffer with joy, if only Amour still loves her:

Si son couroux duroit encore,
Jamais aucun malheur n'aprocheroit du mien:
Mais s'il avoit pitié d'une ame qui l'adore,
Quoy qu'il fallust souffrir, je ne souffrirois rien.
Ouy, Destins, s'il calmoit cette juste colère,
Tous mes malheurs seroient finis:
Pour me rendre insensible aux fureurs de la Mère,
Il ne faut qu'un regard du Fils.

(If his anger still endure,/ No other misfortune could approach mine:/ But if he would have pity on a soul who adores him,/ Although there be suffering, I would not suffer./ Yes, Destiny, if he would calm this just anger,/ All my misfortunes would be finished:/ To render me insensible to the rages of the Mother,/ There need only be a glance from the Son.)

She believes that he does indeed love her:

C'est luy qui me soutient, c'est luy qui me ranime,
Au milieu des perils où l'on me fait courir:
Il garde la tendresse où son feu le convie,
Et prend soin de me rendre une nouvelle vie,
Chaque fois qu'il me faut mourir.

(It is he who sustains me, it is he who revives me,/ In the midst of the perils with which I am pursued:/ He keeps the tenderness that his ardor invited,/ And takes care to give me a new life,/ Each time I must die.)

30 Molîère, 83-4.
The excerpts given above are part of a long argument that speaks of Love as having the power of resurrection. The quality of poetry is far different than that which shall be seen in the lyrics; it will be seen that Quinault's lyrics are simpler in both form and subject matter, diverting little or no attention from Lully's music.

The music of *Psyché* is fairly typical of the ballet and comédie-ballet. The majority of pieces are airs, tunes which are organized as closed forms, beginning and ending in the same key. Both songs and dances are often marked as "airs," and there is a strong formal relationship between the two. Both are usually short and homophonic, with clear-cut phrases and cadences. Typically, binary forms dominate, with a small number of ternary, rondeau, and throughcomposed pieces. Table I shows the distribution of pieces:

| TABLE 1 |
| MUSICAL FORMS IN LULLY'S *PSYCHÉ* (1671) |

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Subtotals 12 13 3 3 1 1
Total 33

32 The breakdown adapts categories developed by Anthony in ibid., 74.
The table does not include the Plaïnte, with its Italianate style and form; only French pieces are dealt with. Nor does it include the préludes to songs, since they are not independent pieces; the sole self-contained instrumental number in the table is the ouverture. Finally, there is no distinction made between exact and varied section repetitions.

Table I shows a clear dominance of dance and solo airs over those for chorus and ensemble. This is characteristic of the ballet and comédie-ballet, though later, the tragédie-lyrique made more use of the chorus. Since all pieces are diversionary, there is no recitative.

James Anthony divides Lully's arias into four broad groups: monologue airs, dialogue airs, dance songs and maxim airs. The first is sung by major characters, are closely linked to the plot, and usually take up an entire scene. The second consists of chains of airs, frequently interspersed with recitatives, which advance the action. Dance songs are associated with divertissements, and either generate an instrumental dance or are based on a preceding dance; they are mostly sung by secondary characters and have no direct relationship with the plot. Maxim airs are also usually sung by secondary characters expressing galant sentiments, usually about love.

Any of these four groups can additionally be subdivided as either formal or character airs. Formal airs, in general, were virtually the same as the ordinary music of the court, performed by characters either of noble blood, or with a vague but exalted nature. Psyché has no noble mortals who perform musical numbers, but several minor gods and goddesses of indistinct personality who do. Character airs are performed by minor gods and creatures of myth with

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33 Ibid., 67-9.
clear-cut personalities, such as Vulcain, the lame god of
the forge, and Bacchus, the jolly god of drunkenness.
Differences between these two subdivisions will be discussed
in some detail later.

Psyché has no monologue airs, and only one dialogue
air: a series of three songs in the fifth intermède by
Bacchus, Mome, and Mars, ending with the chorus "Chantons
les plaisirs." This enchaînement is part of a lengthy
introductory section.

There are two types of dance airs. The first has
flexible alternations of song and dance, and occurs only in
the second and third intermèdes. The entrée of Cyclopes and
Fées is "entrecoupée par ce Récit de Vulcain, qu’il fait à
deux reprises" ("interrupted by this récit of Vulcain,
which has two reprises"). The entrée of Amours and Zéphirs
is "interrompu deux fois par un Dialogue" ("interrupted
two times by a dialogue"). In neither intermède are themes
shared by the vocal and instrumental music.

The other type of dance air is found only in the fifth
intermède, where no fewer than eight pieces are arranged in
entrée/ solo pairs. These include Apollon’s "Le Dieu qui
nous engage," Bacchus’ "Admirons le jus," Mome’s
"Folastrons, divertissons-nous," and Mars’ "Laissons en
paix," and their respective dances (Nos. 4, 6, 8, and 9 in
Appendix I).

There are four maxim airs: Flore’s solo "Est-on sage"
(prologue), and the dialogues "Rendez-vous" (prologue),
"Aimable Jeunesse" (2\textsuperscript{ème} intermède) and "Gardez-vous" (5\textsuperscript{ème}
intermède). An excerpt of "Est-on sage" provides an
excellent example of the sentiments found in these poems:

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34 "Récit" in this case means a song associated with a
dance, and not a recitative.
35 Molière, 50.
36 Ibid., 63.
Est-on sage
Dans le bel âge,
Est-on sage
De n’aimer pas?
Que sans cesse
L’on se presse
De goûter les plaisirs icy bas:
La sagesse
De la Jeunesse,
C’est de savoir jouir de ses appas. 37

(Is one wise/ In the beautiful age,/ Is one wise/ Not to love?/ That without ceasing/ One presses onward/ To relish the pleasures here below:/ The wisdom/ Of Youth,/ Is to know how to play their charms.)

The stately minuet, "Est-on sage," is an excellent example of the maxim air (see Example 1). Its simple, tuneful melody is supported homophonically by the bass. A regular rhythmic pace is varied with a hemiola in mm. 14-16. Harmonic progressions are uncomplicated; the cadences in Example 1 end on V or I. Phrases are short and regular (though in other formal pieces, they are just as likely to be irregular).

37 Ibid., 13.
EXAMPLE 1: Flore, "Est-on sage," prologue, mm. 1-16.

There is little difference between formal songs and dances, the latter being performed by dancers with exotic costumes but undefined character. The "Air pour les Dryades, Sylvains, Fleuves, and Nayades" (Example 2) has most of the same traits as "Est-on sage," with a well-defined melody, a steady bass, and homophonic lines. It shows Lully's penchant for switching briefly to the minor mode; a short passage in D minor in mm. 5-8 is followed by a move to the dominant. A gay impulsive manner, befitting nature spirits, is created both by the cadences, which are elided and fall at the beginnings of bars, and the meter, a quick bourée. By this time, Lully was routinely using five-
part strings, and the piece would almost certainly have been performed in this manner.  

EXAMPLE 2: "Air pour les Dryades," prologue, mm. 1-10.

Besides the formal airs, there are numerous character songs and dances, performed by gods and creatures with clearly-defined temperaments. The air of Mars, "Mes plus fiers ennemis" (5e intermède), belongs to this group of pieces. The poem proclaims his warlike spirit, which can only be overcome by Love:

38 The livret of 1671 cites instruments and the names of musicians, but of mixed ensembles only.
Mes plus fiers ennemis vaincus ou pleins d’effroi,
Ont toujours vu ma valeur triomphante;
L’amour est le seul qui se vante
D’avoir pu triompher de moy. 39

(My most haughty enemies, vanquished or full of fear;/
Have always seen my triumphant valor;/ Love is the only
one who boasts/ Of having been able to triumph over
me.)

Example 3 shows the repetition of the song’s A section
and a portion of the B section. In mm. 6-10, Mars expresses
his warlike temperament. The bass of this section is
irregular, the extremely slow harmonic movement of mm. 6-8
being followed by an eighth-note run to the cadence in m. 9,
and is also quite static, merely providing harmonic support
for the treble. In mm. 10-18, when Mars reveals the power
of love over war, the bass becomes more lyrical and regular,
and the style of melody also changes; Mars’ opening trumpet-
like leap of a fifth (m. 6) is contrasted with the sensuous
chromatic line of the B section (mm. 12-15).

39 Lully, 205-6.
EXAMPLE 3: Mars, "Mes plus fiers," 5ème intermède, mm. 6-18.

There is no special instrumentation listed in the livret for this song, which is part of the introductory chain of airs mentioned on page . However, the other entrée of Mars, which includes the "Prelude to Mars. Echo" found in Add. 10445, is listed in the livret as having twelve "concertants," eighteen "violons," one "basson," three "flutes," one "tymbalier," one "sacq de bout," and
nine "trompettes." This would have added much-needed color to this very plain piece (see Example 4a).

As in the Example 3 (see especially mm. 6-10), the bass merely provides harmonic support, while the treble moves in swift eighth- and sixteenth-note figurations. The rapid melody, the slow harmonic movement, the rhythmic bass, the use of dynamics (unusual for Lully), and the bright orchestration, all establish the martial character of the piece.

**EXAMPLE 4:** "Prelude to Mars. Echo," 5ème intermède, mm. 1-5.

---

The dance of the "Furies et Lutins," (Example 4b) also found in Add. 10445, shows Lully's grotesque style. The bass is quite active, with some independence from the treble; its erratic rhythms portray the abnormal character of the Hellish dancers. The treble is also uneven, with longer, more regular note patterns being broken by short sixteenth-note bursts. There is some imitation between the voices; the treble's minor third descent and minor sixth upward leap in mm. 1-2 is mimicked by the bass in mm. 3-4.

EXAMPLE 5: "Les Furies et Lutins," 4ème intermède, mm. 1-11.

The Plainte Italien has little in common with the other songs in Psyché. It is far more declamatory than the French
airs, with text assuming a new importance. Lully here is at his most expressive, using descending vocal lines, and affective intervals such as the minor second and diminished fifth, to depict the melancholy words. An Italianate style is seen in the many repeated poetic phrases and elided syllables. The bass is slow and quite regular. Though not an ostinato, its long, slow, mainly descending patterns resemble those found in ground bass laments. Example 5 below, is the A section of a da capo solo.

EXAMPLE 6: Femme Désolée, "Deh! piagete," 2nd intermède, mm. 38-47.

In Psyché, the prologue and each intermède has a unique structure. The prologue gives primary emphasis to song; there are only two dances, while vocal music includes two solo airs, a duet, and a chorus which is sung twice. The first intermède is an enchainement of dances, instrumental music ("concerts"), ensembles, and solo song. The second and third both seem to place emphasis on dance, since the former is an entrée by Cyclopes and Fées "entrecoupée" with a récit, and the latter an entrée "enterrompuë" by a dialogue, though each has a large amount of sung material as
well. The fourth intermède is unique; it is entirely danced.

The fifth intermède is almost equally divided between song and dance, but is distinguished from the other musical scenes by its extraordinary size and careful large-scale construction. It is divided into three parts, each subdivided into smaller segments (see Appendix I). In the introductory segment, Apollon’s "Unissons-nous" and the Chorus of all the Divinities is followed by a chain of airs by Bacchus, Mome, and Mars. The middle part has entrée/solo pairs by the four gods and their troupes along with songs by associated characters. The concluding part has an entrée of all four troupes, a final chorus, and a concluding air.

The prologue and most of the intermèdes are tonally related, Lully staying mainly in C major and closely related keys. The prologue and second intermède is in C minor, with a brief modulation to the tonic major for one dance. The third is in the relative minor. There is only one extant dance from the fourth, in the dominant minor.

Tonally, the fifth intermède is an anomaly, beginning in D minor and ending in D major. Songs and dances for Apollon, Mome, and all of their related characters and troupes are in D minor. Those for Bacchus, his drunken follower Silène, and his troupe are in F major. The music of Mars is in D major; the concluding dances of all the troupes are also in D major. The other musical scenes are in C major, or are tonally related to that key, and why this intermède is treated differently is unclear; perhaps it has a brighter key because it is the music of the gods.

Evidently, Lully was more concerned with emphasizing this

42 Where scores were unavailable, information was taken from incipits found in Schneider.
intermède than with tonally unifying the entire work; Psyché begins in C major, but ends a major second higher.

Lully arranges his close-formed airs and dances to achieve a wide variety of musical scenes. The distribution of airs into formal and character pieces, the shifting emphasis on song or dance in each musical section, and the changes of instrumental timbre, combined with the different roles played by the prologue and intermèdes in laying the emotional groundwork of each act, ensures that the uncomplicated charm of the airs does not grow stale, but is maintained throughout the play.
CHAPTER FOUR

THE STRUCTURE OF LOCKE’S PSYCHE: THE INTEGRATION OF MUSIC WITH DRAMA

In the early 1670’s, the actor/entrepreneur Thomas Betterton went to Paris at the behest of Charles II, to study French methods of production and the mise-en-scène of their spectacles. While there, he almost certainly saw Molière’s Psyché.

After the success of other "operatic" productions such as Macbeth and The Tempest, Betterton conceived of staging an English Psyche. He commissioned Thomas Shadwell to write the play; music was supplied by Matthew Locke, who composed all the vocal music and a small amount of the instrumental music, and Battista Draghi, who wrote all the remaining music, including the dances. St. Andrée furnished the choreography, Mr. Stephenson the scenery, and Betterton "those things that concern the Ornament or Decoration of the Play." In this chapter, the success of Psyche as drama will be evaluated, along with the structure of Locke’s musico-dramatic scenes.

Psyche, like most other Restoration operas, was a success. Downes’s comments run as follows:

In February 1673. The long expected opera of Psyche, came forth in all her Ornaments; new Scenes, new machines, new Cloaths, new French Dances: This Opera was splendidly set out, especially in Scenes; the Charge of which amounted to above 8001 [sic]. It had a Continuance of

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2 Ibid.
Performance about 8 Days together, it prov'd very Beneficial to the Company; yet the Tempest got them more Money.³

Downes's dating here, as in many other places, is incorrect; Psyche was actually performed in 1674/5 (1675, new style).⁴

Both the score and text of Psyche were published soon after its performance. The play was entitled "PSYCHE:/ A/ TRAGEDY, / Acted at the Duke's Theatre. / Written by / THO. SHADWELL. / London, / Printed by T. N. for Henry Herringmen, at the Anchor/ in the lower Walk of the New Exchange. 1675." It is especially valuable for its detailed descriptions of scenery and lists of musical instruments used. Locke published his music as "THE/ ENGLISH OPERA/ OR/ The Vocal Musick/ in/ PSYCHE/ WITH THE/ INSTRUMENTAL/ Therein intermix'd. To which is Adjoyned/ The INSTRUMENTAL MUSICK in the/ TEMPEST./ By Matthew Lock, Composer in Ordinary/ to His MAJESTY, and Organist to the QUEEN./ Licensed 1675. ROGER L'ESTRANGE." Both the Shadwell and Locke versions have been combined in a modern edition by Michael Tilmouth.⁵

Adaptations of the Psyche myth were far less frequent in England than France. Other than Shadwell's play, the only seventeenth-century entertainment was Thomas Heywood's masque, Loves mistresse (1634). Although it will be seen that there are certain parallels between it and Psyche (1675), Shadwell's play has far more similarities to the tragédie-ballet than to its English predecessor.

Loves mistresse was actually a play with interpolated antimasques, called a masque because it was performed at the birthday celebrations of Charles I.⁶ Popular with

³ Downes, 75.
⁴ Ibid., 75, fn. 224.
⁵ Locke, Dramatic Music. For full citation, see Chapter I, fn. 37.
⁶ White, 94-5.
audiences, it was successfully revived several times, the last in 1669.\(^7\)

In *Mistresse*, the plot and antimasques are kept separate. Machines are associated with the play proper, not the scenes in music. In Act I, Zephyrus takes Psyche from her dismal rock and brings her to a palace, where she is served a banquet by invisible servants. Psyche is mocked by Echo, who mimics her words. She falls in love with Cupid, though he is also invisible. In the three middle acts, the sisters tempt her, Cupid deserts her, and she falls under the power of Venus. Act IV takes place in Hell, where there is a long scene with Hades and Proserpine. Psyche is awakened from her death-like sleep by Cupid.

Each antimasque alternates between humorous banter by Apuleius and Midas, and comic songs and dances. A set of dances by Asses of different humors (proud, prodigal, drunken) acknowledges both the author of the *Golden Ass* and Midas, who, according to myth, was given a pair of ass's ears for his foolishness. There is also a musical competition between the Champion of Apollo and the country god Pan, and a dance of Vulcan and his Cyclops.

There are some resemblances between this production and Shadwell's. The inclusion of Pan and Echo is common to both, as is the dance of Vulcan and his Cyclops. The long scene with the King and Queen of Hell is unique to both productions, appearing neither in the myth, nor in any of the French adaptations. Shadwell almost certainly saw one of the later revivals of this play.

It is just as likely that Shadwell had access to a copy of Molière's play when writing his version. The structural resemblances between Psyche and the French *Psyché* are unmistakable, and can most clearly be seen in a comparative

\(^7\) Ibid., 95.
analysis. Table II, below, shows plot intersections and departures.

**TABLE 2**

**A COMPARATIVE ANALYSIS OF PSYCHÉ (1671)**
**AND PSYCHE (1675)**

<table>
<thead>
<tr>
<th><strong>Psyché</strong></th>
<th><strong>Psyche</strong></th>
</tr>
</thead>
</table>
| Prologue: *A rocky crag*  
- Flore, Vertumne, Palaemon, et. al.  
- Vénus tells of her humiliation, enlists Amour | *A mighty wood*  
- Psyche loves her pastoral life  
- Masque of Pan  
- Psyche is accosted by Ambition, Power, Plenty, and Peace  
- Psyche is accosted by Envy and Furies  
- Swains (Nicander and Polynices) woo her unsuccessfully  
- Sisters (Aglaure and Cidippe) are jealous |
| Act I: *City, with palace* | |
| i - Sisters (Aglaure and Cidippe) are jealous | i - Sisters call upon Venus to punish Psyche |
| ii - Sisters attempt to seduce swains | ii - Venus descends and agrees to do so |
| iii - Psyché refuses swains | iii - Psyché is summoned to king |
| iv - Psyché is summoned to king | iv - Lycas tells Psyché’s fate |
| v - Lycas tells Psyché’s fate | v - The sisters are glad |
| vi - The sisters are glad | vi - King Theander and Psyche go to consult the Oracle |

8 Musical numbers are printed in bold type.
Premier Intermède of Desolate Woman and Afflicted Men
Act II: *A rocky crag*
i - Psyché comforts King
ii - Hypocrite sisters mourn
iii- Psyché bemoans her fate
iv - Swains wish to fight serpent; Psyché carried off by Zéphirs
v - Amour orders Vulcan to build palace; predicts suitors' deaths

Second Intermède of Vulcain and Cyclopes
Act III: *Palace Garden*
i - Zéphire is surprised that Amour is an adult
ii - Psyché expresses amazement
iii- Psyché and Amour meet and fall in love; Psyché wishes to see her sisters

Troisième Intermède of Amours and Zéphirs
Act IV: *Palace of Amour*
i - Sisters plot Psyché's downfall

*Temple of Apollo*
- Masque of the Priests of Apollo
- Swains vs. Priest and King -- priestly rites vs. natural religion -- anti-papal

ii-*A rocky crag*
- Dialogue of Despairing Lovers
- Psyché comforts King
- Swains wish to fight serpent; Psyché carried off by Zéphirs

*Palace of Cupid*
- Song and dance of Vulcan and Cyclops
- Psyche and Amour meet and fall in love
- Song at the Treat of Cupid and Psyche
- Psyche wishes to see her sisters

ii-*A City Street*
- Triumph of Priests of Mars; Treat of Venus and Mars
- Swains wish to find Psyche; sisters plan to have them killed

*Palace Gardens*
- Sisters plot Psyche's downfall
- Sisters plot to steal Cupid from Psyche
- Song with Chorus and Statue dance
ii - Sisters poison Psyché’s mind

iii - Psyché confronts Amour
   - Amour deserts her
iv *A wild country, by a river*
   - Psyché bemoans her fate
   - River god prevents Psyché from drowning herself
   - Vénus berates Psyché and swears to send her to Hell

Quatrième Intermède of Hell
Act V: *Hell*

i - Psyché expresses her despair

ii - Swains are in a beautiful wood
   - Psyché opens the box and swoons
iv - Amour forgives Psyché and threatens mother
v - Vénus and Amour argue
vi - Jupiter descends and agrees to make Psyché immortal

Dernière Intermède of Gods at Wedding Celebrations

- Sisters poison Psyché’s mind
- Sisters try to kill Psyché, are prevented by Zéphyrus
- Psyché confronts Cupid
- Cupid deserts her
ii *A vast desert, by a river*
   - Psyché bemoans her fate
   - Sisters gloat; plan swains’ deaths
   - River god prevents Psyché from drowning herself
   - Vénus berates Psyché and swears to send her to Hell
   - Swains are attacked by sisters’ soldiers, vow to commit suicide to prevent being assassinated
   - Cupid descends and sends sisters to Hell

*Hell*
- Furies and Devils
- Sisters says they will be happy in Hell if Psyché suffers
- Psyché expresses her despair
- Pluto and Proserpine give Psyché the box of beauty
- Swains are in a beautiful field
ii - Psyché opens the box and swoons
   - Cupid forgives Psyché and threatens mother
   - Venus and Cupid argue
   - Jupiter descends and agrees to make Psyché immortal
- Masque of Gods at Wedding Celebrations
The above table shows that the two plays have parallel structures which become remarkably consistent after the Dialogue of the Despairing Lovers in Act II. Differences mainly result from the varying technical approaches to drama by the playwrights: the emphasis on poetry in the French work gives way to Shadwell’s English bent for dramatic incident.

Shadwell shows pivotal plot developments only spoken of by Molière and Corneille: the reasons for Venus’ anger with Psyche, the scene of the Oracle at the Temple of Apollo, and the presentation of the box of beauty by Proserpine to Psyche. As will be seen, music plays a vital role in these additions; perhaps Shadwell wished to draw attention to these new scenes.

Only Shadwell makes the plot catalyst truly dramatic, showing Psyche’s initial happiness and placing special stress on the evil sisters as the cause of all her misfortunes. Apuleius adheres to the classical idea that the gods punish men for failing to worship them, sometimes unjustly wreaking vengeance on the innocent; Molière and Corneille merely repeat this view. Shadwell’s concern with motivation seems modern compared to the other approaches.

Shadwell’s play, like all Restoration dramas, has numerous subplots. Though related to the plot, their only function is to provide additional excitement for the audience, and they could easily be omitted without damaging continuity. The evil sisters contribute the most complex subplot with their efforts to have the swains assassinated, and also provide a brief but exciting diversion with their attempts in Act II to seduce Cupid and murder Psyche.

The masque scene at the Temple of Mars can also be counted as a subplot. It is actually a little operatic scena, complete with spectacle and machines, which begins
with the people of the city joyously celebrating the death of the Oracle's monster with sacrifices to Mars. A conflict arises as Venus and Mars descend, the Goddess of Love imploring that the sacrifice be rejected. Mars agrees, and summons furies who descend and destroy the altar. The people flee in terror.

Shadwell's writing style shows no influence of Corneille or French tragedy. Famed both for his comedies and for his protests against rhymed drama, he pays little attention to the quality of his poetry. Psyche is the only one of his plays written entirely in verse, but he does not write solely in the heroic couplets of rhymed tragedy. Instead, his poetic dialogue frequently lapses from iambic pentameter into tetrameters and even trimeters with great frequency. He also likes to vary his couplets with abab and abba rhymes, and many triplets.

Shadwell rarely uses poetic arguments and conceits, and shuns the monologues of French drama. Psyche's one monologue in Act V, paralleling the one by Psyché described in Chapter II, does not follow an argument; instead, she relates the torments of Hell in exhaustive detail, blaming both Venus and Cupid for her suffering. Only in the last two lines does she rather limply protest that "I could endure the horrors of this place, / Could I again behold his much-lov'd face."10

Shadwell's characters are types, rather than well-rounded personalities, written with various "humors" that determine their behavior.11 Perhaps this is why his characters in Psyche lack the nuances of their French counterparts. The sisters are uniformly evil, the swains

9 See Appendix III.
10 Locke, Dramatic Music, 201.
11 Shadwell clearly states his admiration for Ben Jonson, who originated the comedy of humors, in his first play, The Sullen Lovers (1668). Complete Works, vol. 1, 11.
indistinguishable in their loyalty and heroism. Psyche is a royal shepherdess, but with the emphasis on the latter, and often seems simpleminded and awkward, without the noble dignity of her French counterpart.

In keeping with English theatrical tradition, Shadwell had control of both the play and music. As lyricist, he determined both the amount and types of music used, and seemed to prefer infusing variety into each song rather than each musical scene. Locke's music is integrated with the drama, and dominated by it.12

Classifying Locke's music in terms of vocal scoring, as in Table I, has only limited value, yet is a worthwhile exercise, clearly highlighting the contrasts between the French and English styles of theater music. In Psyche, Locke wrote declamatory, duple-time and air-like, triple-time music. Sections are defined either by the alternation of triple and duple meters, or by changes in vocal groupings. Only rarely do theme and phrasing determine form, as in Lully's airs.

Because of Locke's frequent changes in vocal texture, song classification is not as simple as with Lully's score. For this thesis, three broad categories have been defined. The first is the "choral ensemble," where two or more voices sing simultaneously, though also singing successively at times; there is either a concluding chorus, usually repeating the words immediately preceding it, or a refrain chorus. Second is the "dialogue-ensemble," which has two or more voices singing only successively, with a concluding or refrain chorus. The final category is the "solo song with chorus," which is self-explanatory. There is some overlapping between categories.

Under these guidelines, there are three dialogue-ensembles and seven choral ensembles. The former include

12 Appendix III.
"Envy and Furies," with three soloists and a concluding chorus; "Song and Chorus for Vulcan and Cyclops," with five soloists; and "Song with Chorus," with a quartet. The latter are: the duet of Venus and Mars; the trios of the God of the River and the Elizian [sic] Lovers; the quartets of the Despairing Lovers and the Song at the Treat of Cupid and Psyche; the song of Furies and Devils, with duets and trios; and the dialogue of Pluto and Proserpine, which has a duet as well as three long solos.

The solo song with chorus presents special problems, since few of the songs are straightforward in form. The song of Pan, for example, not only has a solo and chorus, but also an ensemble singing in unison. The two temple scenes are included in this category, though the chorus dominates the solos, and the extravagant scenery, costumes, and machines tend to overshadow the vocal music.

Two songs do not fall into any of these categories: the song of Venus in Act I is the work's only completely solo piece, and the final chorus in Act V is the only chorus. Both are listed separately in Table III, below.

In Locke's published score, there are twenty-six separate pieces, but only twenty are listed in Table III. This is partly because Locke's organization of pieces is not always logical: his twelfth is only four bars long, separated from the previous section by an intervening dance; his twenty-sixth has a closed-form song followed by a declamation; and the sixteenth is merely a rescoring of the fifteenth. As well, Locke wrote four instrumental pieces to accompany machines, and the table deals only with vocal pieces.

Table III categorizes forms as binary, ternary, "4+" (four or more sections), and throughcomposed. The latter two categories require some explanation. Two pieces are listed as "4+": the songs of Pan, and Venus and Mars. Both
have declamatory and air sections, with the latter so formally clear that they could not be placed in the throughcomposed category. Throughcomposed pieces include short declamatory songs such as Venus’ solo, ensembles such as the dialogue of Pluto and Proserpine which have both declamatory and air sections, and the two large-scale temple scenes.

TABLE 3

MUSICAL FORMS IN LOCKE’S PSYCHE (1675)

<table>
<thead>
<tr>
<th></th>
<th>Solo w/chor</th>
<th>Dia/ensem</th>
<th>Chor/ensem</th>
<th>Solo</th>
<th>Chor</th>
</tr>
</thead>
<tbody>
<tr>
<td>AB</td>
<td>1</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>ABB</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Ternary</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4 +</td>
<td>1</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Threcomp</td>
<td>4</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td>8</td>
<td>2</td>
<td>8</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Locke’s key scheme is far more complex than Lully’s, even though Psyche, unlike Psyché, begins and ends in the same key. The extant music for Act I stays around D major/minor, except for Venus’ declamation in A minor. The music for Act II is entirely in G major/minor. The song of Vulcan and Cyclops in Act III takes place in C major, the "Song at the Treat of Cupid and Psyche" in D minor, and the

13 The frequent major/minor alternations are typical of Locke.
masque of the Salij in G major. Act IV is in A minor and C major. The Hell portion of Act V is in A minor and E minor; the final celebrations are in D major/minor.

While songs are confined to either duple-time declamatory or triple-time air sections, it would be misleading to attempt to define pieces on this basis. It makes more sense to consider his pieces as closed airs, declamations with optional air-like sections, and temple masque scenes.

As mentioned before, Shadwell’s lyrics tended to determine the musical structures used. Lyrics fall into three categories: rousing dactyls and regular lines for triple-time airs, iambic poetry clearly in a song form, and iambic poetry indistinguishable from the spoken portions of the play.

The extroverted drinking song for Vulcan and Cyclops was clearly meant to be set in triple time:

Ye bold sons of Earth, that attend upon fire,  
Make haste with the Palace, lest Cupid should stay;  
You must not be lazy when Love does require,  
For Love is impatient and brooks no delay.  
When Cupid you serve, you must toil and must sweat,  
Redouble your blows, and your labour repeat.\[15\]

The melody to this song is tuneful, with words set syllabically. Phrases are regular, cadences falling on the first beats of bars. The bass is active and harmonies tend to be simple, but with frequent modulations. Example 1 moves to G major (mm. 10-13), and from thence, to A minor (mm. 14-17), F major (mm. 18-21), and back to C major through the dominant (mm. 22-25).

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15 Locke, Dramatic Music, 140-1.
Even when Locke is at his most intense, his airs seldom deviate from their regular phrases and cadences. In the song of Furies and Devils (Example 2), Locke uses clashing dissonances to achieve a grotesque effect, yet the melody is still as tuneful and energetic as that of Vulcan:
EXAMPLE 8: "Song of the Furies and Devils," Act V, mm. 10-25.
This song is unique in *Psyche*. Each of its three strophes is built in exactly the same manner: an opening solo is followed by a duet, a trio, and a chorus of ten Furies and Devils. The plan was Locke’s, Shadwell clearly stating in his introduction that the piece was not chalked out by him.\(^{16}\)

There are far fewer pieces in the second category, where iambic poetry is clearly in a song form. These pieces have irregular feet and rhyme schemes, as does much of Shadwell’s spoken poetry. The song for Mars with warlike chorus (Act V) has such a lyric:

\begin{verbatim}
Behold the God, whose mighty power
We all have felt, and all adore;
To him I all my Triumphs owe,
To him my Trophies I must yield.
He makes victorious monarchs bow,
And from the Conqueror gains the Field.\(^{17}\)
\end{verbatim}

Locke’s duple-time declamations are more freely constructed than his airs. Example 3, an excerpt of the song of Mars, is typical of this sort of piece. The melodic range is quite restricted at the beginning, with many repeated notes and stepwise motion, gradually building to more leaps and a greater range. The basso continuo begins at a slower pace, but builds up speed on its approach to important cadences. The slower bass means that modulations, though still frequent, are fewer than in Locke’s triple-time airs. The increase in ornaments is also noticeable.

\(^{16}\) See Appendix III.
\(^{17}\) Locke, *Dramatic Music*, 221.

The Dialogue of the Despairing Lovers shows a more passionate, melodic style of declamation. The music is dominated by the text, a self-contained poem in consistent iambic pentameter couplets. The opening words are set with a rest "breaking" the first two words, followed by an irregular dotted rhythm on the word "distracted." Other word-painting includes the downward leap on "raging" (m. 5), the descending line on "Sighs which in other passions vent" (mm. 7-8), the contrasting ascending line on "give them ease when they lament" (mm. 9-10), and the descending minor seventh on "not quench" (m. 13).

FIRST MAN

Break, break—distressed heart, there is no cure for

FIRST WOMAN

Love, my mind—too raging. Sighs which in

SECOND WOMAN

other passions are, and give them base whom they meet, are but the

belows to my—not desire. And tears in me, not quench—but

nourish fire.
The Dialogue also has an example of Locke's contrapuntal vocal style, rare in this work. Typically, lines have fugal entries, but phrases end homophonically.
The third group of songs has poetry in iambic pentameter indistinguishable from the spoken portions of the play. Unlike the other two categories, these are not self-contained poems, and the words are often a part of the plot. Sometimes in these cases, Locke feels free to manipulate meter; for example, Proserpine’s dialogue section in Act V is in triple time, though the text is in an erratic iambic pentameter:

Psycye draw near: with thee this Present take,
Which giv’n to Venus, soon thy peace will make:
Of Beauty, ’tis a Treasury Divine,
And you’re the messenger she did design.
Lost beauty this will soon restore,
And all defects repair:
Mortals will now afresh her Beams adore,
And ease her mind of jealousie and care.
No Beauty that has this can e’r despair.18

18 Ibid., 203-4.
EXAMPLE 12: "Dialogue for Pluto and Proserpine with Chorus of Attendants," Act V, mm. 20-34.

This air is slightly different from those written in dactyls. Though there are still regular four-bar phrases, cadences do not fall so relentlessly on the strong beats of bars, and long notes are not saved for cadences; the first-phrase has a dotted half note on the cesura (m. 21), but the cadence ends on a quarter note.

Individual songs in Psyche are either independent of the main drama, or integrated with it. The former group have counterparts in Lully's work, and include the Dialogue of the Despairing Lovers, the Song of Vulcan and Cyclops, the Song at the Treat of Psyche and Cupid, the Song with
Chorus, and the Song of Devils and Furies. All have undoubted song texts, with four out of five being triple-time airs, the exception being the Despairing Lovers dialogue which corresponds to Lully’s declamatory Italian Plainte. The lyrics leave no doubt that all were conceived as songs.

Conversely, the songs integrated with the drama — the songs for Envy and Furies, Venus, the God of the River, and the dialogue of Pluto and Proserpine — have poetry which is indistinguishable in form and subject matter from that found in the spoken portions of the play. It seems likely, then, that all of these songs were originally written as spoken poetic dialogue, with the music added only as an afterthought. All are entirely in duple time except the dialogue of Pluto and Proserpine, which is in duple and triple time.

Prior to Psyche, there were instances of play songs which affected plot, as in The Tempest, though this happened with extreme rarity. Yet Psyche has no less than four songs closely integrated with the plot. We can never be certain why these four were included, but probably, each for his own reasons, Shadwell and Locke both wished to create a number of musical scenes having no connection with the French play.

There are four masque complexes in the play; two of these are entertainments, the English equivalents to the French intermèdes. The masques of Pan, and of Jupiter and the Gods, divert both the audience and the play characters. Like the intermèdes, they consist of closed numbers that could easily be performed independently.

The temple scenes of Apollo and the Salii, are of the type used by Shadwell in The Tempest. The scene at the temple of Apollo is made up of a swift

19 Both the Song at the Treat of Cupid and Psyche and the Song with Chorus have some poetic ideas in common with the third intermède of Lully.
succession of sections, some of which are musical, and some which parody the rituals of the Catholic church. There are many songs and dances, but also several descriptions of choreographed movements around the altar for which there may not have been any accompanying music.

Unlike Lully, who never repeated himself in Psyché, Shadwell follows his temple scene in Act II with another in Act III. He begins the masque of the Salij with the same sectional structure as in that of Apollo, but then interrupts it with the song of Venus and Mars, one of the songs which may have been set to music as an afterthought. The celebration and sacrifice, its rejection by Mars for the sake of Venus, and the descent of furies who wreck the altar, are all set to song, and in dramatic terms are entirely separate from the play. This little operatic scene may be an anti-papal statement by Shadwell, as he ruins the temple of a religious system merely criticized in Act II.

The final masque deserves some further comment, since it is quite closely modelled on its French counterpart. It will be remembered that Lully’s celebration of the Gods had an introductory section by Apollo and his chorus, followed by three little airs by Bacchus, Moma, and Mars. Locke counters this with his Song with Symphonies for Apollo, where the characters are introduced by means of three little dances, each performed to returnelli, with different instruments each time to establish characterization: the Elizian Lovers dance to pipes, Bacchus and his Maenades and Aegipanes to hoboys, and Cupid, Spirits, and the other Gods and Goddesses to recorders. This is followed with airs by Bacchus and Mars, and a brief concluding declamation by Apollo before the final chorus.20

Locke’s organization of numbers is not as careful as Lully’s, and the masque is far shorter than its counterpart,

20 See Appendix II.
yet French influence is greater on Locke here than any other part of the work. All three self-contained airs and the final chorus are in ABB form, whereas the only other use of this form is the declamatory song for Envy and Furies in Act I.
CHAPTER FIVE

CONCLUSION

In the introduction to this paper, Shadwell’s remarks on the relationship between the French and English Psyche plays, of 1671 and 1675 respectively, were briefly discussed. In the play preface, he felt obliged to defend his version against accusations that it was not as good as the French Psyche, and that it was all borrowed from the French. After examining both plays in the context of their contrasting national styles, it is now possible to make a more detailed analysis of his remarks.

Shadwell’s assertion that his play had "more Variety" is justifiable in several ways. First, his temple masque scenes are crammed with activity, with processions, choruses, dances, choreographed ritualistic gestures, declamations, machines, and even prose recitations swiftly succeeding each other. There is no form to these scenes as there is to Lully’s intermèdes, Shadwell’s purpose being to keep the audience diverted with a sequence of brief, visually exciting events. Second, there is variety in individual songs, Locke not only using more ensemble groupings than Lully, but also more alternating combinations of voices within songs; the overwhelming majority have some blend of solo voice, with ensemble or chorus. Third, Locke changes frequently from airs to declamations, while Lully’s songs and dances are both air-dominated.

At the same time, unlike Locke and Shadwell, Lully took care to make each of his musical scenes unique. Every one
has a different mood, ranging from the comedic antics of Vulcain and his Cyclopes, to the lachrymose Italian plainte. As well, each has a distinct form, dominated either by dance, song, or a mixture of both. Although Psyche is dominated by binary forms (twenty-five pieces out of thirty-three), Lully strings his songs and dances together in different ways: they may be entirely self-contained, or "interrupt" each other, or succeed each other in brief enchainements. In short, it may be said that Locke and Shadwell were intent on putting a great deal of variety into every individual piece, whereas Lully was concerned with the variety in each musical scene.

There is little doubt that Shadwell's "Scenes of Passion are wrought up with more Art" than the French version. Not only does he include more climactic scenes, but these are frequently set to music. No less than six songs are integrated with the drama: three individual numbers — the songs of Envy and Furies, Venus, and the God of the River — which may have been set to music as an afterthought; the masque scene of Apollo; the song of Devils and Furies; and the dialogue of Pluto and Proserpine. To have such a large number of songs relating directly to the plot is uncommon in English Restoration drama, though the heroic tragedies of the Commonwealth provided a precedent, being, as they were, entirely set to music; but such integration was unthinkable in French tragic theater, where poetry dominated all other elements, and where music was considered to be a diversion from the drama.

Finally, Shadwell’s comment that his "is much more a Play than that" is probably true from the English point of view, which placed emphasis on an incident-laden, complex, emotional roller-coaster of a plot. Not only does Psyche show incidents only described in the French play (the most
important being the initial cause of Venus’ displeasure, the scene at the temple of Apollo, and the donation of beauty by Proserpine), but he also invents complicated subplots which require wrenching and often ridiculous plot resolutions. This English approach to drama was deeply at odds with that of French tragedy, where the principal of unity of action discouraged any event unessential to the main plot.

The two Psyche plays provide an excellent vantage point for an examination of the early tragedy with music in France and England. To look only at the similarities between the two is to ignore the different approaches to tragedy, the English bent for incident being directly at odds with the literary orientation of the French. The different national attitudes toward music with tragedy compliments their basic dramatic approaches, the English enhancing the emotional power of their scenes with music, with the French unwilling to let music interfere with the purity of the poetry. The separation of drama and music gave Lully almost total control over his music, while the concentration of music at the ends of acts gave him the opportunity of unifying his musical scenes. Locke, for his part, had to pay close attention to Shadwell’s wishes, and his music is scattered at random points throughout the play and is dominated by the drama. However, he evidently enjoyed this sort of writing, since he was a collaborator on virtually every English "operatic" production in the Commonwealth and Restoration, up to and including Psyche.

The Psyche plays represented different points in the two composers’ work. For Lully, Psyché was a stepping-stone to opera; he wrote his first tragédie-lyrique, Cadmus et Hermione, in 1673. For Locke, Psyche was the apex of his work for the theater. He took enormous pride in the score, publishing it in 1675 with a lengthy preface, which explains
his titling of *Psyche* as "The English Opera."¹ Locke died shortly after, in 1677, without writing any more music for the theater; however, the semi-opera, of which *Psyche* was the first full-blown example, enjoyed great popularity in England throughout the rest of the century, thanks mainly to the work of Henry Purcell. Thus, both the *Psyche* plays, unique in and of themselves, changed the direction of musical theater in their respective nations.

¹ See Appendix D.
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APPENDIX A

SYNOPSIS OF PSYCHÉ (1671)
APPENDIX A

Synopsis of Psyché (1671)

(1) Overture. AA B. French ouverture form.
   - All prologue pieces are in C major.

Prologue. A place in the country, with a rocky crag, and a view of the sea in the background.

(2) Solo air, Flore. "Ce n’est plus le temps." AA BB, with A in C time and B in 3.
   Irregular phrases.
   - Flore praises king and invites Vénus to descend.

   - Praise of peace achieved by king; echoes Flore’s last two lines inviting Vénus to descend.


   - Praise of Vénus (and through her, the Queen). Expresses familiar sentiment asking for kindness in women.

(5) Dance. AA BB. A, 4+4; B, 6+6 phrases.
   Introduces:

   - Familiar sentiment extolling the pleasures of Love’s prison. Leads into

(8) Repetition of (6).
Vénus expresses her humiliation. Her followers have deserted her and now worship Psyché. She now only has her two smallest devotees left. She exhorts Amour to shoot Psyché with a dart guaranteed to make her fall in violent unrequited love with some horrible being. Amour agrees and leaves to do her bidding. The set changes to a great city.

Act I, Scene i. Aglaure and Cidippe, Psyché’s two evil sisters, complain bitterly that Psyché gets all the suitors, while they only get older.

Scene ii. The sisters meet two of Psyché’s suitors, Agenor and Cleomene. The princes have been friends from birth, and wish to court Psyché.

Scene iii. The suitors woo Psyché, who refuses both with noble grace. She suggests they marry her sisters. The swains refuse. The sisters feel no gratitude for their sister’s gesture.

Scene iv. Lycas summons Psyché to her father, the king’s, side.

Scene v. Lycas reveals that the Oracle of Apollo has decreed Psyché must go to the summit of a mountain, dressed for a funeral, and wed a serpent monster.

Scene vi. The sisters decide they’re not too sad about this.

Premier intermède. The set changes to some forbidding rocks, with a grotto in the distance. A troupe of afflicted people enter to deplore Psyché’s misfortune. One part of the troupe performs touching plaintes and lugubrious concerts (instrumental pieces); the other expresses its desolation by a dance full of the most violent despair. All in C minor, except for (7) in C major.

(1) Tragic air by a desolate woman, "Deh, piagete." A B A. Strophic.

(2) "Symphonie à trois," introducing:

(3) Trio of afflicted men, "Ahi, dolore!" leads into:

(4) Double of (1), by Lambert, going into:

(5) Repetition of (3), followed by:

(6) Duo of afflicted men, "Com’esser fra vol," going into:

(7) Entrée by six afflicted men and six desolate women. During which, the desolate woman sings "Ahi, ch’indarno si tarde!"

(8) Last reprise of (1), followed for the third and final time by:
(9) Repetition of (3).

Act II, Scene i. The king despairs; Psyché comforts him. 
Scene ii. The hypocritical sisters and Psyché mourn together.
Scene iii. Psyché mourns her fate.
Scene iv. The suitors attempt to save Psyché, but she is carried off by two Zéphires. They swear to follow.
Scene v. Amour vows that his rivals shall die, and directs Vulcain to decorate a palace for Psyché.

Second intermède. The scene changes to a magnificent garden court. Six Cyclopes and four fairies dance, the former striking four great vases of silver. Their entrée is "entrecoupée" by the récit of Vulcain, which has two reprises. All in C major.

(1) Entrée, Cyclopes and Fées. AA B, all in 2. Irregular phrases.
(2) Entrée, les Forgerons. A BB, all in 3. Irregular phrases.
  - Vulcain urges Cyclopes and Forgerons to work hard for Amour.
  - Subject matter same as (3).

Act III, Scene i. Zéphire is surprised to see that Amour has grown up. They agree that Vénus will not be pleased with Amour’s choice of bride.
Scene ii. Psyché is amazed to find herself in a palace. She demands that the monster eat her immediately and end her suspense.
Scene iii. Amour and Psyché meet. She promptly falls in love, yet, mindful of her family’s grief, she requests a visit by her sisters. Amour reluctantly agrees.

Troisième intermède. An entrée of four Amours and four Zéphirs [sic], interrupted twice by a dialogue of an Amour and Zéphir. All in A minor.


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1 This formal description is found in Denise Launay, "Les airs Italiens et Français dans les Ballets et les Comédies-Ballets," Jean-Baptiste Lully: Actes,.
The garden becomes a magnificent palace.

Act IV, Scene i. When the sisters see Psyché’s happiness, and her beautiful, perfect husband, they plot vengeance.

Scene ii. The sisters find that Psyché does not know her husband’s identity. They suggest that he is so beautiful he might have any lover, and may leave her for another woman, taking the palace with him. Zéphire takes the sisters away on a cloud.

Scene iii. Psyché confronts Amour, forcing him to reveal that he is the God of Love. Unfortunately, love cannot live where there is no trust. He leaves, taking the palace with him.

Psyché is left alone in the midst of a vast countryside, by the bank of a savage river. The God of the River appears, draped over a great urn, from which water flows.

Scene iv. Psyché bemoans her fate. The God of the River forbids her to drown herself, saying that Vénus is on her way to punish Psyché.

Scene v. Vénus appears, and the two women have a lengthy argument. Vénus vows to punish her.

Quatrième intermède. A scene of Hell. The Infernal Palace of Pluton sits on a sea of fire. Eight Furies dance an entrée, rejoicing in the rage they have kindled in the soul of Vénus, the sweetest of divinities. A sprite performs somersaults to their dances, while Psyché rides in the boat of Charon with the box that she has received from Proserpine for Vénus.

Only one dance survives. The dance of "Furies et Lutins" is in A B form, is all in 2, and has irregular phrases. It is in G minor.

Act V, Scene i. Psyché ponders her torments in Hell.

Scene ii. Psyché meets her two suitors, who have thrown themselves off a cliff for love of her. Now they live in a beautiful wood, where all those go who die for love. They add that her sisters have been thrown from a precipice for their lies, and are also in Hell.

Scene iii. Psyché, disfigured from her sufferings, opens the box of beauty meant for Vénus. She falls into a death-like swoon.

Scene iv. Psyché’s peril has melted Amour’s anger. He calls upon Vénus to wake her. If she should refuse, he will spread hatred of Vénus among mortals.
Scene v. Vénus and Amour have a bitter argument. Finally, Vénus restores Psyche’s beauty, but refuses to wake her. Jupiter descends on an eagle.

Scene vi. Amour begs for Jupiter’s aid, threatening to make the gods fall in love with unworthy mortals. Jupiter asks Vénus to reconsider, swearing to make Psyche immortal. Vénus relents and wakes her daughter-in-law. All celebrate.

Dernier intermède. All the gods rise to heaven. Apollo, the God of Harmony, invites the other gods to rejoice.


- Call to celebrate.

(3) Prélude to airs for Bacchus, Mome, and Mars, and airs, all in 3. Irregular phrases.
  a) Solo air, Bacchus. Throughcomposed, flexibly in 3 and 2 time. Irregular phrases.
  - Conventional sentiment that drunk is not as dangerous as love.
  b) Solo air, Mome. “Je cherche à mèdire.” D minor. Throughcomposed, in 3 and 2 time. Regular 4-bar phrases.
  - The God of Satire proclaims that Amour is the only person he will not satirize.
  c) Solo air, Mars. “Mes plus fiers ennemis.” D major. AA B, with A in C and 2 time, and B in 3. Irregular phrases.
  - Conventional sentiment that war can only be vanquished by love.
  - Celebrates the happy lovers.
  - Mentions “trompettes,” “tymbales,” “tambours,” and “musettes.”

  b) Solo air, Apollon. “Le Dieu qui nous engage.” D minor. AA B, all in 4 time. Irregular phrases.
  - Welcomes the Revels of the Night.

(5) Duet, Muses. “Gardez-vous beautéz sévères.”
D minor. AA B, all in 3 time. Regular 4-bar phrases.
- Conventional sentiment warning severe ladies about the pain of love.

- with 8 "Concertants."

b) Solo air, Bacchus. "Admirens le jus de la Treille." F major. AA BB, all in 4 time. Irregular phrases.
- Familiar sentiment expressing love of wine.

(7) a) Solo air, Silène. "Bacchus veut qu'on boive." F major. A BB, with A in 2 and B in 3 time. A, regular 4-bar phrases; B, 5+5+3.
- Praise of Bacchus.


(8) a) Entrée, Mome's troupe of Polichinelles and Matassins. D minor. AA B, with A in 3 time and B in 3. A, 2+4; B, irregular phrases.
- Libretto lists "concertants," "violins," "bassons" and "haut-bois."

- A call to pleasure.

and "lo.").
- Libretto lists "concertants," "violins," "basson," "flutes," "tymbalier," "sag de bout;" and "trompettes."

b) Solo air, Mars. "Laissons en paix toute la terre." D major. Unavailable.
- Call to amusements.

(10) Dernière entrée, all four troupes. "Rondeau pour les Trompettes." D major. Rondeau, all in 2 time. Regular 4-bar phrases.


APPENDIX B

Synopsis of Psyche (1675)

Prologue. An explanatory poem in iambic pentameter couplets with no relationship with the plot.

Act I. A deep walk in the midst of a mighty wood, with a view of a pleasant country in the background.

Psyche, with her two ladies, praises the peace of the countryside. She refuses to choose between her many suitors, preferring her life in the grove.

1. A Symphony of Recorders and soft Musick.

L1 (2) Song and Chorus for Pan and his Followers.
D major. A B CC, in 2 and 3 time. C is repeated by the chorus. A, irregular; B, regular 4-bar phrases.
- Pan and Nymphs praise Psyche.
- Chorus accompanied by "violins."

(3) Symphony of Rustick Musick, representing the Cries and Notes of Birds.

(4) Entry by four Sylvans and four Dryads to Rustick Musick.

(5) Symphony of Rustick Musick, representing an Eccho.

- Song praises Psyche’s pastoral life.

Psyche and her ladies are accosted by Ambition, Power, Plenty, and Peace, who tempt her to give up the pastoral life. Psyche successfully resists them. Envy and six Furies enter, chasing the four allegorical ladies away.

L3 (1) Song for Envy and Furies. D major. A BB, all in 2 time. B is a chorus. Irregular phrases.
- Integration with plot; part of preceding scene with the four temptresses.

1 Locke’s pieces are marked in bold-face type with either an L in bold-face type, or L + number. All other pieces are Draghi’s.
Foreshadows future miseries, including Psyche's sojourn in Hell.

Psyche's ladies are upset, but Psyche declares that her innocence will prevail.

Two swains, Nicander and Polynices, have an anti-papal discussion. They woo Psyche, to no avail.

Psyche's two sisters, Aglaura and Cidippe, are frightened. They cannot wed before Psyche, and may be too old to attract any suitors by the time their reluctant sister chooses a husband. They call upon Venus, threatening that the beautiful girl will take the goddess's worshippers and ensnare her son.

L4 (1) Symphony at the descending of Venus. A minor. Throughcomposed, all in 2 time. Irregular phrases.

- Integration with plot. Venus agrees to punish Psyche, who will go with her father, the King, to Apollo's Oracle and get her future read.

L4 (3) Venus ascends to (1) above.

King Theander, Psyche, and their followers go to the temple of Apollo.

Act II, Scene i. The Temple of Apollo Delphicus.

L6 (1) Song of Procession at the Temple of Apollo, Accompanied with Wind and String Instruments. G minor/major, throughcomposed but heavily sectionalized, alternating 2 and 3 time. This masque complex is integrated with the plot.
- Call to ritual, to divine Psyche's fortune: (2) Dance of Priests with cymbals and bells.
(3) A brief prose section, resembling a Catholic ritual.
(4) Chief priest runs or dances, Priest and Boys follow, all instruments play. They sing:

(6) Continuation of prose ritual, in English, Latin, and Greek.
(7) Sacrificial fire lit; offering made to Apollo.
(8) Apollo speaks as the oracle; there is thunder and lightning; his image trembles.

Apollo decrees that Psyche shall be given in marriage to a serpent.
A long anti-papal argument ensues; Nicander and Polynices dispute with the Priest and Theander on the value of priestly rites versus natural religion, and on the existence and importance of miracles. Psyche agrees to sacrifice herself. Polynices mourns the atrocities carried out in the name of religion.

Scene ii. The scene changes to a rocky desert, full of dreadful caves and cliffs. Two pairs of despairing men and women sing.

   A-B, all in 2 time. Irregular phrases.
   - Lovers despair, then kill themselves.

Psyche awaits her monster husband. The swains attempt to rescue her, but two infernal spirits rise and take them away. Psyche is picked up by Zephirs and flown into the clouds.

Cupid orders Vulcan to prepare a palace for Psyche.

The swains declare they will rescue her or die.

Act III, Scene i. The scene is the Palace of Cupid. Her the Cyclops forge great Vases of Silver. The music strikes up and they dance, hammering the vases upon anvils.

L9 (1) Dance of Cyclops.
   (2) Song and Chorus for Vulcan and Cyclops.
      C major. A A-B C B C B C B, all in 3 time.
      Strophic, with C a refrain chorus. Irregular phrases.
      - Comic drinking song.
   (3) Cyclops dance again to (1).

Cupid and Psyche meet; she immediately falls in love. She asks who he is, but he says that she must never ask.

L10 (1) Song at the Treat of Cupid and Psyche.
      - Song celebrating youthful love.

Psyche is happy, but wishes to see her sisters. Cupid agrees.

Scene ii. A principal street of the city. There is a celebration for the two swains, who have slain the Oracle’s serpent.

L11 (1) Song and Dance of the SALIJ sung in the principal Street of the City, near a Triumphal Arch, and Accompanied in the Chorus with Kettle Drums, Wind Instruments, Violins,
- A sacrifice to Mars, in gratitude for the death of the monster.

(2) Dance of Priests, with kettle drums and trumpets.
(3) Meanwhile, Praesul and other priests prepare the altar and kindle the sacrificial fire.

L12 (4) Four-bar declamation by the priest Praesul. G major. Throughcomposed, all in 2. One phrase.
- Venus begs Mars to reject the sacrifice, since her altars are being ignored. Mars swears to send Furies to interrupt the sacrifice.
(7) Machine scene. Furies descend and break the altar, then fly away.

The sisters reveal that the King is dying, and has willed that they marry the two swains. Polynices and Nicander decline, rushing off to renew their quest for Psyche. Humiliated, the sisters decide to have them killed.

Act IV, Scene i. A stately Garden at the magnificent palace. The sisters visit Psyche. When they see Cupid, they fall in love with him and resolve to win him for themselves.

- Common sentiment that one should love while one is young.
- 16 is an arrangement for two voices.
(2) Dance and machine scene. Ten Statues leap from their Pedestals and dance; ten Cupids rise from the Pedestals, strew flowers, and fly in several ways.
- Probable influence Les Amants magnifiques, which has a statue dance.

The sisters decide to destroy Psyche’s happiness. They suggest that her mysterious husband might be the serpent in disguise, or some demon who commands the winds. Zephyrus wishes to take them home, but they swear they will not leave
as long as Psyche remains. They attempt to stab her, but are snatched away by Zephyrus.

Psyche questions Cupid, forcing him to reveal his identity. He then flies away, taking the palace and gardens with him.

Scene ii. A vast desert by a River. Psyche mourns the loss of her husband.

Cidippe and Aglaoura appear with a soldier, who is to kill the swains. They see Psyche and gloat. The king has died, leaving the kingdom to them, and now Psyche is in their power. Psyche wants to throw herself into the river, but is prevented by the God of the River.

L17 (1) Song of the God of the River, and two Nymphs, to PSYCHE, when she’s going to cast herself into the River. C major. A B, all in 2 time. Strophic. Irregular phrases.

- Integrated with plot. The god forbids her to defile the waters by killing herself, and predicts her eventual happiness.

The ensuing events happen in approximately two pages of dialogue:

Venus descends; she and Psyche argue. Venus, enraged, vows that Psyche will go to Hell.

The swains are overjoyed to see Psyche, who is immediately taken to Hell. They are then attacked by soldiers. Fighting free, they realize that the sisters will not stop with this one attempt. Deciding to kill themselves rather than be assassinated, they throw themselves into the unprotesting river — evidently they are non-pollutants.

Aglaoura and Cidippe threaten to kill the soldier for not killing the swains; the soldier flees.

Cupid blames the sisters for provoking Venus’ rage and has furies take them to dwell forever in Hell.

Act V, Scene i. A scene of Hell, consisting of many burning ruins of buildings.

L18 (1) Song of Devils and Furies. A minor.

A B C B C, all in 3 time. Strophic. Regular 4-bar phrases.

- Integrated with plot. The demons gloat at the success of their scheme.

(2) A dance of Furies.

The sisters agree that they can bear the torments of Hell quite nicely if only Psyche shares them.

Psyche expresses her despair in a rare monologue.

L19 (1) Dialogue for Pluto and Proserpine, with chorus of attendants. E minor.
Throughcomposed, in 2 and 3 time. Irregular phrases.
- Integrated with plot. Pluto assures Psyche of her eventual deliverance, while Proserpine assures further disasters by giving psyche a box of her beauty to take to Venus.

Aglaura and Cidippe are sentenced to undergo eternal labors with the Belides, drawing water in a sieve. They sink through the floor, along with the devils and furies, and the throne of Pluto.

Psyche meets Nicander and Polynices, who now reside in a beautiful field where kings and queens celebrate their everlasting loves.

Scene ii. The scene if IV, ii reappears. Psyche opens Proserpine’s box of beauty and falls into a death-like swoon.

Cupid and Venus discover Psyche. Venus agrees to wake Psyche only if Cupid will leave her. Jupiter descends and agrees to make Psyche immortal. Venus withdraws her objections. Cupid and Psyche are reunited.

Scene iii. Heaven, the palace of Jupiter.
L21 (2) Song with symphonies for Apollo. D major. A BB C D C D D E FF, all in 2 time. Irregular phrases.
- Symphony of pipes introduces Princes of Elizium.
- Same symphony with hoboys introduces Bacchus.
- Same symphony with recorders introduces other deities.
- Conventional sentiment that a lover loses his liberty for a few moments’ pleasure.
L24 (5) Dance of the Elizian Princes.
L24 (6) Song for Mars with Warlike Chorus. D major. A BB, in 2 and 3 time. Strophic, B is chorus. A, regular 3-bar; B, regular 4-bar phrases.
- The god of Love is more powerful than the god of War.
- Chorus is to "trumpets," "kettle-drums," "flutes," and "warlike musick."
L25 (7) Song for Bacchus with Chorus of Maenades and AEgipanes. D major. A BB, all in 3 time. Strophic. B is a refrain chorus. Regular 4-bar phrases.
- Conventional sentiments celebrate drinking, but acknowledge that Love's power is greater than that of drink.
- Chorus to Hoboys and "rustick musick."

L (8) Declaration by Apollo. Throughcomposed, all in 2 time. Regular 4-bar phrases. Attached to the Bacchus number above.
- Acknowledges the supremacy of Love, leading into:

L26 (9) General Chorus of all the Voices and Instruments. D major. A BB, all in 2 time. Regular 4-bar phrases.
- Celebrates the happy couple.

(10) Dance by the Princes, as Attendants adorn the stage with garlands and festoons.
APPENDIX C

SHADWELL’S PREFACE TO PSYCHE (1675)
I'm a good Natur'd Country, I doubt not but this my first Essay in Rhime would be at least forgiven; especially when I promise to offend no more in this kind: But I am sensible, that here I must encounter a great many Difficulties. In the first place (though I expect more candour from the best Writers in Rhime,) the more moderate of them (who have yet a numerous party, good Judges being very scarce) are very much offended with me, for leaving my own Province of Comedy, to invade their Dominion of Rhime: But I think they might be satisfied, since I have made but a small incursion, and am resolv'd to retire. And were I never so powerful, they should escape me, as the Northern People did.
did the Romans, their craggy barren Territories being
not work the Conquering. The next sort I am to encoun-
ter with, are those who are too great Admires of the
French Wit, who (if they as not like this Play) will say,
the French Witc is much better; if they do, they will
say, I have borrow'd it all from the French. Whether the
French be better, I leave to the Men of Wit (who under-
stand both Languages) to determine; I will onely say,
Here is more Variety, and the Scenes of Passion are wrought
up with more Art; and this is much more a Play then
that. And I will be bold to affirm, that this is as much a
Play, as could be made upon this Subject. That I have
borrow'd it all from the French, can onely be the objec-
tion of those, who do not know that it is a Fable, written by
Apuleius, in his Golden Afs; where you will find most
things in this Play, and the French too.' For several things
concerning the Decoration of the Play, I am oblig'd to the
French, and for the Design of Two of the only moving
Scenes in the French, which I may say, without vanity,
are very much improv'd, being wrought up with more Art
in this, then in the French Play, without borrowing any of
the thoughts from them.

In a thing written in five weeks, as this was, there must
needs be many Errors, which I desire true Critics to
pass by; and which perhaps I see myself, but having
much bus'nefs, and indulging my self with some pleasure
too, I have not had leisure to mend them, nor would it
indeed be worth the pains, since there are so many splendid
Objects in the Play, and such variety of Diversion, as will
not give the Audience leave to mind the Writing; and I
doubt
doubt not but the Candid Reader will forgive the faults, when he considers, that the great Design was to entertain the Town with variety of Musick, curious Dancing, splendid Scenes and Machines: And that I do not, nor ever did intend to value myself upon the writing of this Play. For I had rather be Author of one Scene of Comedy, like some of Ben. Jonson's, than of all the best Plays of this kind that have been, or ever shall be written: Good Comedy requiring much more Wit and Judgment in the Writer, than any Rhiming, unnatural Plays can do: This I have so little valued, that I have not alter'd six lines in it since it was first written, which (except the Songs at the Marriage of Plyche in the last Scene) was all done Sixteen months since. In all the words which are sung, I did not so much take care of the Wit or Fancy of 'em, as the making of 'em proper for Musick; in which I cannot but have some little knowledge, having been bred for many years of my Youth to some performance in it.

I chalk'd out the way to the Compofer (in all but the Song of Furies and Devils in the Fifth Act) having design'd which Line I would have sung by One, which by Two, which by Three, which by Four Voices, &c. and what manner of Humour I would have in all the Vocal Musick.

And by his excellent Composition, that long known able and approved Master of Musick, Mr. Lock, (Compofer to His Majesty, and Organist to the Queen) has done me a great deal of right; though, I believe, the unskilful in Musick will not like the more solemn part of it, as the Musick in the Temple of Apollo, and the Song of the Despairing Lovers, in the Second Act; both which are pro-
and admirable in their kinds, and are recommended to the judgment of able Musicians: for those who are not so, there are light and airy things to please them.

All the Instrumental Musick (which is not mingled with the Vocal) was composed by that Great Master, Seignior Gio Baptista Draghi, Master of the Italian Musick to the King. The Dances were made by the most famous Master of France, Monsieur St. Andre. The Scenes were Painted by the Ingenious Artist, Mr. Stephenson. In those things that concern the Ornament or Decoration of the Play, the great industry and care of Mr. Betterton ought to be remembered, at whose desire I wrote upon this Subject.

POST SCRIPT.

I had borrow'd something from two Songs of my own, which, till this Play was Printed, I did not know were publick; but I have since found 'em printed in Collections of Poems, viz. part of the Song of the Despairing Lovers, in the Second Act, and about Eight lines in the First Act, beginning at this line, 'Tis frail as an abortive Birth. This I say, to clear myself from Thievry, 'tis none to rob my self. The Reader may please to take notice of several Errata's, as,

Page 2, for, bright Sun exhales, read, great Earth exhales. p. 6. after, where you shall be adorn'd by me, insert, with all the Treasures of the East and West. p. 45, l. 5. for, upon the Tripod, read, before which stands the Tripod. p. 18. before, it stands, insert, as the Priestess Daphnis is mounting the Tripod. p. 42, read, Great Statues of Gold standing upon Pedestals, with small Figures of Gold sitting at their feet. Several dahmas excepted there are, which the prints will help you to correct.
Preface.

That Poetry and Musick, the chief manifesters of Harmonical Phancy, should produce such discordant effects in many, is more to be pityed than wonder'd at; it being become a kind of fashionable wit, to Peck and Carpe at other Mens conceptions, how mean soever their own are. Expecting therefore to fall under the Laß of some soft headed, or hard hearted Composer (for there are too many better at finding of faults then mending them,) I shall endeavour to remove those few blocks which perhaps they may take occasion to stumble at.

The first may be the Title, OPERA. To this I must answer, That the word is borrowed of the Italian; who by it, distinguish their Comedies from their Opera's; Tho' with a short Plot being laid, the Comedians according to their different Theams given, Speak, and Act Extempore; but these after much consideration, Industry and pains for splendid Scenes and Machines to illustrate the Grand Design, with Art are composed in such kinds of Musick as the Subject requires: and accordingly performed. Proportional to which are those Compositions (the Reader being refer'd to the Book of the whole work for the particular Excellencies,) Their nature for the most part being soft, easy, and, as far as my ability could reach, agreeable to the design of the Author: for in them you have from Ballad to single Air, Counterpoint, Recitative, Fuge, Canon, and Chromatick Musick, which variety (without vanity be it said,) was never in Court or Theatre till now presented in this Nation; though I must confess there has been something done,
The Preface.

done, ( and more by me than any other ) of this kind. And therefore it may justly wear the Title, though all the Tragedy be not in Musick: for the Author prudently consider'd, that though Italy was, and is, the great Academy of the World for that Science and way of Entertainment; England is not: and therefore mixt it with Interlocutions, as more proper to our Genius.

Another may be, The Extremes Compas of some of the Parts. To which, the Idols of their own Imagination may be pleas'd (if possible) to know, that he who Composes for Voices, not consider'ting their Extent, is like a Butching Stilt, who being obliged to make Habits for men, cuts them out for Children. I suppose it needs no Explication.

The next may be, The Extravagancies in some Parts of the Compotition, wherein (as among slender Grammarians) they may think fix'd rules are broken: but they may be satisfied, that whatever appears so, is only by way of Transition from Time or half-Time Concords, and cover'd by the extrem Parts: or to suspend the Ear and Judgement, for satisfying both in the Cadence.

Then, against the Performance, They sing out of Tune. To which, with modestly it may be answer'd, He or she that is without fault may cast the first Stone: and for those Felt defects, the major Part of the Vocal Performers being ignorant of Musick, their Excellencies when they do well, which generally are so, rather ought to be admired, than their accidental mistakes upbraided.

The next (and I hope the last) is, or may be, Why, after so long expos'd, is it now Printed?

First, to manifest my duty to several Persons of Honour, who exp'd it.

Secondly, to satisfy those Lovers and Understanders of Musick, whose Business or Distance prevent their seeing and hearing it.

Thirdly, that those for whom it was Compos'd (tho perchance ignorant of the quality) by the quantity may be con vinc'd, the Composing and Teaching it was not in a Dream; and consequently, that
The Preface.

that if the Expence they have been at, do not answer their big Expectation, the fault's their own, not mine.

Finally, (by way of Cartoon) to prevent what differences may happen between them, and whoever they may have occasion to employ for the future, that on either side there be no dependance on good Words or Generosity.

The Instrumental Musick before and between the Acts, and the Entries in the Acts of Psyche are omitted by the consent of their Author, Seignior Gio. Baptista Draghi. The Tunes of the Entries and Dances in the Tempest (the Dancers being chang'd) are omitted for the same reason.

The Errata's in this Impression, which are not many, the Printer desires pardon for, it being his first attempt in this kind; and hopes if it fall into ingenious hands they'll correct them; and is confident what he shall undertake for the future, shall be as free from Mistakes, as any thing that has hitherto been published.