

GENDERING MADNESS: SHAKESPEARE'S *MACBETH* RE-VISITED BY VERDI

Maria Frendo

...Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty. Make thick my blood,
Stop up th'access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
Th' effect and it. Come to my woman's breasts,
And take my milk for gall, you murd'ring ministers,
Wherever in your sightless substances
You wait on nature's mischief. Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

[I. v, 38-52]

Baroque opera is replete with mad scenes. The raving Orlandos and the antics of the various Cardenios, so popular in seventeenth- and eighteenth-century opera, disappear almost completely at the beginning of the nineteenth century. Now, operatic mad scenes usually fall into three categories – love-madness, guilt-madness, and madness after poisoning. The first one, namely, love-madness is the most prevalent and, for reasons that will be discussed further on in this paper, is almost exclusively the prerogative of women. Sporadic scenes of lunacy for opera's men are not infrequent, but full-blown mad scenes for them are rare in nineteenth-century opera, and where they do occur, the madness tends to be guilt-induced, as in Auber's *La Muette de Portici* (1828) and Verdi's *Nabucco* (1842). The obvious inference, therefore, would be that opera engages in a displacement onto women of the dangerous potential essential in its study of emotional stress. Expressed differently, while early nineteenth-century opera has both its men and its women indulge in passions that carry them dangerously close to the edge of sanity, those whom it finally throws irrevocably into the depths of despair are almost always women.¹

Opera of the romantic period fashions the madwoman as both powerless and passive. However, in order for this characterisation to be successful it paradoxically needs to feed upon a scintillating display of powerful female action. Clothing the female body with madness is an activity that is intricately connected to the ways in which females, with what Christoph Clausen calls "their dualistic systems of language and representation",² are characteristically placed on the side of the irrational and the physical, adhering to the tropes of nature and silence. Men, on the other hand, are privileged with the Apollonian faculties of culture, discourse, and reason.

Operatic madness is not only concerned with a raving spectacle but also to a tumultuous audicle (to coin a term). It pertains to the ear as much as it does to the eye, and it is no great discovery to say that an operatic mad scene deals with women who are not placed on the side of silence at all. Rather, these afflicted women (sometimes they are not older than girls) are situated on the side of tremendously powerful vocal resonance. Additionally, they are most of the time consummate artists who can deal with the most demanding vocal technique with both mastery and control – two qualities one hardly associates with deranged minds. One finds early romantic opera still heavily reliant on excessive improvisation when it comes to cadenzas, with sopranos vying for supremacy when it comes to elaborating on a text written by a male composer. Perhaps one of most famous, or perhaps notorious, bewilderingly virtuosic cadenzas of arguably the most well-known mad scene of all, namely, in Donizetti's *Lucia di Lammermoor*, was invented by Teresa Brambilla towards the middle of the nineteenth century. The paradox is inherent in the fact that in showcasing lunatic women who have lost control, opera also necessitates that female performers exercise the greatest control in their artistic and vocal proficiency. Sopranos do have an ir-repressible tendency to make of brinkmanship a fine art.

A question that comes to mind at this point is: how does a composer translate the excesses of a deranged psyche into the operatic genre? Ironically, the most musical device of the drama is not one that opera can avail itself of, namely, melody as reason's Other. The alliance between music and derangement is already anticipated in the *commedia dell'arte*. This can be found, among others, in the situation of the eponymous madwoman in a 1569 performance of *La pazzia di Isabella* who effortlessly switches to foreign languages. She copies the accents of her fellow players to perfection and starts singing. In this context, music embraces a three-forked displacement of discourse, overstepping both the threshold of self and the traditional of linguistic meaning. There are also Ophelia's songs in Shakespeare's *Hamlet*. Many critics have tended to focus on the verbal and visual images of both her distracted mind and abandonment of sexual inhibition. This, of course, is manifest in her fragmented speech, in words that are seemingly disconnected from any meaningful context. It is also readily seen in the highly erotic lyrics, in her loosened locks, and seeming oblivion of the concern that is shown by the people on stage who act as her audience. However, there seems to be a lack of critical concentration on the centrality of the singing as an act in itself. However, opera demands that the composer / librettist conceive of their work in a representational way that heavily depends on rigorous musical organisation. In real terms, when music serves as song in opera (and there are examples of this in Romantic opera, namely, in Verdi's *Othello*), composers are more inclined to stress rather than de-stress the song's formal logicity in order to highlight it as markedly different from the traditional manner of communication via singing. The sagacious placement of singing-as-song in distinct contrast to singing-as-speech is most often effectively used by composers to foreground the artificial and mannered quality of operatic derangement, and to diminish rather than sharpen emotional audience participation.

If this were the case, then, the reader is right in asking what the alternatives could be. Dramatic context is of the essence in mad scenes, and this by itself could well suffice. By this one means that the delivery of the text alone or the visual representation of madness onto the female body could well fulfil the demands of the scene. Despite this, however, a further question relates to how would the nineteenth-century composer use his musical language to differentiate and discriminate between madness and sanity? One of the foremost characteristics of madness is disengagement from external sensory impressions. Most often, this then leads to a retreat into a private space haunted with recollection and hallucination. Perhaps the most powerful musical evocation of memories are recurring themes, and early romantic opera mad scenes depend substantially on such gestures, especially at a time when they are still embryonic in opera.

Like recurring themes in the form of *leitmotifs*, most of the hallucinatory or semi-hallucinatory musico-dramatic devices are assembled in the more loosely-structured recitative episodes that are exquisitely apposite to compositional methods of fragmenting the vocal line with variations of demonic agitation and inexplicable calm, abrupt tempo changes, unpredictable changes of both key and mode, together with unaccompanied singing with the orchestra merely punctuating pauses with chords. With their free and loose structure, concomitant with the loose mind of the female singer, recitatives are particularly fit to represent incoherence and disengagement, not of but within the structural layout. Consequently, the resort to the relative regularity of the actual aria that generally follows a recitative may deceptively indicate some semblance of the restoration of sanity. This is what clearly happens in the cabaletta sung by the mad Cathérine in Meyerbeer's *Étoile du Nord* (1854). More regularly, the transition can be understood as an even more irrevocable progression towards insanity, the ultimate rupture of a previously stable link with the external world and the regression into the deceptive safety of a hallucinatory one.³ In such situations, what gives the musical utterance an association with madness is not interruption but the indecorousness and inappropriateness of an apparently coherent and sensible musical language in relation to the dramatic context. Opera is constructed by a conglomeration of complex signs, and the utilisation of violent confrontations between discrete semiotic units can be used for a number of objectives, not least the representation of madness.

In an article titled 'Il dolce suono', to remind the reader of Lucia's aria in her mad scene in Donizetti's opera, Tobias Klein concurrently focuses upon this strategy. However, he stops short of highlighting its importance when he writes that the distracted Lucia's aria and that of the Duke in *Rigoletto* (1851) "have more structural similarities than their place in the lot would lead us to expect".⁴ That, of course, is precisely the point! The opulent setting is more than warranted for the lecherous Duke: he has only just understood that Gilda, the girl he has been lusting after, has been abducted and is now in the palace. However, it is strangely incongruous to the desolation of Lucia's words, to the killing of her new husband Arturo, and to the utter incomprehension and horror of the courtiers. As Ellend Rosand puts it, the genre of opera "can be said to be generically mad, for its double language provides a perfect model

for the splitting or fragmentation of character”.⁵ The dichotomy between music and libretto naturally encapsulates the diverging forces that upset or undercut balance.

Donizetti’s *Lucia di Lammermoor* is one of the longest in the canon, with a richness of content that one feels is such a pity to cut out, as is traditionally done. In his adaptation of Scott’s novel, Donizetti endows the derangement of his leading lady a dramaturgical foregrounding entirely unprecedented and missing in the novel. In relation to its Shakespearean source, the madness of Lady Macbeth is likewise given great prominence in the opera. This scene is the fulcrum around which the opera’s final Act turns, whereas only a fraction of Shakespeare’s corresponding episodes are given to his sleepwalking scene. What is generally known as the *Gran Scena del Sonnambulismo* is, like that of *Lucia di Lammermoor*, one of the scenes that audiences expect a lot from. Verdi’s correspondence about this scene also attests to the fact that the composer himself regarded it as extremely importance.

At this point in the play, without any warning Lady Macbeth shifts into prose. Shakespeare tends to implement prose for a number of dramatic and/or tragic reasons, and madness is one of them. Further to this, the words that Shakespeare’s sleep-walking Lady Macbeth utters obtain a lot of their dramaturgical efficacy and potency from the loosely concomitant thought processes through which mental derangement is enacted. For instance:

Out, damned spot! Out, I say! One, two. Why then ’tis time to do’t. Hell is murky. Fie, my lord, fie, a soldier and afeard? What need we fear? Who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him? [*Doctor*: Do you mark that?] The Thane of Fife had a wife. Where is she now? What, will these hands ne’er be clean? No more o’ that, my lord, no more o’ that. You mar all with this starting.⁶

As already argued, recitative, with its freely-structured phrases, comes across as a projection of a deranged mind. As such, it is almost to be expected that recitative-style sections are vastly extended in length in a mad scene. Such development, therefore, appears to be natural for both Maffei and Verdi here. What text could better suffice than this one for what Verdi needs to express variations of demonic agitation and inexplicable calm, abrupt tempo changes, unpredictable changes of both key and mode, together with unaccompanied singing with the orchestra merely punctuating pauses with chords? Shakespeare’s text is a librettist’s dream: it naturally falls within the recitative paradigm and, above all, to be cast as a highly disturbed, fragmented, and agitated one. Yet, Verdi and Maffei do not follow the expected route. Once the operatic Lady Macbeth starts singing, the libretto restructures itself into organised *ottonari*, a versification so regularised in Romantic opera that an expert such as Arrigo Boito would denounce it as the most boring paradigm in the entire metrical canon. Such is the rigour that Maffei adopts in his libretto that he even integrates both the maid’s and the doctor’s utterances with meticulous precision into the metrical scansion. Moreover, the rigid form is further underpinned by an organisation of interlocking rhymes, functioning both within and between stanzas.

<i>Lady</i> :	Una macchia, è qui tuttora.	<i>a</i>
	Via, ti dico, o maledetta!	<i>b</i>
	Una ... due ... gli è questa l’ora!	<i>a</i>
	Tremi tu? No osi entrar?	<i>c</i>
	Un guerrier così codardo?	<i>d</i>
	Oh, vergogna!... Orsù, t’affretta!	<i>b</i>
	Chi poteva in quel vegliardo	<i>d</i>
	Tanto sangue immaginar?	<i>c</i>
<i>Medico</i> :	Che parlò	
<i>Lady</i> :	Di Fiffe il Sire	<i>e</i>
	Sposo e padre or or non era?	<i>f</i>
	Che n’avenne?...	
	E mai pulire	<i>e</i>
	Queste mani io non saprò?	<i>g</i>
<i>Dama e Medico</i> :	Oh terror!	
<i>Lady</i> :	Di sangue umano	<i>h</i>
	Sa quì sempre.... Arabia intera	<i>f</i>
	Rimondar sì piccol mano	<i>h</i>
	Co’ suoi balsami non può	<i>g</i>
	Oimè!	
<i>Medico</i> :	Geme?	
<i>Lady</i> :	I panni indossa	<i>i</i>

	Della notte.... Or via, ti sbratta!...	<i>j</i>
	Banco è spento, e dalla fossa	<i>i</i>
	Chi morì non surse ancor.	<i>k</i>
<i>Medico:</i>	Questo ancor?...	
<i>Lady:</i>	A letto, a letto...	<i>l</i>
	Sfar non puoi la cosa fatta...	<i>j</i>
	Batte alcuno!... Andiam, Macbetto,	<i>l</i>
	Non t'accusi il tuo pallor!	<i>k</i>
<i>Dama e Medico:</i>	Ah, die lei pietà, Signor!	<i>k</i>

Composing *Otello* some forty years later, Verdi discards the initial, metrically organised draft of Jago's 'Credo' and opts for a broken, angular metre. However, in writing *Macbeth* in 1847, Verdi does not only adopt the text, but strengthens the aria-style structure and the stanza structure in various ways. There is perfect cohesion between rests in the music and pauses in the utterances. The listener can clearly hear the rhymes and significant changes in the orchestration signal the start of each stanza. Also, climaxes in the aria, sequentially also arranged to reach higher peaks of emotional anxiety and intensity precede cadential closure to definitively indicate their ends. Comprehensively, the three stanzas are structured in such a way as to follow a modified symmetry. Verdi opts out of composing comprehensive recurring motifs, despite the fact that the Shakespearean text lends itself admirably for them. The scene contains little to no melismatic phrases let alone the capricious coloratura flourishes that have made a few of the more popular contemporary mad scenes so famous. Debating this point, critic Jonas Barish argues that Lady Macbeth's somnambulism is no mad scene at all, certainly not in any traditional sense. He comments that Verdi "makes no attempt to equate somnambulism with madness. He shuns the devices of musical discontinuity that correspond to the discontinuity of Shakespeare's prose".⁷ This position, however, is a minority one.

There is another school of thought that points to the pervasive character of both the obsessively rehearsed cor anglais anguished cry together with the orchestral figuration that supports Lady Macbeth when she utters her first phrase and beyond. These critics also point at the extent of the dissonance which is totally out of character with the period, the perceived unending vocal line which, again atypical for a contemporary aria, is heavily dependent on strangely short, non-melodic phrases and all but does away with melodic repetition. Finally, there is the volatile character of the vocal texture. It is undeniable that, juxtaposed against the framework of musical organisation, a blend of unremittingly repeated orchestral figures coupled with an often uncharacteristic vocal line takes place. The synchrony of these two potentially irreconcilable tendencies, namely, musical and metrical uniformity on the one hand, abnormality on the other, has triggered extremely divergent assessment of the whole scene. However, one could argue that the piece obtains its emotional intensity not from the sovereignty, as it were, of either musical conformity or musical nonconformity but, rather, from the dialectical tension between them. From what Clausen calls the "frame-excess-perspective",⁸ one need not be shocked by such tension. It is true that a somewhat upsetting, strange, musical rhetoric finds its way into the frame. However, this does not in any way disturb the frame's rationality. What appears to be implied, therefore, is that what David Kimbell addresses as "Verdi's inability to match the disconnected, prosaic character of Lady Macbeth's words"⁹ is not really indicative of technical incompetence on the composer's side, to be hastily justified as an embarrassing suggestion of compositional immaturity, but, more to the point, a dramatically important factor.

However, there is more to this issue. The reader knows that in numerous mad scenes of early nineteenth-century opera, the process of aesthetication and the visible and audible substitutions of reason have an very important part to play. This part is no less significant than exercising structural stability in order to protect the listener from contagion. One just wonders Verdi is keen on shielding his audience or not. Contemporary Verdi criticism tends to focus on the revolutionary scope of the duet between the protagonists Macbeth and Lady Macbeth in Act One, which may very easily be regarded as the opera's initial mad scene, and the sleepwalking episode. Both of these scenes focus on declamatory singing and there is a total de-privileging of *bel canto*. Also, both episodes relegate this *bel canto* to a lower level, subordinating it to dramatic expressiveness. In the hallucinatory moments of the Act One duet, Verdi makes it very clear that his wishes his singers to articulate words that are to be "said [not sung] *sotto voce* and in such a way as to arouse terror and pity". This fully supports Aristotle's claim for the arousal of these states of mind in the theory of tragedy as expressed in his *Poetics*.

It thus appears that while the scene of somnambulism keeps some the operatic framework's typical tension of transgression and control, to a larger extent it also debilitates the latter. However, this reading is further complicated when one looks at this episode holistically from the viewpoint of the whole opera's dramaturgy. Lady Macbeth is partially dramatically shaped by Macbeth. The opera thus turns an earlier tension on its head. Both the initial contradiction and its inversion are more violently stressed than they are in Shakespeare play, and the re-establishment of gender categories that this reversal suggests is only limited and qualified.

The reader/audience recalls Macbeth's conversation with the dagger, which develops more into a monologue than a dialogue. In a sense, this episode complements, on a dramatic level, the sleepwalking scene. This complementarity is even truer of the recitative that leads to the *Gran Scena e Duetto* of the first Act of the opera. In its Shakespearean counterpart, Macbeth speaks in magnificent blank verse. The perfectly poised contours of blank verse suggest, at least on a superficial level, some degree of sanity and contrasts even more sharply with the stuttering and muttering in prose of his sleepwalking wife at the end of the play. Exactly the opposite occurs in the libretto. Macbeth's Shakespearean blank verse is transformed into malleable, recitative-style line lengths. At this point early in the opera, Verdi almost takes excessive poetic licence to summon up an seriously deranged mind via musical means.

This almost graphic depiction is achieved by creating rhythmic figures that disappear as abruptly as they appear. These angular rhythms are created through pointed, disconnected melodic lines, through the succession of volatile conflict and vast expanses of sudden calm, through sudden key changes and an orchestral texture that is deliberately and inconsistently ripped apart and put back together again in ever-new structures. Music is an art form unto itself: its abstraction and its unique brand of vagueness enables it to create an endlessly nuanced, endlessly supple sonorous quality of the intangible yet dynamic dagger which strengthens rather than diminishes the audience's imagination.

Concurrently, opera implements music as a perpetual method for dramatic communication. Despite the conjuring of images through musical means, ultimately, what is being represented will be forever ambivalent and unclear. In a different theatrical context, and set to a different text, at least a few of the devices used by the composer in his orchestration of the dagger recitative could, potentially, be understood fairly easily as vaguely corresponding to mental disturbance. Yet, in Verdi's opera, it is acceptable that the audience reads this scene as a conversation enacted through musical strategies between Macbeth and the dagger. These strategies are simple but equally effective. The dagger, without any warning and with remarkable speed, digs itself into Macbeth's consciousness with a stabbing regularity. Using doubt as a defence mechanism, Macbeth disbelieves its existence, yet, the more he doubts the more it forcefully reasserts its purpose.

Macbeth

Macbeth

Mi sal-fac-cia, tu pu-gnad?! L'el-sa, me

vol-ta?! Se lar-va non sei tu, ch'io ti bran-

di-sca... Mi s'ing-gi?... Ep-pur ti veg-gol

Presto

Detailed description: The image shows a musical score for the character Macbeth. It consists of three systems of music. Each system includes a vocal line (bass clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are in Italian. The first system shows the vocal line starting with a rest, followed by the lyrics 'Mi sal-fac-cia, tu pu-gnad?! L'el-sa, me'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the vocal line with 'vol-ta?! Se lar-va non sei tu, ch'io ti bran-'. The piano accompaniment continues with similar rhythmic patterns. The third system begins with the vocal line 'di-sca... Mi s'ing-gi?... Ep-pur ti veg-gol'. The piano accompaniment becomes more active, with the right hand playing sixteenth-note patterns. The tempo marking '*Presto*' is placed above the piano part in the third system.

Largo $\text{♩} = 50$

A me pre - cor - ri sul con - fu - so - cam -

capo e più pazzo che sia possibile

min - che nel - - - la men - te di - so - guir di - so - gna - va!...

morendo

Example 1

The dagger thwarts Macbeth's attempt to regain control, on a harmonic, physical, and psychic level, and Macbeth understands, despite his increasingly deranged mind, that the dagger frustrates his every attempt. No sooner does the tragic hero feel he is on secure ground than he slips. He is metaphorically drugged into a false safety by clasping his hands around the dagger, but it leaps away from him malevolently. In short, through the strategy employed by Verdi, Macbeth responds to the dagger aurally as much as visually.

Naturally, the orchestral statements in the recitative could be interpreted as musical depictions of Macbeth's petrified reactions to the sight of the dagger than depictions of the sight itself. It is virtually impossible to decide which of these two options is the more valid one, and this leads to an interesting consequence. The audience finds itself participating actively in Macbeth's indecision with regard to the dagger's essential (in the sense of ontological) status. It is the prerogative of opera to represent not only psychological experiences but also basic, external ones. An example would be the representation of both an actual, natural storm and a storm of passions boiling within a character's musically-assembled interiority. As Clausen aptly puts it, "there is an aural vision of music animated by multiple, decentred voices localised in several invisible bodies".¹⁰ These disembodied voices, together with silent bodies, do not belong to the actual singers and performers in the orchestra. They are not even 'voices' as one understands them in contrapuntal writing in a polyphonic composition; nor are conceptual ideas about 'voice' intricately connected to metaphysical fiction concerning a secure and fixed independent integrated subject. What Clausen calls "aural vision" suggests an understanding of music designed by prosopopoeia. This is a rhetorical trope that allows non-human entities or objects to be endowed with human presence. Conventionally, this trope asks for a robustly visual imagination in which one can construe bodily parts on non-human figures.

What the intrinsic ambivalence of the singing voices suggests with regard to Macbeth's meeting with the dagger is that the recitative could, potentially, concurrently contain the vision in acoustic repetition and manipulate the listener's indecision about what is exactly being embodied. Is the heard voice an internal one or is extraneous to Macbeth, in the sense of it being 'but a dagger of the mind'? Is it a figment of Macbeth's feverish imagination or an actual dagger, clothed with figurative corporeality via sound, an autonomous object fully competent at interacting with Macbeth? With the singer's sudden exclamation 'Orrendo imago!' the context presents less ambiguity. Taken by itself, and in view (or hearing) of what has

come before, the busy string *tremolo* on an interval of a minor second, supported by a few of the woodwind instruments together with horns and timpani, could be interpreted as an summoning of the dagger itself. Understood in this way, it becomes a voice external, dancing maddeningly in front of Macbeth's eyes. Yet, the concurrence of the rupture of the harmonic mode, which suddenly shifts from Db Major to the distant A Major in both orchestra and melodic line, seems to identify the orchestral statement as the voice of Macbeth's conscience, internalised, an audible reflection of his guilt and horror.

Example 2

One could query whether, with hindsight, the voices heard on the orchestra in this recitative had been the voices of Macbeth all along, or whether they were fluctuating signifiers, first conjuring up an external voice only to be displaced into Macbeth's musical interiority just a few bars later. What this seems to add up to is a manoeuvring of audience mystification, if only at a subliminal level. Have the listener's ears been made 'fool o'th'other senses or else worth all the rest?' Insofar as the listener is taking part in Macbeth's hallucinatory doubt and indecision, what he/she is confronting is almost at the opposite end of the protective spectrum. If this were the case, who, then, shapes Macbeth's insanity? No chorus or orchestral voice expressing clear reason acts as an onstage or offstage mediator. Is he framing himself? He sings '[m]a nulla esiste ancora ... il sol cruento/Mio pensier le dà forma, e come vera/Mi presenta allo sguardo una chimera', a phrase that peaks in a tonally stable cadence, one that although ambiguous with regard to mode is strongly supported by the string section on the cadence. In the subsequent speech, the belief is that the potential murderer convinces himself to enter that same mad zone he has briefly exited.

Now o'er the one half-world
Nature seems dead, and wicked dreams abuse
The curtained sleep. Witchcraft celebrates
Pale Hecate off'rings, and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost. Thou sure and firm-set earth,
Hear not my steps....

[II. i, 49-57]

Sulla metà del mondo
Or morte è la natura; or l'assassino
Come fantasma per l'ombra si striscia,
Or consuman le streghe i lor misteri.
Immobil terra! A' passi miei sta muta.

[I. ii, 157]

From a musical point of view, in the opera it is ambiguous whether Macbeth ultimately manages to extract himself from his hallucination. In Example 1, the woodwind instruments, namely, the clarinet and the bassoon, endow a disembodied dagger with linguistic faculties, slowly but surely leading Macbeth

[...] his two chamberlains
 Will I with wine and wassail so convince
 That memory, the warder of the brain,
 Shall be a fume, and the receipt of reason
 A limbeck only.

[I. vii, 62-7]

A few of the symptoms identified in the porter scene are superimposed with the symptoms of other mad figures in the Shakespearean canon. Drink is acquainted with somnolence as madness is allied to the sleepwalking Lady Macbeth. It can also be the cause of a lack of sexual inhibition, at least on a verbal level as happens to Ophelia. Its fragmented syntax is replete with incoherent associations, as with King Lear or the jailor's daughter. Insofar as there is association between madness and drunkenness, the first line of Lady Macbeth extends the momentary insanity of her husband.¹¹

However, this happens only in the play. In the opera, not only is the allusion to drunkenness excised, but the musical structure of Lady Macbeth has little, if any, similarity to the highly-strung, frenzied note. Immediately before she enters, the busy orchestral *tremolo* on the interval of a minor second (already referred to above) tones down. It also decelerates to make way for a sequence of sober, harmonically secure chords on the string section. Like her husband, Lady Macbeth has an ear for musical sound. However, while Macbeth's reaction instigates a synaesthetic turmoil in the listener in that it is just an acoustic idea of something that he sees but is invisible to the rest of us, the audience will understand Lady Macbeth's reaction more readily; the musical representation's external reality translates into the owl's cry. More relevantly, her reaction is entirely opposite to his. After the servant leaves the stage, Macbeth's first words follow a volatile orchestral turbulence and intermittent spectral figurations. Introduced in this manner, no one can blame singers who devote the first line of Macbeth, 'Mi si affaccia un pugnàl?! L'elsa a me volta!?' to a tone of unease verging on agitation which the punctuation suggests (see Example 1). In vivid contrast, Lady Macbeth's first line is invested with a sense of calm bordering on an incantation, even. This is attested to by the significant lack of orchestral agitation and through the contours of the melodic line.

(entra Lady Macbeth sola lentamente)

pp

RECITATIVO senzaire soffrovoce

Lady

Re - gna il soa - no su tut - ti...

RECITATIVO *sempre sottovoce*

Lady

Re - gna il son - no su tut - ti...

Example 4

In historical recordings, one comes across singers who stress and linger on the syncopated Db quaver of 'Oh, qual *lamento*'. They also tend to draw out the two dissonant suspensions on the words 'Risponde il gufo al suo lugubre addio', changing the vocal texture and intensifying the vibrato. The contrast in this scene could not be more glaring with the two solo appearances of Macbeth and Lady Macbeth. Using a well-equipped arsenal of musico-dramatic strategies, Macbeth's deranged and chaotic state of mind is catapulted onto the audience. The sedate Lady Macbeth does convey a modicum of concern with regard to the success of the enterprise. However, the musical structure of her lines has little, if any, in common with the partially insane, frenzied inebriation with which a few singers have loaded the corresponding Shakespearean text. Therefore, in this regard, Lady Macbeth does orchestrate Macbeth's actions, if by 'orchestrate' one understands the supremacy of rational control acting as a buffer against the abandonment of such control.

It has already been implied at the start of this paper that there is a strong sense of predictability about mad scenes in eighteenth-century opera. This predictability allows a regular structural dimension into which the character's movements are incorporated. This dimension itself acts as a controlling frame. When one listens to Macbeth's all but deranged recitative, the same procedure holds. The 'Fatal mia donna' episode follows immediately on 'Tutto è finito'. One recalls that most of the recitative is haunted by the minor second dissonance, and the orchestral colouring now grows out of this dissonance and augments it, made even more intense by the vigour of the orchestration. If this is indicative of both a dramatic and a musical flow, the means are concurrently tamed, as it were, by the predictability mentioned above, namely, that of the accompaniment, the gently rocking rhythm reminiscent of a barcarolle, the stability in the tone, together with stable periodic structures. It is noted that Macbeth starts this section, giving the impression that what framed his initial madness in his encounter with the dagger was a sort of mutual agreement with Lady Macbeth. However, the dominant controller here is Lady Macbeth. She is the major shareholder, as it were. Macbeth's mental backing in the recollection of his senses is inadequately reinsured. He first looks in a furtive way at his hands which are bloodstained, accompanied by three very loud outbursts to which particular force is given by virtue of the rich orchestral texture. These outbursts choke off in mid-utterance and twice wrestle in vain with the staid accompaniment figurations. This setting comes across as a *déjà vu*, acting as a mnemonic function to recollect Macbeth's earlier frenzied state of mind. The equivalent 'This is a sorry sight'¹² in Shakespeare's text does not quite capture the dramatic intensity of the operatic version, despite the fact that it can be read in a Macredean barbarous extremity. The operatic Macbeth, unable to utter 'Amen', resorts to a less volcanic melodic line when he remembers the grooms mumbling in their drugged state of mind. Yet, even if up to this point the two voices have been well-disputed, it does not take long for Lady Macbeth to gain sovereignty over the duet. Recapitulating the vocal acrobatics and rhythmic frenzy that had punctuated her earlier robust cavatina she automatically reduces Macbeth's melodic line to an almost withered accompaniment, cutting short his musings with a forceful 'follie'. From his correspondence, the reader knows that Verdi insisted that 'follie' be retained in the French version. In fact, this word is given extraordinary prominence in the melodic structure. He writes that 'the whole secret of the effect of this piece may well lie in these words and in the Lady's infernal derision'.¹³

There is an important change in the libretto here, despite the fact that it is closely allied to Shakespeare's. Shakespeare's words read 'These deeds must not be thought/After these ways; so, it will make us mad' [II. ii, 36f] while the libretto says 'Follie che sperdono i primi rai di di'. Is Shakespeare's interrogation loaded

with such rhetorical power that the meaning of ‘us’ extends not only to the Macbeths but to humanity in general? In the final count, it is not the audience, humankind, ‘us’ whose senses will be deranged but the speaker’s ‘I’. The reader cannot be blamed for quering whether this particular episode constitutes one of the play’s examples of dramatic irony. The reader, regarding the play as a whole with its magnificent sleepwalking scene at the end could also well think that Lady Macbeth is here betraying a barely perceptible awareness of a hysterical nervousness, one that she is already finding difficult to control. In short, are Macbeth and his wife also partners in insanity as well as partners in crime? The play could afford that interpretation but the opera does not. In Verdi’s re-creation of this scene Lady Macbeth attempts to frame a ‘you’ rather than an ‘us’. In the play, after a reference is made to Lady Macbeth’s intoxication, this is the second time that we find Shakespeare implicitly hinting that Macbeth and his wife share another common denominator beyond ambition, and that is, figuratively, insanity. This inference is completely missing in the opera.

Following on this, Shakespeare indicates that Macbeth may once again deteriorate into insanity, and this is where the opera foregrounds rather than hides the hint. In his delirium, he hears voices that unerringly accuse him of murdering sleep – the opera’s audience may remember that not long ago he possibly hears as well as sees the dagger. In Shakespeare, Lady Macbeth hurriedly dismisses his paradoxically aural visions, calling them “brain-sickly”. Then, she straight away attempts to exorcise the delirious through the corporeal by pointing towards the practical necessities of removing the real daggers and staining the grooms with the murdered Duncan’s innocent blood. On the other hand, the transition that takes place in the opera is not as swift as this. First of all, Maffei incorporates an amalgamation of text from a previous soliloquy of Shakespeare’s Lady Macbeth with material from this episode. Musically and textually, the operatic scene comes to a climax in a reconfiguring of a few verses taken from Macbeth’s Shakespearean monologue: ‘Vendetta! Tuonarmi com angeli d’ira, / Udrò di Duncano le sante virtù’.¹⁴ In the play, Lady Macbeth needs just a few words to gloss over her husband’s mental disturbance; the opera devotes thirty-bars of intense music. These bars, together with Macbeth’s enduring anguish, are the textual foundation of the episode’s musical climax. Only after lingering on this episode for some time does Lady Macbeth entreat with Macbeth to take the daggers back. In the play, this is organised as a flowing transition while in the opera it is clearly delineated by an abrupt musical rupture. The musical supremacy that Lady Macbeth exercises over Macbeth in the first libretto is somewhat redacted in the revised version. Nonetheless, the excitement that her lines present, their temporal breadth and, consequently, the slight hesitancy of the dramatic pacing, foreground Macbeth’s frenzy and its framing by Lady Macbeth to a range that is unprecedented in Shakespeare.

Thus, it is she who at this point supplies what is lacking in the opening recitative, namely, what Clausen calls “a dramaturgical stabiliser”.¹⁵ This comes out much more clearly in the opera than in the play. If this were the case, however, this episode successfully dramatizes what can be labelled the frame’s perversion. Opera’s commitment to the tension of exposition and restraint is to create figurative safeguards in order to shield the audience from graphic and unmediated presentation of insanity that would also, ideally, supply a few identificatory paradigms. For this latter purpose, choruses are generally valid. However, Lady Macbeth hardly fits the frame. If her voice comes across as that of reason, both musically and textually, it is also a voice that initially inaugurates Macbeth’s killing of Duncan by her ringing of the bell. She then oversees the success of the deed by waiting outside the King’s chambers. Ultimately, she attempts to protect her husband from his own admission to guilt, which risks a faltering in the design possibly from a terrible sense of guilty remorse. This happens in the ‘Fatal mia donna’ episode as well as the banquet scene immediately following this. The ramification is an acquaintance of insanity with an admission of guilt, together with a short supply of scruples. In the meantime, sanity is implicitly spelt out through the absence of both. In a cultural environment that seeks to conceptualise insanity in terms of a moral paradigm, these are troubling and disconcerting associations.

Lady Macbeth makes it abundantly clear that madness is undoubtedly associated with lack of virility. This comes out both in the opera and in the play. The banquet scene is a ghost scene, with Macbeth increasingly getting more deranged as the spectral Banquo torments him at every turn. Lady Macbeth addresses her husband’s total lack of manly control by asking him “Are you a man?” before finally associating his lack of being one to derangement “What, quite unmanned in folly?”¹⁶ The phrase “quite unmanned” is perhaps untranslatable into Italian and does not feature in the opera. Nonetheless, the concept pervades the scene for Lady Macbeth utters ‘E un uomo voi siete?’ followed by ‘Voi siete demente.’ Added to this, the episode where these verses are sung strengthens the dialectic confirmed in the murder scene between

Lady Macbeth's rationality and her husband's mental disturbance. This is more clear in the opera than in Shakespeare's text. This dialectic is further reinforced in the banquet scene through the development of Lady Macbeth's dramatic presence rather than through the exclusion of any indicative clues that could in some subtle way attest to her own partial insanity. In both opera and play, stage directions indicate that apart from Macbeth, the audience also sees Banquo's ghost. Yet, the subtlety of Shakespeare's text does of course imply that the ghost is, more than anything else, an external manifestation of a guilty conscience, a projection of Macbeth's troubled soul in the second Senecan tradition. Banquo's ghost does not speak even when addressed by Macbeth. This is in marked contrast to Hamlet's father who, disquieted in the world beyond speaks enough for the arch-sceptic Horatio to unwillingly acknowledge his posthumous existence.

In his opera, Verdi makes it clear that the ghost must be seen. This, however, does not alone mitigate the viewer's horror of the spectral vision's ontological indeterminacy. Phantasm in one shape or another of what Lady Macbeth calls 'but a ghost of the mind', if the ghost of Banquo is allowed visual stage presence it works on a par with the dagger having been granted aural presence earlier on. This scene in both opera and play includes an interpretation that attests to Macbeth's plunging yet once again into a hallucinatory void.

Lady Macbeth's confident poise certainly demarcates her from that of her husband who is all but undone with terror. She neither sees nor admits that her husband is actually seeing a ghost. This is prevalent in both opera and play. From a textual point of view, her words show her to be less sceptical – 'Voi siete demente!' 'Vergogna, signor!' – than in the Shakespearean extract that the libretto excises, namely, 'the very painting of your fear', 'A woman's story at a winter's fire', 'You look but on a stool'.

However, the situation is different from a musical perspective. The contrast is strengthened through Lady Macbeth's drinking song, commonly known as *brindisi* in opera. This song, as befits its nature, is long and rousing, and occurs both before and after the alleged first appearance of the spectral image of Banquo. The more Macbeth hallucinates in fear the more her melodic lines rises and dominates, with the chorus adding suitable power to it. The reader also knows that we also know that drinking-songs, in both Shakespeare and Verdi, are an incitement to action (remember *The Tempest*, *La Traviata*). In this scene, Lady Macbeth's rational and musical grasp remains steadfastly unchallenged. Her *brindisi* remains a remarkable instance of the celebrated irony one finds occasionally in Verdi. Concurrently, it isolates a space of self-control in which Macbeth's advancing fragmentation is played out. This is so because the aural effect created in this scene depends almost entirely upon the tension between Macbeth's frantic and frenzied idiom, consisting of jarring instrumental chords immediately following the ghost's entrance, the accompaniment in unison to his chromatically descending plea on the words 'le ciocche cruento non scuotermi incontro', and the demented, obsessive reiterations of a single note with just one chromatic modulation on both the string section of the orchestra and in the melodic line when he sings 'là... là... nol ravvisi? Là', and his wife's all too stable musical profile which is extended to a great length. This senseless, incoherent phrasing brings forth a mood of devalued disengagement. The reiterated howling is transmitted as a sort of muffled, accepted desperation at precisely the stage when strategies of minimisation have come to vanishing point. The 'là [...] là' exposes the descent to the very nadir of Macbeth's waste land that is his soul, the very heart of darkness. Here, in Virginia Woolf's words, 'music reaches a place not yet visited by sound'.

Contrary to her husband, whose frequent attacks of madness she identifies in terms of inadequate manliness, Verdi's Lady Macbeth manifests no such signs. It would seem that reading the sleepwalking scene in terms of the figurative embracing of Macbeth's previous insanity through the Lady is a clear interpretation of the episode for this would permit him to reconfigure himself as a balanced, controlled, tragic protagonist, an interpretation that would place his wife as the antagonist. Following Shakespeare's movements in the play here, Lady Macbeth has earlier mocked Macbeth's realisation that he has murdered sleep. Again following the play's steps, she was absolutely certain that she would be able to wash the blood of their guilty hands with just a little water, while he is sure an entire ocean could not do the job. The roles are now reversed for it is she, rather than he, who rubs her hands obsessively. Thus, by this stage it is Lady Macbeth who, through madness, sheds the husk of virility which has shielded her so far. Therefore, the gender roles which an opera audience in the nineteenth century may have wished to see reinstated do actually appear to be safely back where they belong.

Much like Ophelia, Shakespeare's Lady Macbeth reappears mad after an extended absence from the stage. She has last been visible at the end of the frenetic banquet scene. Critics have sensibly argued that at this point she can already be read as a woman entirely worn out and borne down by anxiety and strain. Following

this, the audience has witnessed a number of scenes, namely, the Hecate episode, Lennox's conversation with Macduff and another Lord, the long and protracted cauldron scene, the exchange between Ross and Lady Macduff followed almost immediately by her murder and the most heinous infanticide second only to that committed by Medea, and the extended and psychedelic English scene. Only at the end of this last scene does she make an entrance, sleepwalking and mad. In the opera's revised version, viewers witness a distinctly composed and completely sane Lady Macbeth who regally questions Macbeth after the cauldron scene, accompanying him into a triumphant revenge duet, one whose musical language is indicative of bellicose conviction but certainly not encroaching madness. In this scene, she sustains and maintains both vocal and dramatic control. This is immediately followed by what is known as the chorus of the *Profughi* and Macduff's beautifully haunting aria, namely, 'O Figli, o Figli miei'. Then there is another chorus whose angry tone is markedly different from the resigned one of the 'Patria oppressa'. This last chorus coincides with Malcolm and Macduff encroaching Birnam Wood. It is only after this last scene that the *Gran Scena del Sonnambulismo* ensues. It does follow, therefore, that Lady Macbeth will have hardly had any time to collapse, as it were, to be totally credible. After her wonderful manifestation of control, determination, and fearlessness, the sudden onslaught of insanity on Verdi's Lady Macbeth may be rendered into an equivocal yet unintended alienation tactic. Also, gendered constructions of insanity are moreover further convoluted by the dramatic conditions of the sleepwalking scene itself. So, here, the audience witnesses a pull in different directions because Lady Macbeth's own assertion that Macbeth's guilt-induced insanity as the absence of virility contrasts with nineteenth-century opera's opaque definition of guilt-driven mental derangement as a characteristic male type of insanity. By ultimately assimilating her husband's guilt-driven insanity, Lady Macbeth could be unmanned in madness on her own terms. However, she is manned even in derangement on the terms of the viewer's much earlier knowledge of eighteenth-century opera.

The reader knows that a good number of the deranged women in Illica's *gloriosa tradizione* are completely different from Maffei's Lady Macbeth. This is not only because they are love-crazed virgins but also because inevitably the musical rendition of madness results in delirious coloratura. Coloratura in this case regularly composes a resonant subtext pertaining to a brimming female sexuality that can find no release. In Lady Macbeth's sleepwalking scene, on the other hand, there is practically no evidence at all of coloratura. Performance history also shows that the rather vague sketch asking for improvisation on the final cadenza never develops into a fully-fledged manifestation of vocal pyrotechnics. Contrastingly, the listener does find Lady Macbeth making free albeit not exaggerated use of coloratura earlier on in the opera. I am here specifically referring to her first cavatina, where the strategy reflects a mix of excitement and determination. None of these observations is impressive in itself. Coloratura which is non-madness induced is a common enough vocal weapon for female combatants in opera of the first decades of the nineteenth century, especially with Rossinian Amazon heroines, together with a few others scattered in Verdi's canon, most notably Abigail in *Nabucco* and Odabella in *Attila*. While most mad episodes in opera of the period depend almost entirely on coloratura, one exception would be Elvira in Donizetti's *I Puritani*. In Lady Macbeth's sleepwalking scene, the absence of a lack of abundance in coloratura naturally endows the texture of both the music and the text with a more taut dramatic sense. This is because it participates in the muted environment in which the sleepwalking is represented and also because it contrasts eerily with the comprehensive sense of musical dynamism reflected in her earlier appearances. Apart from this, another reason could be that, being a text explicitly and robustly concerned with power and sex, coloratura in this framework would hardly be expressive of repressed female sexuality.

That said, however, the lack of coloratura has at least one notable effect. From around the 1830s on, coloratura is the prerogative of female singers only, whether it represented sanity or insanity.¹⁷ Yet, if the trope eventually becomes gender-identified, its regular appearance in mad scenes of nineteenth-century operas both taps and strengthens operatic affiliations of femininity with insanity. In Verdi's setting of Shakespeare's *Macbeth*, however, the scene that one would have expected is the responsibility of figuratively unmanned Lady Macbeth all but does away with what at the time was progressively being regarded as the woman's unique musical reserve. From this point of view, both the musical signifiers as well as their signification are confounded for Lady Macbeth.

In Shakespeare's play, the sing-along quality of 'The Thane of Fife had a wife. Where is she now?' can be interpreted as symbolising Lady Macbeth's *reductio ad absurdum*, a regress into an infantile state. It establishes a regressive note that reminds the audience of yet another displacement of chosen qualities

from husband to wife. In Act II of the play, Lady Macbeth tells her 'brain-sickly' husband that 'tis the eye of childhood that fears a painted devil'.¹⁸ One imagines that it would have been acceptable for Verdi to compose a couple of bars consisting of a childish tune, perhaps an attempt to recapture lost innocence by regressing into a childlike state. Yet, the spilled blood keeps dripping out of her guilty conscience, forming an indelible 'damn'd spot', in the same way that the dagger keeps leaping out of Macbeth's subconscious to torment him to his doom. Instead of a childish ditty, Lady Macbeth resorts to pathetic rhetoric, mumbling 'Who would have thought the old man to have had so much blood in him?' What actually happens is that immediately after Lady Macbeth sings these words, the instrumentation, together with the melodic line are transposed into a decidedly more threatening tone. It is a musical texture that terrorises both Lady Macbeth and the audience. Surely it cannot be a coincidence that at precisely this point the doctor and her lady-in-waiting exclaim 'O terror!'

In short, what Shakespeare's Lady Macbeth labels 'milk of human kindness' invades her hallucination only briefly in the opera. An analogy can be traced in the words 'all the perfumes of Arabia will not sweeten this little hand'.¹⁹ It is she who now formulates her own milk of human kindness. In this regard, Lady Macbeth depicts her and her husband's parts in the murder scene earlier on. She tries to coerce herself out of uneasiness now much in the same way she had tried to bully him out of it then. It could be the dissolvable dualism of the episode, its insecure and shifting amalgamation of fatigue, compassionate romanticism, together with the restoration of her previous volatile determination that contribute to the extremely opposing perceptions this particular scene has occasioned in its audiences. Through presenting her terrifying and vivid, the audience gets a Lady Macbeth who is psychologically persuasive rather than a vanquished, deteriorating personality. What the viewer gets here is a drama in miniature. Paradoxical selves are competing instead cohering. The sleepwalking scene conjured up by Verdi opts for neither the powerless, pathetic, or contrite female, nor for the cold monster, terrified and terrifying. Instead, he chooses an unremitting, superbly dramatic tussle between both selves.

By the time this scene comes to its close, and after Macbeth's consequent tumble into insanity at the fulfilling of the same prophecies he derides earlier on, language collapses, a process commensurate with the total disintegration of consciousness and personality. In Shakespeare's play, Time is uncannily measured 'to the last syllable' and experience translates into a fool's chaotic and frenzied account, diminished to verbal incoherence. In the opera, on the other hand, Macbeth's final utterances, like those of Lady Macbeth in the sleepwalking scene, come across as a flood of nouns without verbal relations. However, in both libretto and play, the verse employed by Macbeth is used to create a perception of random and unadulterated evil placed far beyond the practical environment of battles, legacies, and titles. It lives at a point where the confines of culture and tradition cannot penetrate and may also be quite indifferent and irrelevant. It is convenient to think of evil as traditionally belonging to a past time, especially with regard to the social reality of Macbeth's history. We read:

Blood hath been shed ere now, i' th' olden time,
Ere humane statute purg'd the gentle weal;
... The time has been
That when the brains were out, the man would die,
And there an end.

[III. iv, 75-80]

Yet, the primitive past, much like the uncivilised mind, is never actually refined by social enactment. At this point, the past, being primitive, does not live up to what is expected of it, which is providing a powerful source of emotional nourishment. *Macbeth* is a drama that goes beyond time and transcends cultural confines. Similar to the witches we encounter in the first scene of the play, this past creeps in the desolate spaces of memory waiting to be summoned and retrieved.

Unlike what happens in *Hamlet*, when it is evoked into a present time and an actual culture it does not recognise itself as a strange, unwanted presence impinging itself onto a modern scene. Rather, it recognises the familiar in the strange, fully at home, much like a plague that colonises a powerless yet fully cooperative host. The enduring bond of civilisation is cancelled and ripped to shreds by Macbeth and his wife. They destroy the bond which for centuries had made regular demands that humankind should operate within the agreed boundaries of custom, and embrace the limitation that is imposed for the individual to achieve what is possible through legitimate means. The promises that the witches make to the Macbeth, promises that are also echoed in the villain's imagination, are pledges of freedom from a trivial present. However, that which can be achieved and which brings about fulfilment is only an alleged freedom into a more anarchic and rigid system of profit and loss. As is formally demanded of a tragedy, the killing of Macbeth rounds up the play. However, the audience does not view this killing as a tragedy for someone who has already been singled out, like his wife, as the scapegoat of a far more horrendous system of justice, from which extinction can only offer relief:

Better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy.

[III. ii, 19-22]

The vicious circle of evil that Macbeth and his wife have conjured up for themselves squeezes its iron grip until life is crushed out of them. What starts as a cry for freedom in Act One ends in a whimper of bondage in self in Acts V and IV of the play and opera respectively. In both, the degenerative process starts right at the start. By the end, madness has de-gendered gender, leaving fragments not well shored up against ruin.

- 1 The 'mad woman in the attic' syndrome becomes a byword for female insanity in the late Romantic and early Victorian novel, with prominent examples in the works of Austen, Mary Shelley, the Brontë sisters, George Eliot, and Emily Dickinson. Perhaps the most notorious of them all is Bertha Mason in Charlotte Brontë's *Jane Eyre*. A landmark study of the concept was carried out by Sandra Gilbert and Susan Gubar in their seminal work *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (Yale: Yale University Press, 2000).
- 2 Christoph Clausen, *Macbeth Multiplied: Negotiating Historical and Medial Difference* (London: Rodopi, 1997), p. 129.
- 3 Donizetti's *Anna Bolena* is a case in point.
- 4 T. Klein, 'Il dolce suono', in *Gender Studies and Nineteenth-Century Italian Opera* (Regensburg: Con Brio, 1998).
- 5 Ellend Rosand, *Opera in Seventeenth-Century Venice* (Berkeley: University of California Press, 2007), p. 155.
- 6 *Macbeth* V. i, 30-8.
- 7 Barish, J., *Madness, Hallucination, and Sleepwalking* (Ithaca: Rosen & Porter, 1992), 114.
- 8 Clausen, p. 138.
- 9 Kimbell, D., *Verdi in the Age of Italian Romanticism* (Cambridge: Cambridge University Press, 1985), 23.
- 10 Clausen, p. 140.
- 11 See, respectively, *Macbeth* V. i; *Hamlet* IV. v, 47-65; *The Two Noble Kinsmen* IV. iii, 10-54; *King Lear* IV. v, 86-199.
- 12 Act II, scene ii, 23.
- 13 'Forse in queste parole ed in questa derisione infernale di Lady stà tutto il segreto dell'effetto di questo pezzo.' Letter to T Ricordi 2 January, 1857.
- 14 cf. *Macbeth* I. vii, 18f.
- 15 Clausen, p. 155.
- 16 Act III, Scene iv, 58, 73.
- 17 A remarkable exception would be Rossini's *La donna del lago*, where the tenor dazzles with coloratura as much, if not more, than the soprano.
- 18 Act II, Scene ii, 49, 57f.
- 19 Act V, Scene i, 42f.