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Valerius' Musical Folly and the Untuning of Politics in Thomas Heywood's Tragedy The Rape of Lucrece

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This paper assesses the relationship between the politics of imbalance, the folly tradition and the convention of *musica speculativa* in Heywood's *The Rape of Lucrece* (1607). The play is based on Livy's account of the events leading up to the fall of Tarquinius Superbus, the last king of Rome, in 509 B.C.E. (Books I, XLVI-XLVIII, LIII-LIV, LVI-LX). Heywood is very faithful to his classical source, as was noted by the play's nineteenth-century editor:

> *The Rape of Lucrece* ... is nothing but the narrative of Livy divided into tableaux. ... It contains the whole story of Tullia's ambition and the death of Servius, the journey of Brutus to Delphi, the fulfilment of the oracle, the betrayal of Gabii, the camp at Ardea, the crime of Tarquin, the rising of the Roman nobles, the war with Porsena, and the stories of Horatius and Scevola. (Heywood, ed. Verity, p. xxiii)

The only major additions made by Heywood are two characters, the Clown and a courtier, Valerius, who is one of the main opponents of Tarquin and whose musical folly becomes the main vehicle for political criticism in the play. After he is banished from Tarquin's court, he undergoes a swift metamorphosis from courtier to jester, which is paralleled by a shift from the public to the private sphere and expressed through his songs. The musical character of this folly is thrown into relief by

the fact that, for most of the play, Valerius expresses himself only in song, which accounts for the fact that the play has an unusually high number of songs—particularly for a tragedy. Valerius sings all nineteen songs and ballads of the play, which indicates the extent of the political criticism conveyed by his music. Valerius' meaningful music also underpins the play's thematic economies because of its structural function: as the songs are interlocked with the politics of the body, the courtier's critical music also links the public and private sides of the tragedy.

Musical harmony is a conventional means of political representation in *The Rape of Lucrece*.[1] It relies on the political version of the theory of musical harmony, which is so ubiquitous in the Renaissance as to be commonplace—*musica speculativa* being firmly tied to political philosophy.[2] Music, in its political guise, is equated with harmony or proportion, the mathematical ratios that describe the consonant intervals on the musical scale, while any other aspects of music, such as dissonance, are relegated to symbols of disorder. The political implications of musical harmony are particularly explicit in the books which address the education of courtiers like Valerius.[3] Indeed, musical orthodoxy in a courtier signifies his symbolic adhesion to Neoplatonic models of musical harmony, and thus his political ability and moral righteousness. Sir Thomas Elyot describes musical education as a privileged "way to virtue" (*The Boke Named the Governor*, cited in Vale, p. 88), and in Lodowick Bryskett's *A Discourse of Civil Life*, music and dancing are paths to moral virtue and balance ("measure") between mind and body:[4]

> And because the motions of the body, and the affections of the minde must have their measure and their rule, and the one and the other convenient exercice and moderate rest. … Touching the body … they did devise to strengthen and harden it with convenient and tem-

1 On allegorical readings of music in early modern drama, see Ortiz, pp. 144-157 ("Politicizing Harmony").

2 This is clear, for example, from Barnabe Barnes's preface to his treaty of political philosophy, *Foure bookes of offices enabling privat persons for the speciall services of all good princes and policies* (1606); see pp. 1-3. Barnes develops a musical metaphor based on the analogy between two of the Boethian categories of music, *musica mundana* and *musica practica*, to describe the four "offices" he is to develop in the treatise (temperance, prudence, justice and fortitude) as "the harmonious consent of vertues in the State" (p. 3) and as implemental to the cohesion of the body politic.

3 See Collington, pp. 281-312.

4 The same idea prevails in Richard Mulcaster's *Elementarie* (1582):

> I saie therefor that these five principles, reading, writing, drawing, singing, and playing … be the onelie artificiall means to make a minde capable of all the best qualities, which are to be engraffed in the minde, tho to be executed in the bodie: which best qualities be two, vertew for behaviour, and knowledge for cunning. (p. 27)

perate exercices: as the play at ball, leaping, running, dansing. … For the minde, they thought best to stay and settle it with the harmonie of Musike. … By joyning both these faculties together in one, they sought to make a noble temper. (Bryskett, pp. 106-7)

This idea of musical virtue underpins the disjunction in the tragedy between Valerius' music and political realities. The gap is underlined from Act One, as attention is drawn, even prior to Valerius' metamorphosis, to the estrangement of the management of the state from the values of virtue and order associated with music. The musical folly which signals his degradation from courtier to jester is heralded by the musical rhetoric in the courtiers' bitter commentaries on their political uselessness. The very fact that Valerius becomes a musical character after he is banished from Tarquin's court provides an appropriate commentary on political disintegration, for his moral virtues, of which musical skills are a symbol, are not serviceable any more. Collatine says that Valerius' "sweet harmonious tongue" (since the music of its wisdom is now unwanted) has turned "harsh" (II.i [p. 346]), and Lucretius, one of the former counsellors of the king, in summing up this uselessness, employs the same image:

we are but mutes,
And fellows of no parts, viols unstrung,
Our notes too harsh to strike in Princes ears. (II.i [p. 345])

The metaphors of the "unstrung" or untuned instruments are among the most common interpretations of musical dissonance as political disharmony, as John Hollander underlines in *The Untuning of the Sky*: "the 'disordered string' is an emblem of the unruled, unruly state" (p. 148).[5] Lucretius, moreover, mentions a viol—a significant choice, perhaps, because the viol was often used as a "part" in a consort rather than as a solo instrument:[6] Lucretius thus evokes the tyrant's will to rule alone and unchecked, without a "consort" (a council) to hinder him.

5 The metaphor is commonplace in emblem books (for instance, Alciat's *Foedera*), which warn against the difficulty of keeping the instrument—the harmony of the state—in tune), and in political philosophy, where it is widely used as a commentary on political disintegration, as in John Stubbes's pamphlet, *The discouerie of a gaping gulf* (1579), published on the occasion of the proposed marriage of Elizabeth I with the Duke of Anjou, in which Stubbes uses the metaphor of the "strings out of tune" (p. 6).

6 As the musical images of political upheaval and private transgression are interwoven in the tragedy, the mention of the viol may also anticipate the rape of Lucrece. The viol was commonly used as a sexual metaphor and often linked with sexual transgression (as in Shakespeare's *Pericles,* I.i.81-85); see Ungerer, p. 80.

The nature of Valerius' songs highlights this musical assessment of Tarquin's "untuned" state. The idea of moral and political degeneracy is signified by the underlying opposition of the Boethian categories of *musica practica* and *musica mundana* in Valerius' music and songs.[7] Valerius has become "a mere ballater": his music is popular and belongs to the lowest kind of *musica practica*; it is utterly inconsistent with the higher kind of music associated with political and moral virtues. The yoking together of musical and political dissonance, which Valerius' music epitomises, is based on this opposition. Valerius' "harmonious tongue" now sounds "harsh" in the ears of the tyrannous prince:

> *Collatine*. . . . .
> Note that: Valerius hath given up the court,
> And weaned himself from the king's consistory,
> In which his harmonious tongue grew harsh.
> Whether it be that discontent, . . .
> I know not, but now he's all musical.
> Unto the council chamber he goes singing,
> And whilst the King his wilful edicts makes,
> In which none's tongue is powerful save the king's,
> He's in a corner, relishing strange airs.
> Conclusively, he's from a toward hopeful gentleman,
> Transhaped to a mere ballater. (II.i [p. 346])

As Collatine makes clear, Valerius has also become melancholy. His metamorphosis into a "ballater" singing "strange airs" and crouching in a corner certainly answers the descriptions of musical melancholy,[8] either genuine or feigned, which are commonplace in early modern drama. Music is indeed the privileged expression of an "untuned" mind, and, in drama, it often links the expression of disorder in the microcosm with major disorders in the body politic; thus does the musical melancholy of Shakespeare's Richard II express his personal grief as well as his political disintegration.[9] In *The Rape of Lucrece*, the ambivalent power of music qualifies as the backdrop to Valerius' music, since music may express, aggravate or alleviate melancholy, depending on the musi-

7 For a summary of Boethius' codification of this doctrine, see Winn, pp. 32-34. On the dichotomy between *musica mundana* and *musica practica* as exposed in Franchino Gafforius' *Theorica Musicae* (1492) and *Practica Musicae sive Musicae actiones* (1496), see Bonicatti, pp. 19-20.

8 See Gouk, pp. 173-94.

9 See Williams, pp. 472-85, and Scott, pp. 110-16.

cal ethos used.[10] Music is, according to Robert Burton, "mentis medicina moestae, a roaring-meg against melancholy, to rear and revive the languishing soul" (Burton, II: 227), and in *The Rape of Lucrece* the courtiers and Valerius certainly appeal to music's restorative abilities, since the courtiers claim to use music as a foil to worry and sadness:

> *Collatine*. . . . .
> By my consent let's all wear out our hours
> In harmless sports: hawk, hunt, game, sing, drink, dance.
> So shall we seem offenceless and live safe.
> . . . .
> *Brutus*. I am of Collatine's mind now. Valerius, sing us a bawdy song, and make's merry: nay, it shall be so. (II.iii [p. 360])

However, as Collatine underlines, the courtiers do not really seek solace in music. Musical entertainment is merely the mask of folly in the tragedy, since music, drinking and sports actually serve to screen the courtiers' conspiracy against the tyrant. Thus, it is in line with folly traditions[11] that Valerius' songs illustrate music's restorative abilities. In *The Rape of Lucrece*, this cathartic power stems from the use of satire, created by the ironic gap between the speculative assumptions which form the background to the therapeutic power of music and the low, degraded music of Valerius' songs. For the musical conventions of folly encompass the ancient discrepancy between the Boethian categories of *musica mundana* and *musica practica*, from which stems the hierarchy of music instruments and of certain musical forms:

> Dans la période de transition entre l'Ars Nova de la fin du XIVe et la polyphonie de la première moitié du XVe siècle, naît le concept de déraison attribué à un certain niveau de

10 See Bright, pp. 247-48:

> Next to visible things, the audible object most frighteth the melancholicke person, especialy besides then unpleasantnesse, if it carrieth also signification of terror: and here as pleasant pictures, and lively colours delight the melancholicke eye, and in their measure satisfie the heart, so not onelie cheerfull musicke in a generalitie, but such of that kinde as most rejoyceth is to be sounded in the melancholicke eare: of which kinde for the most part is such as carrieth an odde measure, and easie to be discerned, except the melancholicke have skill in musicke, and require a deeper harmonie. That contrarilie, which is solemne, and still: as dumpes, and fancies, and sette musicke, are hurtfull in this case, and serve rather for a disordered rage, and intemperate mirth, to reclaime within mediocritie, then to allowe the spirites, to stirre the bloud, and to attenuate the humours, which is (if the harmony be wisely applyed) effectually wrought by musicke.

11 See Bonicatti, p. 22.

la culture musicale—autrement dit de l'exécution et donc aussi du rôle professionnel des musiciens. … cette coupure reflète la grande différence de niveau culturel entre la théorisation sur la doctrine du monde classique, et la *Practica*, c'est-à-dire la composition et l'exécution de musiques dans la réalité vivante de l'époque. (Bonicatti, p. 19)

Similarly, in *The Rape of Lucrece*, the ethos and lyrics of the songs are attuned to the musical conventions of folly, as Valerius carries out his political criticism through the use of riddling, bawdy and ironical songs, the genre and subject of which are chosen for this purpose. The songs are mainly about drink, sports and women: there are eight love songs, a drinking song,[12] a song about eating and drinking habits around Europe, and a song about angling. All the songs are light music and use popular musical forms: they include a catch, a drinking song, ballads—all low-status music listed as "Country entertainments" or "City Rounds" in Thomas Ravenscroft's popular song book, *Pammelia*: *Deut[er]omelia Melismata* (1609, 1611). It is quite possible that such an abundance of popular music was intended to suit the taste of Heywood's citizen audience,[13] which liked domestic drama better than classical subjects (Gurr, p. 152). Furthermore, the excessive, transgressive quality of many of the songs belongs to the folly tradition, as do the opacity of language and, as will be seen in the analysis of songs about women, a preoccupation with physicality.[14] The lyrics of the songs illustrate the logic of linguistic reversal and upheaval associated with festival manifestations of folly:

The purpose of incongruous word associations, ambiguities … is … to introduce into discourse supposedly of a reasonable and seemly nature, suggestions of revolt and other disruptive proclivities. (Laroque, p. 43)

The structural positioning of the songs also underlines the interlocking of musical folly and the criticism of Tarquin's dysfunctional government. Throughout the tragedy, they are carefully matched to the major events of the plot, so as to form an ironical commentary, as in the song, "I'd think myself as proud in shackles". The song merely transposes the courtiers' predicament,

12 "The gentry to the King's head". Music for this song by John Wilson is described in Cutts, pp. 384-87.

13 *The Rape of Lucrece* was performed in 1607 or 1608 by Queen Anne's company at the Red Bull (Heywood was the leading playwright of this theatre), then twice in the following decades, in 1628 and 1639, by Queen Henrietta's company and Beeston's Boys, respectively, both times at the Cockpit.

14 This preoccupation with physicality is reflected, as Laroque points out, in "the mutual interactions between the sphere of speech and that encompassing physicality" (p. 44).

since it tells the tale of a prisoner who has borne much tormenting but never lost hope. At this point in the play, the courtiers can glimpse the final victory, to which Horatius alludes and which is also reflected in the hopeful end of the song:

> *Horatius*. . . . .
> . . . if some prodigy have chanced,
> That may beget revenge, I'll cease to chafe,
> Vex, martyr, grieve, torture, torment myself,
> And tune my humour to strange strains of mirth.
> . . . .
> I know thou hast some news that will create me
> Merry and musical for I would laugh,
> Be new transhaped. I prithee sing, Valerius,
> That I may air with thee.
> *Valerius.* [*Sings.*] —
> I'd think myself as proud in shackles
> As doth the ship in all her tackles;
> The wise man boasts no more his brains,
> Than I'd insult in gyves and chains. (IV.vi [p. 400])

Yet, most often, the political criticism is more covert. Two of the songs of Act Two, "Let humour change and spare not" (II.i [p. 347]) and "Lament, ladies lament!" (II.i [p. 348]), mention Tarquin's wrongdoings, specifically his treatment of Servius, quite clearly—clearly but not openly: Valerius, the other characters say, is allowed to be so outspoken only because his folly passes for madness.

The obliqueness of criticism in Valerius' folly is also heightened by more devious linguistic strategies, such as the use of riddling in his song about angling in Act Two, Scene Five, which ends on an enigmatic, but threatening, note: "No fish is stirring / Yet something we have caught" (p. 367). Here fishing is used as a metaphor, with the nets hidden in the water referring to the conspirators in hiding, who bide their time until they succeed. The song also contributes to a more subtle scheme to convey political criticism: the angler is the embodiment of frustration. Indeed, Valerius' songs, taken as a whole, are very effective in contrasting the quick pace of the tragic plot, which focuses on Tarquin, with the long days of waiting which the conspirators have to put with before they can take action. The songs take up considerable stage time, at least until Act Five; furthermore, nearly all the songs are in the form of long lists, a technique which in the context of the play conveys very powerfully the idea of useless time—all the more so because the subjects of the songs are mostly trivial. There is a blazon in praise of Lucrece

(“On two white columns” [IV.vi (p. 397)]), a description of fashions (“The Spaniard loves his ancient slop” [III.v (p. 383)]), a list of London taverns (“The gentry to the King’s Head” [II.v (p. 365)]), two songs listing the physical perfections of women (“Pompey, I will show thee” [II.v (p. 368)] and “Shall I woo the lovely Molly?” [II.iii (p. 361)]), and a list of wood birds (“Pack, clouds, away” [IV.vi (p. 396)]).

Valerius illustrates the satirical function of fools, since, as J. A. B. Somerset remarks, “the more violent or disordered are their worlds, the more folly is tinged with bitterness and disgust” (p. 81). In *The Rape of Lucrece*, musical satire, with its indirections and ambivalences, becomes a useful tool for a character with dissident ideas and exposes Tarquin’s despotic immoderation and lack of political acumen, as well as the way in which the body politic is increasingly divided into antipathetic factions. Valerius’ music becomes the breeding ground of rebellion in the play, the coded language of revolt playing on the intrinsic ambivalence of the fool and the persuasive value of his falsely jocular mood.

This subversive mockery is not aimed only at undermining authority: the rape of Lucrece is also drawn into Valerius’ satirical gaze, as Valerius’ musical folly targets the private sphere of the tragedy, in a parallel which is underpinned by the early modern idea of the continuity between the unity of the state and the unity of marriage, and of the continuity between the violation of the body (in particular the feminine body) and the disruption of political order.[15] In *The Rape of Lucrece*, Lucrece’s defiled body echoes the desecration of the body politic, and Valerius’ music of folly parallels the dramatic crescendo leading from the death of the king to the death of Lucrece.

Many of the songs of the play are about women, and especially about the feminine body. The use of the bawdy in many of these songs displays the way in which music is used within the frame of folly traditions. The crude lyrics of many of the songs, their cheerfully obscene laughter, link them with the conventional verbal obscenities of the Fool and “his associations with hyper-sexuality” (Laroque, p. 126). This obsession with physicality, which holds pride of place in folly traditions, also reinforces the implicit opposition between the disembodied

15 The cultural status of the feminine body was at the core of the economies of marriage and power. Tennenhouse particularly underlines the questioning of political and patriarchal hierarchies by the matrimonial status of the feminine body and by feminine authority (Tennenhouse, pp. 40-42), and Dusinberre discusses the controversial parallel between the idea of marriage (between man and wife and between king and crown) as a mystical union (Dusinberre, pp. 101-2).

music of the spheres and the bodily traces of music. Another effect is to highlight the contrast between Lucrece's virtue and Tarquin's bestiality.

This interlocking of music and folly traditions bolsters the function of these songs, which is also to foster dramatic irony in the private as well as in the political sphere, since all the love songs in the play are linked to the central figure of Lucrece. Thus the song, "Shall I woo the lovely Molly?" [II.iii (p. 361)], appears at surface level an innocuous list of the pretty maids and women in Rome. But, at the end of the song, Brutus proposes to add a few other names to the list of chaste and unchaste women, including chaste Lucrece. The song is also part of the choric presentation of Lucrece, who makes her first appearance on stage only in Act Two, Scene Four, in a domestic scene where she typically delivers a lecture on good husbandry to her servants. A second choric scene (III.iv) underlines her chastity again, and again through music—not in a song, however, but through a reference to dancing in Collatine's encomium of Lucrece's wifely virtues:

> See, lords, thus Lucrece revels with her maids:
> Instead of riot, quaffing, and the practice
> Of high lavoltoes to the ravishing sound
> Of chambring music, she, like a good huswife,
> Is teaching of her servants sundry chares. (pp. 378-79)

Lucrece does not perform an unchaste dance like the volta, as some other women do in the absence of their husbands. (The volta was an energetic dance with high leaps and turns; it involved so much close physical contact between the partners that it was reputed to cause miscarriages—and unwanted pregnancies as well.[16])

16 See Rust, p. 46. The dance is described by Arbeau:

> Quand vouldrez torner, lassés libre la main gaulche de la demoiselle, & gettés vostre bras gauche sur son dos, en la prenant & serrant de vostre main gaulche par le faulx du corps au dessus e sa hanche droicte, & en mesme instant getterez vostre main droicte au dessoubz de son busq pour l'ayder à saulter quand la pousserez devant vous avec vostre cuisse gaulche. Elle de sa part, mettra la main droicte sur vostre dos ou sur vostre collet, & mettra la main gaulche sur sa cuisse pour tenir ferme sa cotte ou sa robe, affin que cueillant le vent, elle ne montre sa chemise ou sa cuisse nue: … Je vous laisse à considerer si cest chose bien seante à une jeune fille de faire de grands pas & ouvertures de jambes: Ey si en ceste volte l'honneur & la santé y sont pas hazardez & interessez. (p. 64)

On the symbolic use of the volta in drama, see Brissenden, pp. 30-31 and 104.

This presentation of Lucrece as the epitome of the perfect wife is ironically contrasted with the bawdy character and language of most of the songs about women in the play. Because the songs about wenching and whoring surround Lucrece's appearances on stage, they smother her in a threatening cloud of unchaste sexuality. Furthermore, the songs are proleptic: as the tragedy unfolds, the contrast between the music associated with Lucrece and the ribald songs increases, especially as the series of four songs about women leads to a portrait in the praise of Lucrece (IV.vi [p. 397]). Thus, from Act Three, Scene Five, Valerius' songs become the key element ironically heralding the unhappy climax of the play.

In this scene, while Sextus is on his way to visit Lucrece, his friends ask Valerius for a song to pass the time. Valerius sings a light love song, the bawdy refrain of which alludes to sexual intercourse, while the "good will" of the woman in the song contrasts ironically with Lucrece:

> There was a young man and a maid fell in love,
> Terry derry ding, terry derry ding, tery derry dino.
> To get her good will he often did
> Terry derry ding, terry derry ding, langtido dille.
> There's many will say, and most will allow,
> Terry derry ding, terry derry ding, &c.,
> There's nothing so good as a terry dery ding, &c. (III.v [p. 383])

Besides ribald songs, Valerius uses a wide range of musical genres as vehicles of his ironical counterpoint on Lucrece's fate. Thus, the day after the rape, Valerius sings an aubade, and the choice of the genre is ambivalent and ironical in itself, since such songs were usually sung to newly-weds the morning after the wedding night.[17] Bedding rituals included ribald songs and loud epithalamiums, whose indecorous music drew attention to the bride's loss of virginity.[18] Yet, in

17 Laroque underlines the ambiguous character of the aubade in his analysis of Cassio's *mattinata* in *Othello*:

> [it was] a custom attached to the popular rites of marriages. It was, in fact, close to charivari as it involved cacophonous music as well as various obscene songs and words designed to show the local community's disapproval of some atypical marriage. . . . But the mattinata remained an ambiguous custom since it was also a popular tradition to greet the newlyweds with music on the morning following the consummation of their marriage. (p. 289)

18 See Puttenham's description of epithalamiums and aubades (pp. 52-54). The epithalamium is in three parts: a song to be sung at the bedroom door ("the tunes of the songs were very loude and

stark contrast with these conventions, Heywood chose a pastoral lyric akin to a wooing song,[19] in order better to highlight the tragic matter at hand:

> Pack, clouds, away, and welcome, day!
> With night we banish sorrow;
> Sweet air, blow soft; mount, lark, aloft,
> To give my love good-morrow.
> . . . .
> You pretty elves, amongst yourselves,
> Sing my fair love good-morrow.
> To give my love good-morrow,
> Sing, birds, in every furrow. (IV.vi [p. 396])

And it is with bitterest dramatic irony that Valerius follows this song with another presenting a blazon of Lucrece, "On two white columns", which praises in great detail a purity now gone. The song is all the more ironical because a somber-mooded Sextus makes his entrance while the song is being sung; so, to deride him by mocking him, Valerius caps Lucrece's blazon with a dirge,[20] which serves as a strongly proleptic epitaph:

> Come, list and hark;
> The bell doth toll,
> For some but now
> Departing soul.
> And was not that
> Some ominous fowl,
> The bat, the night-
> Crow, or screech-owl? (IV.vi [pp. 388-89])

Thus the three songs, which are within the same scene, heighten the dramatic tension by evoking with deep dramatic irony the successive stages of Lucrece's

shrill, to the intent there might be no noise be heard out of the bed chamber" [p. 53]); another song sung about midnight ("to refresh the faint and wearied bodies and spirits" [p. 53]); and the third sung in the morning as an admonition to the newlyweds ("then by good admonitions enformed them to the frugall & thriftie life all the rest of their dayes" [p. 54]).

19 Such pastoral songs (mainly madrigals, canzonets and ballets) are commonplace in the English repertoire. For instance, the pastoral mode, laden with Petrarchan conventions, is found in all twenty-one ballets of Thomas Morley's *First Book of Ballets to Five Voyces* (1595). On the musical rituals of courtship, see Cressy, p. 244.

20 On the dirge and elegy, see Duckles, pp. 137-38.

story: the night of the rape, the desolation of the following morning and the young woman's suicide.

The last song of the play, "Did he take fair Lucrece by the toe, man?", epitomises the dramatic function of Valerius' musical folly, as well as its link with the folly tradition. At this moment in the play, Valerius and the other singers use singing to make a choric commentary on Lucrece's shame, a commentary whose bawdiness reflects the now-flawed reputation of the young woman. The song is a *catch* sung with the Clown and Horatius. Its effect is all the more dramatic because it is sung just before the news of the rape is broken by Lucrece herself, in a scene whose pathos couldn't possibly contrast more strongly with the courtiers' catch. The principle of list-making changes here from harmless merriment to a gruesome evocation of the actual rape: in the song, Lucrece's body is groped at and sexually possessed. This list creates an unwholesome suspense, through which the motif of waiting and the riddling found in so many songs of the play assume a wholly different meaning:

> *Valerius*. Did he take faire Lucrece by the toe, man?
> *Horatius*. Toe, man?
> *Val*. Ay, man.
> *Clown*. Ha ha ha ha ha, man!
> . . . .
> *Val*. Did he take fair Lucrece by the heel, man?
> *Clown*. Heel, man?
> *Val*. Ay, man.
> *Clown*. Ha ha ha ha, man!
> . . . .
> *Val*. Farther than that would he be, man?
> *Clown*. Be, man?
> *Hor*. Ay, man.
> *Clown*. Ha ha ha ha, man, hey fa dery, &c.
> . . . .
> *Val.* But did he do the tother thing, man?
> *Clown*. Thing, man?
> *Val*. Ay, man.
> *Clown*. Ha ha ha ha, man. (IV.vi [pp. 401-2])

Thus, in *The Rape of Lucrece*, the political appropriation of music combines with its inscription within the folly tradition. Through the satirical function of Valerius' songs, the abuses performed on and by music are made to represent the widespread decay of political and social order, which is reflected in the private

sphere by the rape of Lucrece. It is also through his music that Valerius manifests a kinship with those Renaissance fools whose folly approaches wisdom.[21] Valerius has the characteristic ambivalence of the fool: he becomes both the victim and the accuser of Tarquin, a righteous accuser whose challenging music pinpoints the bitter distance between the power of tyranny and his own frustrating powerlessness. Through his music, he thus displays a formulation of the paradox of wisdom in folly so well developed by Shakespeare; he, too, is a caustic and knowing character. Jaques' appreciation of Touchstone ("O worthy fool! One that hath been a courtier" [*AYL*, II.vii.36]) could safely be applied to Valerius turned fool, as could Viola's comment on Feste:[22]

> This fellow is wise enough to play the fool,
> And to do that well craves a kind of wit.
> He must observe their mood on whom he jests,
> The quality of persons, and the time;
> And like the haggard, check at every feather
> That comes before his eye. This is a practice
> As full of labor as a wise man's art. (*TN*, III.i.60-66)

Heywood's musical folly is subordinate to the dramatic construction and the symbolic economies of the tragedy: Valerius is not a fool, only a false image of that figure. But even the Chinese-box structure of the character illustrates the elusiveness of the fool and its ambivalence, "le langage dédoublé de la Sagesse" (Foucault, p. 63):

> elle fait … partie des mesures de la raison et du travail de la vérité. Elle joue à la surface des choses … sur tous les jeux de l'apparence, sur l'équivoque du réel et de l'illusion, sur toute cette trame indéfinie … qui unit et sépare à la fois la vérité et le mensonge. Elle cache et manifeste, elle dit le vrai et le mensonge, elle est ombre et lumière. (Foucault, p. 64)

21 The phenomenon is summarised by Michel Foucault as follows:

> La folie devient une des formes mêmes des la raison. Elle s'intègre à elle, constituant soit une de ses forces secrètes, soit un des moments de sa manifestation, soit une forme paradoxale dans laquelle elle peut prendre conscience d'elle-même … la folie ne détient sens et valeur que dans le champ même de la raison. (p. 53)

22 This passage is indebted to Raymond Gardette's analysis of the Fool and the Philosopher in *As You Like It* (pp. 52-54) and to Jonathan Bate's study of Shakespeare's "foolosophy" (pp. 19-25).

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