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**The Use of Logic and Rhetoric in Handel's  
Selection and Adaptation of Source Material**

by

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B.Mus., University of Western Ontario, 1990  
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**A Dissertation Submitted in Partial Fulfilment of the  
Requirements for the Degree of**

**DOCTOR OF PHILOSOPHY**

**in the School of Music**

**We accept this dissertation as conforming to the required standard**

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## ABSTRACT

The issues surrounding Handel's borrowing practices have been the subject of much debate over the last three centuries. Unfortunately, the field is rife with contradictions, speculation, and theories that have only a limited applicability. This dissertation provides a new approach to the study of Handel's borrowing practices by applying a methodology that would have been familiar to Handel and the elite members of his audiences—one that employs the principles of Aristotelian logic, textual rhetoric and musical rhetoric. This type of methodology can be applied successfully to miscellaneous vocal to vocal borrowings that span the composer's entire career.

The first part of the dissertation provides the background for the ensuing study by examining the educations of Handel and his audience members. Chapter 1 outlines the various curricula available during Handel's lifetime and confirms that Handel and his more privileged contemporaries followed one which featured instruction in Aristotelian logic, textual rhetoric and musical rhetoric. Chapter 2 verifies that students at various European centres studied these principles during their adolescent years. The final chapter of this part discusses each of these principles in detail and provides the raw methodological material for this study.

The second part of the dissertation takes the principles gleaned from Part 1 and employs contemporary commentary to mould them into a viable methodology for the study of Handel's borrowing practices. The analyses included in this part not only provide comprehensive musical-rhetorical and musico-dramatic discussions, but also provide rigorous examinations of source and new poetic texts. Analysis of the poetic texts represents a vital first step in this study. It reveals the poetic themes of a source and its new version and establishes that it is the location (*topos*) of these themes within the categories of Aristotelian logic that determines the appropriateness of a source as well as

the degree to which it is altered in a new work.

Appendix 1 provides tables that summarise the analyses of Handel's borrowings from each chapter of Part 2. For the benefit of those unfamiliar with the vocabulary of Aristotelian logic, textual rhetoric and musical rhetoric, a glossary of all terminology as it is employed in this dissertation has been included.

Examiners:

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## TABLE OF CONTENTS

	Page
ABSTRACT.....	ii
TABLE OF CONTENTS.....	iv
ACKNOWLEDGEMENTS.....	vii
DEDICATION.....	viii
INTRODUCTION.....	1
<b>PART I: Humanistic Education During the Seventeenth and Eighteenth Centuries: The Case for Scholastic Logic and Rhetoric.....</b>	<b>10</b>
<b>CHAPTER 1: The State of Education in Europe 1500-1800</b>	
The humanistic curriculum and the education of the elite.....	11
The vernacular curriculum and the education of the middle class.....	17
The education of the poor.....	19
The education of women.....	20
Handel's education.....	26
<b>CHAPTER 2: The Latin Liberal Arts Curriculum</b>	
The goals of the humanistic curriculum.....	29
Number of years required in England, Germany, and Italy.....	31
Division of students into classes/forms in England, Germany, and Italy.....	32
Syllabi of lower schools in England, Germany and Italy.....	34
Syllabi of upper schools in England, Germany and Italy.....	35
<b>CHAPTER 3: Scholastic Logic and Rhetoric: A Methodology</b>	
<i>Inventio</i> .....	42
The Aristotelian Categories.....	43
Substance.....	47
Quantity.....	49
Quality.....	50
Relation.....	56
Action and Passion.....	58
Time.....	60
Place.....	61

State.....	61
Possession.....	62
Post-predicaments.....	64
<i>Dispositio</i> .....	65
<i>Elocutio</i> .....	69
<i>Memoria</i> .....	71
<i>Pronunciatio</i> .....	71
<b>PART II:</b>	
Analyses.....	77
<b>CHAPTER 4: An Examination of Borrowings that Share Identical <i>topoi</i> with their Sources</b>	
The methodology.....	78
“Wenn schöner Jugend” and “Se la Bellezza”.....	79
“Wir wollen alle” and “Shall we of Servitude Complain”.....	86
“Mein Vater” and “Turn not, O Queen, thy Face”.....	90
“Soll mein Kind” and “Who Calls my Parting Soul”.....	101
“Sanctum quoque” and “Our Fainting Courage”.....	117
“Di ad Irene” and “With Rage I Shall Burst”.....	126
“Christe” and “Pour Forth no more Unheeded Prayers”.....	136
“Kyrie” and “No more to Ammon’s God and King”.....	143
“Sanctus” and “Theme Sublime of Endless Praise”.....	147
“La mia sorte fortunata” and “Freedom now once more Possessing”.....	161
<b>CHAPTER 5: An Examination of Borrowings that Share Similar <i>topoi</i> with their Sources</b>	
“Flüchtige Sinnen” and “Chiudi i vaghi rai”.....	187
“Will der holden Sternenschein” and “Io sperai trovar nel vero”.....	201
“So folget nach Stürmen und Krachen” and “Come nembo che fugge col vento”.....	210
“Fallet ihr Mächtigen der Erden” and “Caddi, è ver, ma nel cadere”.....	224
“Entschlafft ihr Sinnen” and “Ferma l’ali”.....	233
“Was wunder” and “O beauteous Queen”.....	240
“Col raggio placido” and “With Rage I Shall Burst”.....	255
“Quos pretioso” and “O Fatal Consequence of Rage”.....	258

**CHAPTER 6: An Examination of Borrowings that Share Related *topoi* with Their Sources**

“Laßt diese Tat” and “Pluck Root and Branch” .....	279
“Te Deum” and “The Youth Inspired by Thee, O Lord” .....	297
<b>CONCLUSION</b> .....	306
<b>SELECTED BIBLIOGRAPHY</b> .....	310
<b>APPENDIX 1: Summary of Findings</b> .....	321
<b>GLOSSARY</b> .....	324

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**Dedication**

**For Rik**

## Introduction

The purpose of this study is to apply the Baroque interpretations of Aristotelian logic, textual rhetoric and musical rhetoric to analyses of Handel's borrowings in order to amend the current contradictions that exist in this field. This study also answers the call put forth by George Buelow that scholars "press forward for a better methodology" in the study of Handel's borrowings.<sup>1</sup>

Peter Burkholder confirms that scholarship in the field of musical borrowing must consider a composer's criteria in his/her selection of source material as well as his/her criteria regarding the extent to which a source is altered in a new work.<sup>2</sup> It is with regard to these very concerns that discussions of Handel's borrowing practices become speculative and problematic. This is evident, for instance, in an examination of the available literature regarding Handel's selection of source material. Scholars have put forth a number of hypotheses dealing with this particular aspect of the composer's

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<sup>1</sup>George Buelow, "Handel's Borrowing Techniques: Some Fundamental Questions Derived from a Study of *'Agrippina'* (Venice, 1709)," *Göttinger Händel-Beiträge* 2 (1986): 106.

<sup>2</sup>Peter J. Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field." *Notes* 50 (March 1994): 864. See also Jens Peter Larsen, "Reflections on Handel's Borrowing Practices," foreword to *Handel and His Orbit*, by Percy Robinson, reprint (New York: Da Capo, 1979), v.

borrowing process. These include his fear of detection,<sup>3</sup> his lack of inspiration,<sup>4</sup> the quality of the original work,<sup>5</sup> the presence of similar affections between source and new

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<sup>3</sup>See for example Bernd Baselt, "Zum Parodieverfahren in Händels frühen Opern," *Händel-Jahrbuch* 21-22 (1975-76): 25; Howard Sewer, "In Praise of Handel's *Deborah*," *The American Choral Review* 27 (1985): 17; Franklin Zimmerman, "Purcellian Passages in the Compositions of G.F. Handel," in *Music in Eighteenth Century England: Essays in Memory of Charles Cudworth* (Cambridge: Cambridge University Press, 1983), 20; Zimmerman, "Händels Parodie-Overtüre zu *Susanna*: Eine Neue Ansicht Über die Entlehnungsfrage," *Händel-Jahrbuch* 24 (1978): 20; John Roberts, "Handel and Vinci's 'Didone Abbandonata': Revisions and Borrowings," *Music and Letters* 68 (1987): 146; Roberts, "Introduction," *Ambleto* by Francesco Gasparini and others, *Handel Sources* (New York: Garland Publishing, 1986) 4:x.

<sup>4</sup>John Roberts, "Why did Handel Borrow?" in *Handel Tercentenary Collection* (London: Macmillan Press, 1987), 88; Roberts, "Handel and Vinci's 'Didone Abbandonata,'" 145-146; William Gudger, "Handel's Last Compositions and His Borrowings from Habermann (part 2)" *Current Musicology* 23 (1977): 41-42; Ellen Harris, "The Italian in Handel," *Journal of the American Musicological Society* 33 (1980): 497; Winton Dean, *Handel's Dramatic Oratorios and Masques* (London: Oxford University Press, 1959), 55.

<sup>5</sup>John T. Winemiller, "Handel's Borrowing and Swift's Bee: Handel's 'Curious' Practice and the Theory of Transformative Imitation," Ph.D. Diss., University of Chicago, 1994, ii; Martin Lutz, "Parodie und Entlehnung bei Händel," in *Georg Frederic Händel: Ausstellung aus Anlass der Händel-Festspiele des Badischen Staatstheaters Karlsruhe*, edited by Klaus Häfner and Kurt Pietschamann (Karlsruhe: Badische Landesbibliothek, 1985), 84.

texts,<sup>6</sup> and the absence of overt musical rhetoric in the original composition.<sup>7</sup> Another theory postulates that at times, Handel deliberately avoided borrowing from some works because they had been too recently or overly used.<sup>8</sup>

While the scholarship in support of these theories seems profuse, the existing scholarship refuting them is equally abundant. The opposing views submit that Handel did not fear detection,<sup>9</sup> that he did not lack inspiration,<sup>10</sup> and that his sources periodically were of poor quality.<sup>11</sup> Many scholars also discount the influence of the affections in Handel's

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<sup>6</sup>Baselt, 26; Lutz, 82; Zimmerman, "Purcellian Passages," 53; Holly Eastman, "Heroic Verse and Sweet Lyric Song: George Frederic Handel's Treatment of English Literature in His Musical Drama," Ph.D. Dissertation, Indiana University, 1992, 46. While it is true that in discussions of music, the word "text" can refer to music as an analytical object, its use in this dissertation is limited exclusively to the poetic texts, that is, to the words of a composition. It is important that this distinction be made in order to clarify the terminology that I employ with regard to the extensive analyses of poetic texts that are part of this study. As a result, the analytical portion of this dissertation consistently employs the words "text" and "textual" with reference to the words of a composition, and it employs the words "music" and "musical" with reference to the notes of a composition.

<sup>7</sup>Baselt, 26.

<sup>8</sup>Harold Powers, "*Il Serse Transformato*—II," *The Musical Quarterly* 48 (1962): 77; John Roberts, "Introduction," *Il Xerse* by Giovanni Bononcini, *Handel Sources* (New York: Garland Publishing, 1986) 8:xii; Roberts, "Introduction," *Passion "Kommt her und schaut"* by Carl Heinrich Graun, *Handel Sources* (New York: Garland Publishing, 1986), 5:xi.

<sup>9</sup>Sewer, 17; Alexander Silbiger, "Scarlatti Borrowings in Handel's Grand Concertos," *The Musical Times* 125 (1984): 94.

<sup>10</sup>Silbiger, 93; Winemiller, "Handel's Borrowings and Swift's Bee," 60; John Roberts, "Handel's Borrowings from Telemann: An Inventory," *Göttinger Händel-Beiträge* 1 (1984): 151.

<sup>11</sup>Zimmerman, "Händels Parodie," 21-22; Harris, 497. Roberts, "Why Did Handel Borrow," 88 goes so far as to claim that the musical quality of a source is irrelevant in a

determination of source material, since the affects of the original and new texts frequently contradict each other.<sup>12</sup> As a result, some scholars conclude that the text of a work may have nothing to do with its selection as a source.<sup>13</sup> This conclusion is surprising, given that Handel took the trouble of writing both the music and the text of various sources in his commonplace book and in some of his autographs.<sup>14</sup> Nor is Handel likely to have been concerned with over-borrowing from a source, since he often reused the same source material for more than one composition.<sup>15</sup> On the other hand, open and direct refutation of the hypothesis that Handel's borrowings lack musical rhetorical figures is not readily apparent. Martin Lutz cautiously broaches the subject when he postulates that Handel confined any borrowed musical rhetoric to his inner voices and that his figures are mood-rather than word-oriented.<sup>16</sup> Bernd Baselt supports this stance through his claim that the

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consideration of its selection.

<sup>12</sup>Ellwood Derr, "Handel's Procedures for Composing with Materials from Telemann's 'Harmonischer Gottes-Dienst'," *Göttinger-Händel Beiträge* 1 (1984): 117, 125; Baselt, 26; Buelow, 116-118; Winton Dean, "Handel and Keiser: Further Borrowings," *Current Musicology* 9 (1969): 74, 76; John E. Sawyer, "Irony and Borrowing in Handel's *Agrippina*," *Music & Letters* 80/4 (1999):532.

<sup>13</sup>Derr, 117; Baselt, 26.

<sup>14</sup>Ebenezer Prout, "Graun's Passion Oratorio and Handel's Knowledge of It," *Monthly Musical Record* 24 (1894): 99, 121; Dean, "Oratorios," 53.

<sup>15</sup>Ebenezer Prout, "Urio's *Te Deum* and Handel's Use Thereof," *Monthly Musical Record* 1 (1871): 141; Buelow, 108; Derr, 125; Pippa Drummond, *The German Concerto: Five Eighteenth Century Studies* (Oxford: Clarendon Press, 1980), 174; Gudger, 62; Larsen, xii; Zimmerman, "Händels Parodie," 24.

<sup>16</sup>Lutz, 82, 85. Lutz's opinion regarding musical rhetoric in Handel's borrowings is presented as a general statement and lacks the support of detailed musical analyses and examples to substantiate his conclusions.

relationship between text and music in Handel's oeuvre is "apparently" weak enough to preclude textually-specific musical interpretations.<sup>17</sup>

The scholarship regarding the extent to which Handel alters his sources reveals a comparable volume of debatable theories. Surprisingly, most studies focus on those borrowings that show evidence of alteration.<sup>18</sup> In contrast, the few studies that do interpret Handel's literal reuse of material excuse its existence.<sup>19</sup> This may be owing to extant contemporary commentary that accepts the practice of borrowing only when the source material has been modified in some way.<sup>20</sup> The resulting perpetuation of these opinions has led many scholars to assume that most of Handel's borrowings are

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<sup>17</sup>Baselt, 24.

<sup>18</sup>Consideration of only those borrowings that exhibit signs of alteration can be found in Kimbell; Winemiller, "Handel's Borrowing and Swift's Bee"; Winemiller, "Recontextualising Handel's Borrowing," *The Journal of Musicology* 15/4 (1997): 444-470; Zimmerman, "Händels Parodie."

<sup>19</sup>Sawyer, 532, 549-557 attempts to explain certain literal borrowings as Handel's inclusion of musical irony. This explanation, however, is limited only to those cases where the texts of the source and new version conflict. It does not account for the presence of literal borrowings when the texts of the source and new version are in agreement. Winemiller, "Recontextualizing," 450 minimizes the significance of literal musical quotations in Handel's works, claiming that "even then, such literal reuse can be distinguished from its source by its new context and its new text." In Winemiller's view, this constitutes an alteration, even though the music itself has not changed.

<sup>20</sup>George Buelow, "The Case for Handel's Borrowings: The Judgement of Three Centuries," 69-70; Dean, "Oratorios," 51; Zimmerman, "Musical Borrowings in the English Baroque," *Musical Quarterly* 52 (1966): 485; Winemiller, "Handel's Borrowing and Swift's Bee," 96, 114; Winemiller, "Recontextualizing Handel's Borrowing," *The Journal of Musicology* 15/4 (1997): 448-449.

extensively reworked<sup>21</sup> and dismiss his literal borrowings as rare.<sup>22</sup> Other more speculative theories surmise that Handel modified his sources in order to disguise the borrowing,<sup>23</sup> refine and improve upon the original work,<sup>24</sup> or pander to the tastes of a new audience.<sup>25</sup> Still others propose that Handel adapted his sources in order to accommodate new texts and dramatic situations.<sup>26</sup> While some of these theories are instructive with reference to specific works, few of them can be applied successfully to miscellaneous works that span the composer's entire career—from the early works of his Italian sojourn to his last compositions in England. Nor do they effectively consider the large number of literal borrowings that do exist in Handel's oeuvre.

This study provides a new approach to the question of Handel's criteria for the selection and adaptation of source material through its application of methodologies and terminologies that would have been eminently familiar to Handel and the elite members of his audiences. The tools for such an undertaking lie in extant treatises concerning Aristotelian logic, textual rhetoric and musical rhetoric that date from the sixteenth to the

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<sup>21</sup>Baselt, 27; Dean, "Oratorios," 54-55; Winemiller, "Recontextualizing," 450; Zimmerman, "Händels Parodie," 20; Larsen, vi; Serwer, 18.

<sup>22</sup>Lutz, 92; Derr, 118; Sawyer, 531.

<sup>23</sup>Zimmerman, "Purcellian Passages," 51-52; Zimmerman, "Händels Parodie," 20; Roberts, "Handel and Vinci," 146, 147.

<sup>24</sup>Kimbell, 50; Lutz, 83; Zimmerman, "Händels Parodie," 23; Drummond, 175; Winemiller, "Handel's Borrowing and Swift's Bee," 67.

<sup>25</sup>Kimbell, 51; Powers, 85.

<sup>26</sup>Lutz, 83; Winemiller, "Handel's Borrowing and Swift's Bee," 141; Zimmerman, "Händels Parodie," 24; Sewer, 18.

mid-eighteenth centuries. Such methods have not yet been applied to examinations of Handel's borrowings,<sup>27</sup> although Peter Williams confirms that the identification of conventional elements like the musical *figurae* would be "more instructive than finding mere thematic resemblances between composers."<sup>28</sup> Recourse to these procedures in an investigation of Handel's borrowings confirms that his selection of vocal source material is indeed determined by the relationship between the text of the original work and its new version. The relative size of his borrowings and the extent or lack of modifications also depends upon the affinity between the old and new texts. Furthermore, detailed musical rhetorical analyses of sources and new versions verifies that Handel does borrow from works with musical rhetoric and that he effectively reuses the figures of a source to enhance specific topic-defining words in its new version. In order to demonstrate that these principles informed Handel's borrowing practices throughout his career, this historically-informed approach is applied to the known and documented borrowings from five of Handel's oratorios: *Il trionfo del tempo e del disinganno* (Rome, 1707), *Oratorio per la resurrezione* (Rome, 1708); *Esther/Haman and Mordecai* (2<sup>nd</sup> version, Cannons,

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<sup>27</sup>The only comprehensive study of Handel's rhetorical techniques of which I am aware is Royden Edwin Britsch, "Musical and Poetical Rhetoric in Handel's Setting of Brockes' Passion Oratorio: A Rhetorical Analysis of the Poem with a Study of Handel's Use of the Figurenlehre," Ph.D. dissertation (Florida State University, 1984). While this source confirms the presence of musical rhetoric in Handel's *Brockes' Passion*, it does not discuss any of the composer's borrowings.

<sup>28</sup> Peter Williams, "The Acquisitive Minds of Handel and Bach: Some Reflections on the Natures of 'Influences'," in *Charles Brenton Fisk: Organ Builder*, 2 vols., edited by Owan Jander and Barbara Owen (Easthampton Mass.: The Westfield Center for Early Keyboard Studies, 1986), 1:276.

1720), *Saul* (King's Theater, 1739), and *Jephtha* (Covent Garden, 1752). The following chapter outline reveals how the selected methodology unfolds in this study.

The first part of the dissertation, "Humanistic Education During the Seventeenth and Eighteenth Centuries: The Case for Scholastic Logic and Rhetoric," lays the background for the ensuing study. The opening chapter, "The State of Education in Europe, 1500-1800" outlines the uniformity of the educational systems and practices that existed throughout Europe during this period. It also discusses the different curricula available to each social class and gender of student. This chapter verifies that the education of Handel, his patrons and the elite members of his audiences adhered to the humanistic curriculum of the Latin liberal arts.

Chapter 2, "The Latin Liberal Arts Curriculum," provides a detailed comparison of the humanistic curriculum that was followed in England, Germany and Italy from the sixteenth to the eighteenth centuries. The discussion reveals that students of the Latin liberal arts in these countries learned the same material from many of the same textbooks. This chapter confirms that Handel and his contemporaries were well-versed in the principles of Aristotelian logic and rhetoric while still in their teens.

The next chapter, "Scholastic Logic and Rhetoric: A Methodology" explains the precise nature of Aristotelian logic, textual rhetoric and musical rhetoric as they were understood during the period under consideration. It also clarifies how these elements combine to form the methodology that governs the analytical portion of this investigation.

Part two of the dissertation, "Analyses," divides the analysis of Handel's borrowings into three chapters. Each chapter concerns the relative placement of source

and new texts within the Aristotelian categories and examines how that placement influences the size, modification, and rhetorical figures of a musical borrowing. Chapter 4, “An Examination of Borrowings that Share Identical *Topoi* with their Sources,” deals with sources and new versions whose texts correspond at every level of the Aristotelian categorical classification. Chapter 5, “An Examination of Borrowings that Have similar *topoi* with their Sources,” examines those sources and new versions whose texts share all Aristotelian levels but one. Finally, Chapter 6, “An Examination of Borrowings That Have related *topoi* with Their Sources,” considers sources and new versions that demonstrate the weakest relationship in that their texts have only one level of the Aristotelian categories in common.

An understanding of scholastic logic, textual, and musical rhetoric was fundamental to the upbringing and social status of Handel and his elite contemporaries. Armed with a similar understanding, this study wields these ancient principles to provide new insight into Handel’s borrowing practices.

**Part I**

**Humanistic Education During  
the Seventeenth and Eighteenth Centuries:  
The Case for Scholastic Logic and Rhetoric**

Chapter 1:  
The State of Education in Europe 1500-1800

Standards of education rarely surrender to change.<sup>29</sup> This is especially evident during the Renaissance and the Baroque periods, at which time the humanistic curriculum survived virtually unaltered. In fact, most educational treatises and curricula published during these periods were current for at least one hundred years after their initial introduction. The curriculum of the Lutheran Gymnasium at Halle, for instance, was first implemented in 1593, and remained in place until 1741.<sup>30</sup> Likewise, the Italian education treatise by Pier Paolo Vergerio, first published in 1403, continued to be used and printed for the next two centuries.<sup>31</sup> A similar situation arose in England, where the education treatise by Obidiah Walker, first published in 1613, did not see its final edition until 1699.<sup>32</sup> Equally revealing are the comments of Thomas Morrice, who, while extolling

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<sup>29</sup>Paul Grendler in "Schooling in Western Europe," *The Renaissance Quarterly* 43 (1990): 781, claims that educational revolutions occur only once every five hundred years.

<sup>30</sup>Reinhold Vorbaum, ed., "Ordnung des Gymnasiums zu Halle, 1661," in *Die evangelischen Schulordnungen der siebzehnten Jahrhunderts* (Gütersloh: G. Bertelsmann, 1863), 522.

<sup>31</sup>Pier Paolo Vergerio, "On Noble Customs and Liberal Studies of Adolescents (Padua, 1403)," in *An Italian Renaissance Reader*, trans. Paul F. Grendler (Toronto: Canadian Scholar's Press, 1987), 341.

<sup>32</sup>Obidiah Walker, *Of Education* (1613: reprint, Menston: The Scholar Press, 1970), i.

the virtues of humanistic education during the early seventeenth century, praises the education treatise by Thomas Elyot, which was written nearly one hundred years previously.<sup>33</sup> And Thomas Sheridan, writing in 1781, declares that the humanistic mode of education "in the more civilized nations of Europe" had survived intact for over two hundred years.<sup>34</sup>

Sheridan's comments not only confirm the longevity of the humanistic curriculum, but they also attest to the universality of that curriculum throughout Europe. Nearly one hundred years before Sheridan, Charles Hoole makes similar observations, when he announces that

*the Method* which I have here discovered, is for the most part contrived according to what is commonly practiced in England and foraign coutries [*sic*]; and is in sundry particulars proportioned to the ordinary capacities of children under fifteen yeares of age.<sup>35</sup>

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<sup>33</sup>Thomas Morrice, *An Apology for Schoole-Master, Tending to the advancement [sic] of Learning, and to the vertuous education of Children* (London, 1619), fols. C6r-C6v; Thomas Elyot, *The boke named the Governour* (London, 1531).

<sup>34</sup>Thomas Sheridan, *A Rhetorical Grammar of the English Language* (1781; reprint, Menston: The Scholar Press, 1969), vii. For modern commentary on the subject see Paul Grendler, "Schooling in Western Europe," 781; Grendler, *Schooling in Renaissance Italy: Literacy and Learning, 1300-1600* (Baltimore and London: The Johns Hopkins University Press, 1989), 110; Robert E. Proctor, "The *Studia Humanitatis*: Contemporary Scholarship and Renaissance Ideas," *The Renaissance Quarterly* 43 (1990): 813; Sister Joan Marie Lechner, *Renaissance Concepts of Commonplaces* (New York: Pageant Press, 1962), 65.

<sup>35</sup>Charles Hoole, *A New Discovery of the Old Art of Teaching Schoole* (1660, reprint, Menston England: The Scholar Press, 1969), 204-205. See also Thomas Tryon, *A New Method of Educating Children: Rules and Directions for the Well-Ordering and Governing Them During Their Younger Years* (London, 1695), fol. A2v.

The universality of the humanistic curriculum is also reflected by the use and translation of treatises and textbooks far beyond the borders of their countries of origin. The treatise by Vergerio, for example, was available in all European nations throughout the sixteenth and seventeenth centuries,<sup>36</sup> and that by Sheridan was translated into French less than one decade after its first printing.<sup>37</sup> The letter-writing textbook by the Italian Stefano Fieschi was recommended for use in schools in France, Germany, Spain and the Netherlands,<sup>38</sup> and the Latin grammar treatise *Regulae*, written by another Italian, Guarino, was used in English schools from the fifteenth to the end of the seventeenth centuries.<sup>39</sup> In England, the pedagogue John Brinsley recommends the commentary on the works of Hesiod by the German scholar Philip Melanchthon and the Latin translations of Hesiod by Erasmus Schmidt, a "professor at *Wittenberg*."<sup>40</sup> He also suggests the commentaries on Virgil's works by the French scholar Petrus Ramus,<sup>41</sup> and the Latin

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<sup>36</sup>Vergerio, 341.

<sup>37</sup>Sheridon, i.

<sup>38</sup>Grendler, *Schooling in the Renaissance*, 210-211.

<sup>39</sup>Grendler, *Schooling in the Renaissance*, 169.

<sup>40</sup>John Brinsley, *A Consolation for our Grammar Schooles* (1622, reprint, New York: Scholar's Facsimiles & Reprints, 1943), 73.

<sup>41</sup>Brinsley, 66. The logic treatise by Petrus Ramus, translated by M. Roll. Makylmenæum as *The Logike of the Moste Excellent Philosopher P. Ramus Martyr* (London, 1574), 7, acknowledges that at the time of publication, numerous books from the continent were translated and available in English. There are two reasons that account for the availability of traditionally Latin subject matter in the vernacular. First, Thomas Wilson not only confirms that such was the case in other European nations [Thomas Wilson, *The Rvle of Reason. Conteinyng the Arte of Logique, set forth in Englishe* (London, 1551), fol. A.iiij.r.], but also that such translations allow the 'vulgare' people to

translations of Isocrates by the German author Rudolphus Agricola.<sup>42</sup> Similarly, the lectures of Joseph Priestley were translated and available in Germany,<sup>43</sup> and the French treatise on rhetorical gestures by Michel Lefaucher was recommended for use in " [the] Grammar-schools, the universities, and the Inns of Court" of England.<sup>44</sup>

The unyielding pervasiveness of the humanistic curriculum throughout Europe during the Renaissance and the Baroque periods owes much to its fundamental role in the maintenance of social order, since the different types of education available during these periods matched the existing economic and gender-based hierarchies. Of all the established types of educational curricula, the humanistic curriculum was considered to be the most sophisticated, since it was intended for the sons of the nobility and the wealthy elite.<sup>45</sup> It consisted of the Latin liberal arts, which combined the medieval trivium of

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follow the king's example and attain perfection in Latin subjects. [Wilson, fols. A.v.r-v.] Second, Ralph Lever in *The Art of Reason* (London, 1573), fol.ii.v., candidly admits that many tutors of the day elicit a profound dislike for Latin studies from their students as a result of pedagogical methods that are too rigorous. This often leaves the students with serious deficiencies in their later years. In an apology to his own pupil, he explains, "But albeit that your L. hath had a losse through my lacke of skill in thys point, yet it falleth out now, that manye are like to gaine of your losse. For the lacke which was in me, whē I serued your honour, hath since bene the chiefe occasion why I haue written this booke, to make some parte of recompence to you."

<sup>42</sup>Brinsley, 74.

<sup>43</sup>Joseph Priestley, *A Course of Lectures on Oratory and Criticism* (1777, reprint, Menston: The Scholar Press, 1968), i.

<sup>44</sup>Michel Lefaucher, *An Essay upon the Actions of the Orator* (London, 1680) fol. A10.

<sup>45</sup>Richard Gawthrop and Gerald Strauss, "Protestantism and Literacy in Early Modern Germany," *Past and Present* 104 (1984): 31-55; Grendler, "Schooling in Western Europe," 777, 783; Grendler, *Schooling in Renaissance Italy*, 110; Robert Houston,

grammar, logic and rhetoric with the quadrivium of arithmetic, geometry, music and astronomy.<sup>46</sup> Contemporary observers were well aware of the status associated with this method of education. In the words of Henry Peacham the Younger, it represented "an essential part of Nobilitie" and "it followeth that who is noblyborne, and a scholler, withall deserveth double Honour."<sup>47</sup> Likewise, Thomas Morrice confirmed that an understanding of the Latin liberal arts was a mark of rank that distinguished the aristocratic from their less-learned subjects and servants:

The most noble Earles of this kingdome doe take the degree of Master of Arts willingly, as an Ornament to their Nobilitie which they would not doe, if they held the degree seruire, or the persons seruants, in respect of the Possession of the [liberal] Arts.<sup>48</sup>

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"British Society in the Eighteenth Century," *Journal of British Studies* 25 (1986): 447; James Van Horn Melton, *Absolutism and the Eighteenth-Century Origins of Compulsory Schooling in Prussia and Austria* (Cambridge: Cambridge University Press, 1988), 35.

<sup>46</sup>John Newton, *The English Academy: or a Brief Introduction to the Seven Liberal Arts* (London, 1693), fol. A4v; William Kempe, *The Education of Children in Learning* (1588, reprint, Gainesville, Fla.: Scholar's Facsimiles and Reprints, 1966), 223; Leonardo Bruni, *A Book on Studies and Letters* (1426), trans. Paul F. Grendler in *An Italian Renaissance Reader* (Toronto: Canadian Scholar's Press, 1987), 368; Morrice, fol. C1r; Vergerio, 352; Wilson, fol. Bii.r. For modern commentary on the subject see Grendler, "Schooling in Western Europe," 781; Grendler, *Schooling in Renaissance Italy*, 110; Charles G. Nauert, "Humanist Infiltration into the Academic World: Some Studies of North Universities," *Renaissance Quarterly* 43 (1990): 800.

<sup>47</sup>Henry Peacham the Younger, *The Compleat Gentleman* (1622, reprint, Amsterdam: da Capo, 1968), 18.

<sup>48</sup>Morrice, fol. B3r. Interestingly, Morrice dedicated this book to the child Lord Rosse, heir to the Earl of Rutland and wrote it in order to encourage the boy to take his studies in the liberal arts more seriously. (fol. A4r-A4v, C1r) For additional contemporary commentary concerning the status associated with an education in the liberal arts see Elyot, fol. 52v and John Locke, *Some Thoughts Concerning Education* (London, 1693), fol. A3r-A4v; Lever, fol. ii.v.

More importantly, education in the Latin liberal arts assured intellectual accessibility and geographical mobility for those of the highest stations. Anything that was deemed learned or important was printed in Latin, and thus was available only to the upper echelons of European society. And a knowledge of Latin facilitated travel and communication among the wealthy and the nobility of every nation:

the *Latine*, being the Catholike, or vniuersall Language of Christians, **who are learned**, [emphasis mine] is commonly taught, both priuately in houses, & publikely in Schooles and Vniuersities, throughout all Nations in Christendom. Who hath knowledge thereof, may trauell therewith throughout all Christian Kingdomes. In this tongue all learned Bookes, for the most part, are written, wherein the conferences, disputes, excercises of the Learned are performed, which promoteth the degrees of the Schoole, whereby Worshipfull, Honourable, and gracious preferments are obtayned.<sup>49</sup>

An education in the Latin liberal arts equipped the sons of the privileged with the background necessary for further studies at the universities. Once enrolled at a university, these young scholars prepared for one of four vocations: medicine, law, theology, or diplomacy.<sup>50</sup> The Latin curriculum thus ensured the perpetuation of the social status quo all over Europe by limiting access to the professional vocations. As Charles Nauert observes:

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<sup>49</sup>Morrice, fols. D6r-D6v. See also Grendler, "Schooling in Western Europe," 783, who states that the humanistic curriculum unified Europe by allowing statesmen from all nations to communicate on an equal footing, and Nauert, 812, who observes that the Latin liberal arts were essential in upholding the position of the "dominant elite."

<sup>50</sup>Brinsley, 13; Arthur F. Leach, ed., *Educational Charters and Documents 598 to 1909* (1911, reprint, New York: AMS Press, 1971), 534; Vergerio, 342; Gawthrop and Strauss, 33; Grendler, "Schooling in Western Europe," 777, 781; Grendler, *Schooling in Renaissance Italy*, 88, 208-209, 271; Nauert, 812; Willis Rudy, *The Universities of Europe, 1100-1914* (London and Toronto: Associated University Presses, 1984), 32, 41.

the redefined liberal arts curriculum was designed to uphold the developing establishments of early Modern Europe; it still functions within education in the form of the traditional canon of Great Books in order to preserve the status of dominant elites.<sup>51</sup>

The power that a liberal arts education granted to those of rank and means is not lost on the esteemed contemporary philosopher, John Locke, who appropriately observes that education serves

to produce vertuous useful and able Men in their distinct callings: Though that most to be taken Care of, is the Gentleman's calling, for if those of that Rank are by their Education once set right, they will quickly bring all the rest in Order.<sup>52</sup>

Second in importance to the humanistic, Latin curriculum was that in the vernacular. This was intended for the sons of the middle class merchants and artisans<sup>53</sup> and was designed to prepare them for careers in small business.<sup>54</sup> The focus was thus on the procurement of basic literary skills in their mother tongue. The vernacular curriculum also featured a pronounced emphasis on the study of economics and a specialized form of accounting known as *abbaco*.<sup>55</sup> In addition, Thomas Tryon of England insisted that

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<sup>51</sup>Nauert, 812.

<sup>52</sup>Locke, fol. A4v.

<sup>53</sup>Grendler, "Schooling in Western Europe," 783; Melton, 4; Gawthrop and Strauss, 36; Houston, 445.

<sup>54</sup>Grendler, "Schooling in Western Europe," 783; Houston, 445; Susan Karant-Nunn, "'Alas a lack:' Trends in the Historiography of Pre-University Education in Early Modern Germany," *The Renaissance Quarterly* 43 (1990): 790; Melton, 4.

<sup>55</sup>Tryon, fol. A2v, 73, 76; Grendler, "Schooling in Western Europe," 783; Houston, 445; Karant-Nunn, 790; Melton, 4.

students learn the more practical languages such as modern Italian and French in order to facilitate foreign trade.<sup>56</sup>

Critics of the day all over Europe denounced this type of education and vauntingly blazoned its inferiority to the Latin curriculum with impassioned rhetoric. In England, Thomas Sheridan recognised that all nations viewed their own vernacular as "poor and barbarous, and the works of their authors, neither fit for entertainment or use."<sup>57</sup> In some German regions, the situation was more extreme, as local governments oversaw education in order to control and indoctrinate their youth according to the guidelines established by Martin Luther and Philip Melanchthon.<sup>58</sup> These guidelines specified that "the languages and arts of the liberal curriculum – are indispensable in a Christian society."<sup>59</sup> In fact, Luther himself expressed nothing but contempt for the students and the education of the

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<sup>56</sup>Tryon, 85.

<sup>57</sup>Sheridan, vii. Leach, 515, confirms that the vernacular was so despised in education that the Westminster timetable for 1560 states that any student who speaks English rather than Latin, even during the hours of recreation, would become the class servant for the day.

<sup>58</sup>Melton, 5. Melton, xix, makes the interesting point that state-controlled education represents a means of effecting coercion from within the individual. It allows the state to maintain its power and control of the populace by controlling what people know. See also Gawthrop and Strauss, 35; R. Steven Turner, "Of Social Control and Cultural Experience: Education in the Eighteenth Century," *Central European History* 21 (1988): 301; Karant-Nunn, 790; Nauert, 812.

<sup>59</sup>Gawthrop and Strauss, 32. According to Friedrich Paulsen, *Geschichte des Gelehrten Unterrichts*, 2 vols., (Leipzig: Verlag von Veit & Comp., 1919), 1:357, most German schools throughout the sixteenth and seventeenth centuries followed the ordinances of Melanchthon written in 1528, which stressed Latin grammar, rhetoric, dialectic, reading and composition.

vernacular schools.<sup>60</sup> Consequently, parents who believed that a vernacular education was more useful to their sons than a Latin education, or those who could not afford a Latin education were forced to send their sons to the *Winkelschulen*. These backstreet, 'underground' schools operated in bold defiance of state restrictions.<sup>61</sup> Nor was the situation any different in Italy, where fewer than five percent of all recognised schools offered *abbaco* or vernacular studies.<sup>62</sup>

The education of the poor was an altogether different matter. While the learned critics and privileged bureaucrats of the day may have maligned the vernacular education of the middle classes, this type of education commanded a limited degree of accessibility throughout most regions of Europe. By contrast, the social elite deemed the education of the poor to be utterly dangerous.<sup>63</sup> If it happened at all, it usually was restricted to the Church schools, which operated for one to two hours on Sundays and holidays.<sup>64</sup> Instruction at these schools was largely oral and involved the memorisation of prayers, hymns and catechical books. These were often read to the students by teachers who were

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<sup>60</sup>Gawthrop and Strauss, 33; Karant-Nunn, 790.

<sup>61</sup>Melton, 11-13. According to Melton, another impetus for parents to consider the *Winkelschulen* concerns the fact that religious indoctrination rather than literacy was the main focus at most state-sanctioned institutions. See also Karant-Nunn, 796-797.

<sup>62</sup>Grendler, *Schooling in Renaissance Italy*, 50.

<sup>63</sup>Gawthrop and Strauss, 51; Grendler, "Schooling in Western Europe," 777; Turner, 302; Melton, xv. According to Houston, 447, the upper and middle classes sought indirect control over the members of the lower classes by denying them education.

<sup>64</sup>Grendler, "Schooling in Western Europe," 785; Melton, 10.

themselves barely literate.<sup>65</sup> As a result, even after having attended these schools, the sons of the peasants and the day-labourers remained illiterate and often unable to sign their own names.<sup>66</sup> In addition to Church schools, the German town of Halle offered daily training to orphans and the sons of the impoverished, in accordance with the Pietist recognition of civic duty.<sup>67</sup> Instruction, however, reflected the lowly station of these students and stressed serviceable skills and trades, such as sewing and spinning wool, over literacy.<sup>68</sup>

The education of women also represented a threat to the social *status quo*.<sup>69</sup> While their schooling displayed the same economic hierarchies as that of their brothers, all practical, vocational subjects were eliminated from their curricula.<sup>70</sup> Like their male counterparts, the daughters of the nobility and the wealthy elite received some instruction in the Latin liberal arts.<sup>71</sup> Logic and rhetoric were perforce excluded from their

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<sup>65</sup>Gawthrop and Strauss, 36; Grendler, "Schooling in Western Europe," 785; Karant-Nunn, 797; Melton, 10.

<sup>66</sup>Melton, 10.

<sup>67</sup>Melton, 29. Besides the Church schools and the trade schools, Germany also had *Klosterschulen*—schools that operated at public expense in order to train poor boys for careers as ministers. See Gawthrop and Strauss, 36; Turner, 304-305.

<sup>68</sup>Melton, 40. See also Karant-Nunn, 797, who notes that in general, literacy levels were low in German-speaking regions

<sup>69</sup>Mary Astell, *A Serious Proposal to the Ladies for the Advancement of their true and greatest Interest* (London, 1694), 84; Bathshua Makin, *An essay to revive the antient education of gentlewomen* (London, 1675), 27-30; Houston, 448; Grendler, "Schooling in Western Europe," 785; Grendler, *Schooling in Renaissance Italy*, 102.

<sup>70</sup>Astell, 84; Clement Barksdale, *A Letter Touching A College of Maids, or a Virgin-Society* (London, 1675), fol. A3r.

<sup>71</sup>Makin, 22; Morrice, fol. A4r; Bruni, 366-368; Grendler, *Schooling in Renaissance Italy*, 88; Grendler, "Schooling in Western Europe," 785.

curriculum, since it was these subjects that led directly to university studies and employment in the public sphere.<sup>72</sup> Bathshua Makin observes that while men were improved by the complete Latin liberal arts curriculum, contemporary prejudice deemed that it was wasted on women, "because Women are of low Parts, and not capable of Improvement by this Education."<sup>73</sup> Moreover, Leonardo Bruni observes that the knowledge of logic and rhetoric decreases a woman's allure considerably:

neither the intricacies of debate nor the oratorical artifices of action and delivery are of the least practical use, if indeed they are not unbecoming [for a woman]. Rhetoric in all its forms,--public disson [sic], forensic argument, logical fence [sic], and the like--lies absolutely outside the province of woman.<sup>74</sup>

In addition, public opinion remained curiously dichotomous concerning the role of literacy and vernacular eloquence in the training of upper-class girls. Writing in 1554, Fra Sabba Castiglione notes that in order to marry well, a girl must demonstrate proficiency in reading and writing, or be considered 'rustic.'<sup>75</sup> Similarly, Bruni suggests that a woman's education should provide her with the ability to discourse elegantly and eloquently on any

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<sup>72</sup>John Durie, *The Reformed School* (1651, reprint, Menston, Eng: The Scholar Press, 1972), 57; Elyot, fol. 52v; Leach, 534; Brinsley, *A Consolation for our Grammar Schools*, 13; Morrice, fol. C6r; Tryon, fol. A3v, A4v; Vergerio, 342; Bruni, 369; Newton, fol. A5v; Grendler, "Schooling in Western Europe," 781; Grendler, *Schooling in Renaissance Italy*, 208; Melton, 35; Nauert, 807.

<sup>73</sup>Makin, 8.

<sup>74</sup>Bruni, 42. Grendler, in "Schooling in Western Europe," 785, notes that a few women successfully completed the entire Latin liberal arts curriculum, but they were forbidden to attend universities and thus were never able to apply their skills in logic and rhetoric.

<sup>75</sup>Grendler, "Schooling in Renaissance Italy," 88.

subject.<sup>76</sup> These skills are especially relevant to those girls who are destined to be the mothers of future statesmen.<sup>77</sup> Indeed, as Thomas Elyot notes, it is essential that the sons of the nobility be surrounded only by those who "speke non englisse [or other vernacular] but that whiche is cleane/ polite/ perfectly/ and articulately pronounced."<sup>78</sup> At the same time, existing social mores labelled overly educated women as unchaste and viewed intelligent women with suspicion.<sup>79</sup> In the words of Bathshua Makin: "If we bring up our Daughters to Learning, no Persons will adventure to Marry them."<sup>80</sup> Writing in 1698, Mary Astell astutely recognises that the low status of women in European society is largely owing to their inadequate education:

The cause therefore of the defects we labour under, is, if not wholly, yet at least in the first place, to be ascribed to the mistakes of our Education....Women are from their Infancy debar'd those Advantages, with the want of which they are afterwards reproached, and nursed up in those Vices which will hereafter be upbraided to them.<sup>81</sup>

In fact, most schools for upper-class girls taught them mainly

to polish their Hands and Feet, to curl their Locks, to dress and trim their Bodies...to Frisk and Dance, to paint their Faces, to curl their Hair, to put on a Whisk, to wear gay clothes.<sup>82</sup>

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<sup>76</sup>Bruni, 373.

<sup>77</sup>*ibid*, 89.

<sup>78</sup>Elyot, fol. 53v.

<sup>79</sup>Makin, 30-34; Grendler, *Schooling in Renaissance Italy*, 87.

<sup>80</sup>Makin, 30.

<sup>81</sup>Astell, 25-26. See also Houston, 448, who blames illiteracy and poor education on the low social status of women during the period in question.

<sup>82</sup>Makin, 22.

More to the point, while the proposal for a College for girls at London allowed for a "Closet of Books" that contained "the choice Authors of *History, Poetry*, and especially of *Practical Divinity and Devotion*: Not only in *English*, but of Learned, as well as Modern Languages,"<sup>83</sup> the actual reading of those books was not a part of the curriculum. It was the responsibility of those girls who were already familiar with these works to teach "as many as are inclined to learn."<sup>84</sup> The actual curriculum at this school provided only music, dancing, needlework, and drawing.<sup>85</sup> This represented the usual curriculum at most schools for upper-class girls.<sup>86</sup>

The education of middle-class and poor girls avoided studies in the Liberal arts altogether and stressed the vernacular curriculum. Two late sixteenth-century writers recommended that middle-class girls simply learn a little reading and writing and poor girls learn to read short, simple spiritual books of prayers.<sup>87</sup> In actuality, however, any form of schooling involved some expense, and, for those of the lower economic echelons, that expense was usually not spared for girls.<sup>88</sup>

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<sup>83</sup>Barksdale, fol. A2v.

<sup>84</sup>Barksdale, fol. A2v.

<sup>85</sup>Barksdale, fol. A3r.

<sup>86</sup>Makin, 42. See also Grendler, *Schooling in Renaissance Italy*, 89.

<sup>87</sup>Grendler, *Schooling in Renaissance Italy*, 89, citing the work of Silvio Antoniano, 1584. See also Grendler, "Schooling in Western Europe," 785; Melton, 5.

<sup>88</sup>Grendler, *Schooling in Renaissance Italy*, 101; Melton, 3.

Besides maintaining social stability, education also provided those less fortunate with a means of social mobility.<sup>89</sup> In the words of Thomas Morrice,

The Professors of Learning, and the degrees thereof, which worthily haue aduanced, and continually doe, many from meane estate to true Gentilitie, Nobilitie, and the Chiefest Dignities.<sup>90</sup>

Likewise, Pier Paolo Vergerio recognises that by pursuing an education in the Latin liberal arts "a man may win distinction for the most modest name, and bring honour to the city of his birth however obscure it may be."<sup>91</sup> John Brinsley also appreciates the ability of a good education to enhance the position of an individual:

yea to all likewise of the meaner sort, that euen their children may more easily attaine vnto learning, that so some of them being aduanced thereby, may become a stay to their parents, a comfort to their kinsfolkes, a credit to their countrey which brought them vp.<sup>92</sup>

In addition, education afforded members of the lower classes an entry to polite society, for it created the illusion of status.<sup>93</sup> This illusion was of particular importance to artists and

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<sup>89</sup>A detailed discussion in fn. 13. explains how the Latin curriculum was disseminated to the lower ranks of society.

<sup>90</sup>Morrice, fol. C2r.

<sup>91</sup>Vergerio, 343.

<sup>92</sup>Brinsley, 12.

<sup>93</sup>Turner, 304-305, 307, notes that the entry into the upper echelons of society which education provided a young and talented individual from the lower classes resulted in a phenomenon which he calls "sponsored mobility." Typically, sponsored mobility results when a patron provides a supplicant with a "pittance" on which to live, makes important introductions for him, aids in securing stipends and places at "free tables," and, in short allows the supplicant minimum access into world from which he would otherwise be excluded. See also Peacham the Younger, 8; Anthony J. La Vopa, *Grace, Talent and Merit: Poor Students, Clerical Careers, and Professional Ideology in Eighteenth Century*

musicians, who depended on the upper classes for employment. A case in point, the musician Jakob Gerber mockingly advises a colleague that an air of status, and especially one of affectation, would likely earn a performer a place at a gentlemen's table:

The usual honorarium for performing at the home of a nobleman is ten guineas. If afterwards you are invited to dinner and are expected to eat with the steward, make it clear that you would rather leave, then you will be seated at the nobleman's table. N.B. This is true for all such occasions.<sup>94</sup>

More importantly, critics of the day recognised education as the only means of acquiring the refined tastes necessary to produce and to appreciate art. In the words of Joseph Addison, "a man of polite [i.e. educated] imagination is let into a great many pleasures that the vulgar are not capable of receiving."<sup>95</sup> Likewise, in his lectures to the students of the Royal Academy, Joshua Reynolds observes the following:

It is the lowest style only of arts, whether painting, poetry, or music, that may be said, in the vulgar sense, to be naturally pleasing. The higher efforts of those arts, we know by experience, do not affect minds wholly uncultivated. This refined taste is the consequence of education and habit.<sup>96</sup>

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*Germany* (Cambridge: Cambridge University Press, 1988), 391-392.

<sup>94</sup>Letter of Jakob Gerber to John Cousser, (London 1703-04) quoted in Richard Leppert, *Music and Image: Domesticity, Ideology, and Socio-Cultural Formation in Eighteenth-Century England* (Cambridge: Cambridge University Press, 1988), 57. According to Houston, 461, snobbery was especially prevalent in English Society.

<sup>95</sup>Joseph Addison, "On The Pleasures of the Imagination," *Spectator* nos. 411-421, edited by Gerald Wester Chapman in *Literary Criticism in England, 1660-1800* (New York: Alfred A. Knopf, 1966), 241. In *Spectator* no. 413, the fact that an education in the liberal arts is fundamental to the appreciation of beauty becomes poignantly clear, as Addison employs the logical *predicable* of efficient causes to prove his point. See Addison, 245. For a complete discussion of the logical predicables, please refer to Ch. 3.

<sup>96</sup>Sir Joshua Reynolds, "Discourses Delivered to the students of the Royal Academy, 1769-1790," in *Literary Criticism in England 1660-1800*, edited by Gerald Wester Chapman (New York: Alfred A. Knopf, 1966), 541-542.

Alexander Pope goes so far as to criticize the works of Shakespeare, which pandered to the tastes of an audience largely made up of "the meaner sort of people and therefore the images of life were drawn from their ranks."<sup>97</sup>

The above discussion confirms that Handel's patrons and the elite members of his audiences were well-versed in the materials and the methodologies of the Latin liberal arts curriculum—but what of Handel himself? There is little doubt that Handel's education followed the Latin liberal arts curriculum. As demonstrated above, this type of education was necessary in order for him to move in the circles of Europe's elite.<sup>98</sup> Moreover, it was not uncommon for musicians to have such training. In fact, two notable contemporaries of Handel, Georg Phillip Telemann and Johann Sebastian Bach, both received instruction in the Latin liberal arts.<sup>99</sup> Regrettably, there are no extant records of Handel's schooling prior to his matriculation to the University of Halle in 1702.<sup>100</sup> There is speculation,

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<sup>97</sup>*Literary Criticism of Alexander Pope*, edited by Bertrand A. Goldgar (Lincoln: University of Nebraska Press, 1965), 163.

<sup>98</sup>For an excellent and concise chronology of Handel's life, patrons, acquaintances, and works, please refer to the chronological table compiled by Anthony Hicks for Christopher Hogwood, *Handel* (London: Thames and Hudson, 1984), 277-294.

<sup>99</sup>Martin Ruhnke, "Telemann, Georg Phillip" in *The New Grove Dictionary of Music and Musicians* 18:648; Christoph Wolff, "Bach, Johann Sebastian" in *The New Grove Dictionary of Music and Musicians* 1: 786. For more on Bach's familiarity with Aristotelian logic, and his use thereof in his self-borrowings, see Lisa Szeker-Madden, "Topos, Text, and the Parody Problem in Bach's Mass in B minor, BWV 232," *The Canadian University Music Review* 15 (1995): 108-125.

<sup>100</sup>Jonathan Keates, *Handel: The Man and his Music* (London: Victor Gollancz, 1985), 15; Newman Flower, *George Frederic Handel: His Personality and His Times* (London: Cassell & Company, 1947), 43; Fritz Volbach, *Georg Friedrich Händel* (Berlin: Imberg & Lefson, 1898), 9.

however, that Handel attended the Lutheran Gymnasium at Halle.<sup>101</sup> During the time at which Handel would have attended this institution as a child, the school was under the direction of Mag. Praetorius Leiter, who did not keep precise records.<sup>102</sup> Regardless of where Handel received his education, it was undoubtedly in the Latin liberal arts. In the first place, it is well known that his father had designs for the young Handel to pursue a career in law.<sup>103</sup> This would have required the correct vocationally-based elementary education, which, during the period under consideration was in the Latin liberal arts.<sup>104</sup> Moreover, this type of education was the only means of entrance to further studies at the universities.<sup>105</sup> Finally, at twelve years of age, Handel himself declared his knowledge of the Latin liberal arts. The Latin poem which the bereaved child wrote for his father's funeral is signed "Georg Friedrich Händel, dedicated to the liberal arts."<sup>106</sup>

The Latin liberal arts curriculum was thus universally recognised and understood by the upper echelons of European society. During the Renaissance and Baroque periods,

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<sup>101</sup>Flower, 43.

<sup>102</sup>Flower, 43; Volbach, 7. According to Flower, 43, Handel could not have attended the *Lateinschule* at Halle, since this did not open until 1698. Nor does the register of town-school children, the *Stadtkinder*, contain Handel's name. If Handel did indeed attend the Lutheran Gymnasium, he most certainly would have received instruction in the Latin liberal arts, for that was the curriculum offered at that institution. For the precise curriculum of the Lutheran Gymnasium at Halle see Vorbaum, 522-593.

<sup>103</sup>See, for example, Keates, 15.

<sup>104</sup>See above, pp. 15-17.

<sup>105</sup>See above, p. 17.

<sup>106</sup>Keates, 18.

it played a fundamental role in the maintenance of social order. Because of its significance to European society, the following section examines the Latin liberal arts curricula of schools in England, Germany and Italy in order to determine what Handel, his patrons, and the elite members of his audiences, those who set and determined the standards of taste, would have been expected to know.

## Chapter 2: The Latin Liberal Arts Curriculum

Given the universality of the humanistic curriculum throughout Europe as described above, it is scarcely surprising to discover that the goals of an education in the Latin liberal arts at schools in England, Germany and Italy also were universal. On a purely esoteric level, treatises of the day claim that this type of education ennoble its students by allowing them access to a higher plane of morality. With reference to the "liberall sciences," Thomas Morrice declared that "Honour is the reward of vertuous Learning, and Learning the promoter, or aduancer, the maintayner, and principall Ornament of Nobilitie."<sup>107</sup> Conversely, he recognised that ignorance leads only to vice:

Our life, as sacred Scripture sheweth, is here a warfare; wee wage warre against the World, the Flesh, and the Deuill [*sic*]. These three mortall enemies tempt and sollicite the vnlearned, pretending to linke themselues in league and loue with them.<sup>108</sup>

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<sup>107</sup>Morrice, fol. B3r.

<sup>108</sup>Morrice, fol. D2v. For additional contemporary commentary from English sources concerning virtue and honour as the goal of an education in the Latin liberal arts, see Kempe, 219; Hoole, p. 208; Locke, fol. A3r-A4v; Brinsley, 46; Durie, 80; Elyot, fol. 52v; Peacham the Younger, 18; Tryon, fol. A2v; Lever, fol. iij.r.

At schools in German-speaking regions, the attainment of inner piety, honour and virtue were fundamental to studies in the Latin liberal arts.<sup>109</sup> The same situation prevailed in Italy, where "no wealth, no possible security against the future, can be compared with the gift of an education in grave and liberal studies."<sup>110</sup>

On a more pragmatic level, however, a number of treatises from these three regions hail the acquisition of true eloquence in the learned languages as a far more important goal of the Latin liberal arts curriculum.<sup>111</sup> Hoole, for instance declares that the purpose of an education in the Liberal arts is "to learne the Greek and Hebrew Tongues, together with Latine, and to gaine some skill in Oratory and Poetry, and matters of humanity."<sup>112</sup> Similarly, in German regions, the thrust of the Liberal Arts centered on the acquisition of eloquence in the learned languages.<sup>113</sup> The same is true of Italian regions, where both men and women were required to discourse elegantly on any subject.<sup>114</sup>

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<sup>109</sup>See Vorbaum, 2:543; Paulsen, 1: 357; Proctor, 813; Melton, 5, 39-40. According to Willis Rudy, 58, the link between humanistic education and the attainment of personal piety was largely owing to the strong link between the Church and the educational institutions in German regions affected by the Reformation. For more on the link between education and religious indoctrination, see Gawthrop and Strauss, 32-33.

<sup>110</sup>Vergerio, 343. See also Bruni, 369, 371; Grendler, *Schooling in Renaissance Italy*, 198.

<sup>111</sup>Kempe, 223; Hoole, 207-208; Locke, 223; Brinsley, 52, 66; Bruni, 368; Durie, 57, 59; Elyot, fol. 35v-fol. 36r; Leach, 509-511; Newton, fol. A4v; Paulsen, 1: 277, 292-293, 357, 359-360, 487; Vorbaum, 2: 543; Joshua Poole, *Practical Rhetoric*, (1663, reprint, Menston Eng.: The Scholar Press, 1972), fol. A7r-A7v; Vergerio, 352.

<sup>112</sup>Hoole, 207-208.

<sup>113</sup>Paulsen, 1:357. See also Vorbaum, 2: 54.

<sup>114</sup>Bruni, 373; Vergerio, 2: 352.

Not only were the goals of humanistic studies universal throughout Western Europe, but the methods of instruction were also strikingly congruent. This is evident first of all through a consideration of the length of time required to complete pre-university studies in the Latin liberal arts. In England, formal studies began at six or seven years of age,<sup>115</sup> and students were ready for university by sixteen years of age.<sup>116</sup> The completion of the Latin liberal arts curriculum thus required approximately ten years.<sup>117</sup> The situation was the same in German-speaking regions, the majority of which followed the ordinances originally written by Melanchthon in 1528.<sup>118</sup> According to the Strassburg ordinance of 1566, for instance, the completion of the Latin liberal arts curriculum took ten years. Students began their formal education at five years of age<sup>119</sup> and were ready for university studies at fifteen years of age.<sup>120</sup> Similarly, at the Halle *Gymnasium* where Handel likely received his education, students commenced studies at seven years of age<sup>121</sup> and generally matriculated to the universities by seventeen years of age.<sup>122</sup> In Italy, the completion of

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<sup>115</sup>W.A.L. Vincent, *The Grammar Schools: Their Continuing Tradition 1660-1714* (London: John Murray, 1969), 58; Elyot, fol. LiiiJ r; Brinsley, 9; Morrice, fol. B5v; Tryon, fol. A2v.

<sup>116</sup>Tryon, fol. A3v.

<sup>117</sup>Tryon, fol. A3v.

<sup>118</sup>Paulsen, 1: 297, 357.

<sup>119</sup>Paulsen, 1:292.

<sup>120</sup>Paulsen, 1: 293.

<sup>121</sup>Vorbaum, 2: 536.

<sup>122</sup>Vorbaum, 2: 522, 536.

pre-university studies also required ten years. Students embarked upon elementary studies at seven years of age<sup>123</sup> and were prepared to enter the universities, the civil service, or the clergy at seventeen years of age.<sup>124</sup>

The consistency regarding the number of years required to complete pre-university studies results from the virtually identical syllabi of schools in England, Germany and Italy. A comparison of the division of students into classes or forms, and then into levels demonstrates the remarkable correspondence among the schools of these nations. According to the curriculum implemented by Charles Hoole in 1660, the typical English school was made up of six forms.<sup>125</sup> These forms were divided into two levels. John Brinsley refers to the first three forms, which are considered to be elementary, as "the lower forms." The next three forms, which prepare a student for further studies at the universities, are called "the higher forms."<sup>126</sup> In the smaller German centres, the division of students into classes was very similar to the English division. These centres generally

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<sup>123</sup>Grendler, *Schooling in Renaissance Italy*, 195.

<sup>124</sup>Grendler, *Schooling in Renaissance Italy*, 377, 378.

<sup>125</sup>Hoole, 8, 43, 55, 129, 167, 168. The Westminster school timetable of 1560 presented in Leach, 509, is slightly different in that it calls for seven forms. Hoole's curriculum, however, corresponds to that of the Westminster timetable in the division of the forms into lower groups and higher groups, and in the material studied at the lower forms and the upper forms.

<sup>126</sup>Brinsley, 59. See also W.A.L. Vincent, *The Grammar Schools: Their Continuing Tradition 1660-1714* (London: John Murray, 1969), 75. See also T.W. Baldwin, *William Shakespeare's Small Latin and Lesse Greeke* (Urbana: University of Illinois Press, 1944), 2:1.

followed the ordinances of Melanchthon, which call for a five-class system.<sup>127</sup> Larger German centres, such as Strassburg, Hamburg, Nürnberg, Lübeck and Halle, usually divided students into nine or sometimes ten classes.<sup>128</sup> Regardless of whether a centre chose a five- or a ten-class system, the number of levels was identical to the English system in that the classes were separated into two groups: lower and higher.<sup>129</sup> The Jesuit schools of Italy followed the example of the smaller German centres and adopted a five class system. This system also was divided into lower and higher levels.<sup>130</sup>

Table 1. The Division of Classes or Forms into Levels at Schools in England, Germany, and Italy.

	England	Small German Centres	Large German Centres	Italy
<b>Number of Classes or Forms</b>	6	5	9/10	5
<b>Lower Level</b>	forms 1-3	classes 1-3	classes 9/10-5	classes 1-3
<b>Higher Level</b>	forms 4-6	classes 4-5	classes 4-1	classes 4-5

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<sup>127</sup>Paulsen 1: 357.

<sup>128</sup>Paulsen 1: 292; Vorbaum, 2: 522.

<sup>129</sup>Paulsen 1: 277, 359-60; Vorbaum 2: 522. According to the school ordinance for the region of Württemberg, 1580, the first three classes of the five-class system fall into the lower, elementary level, and the higher level consists of the next two classes. See Paulsen 1: 357, 359-360. The school ordinances for larger centres such as Halle place the tenth to the fifth classes at the lower, elementary level, while the fourth to the first classes make up the higher level. See Vorbaum, 2: 522; Paulsen 1: 292.

<sup>130</sup>The lower level of Italian schools consisted of the first, second, and third grammar classes, and the higher level involved the humanities class and the rhetoric class. See Grendler, *Schooling in Renaissance Italy*, 205, 378; Vergerio, 352.

Besides a congruity of levels among schools in England, Germany, and Italy, there exists a congruity in the materials taught as well as in the textbooks employed at each level. In England, the usher of the school, an apprentice of the schoolmaster, taught students of the lower forms.<sup>131</sup> At this level of instruction, the usher read a text to the students and explained it word for word. The following day, the students repeated the text and the lesson, with every word analysed, declined and conjugated.<sup>132</sup> The focus was rudimentary and concerned the comprehension of basic Latin grammar and syntax. In addition, students learned to read, write, and speak Latin.<sup>133</sup> These skills were particularly relevant to the last form of the lower level, where students began exercises that employed double translations: English into Latin and Latin into English.<sup>134</sup> All of the same skills were required by students at the lower levels of German<sup>135</sup> and Italian schools.<sup>136</sup> Regarding their textbooks, the students of the lower forms at English schools studied a variety of Latin authors including Cato, Terence, Vives, Erasmus, and Sallust. They also

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<sup>131</sup>Hoole, 8. See also Leach, 509; Durie, 54; John Brinsley, *Lvdvs Literarivs: or, The Grammar Schoole* (1612, reprint, Menston Eng.: The Scholar Press, 1968), 271.

<sup>132</sup>Nauert, 805; Leach, Westminster School Timetable, 509; Durie, 59, 86; Hoole, 55, 179.

<sup>133</sup>Hoole, 8, 43, 55. See also Leach, 509-511; Brinsley, *Lvdvs Literarivs*, 314, 318, 320-321. Students were expected to be able to read and write in the vernacular before the commencement of their formal education. These skills were generally learned at home, under the supervision of a private tutor. See Durie, 53-54; Elyot, fol. Liiij r; Vincent, 71.

<sup>134</sup>The Westminster School Timetable, 1560 presented in Leach, 509.

<sup>135</sup>Paulsen 1: 277, 292, 357-358; Vorbaum, 2: 523-525, 558; Gawthrop and Strauss, 37, 38; Karant-Nunn, 796-797; Melton, 20; Nauert, 805.

<sup>136</sup>Grendler, *Schooling in Renaissance Italy*, 106, 169, 195, 378; Vergerio, 352.

read *Liber Aesopi*, and Cicero's *Epistulae ad familiares*.<sup>137</sup> Likewise, the students of the lower levels at German centres studied Cato, Terence, Virgil, Erasmus, *Liber Aesopi* and Cicero's *Epistulae ad familiares*,<sup>138</sup> and those at Italian schools utilised Cato, Vives, Erasmus, Virgil, Cicero, and *Liber Aesopi*.<sup>139</sup>

Table 2. Summary of the Syllabi for the Lower Level at Schools in England, Germany and Italy.

	England	Germany	Italy
<b>Elements of the Lower Level</b>	1. Latin grammar and syntax 2. speaking, reading and writing in Latin 3. double translations	1. Latin grammar, etymology and syntax 2. reading and writing in Latin 3. double translations	1. Latin grammar, etymology and syntax 2. speaking, reading and writing in Latin
<b>Authors and specific texts</b>	Cato, Terence, Vives, Erasmus, and Sallust, <i>Liber Aesopi</i> , Cicero's <i>Epistulae ad familiares</i>	Cato, Terence, Virgil, Erasmus, <i>Liber Aesopi</i> , Cicero's <i>Epistulae ad familiares</i>	Cato, Vives, Erasmus, Virgil, <i>Liber Aesopi</i> , Cicero's <i>Epistulae ad familiares</i>

While the lower level of instruction at schools in England, Germany, and Italy focused on reading, writing, and Latin grammar, the principles of logic and rhetoric

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<sup>137</sup>See Brinsley, 60; Leach, 509, 511; Peacham the Younger, 46, 47. Vincent, 76, notes that the writings of Cato and Erasmus are in a dialogue form and deal with matters of everyday life for the middle and upper social classes.

<sup>138</sup>Paulsen 1: 277, 292, 357; Vorbaum 2: 523-525.

<sup>139</sup>Grendler, *Schooling in Renaissance Italy*, 111, 112, 195, 201. Grendler, 199, recognises the general and vocational bias of a Latin education through his acknowledgement that the writings of Cato, which, as demonstrated above, were required reading at schools in England and Germany, presume that the reader is a boy destined for civic and public life.

formed the core of studies at the higher level. In England, the master of the school instructed the upper-level students.<sup>140</sup> Students of the fourth form commenced studies in the art of rhetoric by first memorising the principles of rhetoric. According to Charles Hoole, the boys of this level needed a mere three months to learn the principles and memorise the definitions for every rhetorical trope and figure.<sup>141</sup> Next, the students identified and analyzed rhetorical tropes and figures in their assigned readings.<sup>142</sup> English schoolboys were thus thoroughly grounded in rhetorical principles by the time they reached eleven or twelve years of age. Moreover, they were unlikely to forget these principles, since they improved their knowledge of and familiarity with rhetoric by constantly repeating the definitions of figures and identifying them throughout the remainder of their studies.<sup>143</sup> Students learned the principles of logic in the fifth and sixth forms, when they were twelve or thirteen years of age.<sup>144</sup> Once familiar with the basic concepts, the students again learned to identify the principles in their readings.<sup>145</sup> They then imitated the examples uncovered.<sup>146</sup> Finally, they applied what they had observed and

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<sup>140</sup>Hoole, 129; Leach, 509; Brinsley, *Lvdvs Literarvs*, 271.

<sup>141</sup>Hoole, 134.

<sup>142</sup>Hoole, 133; Brinsley, *A Consolation*, 66; Brinsley, *Lvdvs Literarvs*, 172, 174.

<sup>143</sup>Hoole, 134.

<sup>144</sup>Hoole, 167; Durie, 59.

<sup>145</sup>Kempe, 223; Brinsley, *Lvdvs Literarvs*, 174; Durie, 59.

<sup>146</sup>Durie, 59; Brinsley, *A Consolation*, 66; Brinsley, *Lvdvs Literarvs*, 190. Hoole, 179.

imitated to their own compositions.<sup>147</sup> The authors studied at this level included the Latin and Greek versions of the Bible, as well as the works of Terence, Ovid, Isocrates, Horace, and Xenophon.<sup>148</sup> The works of Aristotle formed the core of logical and rhetorical instruction.<sup>149</sup> The studies by Ramus and Cicero's *Epistulae ad familiares* illustrated the principles of logic and rhetoric, and Virgil's *Eclogues* and *Georgics* offered examples regarding the correct application of logic and rhetoric.<sup>150</sup>

Examination of the syllabi for the upper level of education at schools in German-speaking regions demonstrates a striking similarity with those of England. At Halle, rhetorical instruction began in the third class, when the boys were approximately fourteen years of age,<sup>151</sup> while at Strassburg, instruction in these principles took place in the fourth class, when the boys were eleven years old.<sup>152</sup> Regardless of the differences in the age of the students at the smaller versus the larger German centers, and of the class at which rhetoric was first introduced, the method of instruction was the same as that of English

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<sup>147</sup>Hoole, 184; Leach, 509; Brinsley, *Lvdvs Literarvs*, 172; Kempe, 223.

<sup>148</sup>Hoole, 197.

<sup>149</sup>Nauert, 802-803, notes that by the mid-Sixteenth Century, many schools dropped Medieval dialectic and rhetoric texts and favoured a return to the works of Aristotle. See also Proctor, 813; Elyot, fol. 32.r.; Sheridan, 157; Edward Bentham, *An Introduction to Logick* (London, 1773), fol. A.3.r.; Lever, fol. ix.r.; Thomas Spencer, *The Art of Logicke, Delivered in the Precepts of Aristotle and Ramvs* (London, 1628), 7.

<sup>150</sup>Brinsley, *A Consolation*, 66.

<sup>151</sup>Vorbaum, 2:560.

<sup>152</sup>Paulsen, 1: 293.

schools.<sup>153</sup> In addition to rhetorical studies, the third class at Halle began to learn the principles of logic.<sup>154</sup> At larger German centers, such as Strassburg, instruction in these principles took place in the third class, when the boys were twelve years old.<sup>155</sup> The textbooks employed at this level included works by Cicero, Virgil, Terence, Isocrates, Xenophon, as well as the Latin and Greek versions of the Bible.<sup>156</sup> For the principles of logic and rhetoric, the students turned to the works of Aristotle, Virgil, as well as Cicero's *Epistulae ad familiares* and *de Oratore*.<sup>157</sup>

In Italy, instruction in both logical and rhetorical principles occurred in the rhetoric class, when students were sixteen years of age.<sup>158</sup> The method of instruction showed little variance from that of schools in England and Germany.<sup>159</sup> Nor did instruction in logical principles differ from that offered in English and German schools.<sup>160</sup> Their textbooks also were remarkably similar to those employed in England and Germany. Students

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<sup>153</sup>Vorbaum, 2:555-556; Paulsen, 1: 293. German school ordinances were not always in agreement concerning the aspect of imitation. While it is highly recommended in the Strassburg ordinance 1566 [Paulsen 1: 293] and the Württemberg school ordinance of 1580 [Paulsen 1: 359], the ordinance for the Halle *Gymnasium* prohibits any imitation that lacks a comprehension of the materials. This type of imitation, which really is akin to mimicry, is thought to be no more than mere 'parroting' [Vorbaum, 2: 533, 538].

<sup>154</sup>Vorbaum, 2: 555, 560.

<sup>155</sup>Paulsen 1: 293.

<sup>156</sup>Gawthrop and Strauss, 36; Vorbaum, 2: 556.

<sup>157</sup>Paulsen, 1: 293; Vorbaum, 2:557.

<sup>158</sup>Grendler, *Schooling in Renaissance Italy*, 378.

<sup>159</sup>Grendler, *Schooling in Renaissance Italy*, 214; Vergerio, 352.

<sup>160</sup>Grendler, *Schooling in Renaissance Italy*, 216; Bruni, 373.

mastered the principles of rhetoric from Aristotle's *Rhetorica*, and they learned logic from Aristotle's *Organon*.<sup>161</sup> They also studied the works of Cicero, Virgil, Terence, Ovid and Horace.<sup>162</sup>

Table 3. Summary of the Syllabi for Upper Level at Schools in England, Germany and Italy.

	England	Germany		Italy
<b>Rhetorical Instruction</b>	1. memorise definitions for tropes and figures 2. identify tropes and figures in authors	1. memorise definitions for tropes and figures 2. identify tropes and figures in authors		1. memorise definitions for tropes and figures 2. identify tropes and figures in authors
<b>Age of students at the time of instruction</b>	11 or 12	Halle	Strass.	16
		14	11	
<b>Logic</b>	1. Learn precepts 2. identify precepts in required authors 3. imitate examples 4. incorporate precepts in own compositions	1. Learn precepts 2. identify precepts in required authors 3. imitate examples 4. incorporate precepts in own compositions		1. Learn precepts 2. identify precepts in required authors 3. imitate examples 4. incorporate precepts in own compositions
<b>Age of students at the time of instruction</b>	12 or 13	Halle	Strass.	16
		14	12	
<b>Textbooks</b>	Latin and Greek Bible, Terence, Ovid, Isocrates, Xenophon, Ramus, Cicero's <i>Epistulae ad familiares</i> and <i>de Oratore</i> , Virgil's <i>Eclogues</i> and <i>Georgics</i> , <u>Aristotle</u>	Latin and Greek Bible, Terence, Ovid, Isocrates, Xenophon, Cicero's <i>Epistulae ad familiares</i> and <i>de Oratore</i> , Virgil, <u>Aristotle</u>		Terence, Ovid, Cicero, Virgil, <u>Aristotle's Rhetorica</u> , <u>Aristotle's Organon</u> , Horace.

<sup>161</sup>Grendler, *Schooling in Renaissance Italy*, 212, 268.

<sup>162</sup>Grendler, *Schooling in Renaissance Italy*, 204-205.

As demonstrated in Table 3, the method of rhetorical and logical instruction was identical in English, German and Italian schools and involved the following three steps prior to a student's own independent work: *praeceptum, exemplum, imitatio* or perception, example, and imitation.<sup>163</sup> According to John Durie, it is through the second step, the analysis of examples, that the students gain an understanding of logic and rhetoric, as this step allows them "to reflect upon the Acts of other mens [*sic*] Reasoning."<sup>164</sup> The next chapter of this dissertation explores this second step of reasoning more fully and resurrects the logical and rhetorical methods of analysis that were used by Handel and his patrons in their adolescence.

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<sup>163</sup>Paulsen 1: 357.

<sup>164</sup>Durie, 86. For additional contemporary commentary regarding the significance of analysis of examples to comprehension of the precepts, see Vorbaum, 556; Jean Pierre de Crousaz, *Logique* (London, 1724), 218; Kempe, 223.

### Chapter 3

#### Scholastic Logic and Rhetoric: A Methodology

Examination of Aristotle's extant writings reveals a certain equivocality in his application of the term 'rhetoric'.<sup>165</sup> On the one hand, Aristotle defines the art of rhetoric as "the counterpart of Dialectic;"<sup>166</sup> this art concerns the invention (*inventio*) and arrangement (*dispositio*) of the ideas and arguments belonging to an oration.<sup>167</sup> On the other hand, Aristotle associates rhetoric with style, which refers to the embellishment of an oration with the appropriate rhetorical tropes and figures (*elocutio*). Style also involves the correct delivery of the completed oration through the operations of memorisation (*memoria*) and pronunciation (*promunciatio*).<sup>168</sup> For Aristotle, therefore, the term 'rhetoric' had two distinct meanings, since it could refer either to dialectic or style.

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<sup>165</sup>The existence of contradictions and inconsistencies in Aristotle's works results from the fact that this great philosopher did not complete the extant body of his works all at once. His ideas concerning logic and rhetoric developed over several years of lecturing at the Lycæum, or Peripatetic School, at Athens between 336 B.C. and 323 B.C. They thus "simultaneously present material from different periods in Aristotle's thought." See Herbert Granger, "Aristotle on Genus and Differentia," *Journal of the History of Philosophy* 22 (1984): 2; Robert Maynard Hutchins, ed., *Great Books of the Western World* (Chicago: University of Chicago Press, 1952), 8:v-vi.

<sup>166</sup>Aristotle, *Rhetorica*, translated by W. Rhys Roberts (Chicago: University of Chicago Press, 1989) 1354a: 1-5, 1356b: 25-35.

<sup>167</sup>Spencer, 12-13; Aristotle, *Topica*, translated by W.A. Pickard-Cambridge (Chicago: University of Chicago Press, 1952), 155<sup>b</sup>: 1-15; Aristotle, *Rhetorica*, 1356<sup>b</sup>: 25-35, 1403a: 35 - 1403b: 1-5.

<sup>168</sup>Aristotle, *Rhetorica*, 1403b - 1404b, 1405a: 1-10, 1409a: 20 - 1414b: 30.

Interestingly, while claiming to follow Aristotle exclusively, most writers and even school curricula during the period under discussion ignored the duality associated with the term and preferred to use the words 'logic' or 'reason' for dialectic<sup>169</sup> and 'rhetoric' for style.<sup>170</sup> Since my purpose here is to recreate the methodology familiar to Handel and his contemporaries, I, too, refer to dialectic as logic or reason, and to style as rhetoric.

According to John Newton, *inventio*, the first part of logic, consists of three elements:

1. What we are to invent.
2. By what Arguments we may confirm the matter invented.
3. From what Topicks or general heads those Arguments may be unified.<sup>171</sup>

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<sup>169</sup>Ramus, 8, 11, 17; Thomas Blundeville, *The Art of logike. Plainly taught in the English tongue* (London, 1599), fol. B.1.r.; Zachary Coke, *Art of Logick* (London, 1654), 9; Leonard Cox, *The Arte of Crafte of Rhetoryke* (London, 1524), fol. A.vi.r.; Spencer, 11-13; Vergerio, 352; Wilson, fol. B.i.r; Brinsley, *A Consolation*, 13, 55, 66; Brinsley, *Lvdvs Literarvs*, 183; Durie, 59, 77, 78; Elyot, fol. 35.v; Vorbaum, 527; Hoole, 167; Kempe, 223.

<sup>170</sup>Richard Sherry, *A Treatise of Schemes and Tropes* (London, 1550), v; Abraham Fraunce, *The Arcadian Rhetorike* (London, 1588), fol. A.2.r.; Lefoucher, 2; Dudley Fenner, *The Artes of Logike and Rhetorike Translated out of the Rhetoric Treatise by Omer Talon*, in *Four Tudor Books on Education* (Gainsville, Fla.: Scholar's Facsimiles & Reprints, 1966), 168; Quintillian, *Institutione Oratoria*, translated by H.E. Butler (London: William Heinemann, 1958), VII.i.1-2; Brinsley, *A Consolation*, 13, 54, 66, 77, 78; Brinsley, *Lvdvs Literarvs*, 184; Durie, 59; Elyot, fol. 36.r.; Vorbaum, 2:527; Hoole, 132-134; Kempe, 223, 233; For more on the five operations in the construction of an oration (*inventio, dispositio, elocutio, memoria, pronunciatio*) see Robert Toft, *Tune thy Musicke to thy Hart* (Toronto: University of Toronto Press, 1993), 5; Newton, 147. Quintilian, III.iii.1; Wilbur Samuel Howell, *Logic and Rhetoric in England 1500-1700* (New York: Russell & Russell, 1961), 7, 64-127.

<sup>171</sup>Newton, 147-148. See also Coke, 218-220; de Crousaz, 218.

In the construction of an oration, therefore, the first part of *inventio* involves the selection of the topic or subject word of which an oration is made.<sup>172</sup> Similarly, in analysis, one uses the first part of *inventio* to determine the *ti esti*, or the 'what is x' of a subject word.<sup>173</sup> Both operations require identification of the *topos*, that is, the location of the subject word or its *ti esti* in one of the ten Aristotelian categories, or predicaments.<sup>174</sup> According to Obidiah Walker, "ordinarily Auther's do prescribe no other Commonplaces for Invention than the *Predicaments*."<sup>175</sup> Likewise, Thomas Blundeville confirms that "out of these predicaments, you may gather matter apt to proue any question, eyther generall or

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<sup>172</sup>This connotation of the word 'argument' as proving or explaining a subject word, though now obsolete, was in common use from the Sixteenth to the Nineteenth Centuries. See 'argument, 6' *The Compact Edition of The Oxford English Dictionary* (Oxford: Oxford University Press, 1971), 1: 110.

<sup>173</sup>Hugh Benson, "Universals as Sortals in the *Categories*," *Pacific Philosophical Quarterly* 69 (1988): 284; Herbert Granger, "Aristotle on Genus and Differentia," *Journal of the History of Philosophy* 22 (1984): 4; Newton, 6, 7; Blundeville, fol. H.1.v.; Coke, 15; de Crousaz, 383; Good, 6.

<sup>174</sup>Lechner, 66; Kennedy, 101; Michael Leff, "Recovering Aristotle: Rhetoric, Politics, and the Limits of Rationality," *The Quarterly Journal of Speech* 71 (1985): 365; John C. Brunt, "More on the *topos* as a New Testament Form," *The Journal of Biblical Literature* 104, no. 3 (1985): 498; Szeker-Madden, "Topos, Text, and the Parody Problem," 110; Newton, 147, Spencer, 13-14; Blundeville, fol. B.1.r.; Cox, fol. A.vi.r.; Lever, 7; Priestley, 8; Brinsley, *A Consolation*, 55, 67; Brinsley, *Lvdvs Literarvs*, 174, 183; Elyot, fols. 35.v.-36.r.; The ordinance for Württemberg, 1580 in Paulsen, 1:359; Kempe, 232; Walker, 13, 144; Wilson, fol. B.ij.r. Benson, 284, with reference to Aristotle, *Topics* 103b:27-39, recognises that the answer to the question "what is x" in the determination of the *ti esti* depends upon the predicaments. Thus, the answer to the question "what is man" involves the predicament of substance, and the answer to the question "what is colour" involves the predicament of quality.

<sup>175</sup>Walker, 144.

particular."<sup>176</sup> It was believed during this period that in order for students to understand an author, they first must

penetrate to the bottom of their [the author's] thoughts, and [then] they must reduce each of their Terms [subject words] to its Common Place [category].<sup>177</sup>

In order, the categories/predicaments/*genera* consist of substance, quantity, quality, relation, action, passion, time, place, state, and possession.<sup>178</sup> These categories are essential in identifying the essence of a subject word, or its *ti esti*, since every conceivable topic can be found under one or other of these categories,<sup>179</sup> and no one individual word

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<sup>176</sup>Blundeville, fol. G.1.r.

<sup>177</sup>de Crousaz, 2: 218.

<sup>178</sup>Szeker-Madden, "Topos, Text and the Parody Problem," 110; Lisa Szeker-Madden, "'To Sigh and to be Sad:' An Examination of Sorrow as a *topos* in the Passionate Ayres of Robert Jones" (M.A. thesis, University of Victoria, 1993), 13; Newton, 23-25; Aristotle, *Categories*, translated by E.M. Edghill (Chicago: University of Chicago Press, 1952); 1a-11b:15; Lever, 7; Blundeville, fol. C.2.v.; Bentham, 14; Coke, 15; Good, 3,6; Spencer, 13-14; Wilson, fol. L.v.v. It was Aristotle who first decided upon the order of the predicaments in *Categories*. The order that I present here, however, defers to contemporary sources rather than strictly to Aristotle. These works diverge slightly from Aristotle by recognising relation as the fourth predicament rather than the third. This particular order of the predicaments is significant both for its consistency among the contemporary writers and for the fact that it moves from the most important oratorical topics (substances) to the least important (possessions). Zachary Coke, 15, defines the predicamental order itself as "a distinction and disposition of all things by *certain orders* [italics mine] and degrees of order." And Ralph Lever, 7, praises the predicaments "for the good order they keepe in placing wordes in their particular roumes."

<sup>179</sup>Szeker-Madden, "Topos, Text and the Parody Problem," 110-111; Aristotle, *Topics*, 104a: 1-5; Blundeville, fol. C.2.v.; Priestley, 8; Newton, 10; Good, 6; John Eliot, *The Logic Primer* (Cambridge, Mass., 1672), fol. A.4.v.; Antoine Arnauld, *Logic: or the Art of Thinking* (London, 1685), 65-66; Walker, 134.

can belong directly and essentially to more than one category.<sup>180</sup> The predicaments, however, are not equal in status to one another, as several works devote more space and attention to what are considered the 'principal' predicaments (substance, quantity, quality, relation, action, passion), while they barely discuss the 'secondary' predicaments (time, place, state, possession).<sup>181</sup>

The order of things within the predicaments depends upon the application of the predicables, which Zachary Coke describes as "The different degrees of the predicamental series."<sup>182</sup> The first degree is the genus, an alternate term for predicament. According to John Newton, "every Supream genus, or every thing of which the Supream genus may be predicated essentially, may be placed in the predicamental scale."<sup>183</sup> The second degree is the species, which refers to a 'special place' or subcategory under the genus.<sup>184</sup> The species is particularly significant in the definition of a subject word, since, as John Newton explains, individual subjects are not in a predicament by virtue of themselves, but by virtue

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<sup>180</sup>Howell, 18; Lechner, 89; John F. Wippel, "Thomas Aquinas's Derivation of the Aristotelian Categories (Predicaments)," *Journal of the History of Philosophy* 25 (1987): 18-19; Newton, 28; Coke, 19; Lever, 46. At the same time, several writers acknowledge that a single word can be derived or analysed in all the categories indirectly. See de Crousaz, 219; Lever, 47.

<sup>181</sup>Aristotle, *Categories*, 11b: 10-14.

<sup>182</sup>Coke, 20. See also Blundeville, fol. B.3.r.; Bentham, 16; Wilson, fol. B.iiij.v.

<sup>183</sup>Newton, 24. See also Szeker-Madden, "Topos, Text, and the Parody Problem," 111; Blundeville, fols. B.3.r., H.1.v.; Bentham, 16; Coke, 20; Wilson, fol. B.v.v.; Lever, 7; Spencer, 14.

<sup>184</sup>Szeker-Madden, "Topos, Text and the Parody Problem," 111; Newton, 25; Coke, 23, 214; Good, 4; de Crousaz, 87; Blundeville, fol. B.3.r.; Bentham, 16.

of their species.<sup>185</sup> The third degree identifies the *individuum*, that is the specific subject word as it exists under its genus and species.<sup>186</sup> The complete operation illustrates the *topos* or location of a subject word.<sup>187</sup> In short, identification of the *topos* for the purposes of invention requires one to move from genus to species and then to the *individuum*,<sup>188</sup> while in analysis, determining the *topos* of the subject word involves movement from the *individuum* to the genus and then to the species.<sup>189</sup> This methodology can be traced back to Aristotle who declares:

it is by stating the species or the *genus* that we appropriately define any individual man [*individuum*]; and we shall make our definition more exact by stating the former [species] than by stating the latter [genus].<sup>190</sup>

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<sup>185</sup>Newton, 8. For more on the predicaments as generators of definition, see Aristotle, *Topics* 103b: 20-35; Lever, 46; Wilson, fol. iij.v.

<sup>186</sup>Szeker-Madden, "Topos, Text and the Parody Problem," 112; Lechner, 74; Coke, 17, 24; Ramus, 12.

<sup>187</sup>Lechner, 66, 68, 70.

<sup>188</sup>Lever, 7; Blundeville, fol. B3r-B3v, fol. G1r; Bentham, 8, 14, 16, 22; de Crousaz, 215, 218-219; Coke, 20; Good, 4,6; Newton, 1-3, 6-7; Priestley, 8-9; Ramus, 12; Spencer, 13-14; Wilson, fol. L.ij.v; Leff, 366; Lechner, 70.

<sup>189</sup>Szeker-Madden, "Topos, Text, and the Parody Problem," 110-112; Coke, 15, 20, 220; Good, 4; Newton, 6-7; de Crousaz, 218-219; Bentham, 22. Although it may seem more logical to have the steps of analysis proceed from *individuum* to species to genus, the genus must nevertheless precede the species. According to Aristotle, *Topics* 102a: 31-33, "The genus is predicated [or said] in the *ti esti* of many things differing in species." In light of the fact that the *ti esti* depends upon the genus and not the species, Granger, 4, emphatically states that it would be an error not to place the genus before the species in analysis. He also confirms on p. 7 that proper definition must move from general to specific thus starting with the genus, and he reaffirms on p. 8 that it is most common to use the genus to determine the *ti esti*.

<sup>190</sup>Aristotle, *Categories*, 2b: 30, refers to logical analysis using the categories again, when he confirms that "the species is predicated of the individual, the *genus* both of

For the analysis with which I am concerned in this dissertation, I define two or more subject words that share the same genus, species and *individuum* as having the same locations within the predicamental series. They thus share identical *topoi*. Two or more subject words that have the same genus and species, but demonstrate different *individua* represent similar *topoi*. Finally, two or more subject words that share the same genus, but fall under differing species and *individua* reveal related *topoi*.<sup>191</sup>

The above discussion presents the general nature and rules pertaining to the predicamental series. The focus now turns to an examination of the individual predicaments themselves. First among all the predicaments is substance, a genus that pertains to things that exist entirely on their own, separate from everything else.<sup>192</sup>

According to Thomas Blundeville, there are two species under the genus of substance.<sup>193</sup>

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the species and of the individual." See also Aristotle, *Categories*, 3a: 35- 3b: 5.

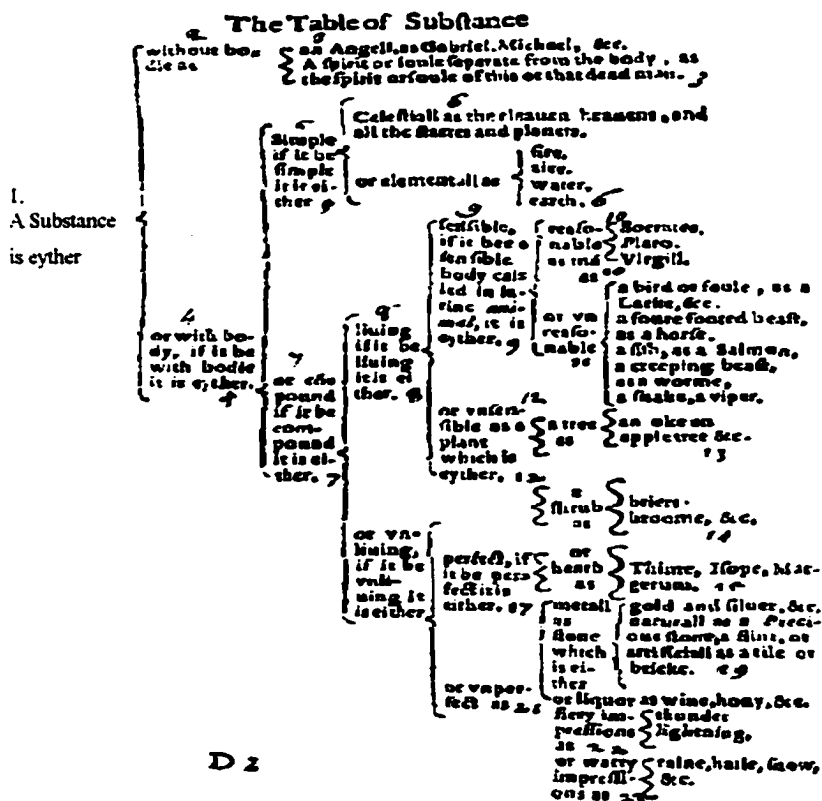
<sup>191</sup>Newton, 47, acknowledges that objects that seem to be opposites to each other may still share the same genus and species. Thus, man and beast share the predicament of substance, and the species of animal.

<sup>192</sup>Aristotle, *Categories*, 2a: 11; Blundeville, fol. D.1.r.; Walker, 157; Wilson, fol. L.vi.r.; Bentham, 11; Coke, 18; Good, 6; Lever, 8.

<sup>193</sup>Blundeville, fol. D.2.r. See also Lever, 18-19; Wilson, fol. L.vii.r. In his discussion of substance, Aristotle, *Categories*, 2a: 1-4b: 15, does not name any *species* for the category of substance. Indeed, after a lengthy discourse, he concludes that "it is the distinctive mark of substance that, while remaining numerically one and the same, it is capable of admitting contrary [opposing] qualities, the modification taking place through a change in the substance itself. Let these remarks suffice on the subject of substance." [Aristotle, *Categories*, 4b: 15.] Writing in 1740, Edward Bentham, 11, criticises Aristotle with the following: "It must be confessed to be a work of some difficulty to settle clearly the precise notion of Substance, or to give any such account of it....In Aristotle's doctrine of the Predicaments it seems to devote little more than a consideration of a thing as to its *Being*."

The first consists of substances without bodies, such as angels or souls, and the second refers to substances with bodies.<sup>194</sup> Blundeville subdivides the second species into eighteen additional sub-species. These are summarised in the following table:<sup>195</sup>

Figure 1. The Division of the Predicament of Substance.



<sup>194</sup>Blundeville, fol. D.2.r. See also Lever, 18-19; Newton, 26; Wilson, fol. L.vi.r; Coke, 27.

<sup>195</sup>The table is from Blundeville, fol. D.2.r. The treatise reveals the addition of numbers to the table. These additions are likely those of later reader of the work, since they are hand-written and they do not occur consistently in every table. Consideration of his Table of Habit later in my discussion in fact reveals that the reader no longer had need of the numbering system, since the numbering of this table is incomplete, and the next table, natural power, contains no numbers whatsoever. It should be noted that these numbers serve as a guide to following and reading the table, and are not meant to signify species. Coke, 28, provides a similar table in his treatise, but he uses different names for the species and the various sub-species. In this source, the two main species, for example, are referred to as "spiritual" and "corporeal".

The category of quantity follows that of substance. Quantity incorporates things that can be numbered or counted, increased or diminished.<sup>196</sup> There are two main species in this category: 'whole' or continuous quantities, and 'broken' or discrete quantities.<sup>197</sup> The species of whole/continuous quantities possesses two sub-species. The first sub-species describes surfaces and geometric shapes, and the second sub-species includes changeable quantities, such as motion, or time.<sup>198</sup> In like manner, two sub-species fall under broken/discrete quantities. These concern numbers and measures of speech. Thomas Blundeville provides the best tabular summary of this category:<sup>199</sup>

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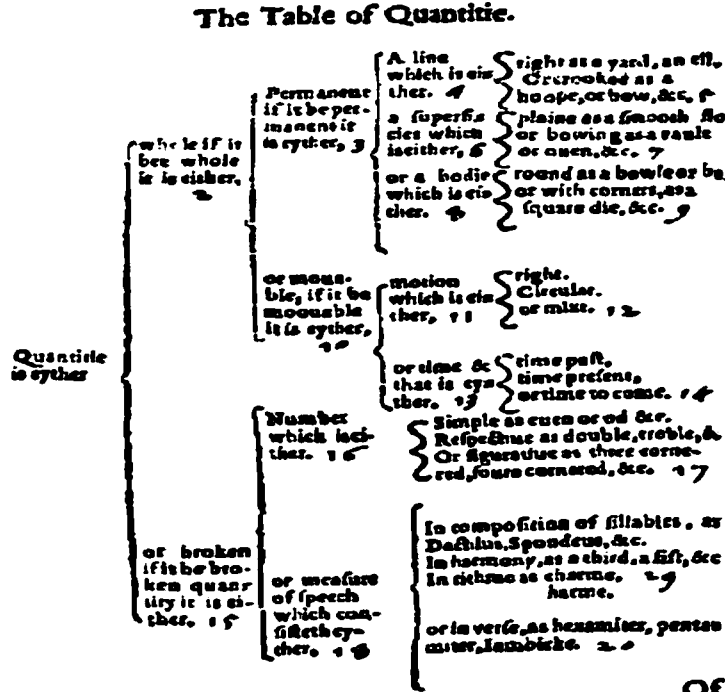
<sup>196</sup>Aristotle, *Categories*, 4b: 20; Blundeville, fol. D.2.v.; Bentham, 12; Coke, 29-30; Good, 8; Lever, 20; Newton, 28; Wilson, fol. L.vii.r.

<sup>197</sup>Wilson, fol. L.vii.r; Lever, 20; Blundeville, fol. D.2.v.; Aristotle, *Categories*, 4b: 20.

<sup>198</sup>Blundeville, D.4.r.; Aristotle, *Categories*, 5a: 1-15; Lever, 20; Wilson, fol. L.vii.r.

<sup>199</sup>Blundeville, D.iv.r. The table reveals a few more divisions than I include in my discussion. Close examination of these addition reveal that they merely provide examples of *individua* that are related to each sub-species

Figure 2. The division of the predicament quantity .



Of  
Quality, the third predicament in the series of ten, describes 'what kind'

every thing is.<sup>200</sup> There are four main divisions of this genus: habit, natural power, affective qualities and affections, and finally qualities pertaining to forms or figures.<sup>201</sup>

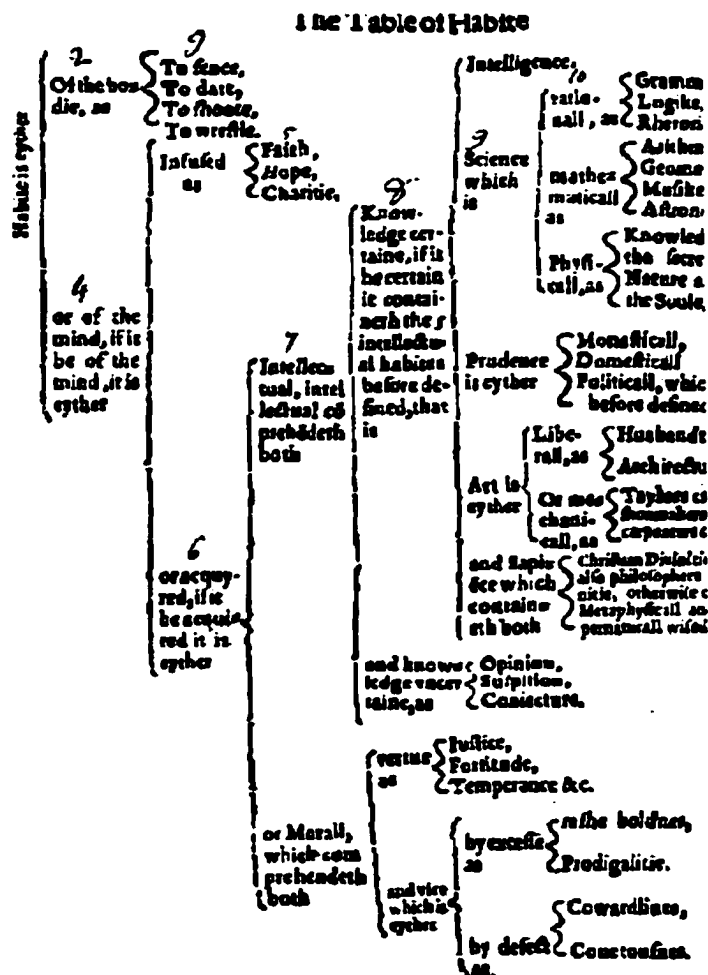
Thomas Wilson describes the first species, habit, as the acquiring of any skill after much

<sup>200</sup> Aristotle, *Categories*, 8b: 25; Blundeville, fol. D4v.; Bentham, 12; Coke, 32; Lever, 26; Newton, 29. Interestingly, although Aristotle, in his *Categories* 8b: 25, presents quality as the fourth predicament, each of the contemporary sources that I have examined presents it as the third. This presents yet another slight deviation from the Aristotelian plan that was accepted during the period under discussion.

<sup>201</sup> Aristotle, *Categories*, 8b: 25-30, 9a: 25-30, 10a: 10-15; Blundeville, fol. D.2.v.; Bentham, 12; Good, 9; Lever, 27; Newton, 29-31; Wilson, fol. L.vii.r.- D.i.v. Surprisingly, Wilson and Zachary Coke detract from this division. Coke, 32-38, omits the third species, affective qualities and affections, while Wilson omits the fourth species: forms and figures.

practice.<sup>202</sup> These skills can be of the mind, such as knowledge of the seven Liberal Arts, or of the body, such as wrestling, swimming, or dancing.<sup>203</sup> The following table provides a more detailed description of this species and its sub-species.<sup>204</sup>

Figure 3. The division of the species habit.



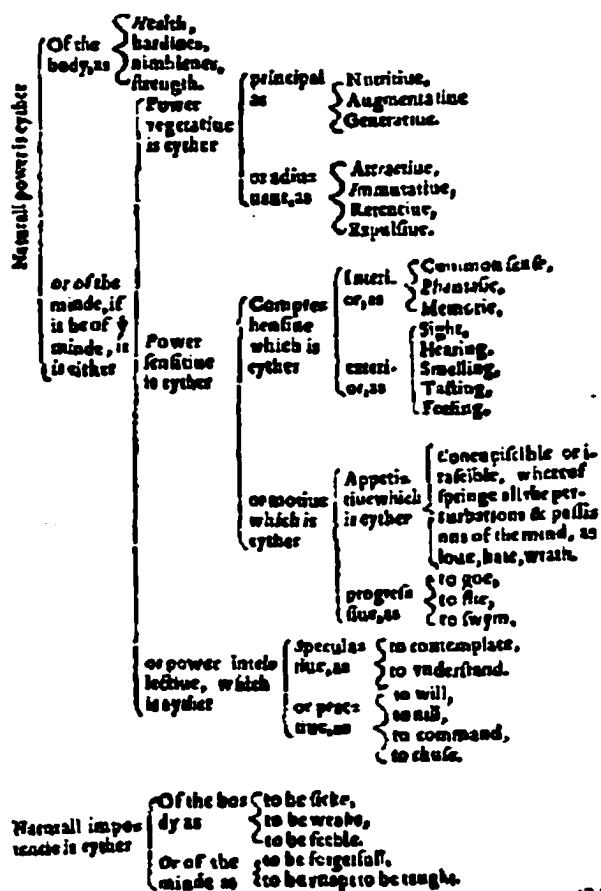
<sup>202</sup>Wilson, fol. L.viii.r. See also Lever, 27; Newton, 29; Good, 9; Coke, 32-38; Bentham, 12; Blundeville, fol. D4v; Aristotle, *Categories*, 8b: 25-35.

<sup>203</sup>Aristotle, *Categories*, 8b: 25-35; Blundeville, fol. D.4.v.; Coke, 32-38; Good, 9; Lever, 27; Newton, 29; Walker, 156; Wilson, fols. L. viii. r.-v.

<sup>204</sup>The table is from Blundeville, fol. E.1.v.

Natural power refers to capacities or incapacities that are inborn.<sup>205</sup> Like habit, natural powers can be of the body, such as health or sickness, or they can be of the mind, such as a person's innate ability or inability to learn and memorise.<sup>206</sup>

Figure 4. The division of the species natural power from Blundeville, fol. E.2.v.



<sup>205</sup> Aristotle, *Categories*, 9a: 15-25; Blundeville, fol. E.2.r.; Bentham, 12; Coke, 32-38; Good, 9; Lever, 27; Newton, 29; Wilson, fol. D.i.r.

<sup>206</sup> Aristotle, *Categories*, 9a: 15; Blundeville, fol. E.2.r.; Coke, 32-38; Lever, 27; Newton, 29; Walker, 156; Wilson, fol. D.i.r.

The third main species of quality concerns what Aristotle calls affections and affective qualities.<sup>207</sup> The first sub-species deals with the affections and passions of the mind. As a general feature, these kinds of qualities come and go suddenly.<sup>208</sup> Ralph Lever notes that passions of the mind are ordered under these four affections: joy, lust, sorrow, and fear.<sup>209</sup> Joy, for example, incorporates passions that are good, such as rejoicing, delight, and happiness. It also reflects passions that seem good only to the perpetrator, such as malevolence, boasting, or relishing another's evil.<sup>210</sup> From lust spring passions such as hope, desire, love, anger, wrath, and hatred.<sup>211</sup> Sorrow contains envy, slandering, mercy, agony, lamenting, calamity, carefulness, grief, and desperation.<sup>212</sup> Last of all, fear gives

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<sup>207</sup>Aristotle, *Categories*, 9a: 25-30. See also Blundeville, fol. E.3.r., who refers to these sub-species as 'pasible qualities' and 'passions' respectively. Coke, 32-38; Good, 9, Lever, 27, and Walker 156, each refer to the first sub-*species* as 'sensible qualities'; Newton, 29, who labels the first sub-species as 'patible qualities'; Wilson; fol. D.i.v.-D.ii.r.

<sup>208</sup>Aristotle, *Categories*, 9b: 25-30; Blundeville, fol. E.3.r.; Coke, 32-38; Lever, 32; Wilson, fol. D.ii.r. During the period in question, a rhetorical affection was considered to be a representation of feeling or emotion. [The Compact Oxford Dictionary, s.v. "Affection" (6)] A rhetorical passion of the mind, on the other hand, concerned strong passions and emotions. [The Compact Oxford Dictionary, s.v. "passion" (3)] Wilson, fol. D.ii.r., notes that, while affections and passions are both fleeting qualities, passions of the mind, being stronger than affections, consequently last longer. With these definitions in mind, and for the sake of clarity, I consider joy, lust, sorrow and fear to be affections, and I label as passions of the mind the *individua* belonging to each affection.

<sup>209</sup>Lever, 32. See also Blundeville, fol. E.3.r.

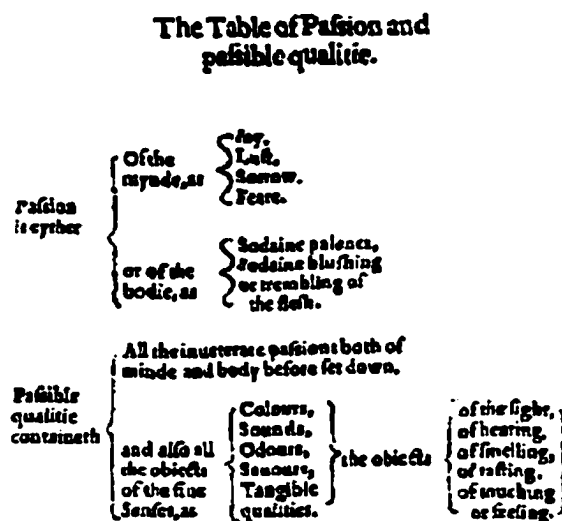
<sup>210</sup>Blundeville, fol. E.3.r.

<sup>211</sup>Blundeville, fol. E.3.r.

<sup>212</sup>Blundeville, fol. E.3.r.

rise to heaviness, shame and terror.<sup>213</sup> Under affective qualities we find those things that are "not easily removed," that is to say, they continue over a prolonged period of time.<sup>214</sup> Examples of these include the objects of the five senses, as well as the five senses themselves.<sup>215</sup>

Figure 5. The division of the sub-species affective qualities and affections from Blundeville, fol. E.3.v.



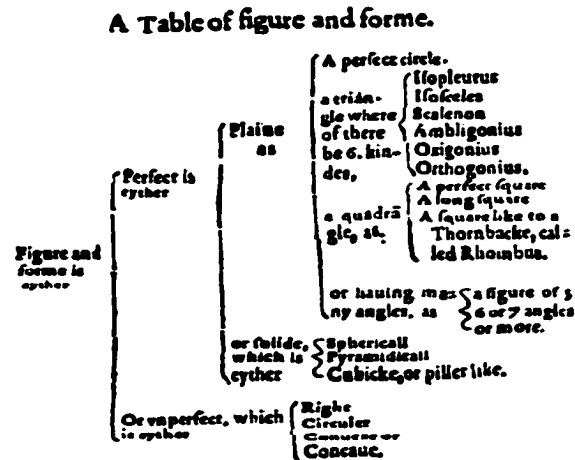
<sup>213</sup>Blundeville, fol. E.3.r.

<sup>214</sup>Blundeville, fol. E.3.r. See also Aristotle, *Categories*, 9b: 20.

<sup>215</sup>Blundeville, fol. E.3.r; Walker, 156; Wilson, fols. D.i.v. - D.ii.r. It is interesting to consider the variances among sources regarding the passions of the mind. Thomas Good, 9, for instance excludes the passion of the mind, and limits his discussion to the affective qualities. Zachary Coke, 33, provides a rather diminutive explanation of the passions of the mind and also centres his discussion around the affective qualities.

The fourth species of quality, figures and forms, deals with the shapes of things.<sup>216</sup> According to Thomas Blundeville, this species mainly involves the descriptions of geometrical forms.<sup>217</sup> Indeed, perfect, plain figures include circles, triangles, and quadrangles,<sup>218</sup> while imperfect forms and figures can be right, circular, convex, or concave.<sup>219</sup>

Figure 6. The division of the species forms and figures from Blundeville, fol. E.4.v.



<sup>216</sup>Aristotle, *Categories*, 10a: 10; Blundeville, fol. E.4.r.; Coke, 32-38; Leer, 29; Good, 10; Newton, 31.

<sup>217</sup>Blundeville, 32.

<sup>218</sup>Blundeville, fol. E.4.r.; Aristotle, *Categories* 10a: 10-15.

<sup>219</sup>Blundeville, fol. E.4.r.; Aristotle, *Categories*, 10a: 10-15.

Fourth in the predicamental series is relation. This genus contains things that are perceived only with reference to or in comparison with something else.<sup>220</sup> From the single word 'father,' for instance, we derive the word 'son,' for, as Blundeville notes, "a father is not to be understood without there bee a Sonne, nor a Sonne unlesse there be a father."<sup>221</sup> This example illustrates the first species of relation, that is, correlatives. These are things that depend on something else for their definition.<sup>222</sup> When analysing correlatives, the first element, such as 'father,' for instance, is referred to as the *Relatum*, while the second element, 'son,' is referred to as the *Correlatum*.<sup>223</sup> Beside correlative relationships, Aristotle acknowledges that all relatives allow varying degrees, such as 'like' and 'unlike,' 'equal' and 'unequal.'<sup>224</sup> The third species of this category involves words that depend only partially on other things for their definition.<sup>225</sup> Examples of these include such concepts as 'knowledge *of something*,' or 'faith *in something*.'<sup>226</sup> As Aristotle explains, the

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<sup>220</sup>Aristotle, *Categories*, 6a: 35- 6b; Bentham, 13; Coke, 47; Blundeville, fol. F.1.r.; Lever, 36; Wilson, fol. D.iii.v.

<sup>221</sup>Blundeville, fol. F.1.v. This example of relation is common to many sources. See, for instance, Bentham, 13; Coke, 47; Wilson, fol. D.v.r.

<sup>222</sup>Aristotle, *Categories*, 6b: 25-30; Lever, 36; Blundeville, fol. F.1.r.; Wilson, fol. D.iii.v. calls these types of relations 'proper' and Coke, 47, calls these types of relationships 'primary.' Coke also explains that they descend or ascend in an almost linear fashion, as, for example, grandfather → father → son.

<sup>223</sup>Bentham, 13; Coke, 45.

<sup>224</sup>Aristotle, 6b: 20-25. Blundeville, fol. F.1.r. calls these types of relations "of one self-same name."

<sup>225</sup>Aristotle, *Categories*, 6b: 1-5; Blundeville, fol. F.2.r.; Lever, 36; Wilson, fol. D.iii.v.

<sup>226</sup>Aristotle, *Categories*, 6b: 5-10; Wilson, fol. D.iii.v; Lever, 36;

determining factor in these types of relations is the presence of a preposition. Figure 7 summarises the elements of this predicament.<sup>227</sup>

Figure 7. The table of relation from Wilson, fol. D.v.r.

**Of Logique.**  
**The table of the Relatives.**

<b>Relatives are compared one with another.</b>	By nature.	}	As by the cause and the effect, the father, and the son, are considered.
	By some manner or way betw.	}	As a magistrate, and the man, the King, and his Court, are carried before byn are compared together.
	By degrees in calling.	}	The lord, and his servant, the advocat, and his client.
	By kinred.	}	The brother and sister.
	By marriage.	}	The son in law, the mother in law.
	By command.	}	The grantee of a lease, and the tenant.
	By accidental happening.	}	Speaks, to be a licer, a physician, to be a man queller, to be a lawyer, to be a thief.
	By natural kind.	}	A man, a woman.
	By years.	}	A young man, an elde man.
By condition of life.	}	A poor man, a rich man, a freeman, a bonds man.	

<sup>227</sup>Several sources provide tables for the category of relation. Surprisingly, while they follow Aristotle in general, the various tables present the species differently. Coke, 47, discusses the first of the Aristotelian species under the heading of 'primary degrees.' Wilson, fol. D.v.r., on the other hand, merely presents a table of correlatives. Finally, Blundeville, fol. F.2.r., presents correlatives under the heading of "Relation—in deed—of one selfe same name" and the species of varying degrees under the heading of "Relation—in deed—of diuers names." All three tables omit the third Aristotelian species. Moreover, Coke and Blundeville present an additional species of what are termed 'absolute relations' that include substance, quantity, and quality. Coke conflates this additional species with that of varying degrees. Of the three tables, Wilson's remains the clearest in interpretation and thus has been selected for use here.

Following relation are the categories of action and passion. Action refers to things that are in the process of 'doing' something or acting upon something else, and it incorporates active voice verbs.<sup>228</sup> Passion, on the contrary, concerns the receiving of actions, and it consists of verbs in the passive voice.<sup>229</sup> Although action and passion are independent categories, they are presented together in several sources.<sup>230</sup> In fact, Thomas Good affirms that these two categories possess a correlative relationship, since there cannot be an action without a passion, nor a passion without an action.<sup>231</sup> The correlative nature of these predicaments owes much to the terminology employed in the analysis of the topics belonging to them. For action, the subject of the action is termed the 'agent,' and the receiver of the action is termed the 'patient.'<sup>232</sup> Conversely, for passion, the subject of the passion is the patient who is acted upon by an agent.<sup>233</sup>

Aristotle has surprisingly little to say about either category, acknowledging only that they allow contraries and variations of degree.<sup>234</sup> Other treatises also have brief discussions of these categories, for, as Blundeville notes, explanations of this category

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<sup>228</sup>Aristotle, *Categories*, 11b: 1-5; Blundeville, fol. F.2.v.; Bentham, 13; Coke, 38; Good, 11; Lever, 39; Wilson, fol. D.v.v.

<sup>229</sup>Blundeville, fol. F.3.r.; Bentham, 13; Coke, 42; Good, 11; Lever, 39; Newton, 33; Walker, 153.

<sup>230</sup>Aristotle, *Categories*, 11b: 1; Lever, 39; Walker, 153.

<sup>231</sup>Good, 11. See also Bentham, 13; Coke, 38; Lever, 39.; Newton, 33.

<sup>232</sup>Blundeville, fol. F.3.r.; Coke, 38; Bentham, 13; Walker, 153.

<sup>233</sup>Coke, 42; Newton, 33; Walker, 155.

<sup>234</sup>Aristotle, *Categories*, 11b: 1-10.

"doe rather belong to naturall Philosophers and to Diuines then to Logitians', and therefore we leau to speake any further of them."<sup>235</sup> Nevertheless, a number of sources throughout the period in question divide these categories into two main species. The most significant divisions are those by Newton and Walker respectively, since these sources were actually used in schools during the seventeenth century.<sup>236</sup> Both Walker and Newton label elements found under the first *species* of these categories as 'immanent,' since the agent and the patient are the same and/or no perceptible change takes place in the patient.<sup>237</sup> Elements of the second species, transient actions and passions, are so called because the patient and the agent are different and/or the patient is changed by the action or passion.<sup>238</sup>

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<sup>235</sup>Blundeville, fol F.2.v. See also Bentham, 13; Good, 11; Lever, 39; Newton, 33; Walker, 153.

<sup>236</sup>See Walker, i, and Newton, fol. A.2.r. Not surprisingly, Coke, fol. A.2.r., 39-44, whose purpose is to expound the art of logic to those of "the Meanest Capacity" at St. Paul's Churchyard, provides a very detailed discussion of both action and passion. His discussion of the species that fall under these categories, however, greatly deviates from what was taught at seventeenth- and eighteenth-century schools. Specifically, while other sources attest to the existence of two main species, Coke goes on to list more than thirty sub-species for each *genus*.

<sup>237</sup>Newton, 32-33; Walker, 153.

<sup>238</sup>Newton, 32-33; Walker, 153. Although Aristotle declines to elaborate his discussion of action and passion, other sources from this period present two species under each category. Wilson, fol. D.v.v. and Coke 39 label the first species 'nature,' explaining that these levels of action and passion concern elements of nature or God. Conversely, voluntary actions and passions, the second *species*, contains actions and passions belonging to living creatures, the most important of which is man. Since one purpose of this dissertation is to explain what Handel and his contemporaries would have known as a result of their education, I defer to the two sources that were actually used in schools as the foundation of my consideration of these categories.

Consideration of the principal categories (predicaments/*genera*) confirms their relevance to *inventio*. With the exception of action and passion, there remain detailed, technical discussions of each category coupled with the presentation of tables.<sup>239</sup> This is not the case with the lesser predicaments. Many sources confine discussions of these last four categories to a single paragraph, as does Aristotle, and only Blundeville provides tables.<sup>240</sup> Moreover, Obidiah Walker and Aristotle avoid elaborating on them at all, for, in the words of Aristotle "since they are easily intelligible, I say no more of them."<sup>241</sup>

The first among the lesser predicaments is time (*Quando*).<sup>242</sup> Time answers the question of 'when' something occurred, and it features two species.<sup>243</sup> The first deals with specific measurements of time, such as hour, day, month, year.<sup>244</sup> The second concerns indefinite references to time, like: time to come, time past, time of war, spring, summer,

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<sup>239</sup>It should be noted, however, that Coke, 39-44, provides detailed tables for both action and passion.

<sup>240</sup>Aristotle, *Categories*, 5-10.; Blundeville, fol. F.4.v., fol.G.1.r.; Coke, 49.

<sup>241</sup>Aristotle, *Categories*, 11b: 10; Walker, 157.

<sup>242</sup>Because Zachary Coke combines Aristotelian and Ramist principles in his treatise, he abruptly ends his discussion of the predicaments with the category of passion. The secondary predicaments are not discussed at all. This is likely because Ramus, himself, purposefully omits discussion of the predicaments. [Spencer, 19.]

<sup>243</sup>Wilson, fol. D.vi.r; Lever, 41; Bentham, 13; Blundeville, fol. F.3.r; Good, 11; Newton.

<sup>244</sup>Blundeville, fol. F3.r.; Lever, 41.

etc.<sup>245</sup> Place (*ubi*) immediately follows time and explains 'where' something occurred.<sup>246</sup>

In keeping with the fashion at schools, Blundeville divides this genus into two species: simple (*ubi simplex*) and compound (*ubi compositum*).<sup>247</sup> *Ubi simplex* concerns indivisible things, such as angels, spirits, ghosts, nature, and God, that can exist in divisible places like houses, churches, etc.<sup>248</sup> *Ubi compositum* occurs when a divisible body, such as a living creature or a plant, finds itself in a divisible place.<sup>249</sup> The predicament of state (*situm esse*) ranks third among the lesser *genera*, and it concerns where something is situated.<sup>250</sup> This genus incorporates two species: natural and casual. A natural state is "whereby every part of a body hath [its] naturall place" so that, with a tree, for instance, the root is at the bottom, the trunk is in the middle, and the branches are on top.<sup>251</sup> A

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<sup>245</sup>Blundeville, fol. F.3.r.-F.4.v. Lever, 41 presents two species of time; however, both species, general reference and time of circumstance, reduce themselves to Blundeville's species of indefinite time.

<sup>246</sup>Blundeville, fol.F.3.r. - F.4.v. Lever, 41 presents two species of time: general reference and time of circumstance. Both of these species, however, represent what Blundeville terms 'indefinite time.'

<sup>247</sup>Blundeville, fol. F.3r.

<sup>248</sup>Blundeville, fol. F.3.r-F.3.v. See also Lever, 42, whose division of this category incorporates six elements of location that all correspond with Blundeville's compound divisions. During the period in question, the word 'divisible' referred to anything that could divide into different parts. A house, for example, can be divided into rooms, and a plant can be divided into flower, stem, leaves, roots.

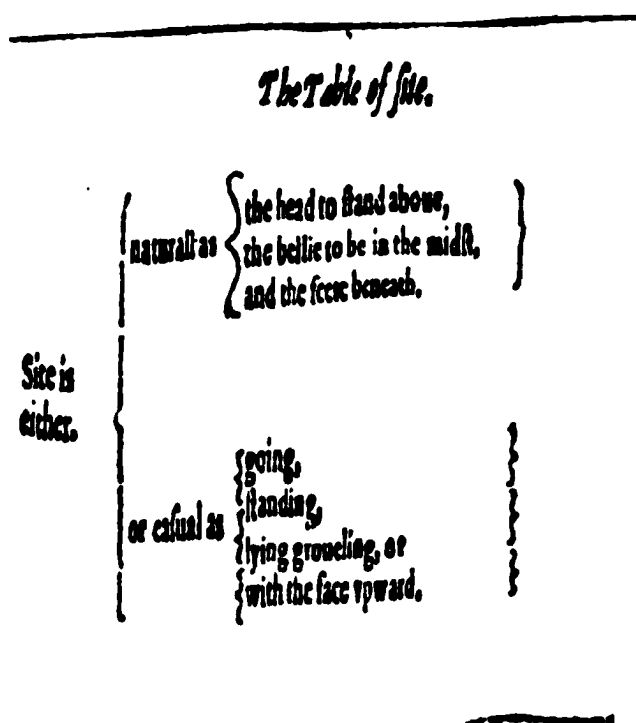
<sup>249</sup>Blundeville, Fol. F.3.v.

<sup>250</sup>Blundeville, fol. F.3.r.; Bentham, 13; Coke, fol. E.1.r.; Lever, 41; Wilson, fol. D.vi.r.

<sup>251</sup>Blundeville, fol. F.4.r.

casual state takes place when the position or order of the divisible parts of a thing is altered. Examples include to stand, to lie down, to sit, etc.<sup>252</sup>

Figure 8. The division of the predicament state from Blundeville, fol. F.4.v.



Possession (*habitas*) is the last of the ten predicaments. Although Aristotle overlooks the possibility of any species in this category, several treatises concur that there are at least three. The clothing of the body represents the first species.<sup>253</sup> In analyses of

<sup>252</sup>Blundeville, fol.F.3.v. The meaning of the word 'casual' in this context refers to actions that are produced by chance and thus cannot be predicted. See *The Compact Oxford Dictionary* 1: 352.

<sup>253</sup>Wilson, fol.D.vi.v.; Blundeville, fol. G.1.r.; Coke, 49; Bentham, 4; Lever, 44.

this species, Bentham notes that the term 'adjuncts' refers to the garments that are worn.<sup>254</sup> Following this species is that of possession. This species differs from the first in that it entails the ownership of a thing.<sup>255</sup> The final species concerns containment of things,<sup>256</sup> and it refers to any vessel in which things can be placed, as, for example, "the hogges head [that] dothe hold wyne."<sup>257</sup>

Figure 9. The division of the predicament possession from Blundeville, fol. G.1.r.

### The table of the predicament to Haue.

To Haue is three= fold, that is	}	to be clad	with garments, as to be gowned or cloked.
			with armour, as with a Corcelet or Halbert. Or with ornaments, as with tablet or chayne.
	}	to possesse, as to possesse lands or goods.	
		to containe, as a vessell to be full of liquor. &c.	

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<sup>254</sup>Bentham, 14. In logic, the term 'adjuncts' means "anything added to the essence of a thing; an accompanying quality or circumstance; a non-essential attribute." [*The Compact Edition of the Oxford English Dictionary*, s.v. 'adjunct' (6).]

<sup>255</sup>Wilson, fol. D.vi.v.. Interestingly, Blundeville, fol. G.1.r., includes children and wives in his listing of possible possessions. This confirms not only that his perspective audience consists solely of men, but also that wives and children are mere property to be counted among the assets of a man.

<sup>256</sup>Blundeville, fol. G.1.r.; Wilson, fol. D.vi.v; Coke, 49. Lever, 44, discusses only the first *species*, although he acknowledges that there is "so much more" to be discussed. After a comparison of the sources, it seems likely that the statement of "so much more" might refer to the remaining species of this category.

<sup>257</sup>Wilson, fol. D.iv.v. See also Blundeville, fol. G.1.r. Although these sources are decades apart, it is fascinating to note that they use almost the same words to describe this and the other species within this predicament.

While the predicaments contain all of the possible arguments of which an oration can be made, the distinctions between individual members of a specific predicament requires recourse to the post-predicaments. Blundeville acknowledges that the post-predicaments represent the

interpretations of certain words more plainly expounded after the predicaments for the better understanding of certain of [the] said predicaments.<sup>258</sup>

Like wise, John Newton declares that all

topicks from whence Intrinsic or Artificial Arguments may be raised are contained in these [i.e. the post-predicaments] or may be derived from them.<sup>259</sup>

Consequently, one can demonstrate how one *individuum* distinguishes itself from another with a similar *topos* by employing any of the following post-predicaments: definition; division; notation; conjugation; genus; species; similitude; dissimilitude; contraries; opposites; comparison; causes; effects; adjuncts; circumstances; antecedents; consequents.<sup>260</sup>

During the seventeenth and eighteenth centuries, a thorough understanding of *inventio* was not limited to oratory or spoken discourse, since the principles of *inventio* pervaded other arts as well. As Johann Mattheson observed,

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<sup>258</sup>Blundeville, fol. G.1.v. See also Good, 12-15; Newton, 148-149.

<sup>259</sup>Newton, 148-149.

<sup>260</sup>Newton, 148; de Crousaz, 215; Coke, 220; Cox, fol. A.v.v.; Eliot, fol. A.7.v; Good, 12-13.

we encounter rhetorical relationships for example in the six parts of speech, and besides variously in good writing, also in the mundane as well as musical composition, in sermons, poems, etc.<sup>261</sup>

Moreover, Mattheson recognises that the rhetorical commonplaces of *inventio* may be directly applied to musical composition. Immediately following his list of the fifteen *loci*, or commonplaces,<sup>262</sup> Mattheson declares:

Now though many might think that it would require a great deal of coercion to extend all these [i.e. the commonplaces] to the art of musical composition; the following will convince everyone that such not only could occur in a completely natural way but that in fact it must be so in the theory of invention.<sup>263</sup>

Nor was Mattheson the only music theorist to hold this belief. Johann Heinichen in *Der General-Bass in der Composition* (1728) also discussed the importance of the *loci* to musical invention.<sup>264</sup>

While *inventio* concerns the choice of a suitable topic and the selection of those arguments which will confirm that topic, *dispositio* entails "the orderly placing of those things which are invented."<sup>265</sup> Contemporary sources confirm that two distinct levels are

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<sup>261</sup>Johann Mattheson, *Der vollkommene Kapellmeister* (1739) trans. by Ernest C. Hariss (Ann Arbor: UMI Research press, 1981), 47.

<sup>262</sup>Mattheson, 285.

<sup>263</sup>Mattheson, 285-286.

<sup>264</sup>George Buelow, "The *loci topici* and Affect in late Baroque Music: Heinichen's Practical Demonstration" *The Music Review* 27 (1966): 161-176. Heinichen's use of the *loci topici* was recognised also by Mattheson. While Mattheson, 297, confirms that his *loci* have exact parallels among the post-predicaments, or commonplaces, he criticises Heinichen for deriving all of his *loci* from only one of the commonplaces: that of circumstance.

<sup>265</sup>Newton, 156.

involved in *dispositio*. At the microstructural level, each of the individual arguments that confirm a *topos* are arranged into conventional patterns. The most common of these patterns are syllogistic or inductive.<sup>266</sup> In short, a syllogism involves a movement from general to specific in which two general premises combine to form a specific conclusion.<sup>267</sup> On the contrary, induction entails a movement from specific to general, in which several particular premises combine to form a universal conclusion.<sup>268</sup> Less effective and less common methods of microstructural organization include arrangement by chronology, causes, or examples.<sup>269</sup>

Arrangement at the macrostructural level involves the organization of the oration as a whole. The material of an oration conventionally is divided among five structural parts: the *exordium*, the *propositio*, the *narratio*, the *confirmatio*, and the *peroratio*.<sup>270</sup>

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<sup>266</sup>Good, 3; see also Aristotle, *Topics*, 105a: 10-15 and *Prior Analytics* 24a-42a; John Smith, *The Mysteries of Rhetoric unveiled* (London, 1657), 259.

<sup>267</sup>Smith, 259, provides the following example: 1) every virtue is honourable; 2) patience is a virtue; therefore, patience is honourable. It is important to note that in a syllogism, one of the premises represents a statement that is commonly accepted, and therefore requires no proof. For a complete discussion of syllogism, and the various kinds of syllogism, see Aristotle, *Prior Analytics*, 24a-42a; Coke, 217.

<sup>268</sup>Aristotle, in *Topics*, 105a:10-15, provides the following example: 1) the skilled pilot is the most effective; 2) the skilled charioteer is the most effective; therefore, in general, skilled men are the most effective at their tasks.

<sup>269</sup>Newton, 44-47; Good, 2.

<sup>270</sup>Newton, 157. In considerations of *dispositio*, most secondary musicological sources discuss only the five-part macrostructure and have not yet considered implications at the microstructural level. See, for example, Gregory Butler, "Fugue and Rhetoric," *Journal of Music Theory* 21 (1977): 65-66; Harrison, 6; George Buelow, "Rhetoric and Music," *The New Grove Dictionary of Music and Musicians*, 15: 794; New Harvard Dictionary of music, s.v. "Rhetoric and Music," 699; George Buelow, "Teaching

The *exordium* prepares the auditors for the ensuing oration by praising them and begging their attention.<sup>271</sup> According to John Newton, the next element, *propositio*, "is that part of the oration, in which the orator doth briefly deliver the sum of the whole Matter of which he intends to speak."<sup>272</sup> In the *narratio*, "a relation is made of the matter or thing done."<sup>273</sup> If the topic of the oration entails an action, for instance, it is at this point that the details of that action are related. Perhaps the most important section of the oration is *confirmatio*. Once again, Newton explains:

Confirmation is, as it were, the very heart and Soul by which an oration may be chiefly said to Live: or it is the chief part of an Oration in which the Arguments are produced by which we would prove our proposition, and refute or answer our Adversary, if need require.<sup>274</sup>

It is in the *confirmatio*, therefore, that the arguments organised at the microstructural level are placed. The *peroratio*, or conclusion

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Seventeenth-Century Concepts of Musical Form and Expression: An Aspect of Baroque Music," *College Music Symposium* 27: 10. As demonstrated in my paper "From West to East: Masonic Symbolism and Rhetorical Artifice in Mozart's Masonic Cantata *Die Maurerfreude*, K. 471," presented at the Pacific Northwest Chapter Meeting of the AMS, Lewis and Clark College, April, 1995, I confirm that Mozart reflected the inductive arrangement of the text through harmonic and structural means. I believe that there is cause for further research in this area.

<sup>271</sup>Newton, 158; Buelow, "Teaching," 10.

<sup>272</sup>Newton, 159. See also Buelow, "Teaching," 10.

<sup>273</sup>Newton, 159-160; Buelow, "Teaching," 10.

<sup>274</sup>Newton, 160-161; Buelow, "Teaching," 10. While Newton includes the refutation of an adversary as a part of *confirmatio*, it may also be considered as a separate stage, namely, *confutatio*. See Mattheson, 470.

is the last part of an oration, in which the Orator should very much endeavour to set an edge in the minds of the Auditors, and incline them to be of his side.<sup>275</sup>

Like *inventio*, *dispositio* also has relevance to other arts besides oratory. Peacham the Younger notes that all men of learning, regardless of station or occupation, must understand the principles of "apt disposition."<sup>276</sup> Moreover, Johann Mattheson recognises a direct link between spoken and musical disposition at the macrostructural level:

our musical disposition is different from the rhetorical arrangement only in theme, subject, or object: hence it observes those six parts which are prescribed to the orator, namely... *Exordium*, *Propositio*, *Narratio*, *Confirmatio*, *Peroratio*.<sup>277</sup>

According to Mattheson, in a vocal composition, the *exordium* is represented by the opening orchestral ritornello.<sup>278</sup> The initial entrance of the vocal part makes up the *narratio*.<sup>279</sup> The *propositio* in "the actual discourse contains briefly the content or goal of the musical oration."<sup>280</sup> Mattheson explains that this involves the presentation of the main musical theme, which usually is presented first in the bass and then embellished by the voice.<sup>281</sup> The *confirmatio* consists of "artistic corroboration of the discourse, and in

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<sup>275</sup>Newton, 161. See also Buelow, "Teaching," 10.

<sup>276</sup>Peacham the Younger, 29.

<sup>277</sup>Mattheson, 470.

<sup>278</sup>Mattheson, 470.

<sup>279</sup>Mattheson, 471.

<sup>280</sup>Mattheson, 471.

<sup>281</sup>Mattheson, 471.

melodies is commonly found in well-conceived repetitions which are used beyond expectations."<sup>282</sup> Conversely, the *confutatio* is "the dissolution of the expectations" through the refutation of "foreign-appearing ideas."<sup>283</sup> Although the *peroratio* consists of a repetition of the opening ritornello, Mattheson suggests that it may "produce an especially emphatic impression" if it is played with greater force than previously.<sup>284</sup>

Following *inventio* and *dispositio* is the first part of rhetoric, that is, *elocutio*. John Newton confirms that

*Elocution*, or the garnishing of speech, is an Art by which the speech is beautified with the Elegancy of words and sentences. And this is performed two ways: by the fine manner of Words, called a Trope; or by the fine frame of speech, called a Figure.<sup>285</sup>

During the period under consideration, association with the members of polite, educated society required a thorough understanding of *elocutio*. In fact, Mattheson confirms that a failure to understand the rhetorical figures leads to ridicule:

Many will think here, we have already used ... figures for so long without knowing what they are called or what they mean: we can hence put rhetoric aside. These seem even more ridiculous to me than *Le Bourgeois Gentilhomme* of Molière who did not know it was a pronoun when he said: I, you, he, or that it was an imperative when he said to his servants: Come here!<sup>286</sup>

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<sup>282</sup>Mattheson, 471.

<sup>283</sup>Mattheson, 471, notes that this refutation is accomplished most easily by juxtaposing foreign ideas against the main theme.

<sup>284</sup>Mattheson, 472.

<sup>285</sup>Newton, 162.

<sup>286</sup>Mattheson, 482-483.

The rhetorical tropes and figures are significant not only for their embellishment of a discourse, but also for their ability to emphasize topic ideas. In this way, they facilitate the orator's ability to persuade the auditors to accept his point of view or to feel specific affections by highlighting key topos-defining words. Dudley Fenner notes that rhetorical figures in oratory aid in "the forceable moving of the affections, [and] doth after a sort beautifie the sense and the very meaning of a sentence."<sup>287</sup> The same is true in poetry, where

Figures sententious, otherwise called Rhetoricall...do most beautifie language with eloquence and sententiousness,... [and] perswade both copiously and vehemently.<sup>288</sup>

Equally important is the use of persuasive rhetorical figures in music, for, as J.A. Scheibe declares:

The use of figures is certainly of the same nature in music as in oratory and poetry. ...Since music, particularly, is concerned with the arousal and expression of the passions; since it must move and agitate the hearts of men; since, finally, it should captivate and enchant the listener with its fire; can it really use any other means than those which are found in poetry and oratory?<sup>289</sup>

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<sup>287</sup>Dudley Fenner, 171.

<sup>288</sup>George Puttenham, *The Art of English Poesie* (London, 1589), 163-164.

<sup>289</sup>"Da nun aber die Musik insonderheit mit Erregung und mit dem Ausdrücke der Gemüthsbewegungen zu thun hat; da sie die Herzen der Menschen rühren and bewegen muß; da sie endlich die Zuhörer durch ihr Feuer einnehmen und gleichsam bezaubern soll: kann sie wohl hierzu andere Mittel ergreifen, als diejenigen, welche der Dichtkunst und der Redekunst gemein sind?" J.A. Scheibe, *Critischer Musikus* (Leipzig, 1745), 682. It is beyond the scope of this dissertation to provide a complete discussion of specific rhetorical figures. For more on the figures employed in this dissertation, please refer to the glossary.

*Memoria* and *pronunciatio*, the final two elements of rhetoric, concern the delivery, or performance of the oration. Specifically, *memoria* requires the orator to commit to memory all of the elements of *inventio*, *dispositio* and *elocutio*, of which his oration is composed.<sup>290</sup> The success of this stage, however, depends upon the orator's correct interpretation of the previous three stages:

hardly anybody exists who has so keen a memory that he can retain the order of all the words or sentences without having [first] arranged and noted his facts, nor yet is anybody so dull-witted that habitual practice in this will not give him some assistance.<sup>291</sup>

Of all the elements of Aristotelian rhetoric, contemporary sources uphold *pronunciatio* as the most important. For Michel Lefaucher, pronunciation represents "the very life and soul of Rhetoricke."<sup>292</sup> Rhetorical pronunciation is made up of two parts: pronunciation of the voice and deliverance of gestures. Pronunciation of the voice involves the correct spoken delivery of the ideas of a discourse. This results, first of all,

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<sup>290</sup>Newton, 148; Richard Mulcaster, *Positions* (London, 1581), 57; Quintilian, III.iii.10. See also Toft, "Tune thy Musicke," 5.

<sup>291</sup>Cicero, *De Oratore* II. 357, trans. by E.W. Sutton (Cambridge, Mass.: Harvard University Press, 1988), 469. Cicero himself states that there is little difference between his discussion of rhetoric and that of Aristotle. In fact, the only difference between the two discussions is the amount of detail that is provided by each author. Concerning *inventio*, for instance, while Aristotle "has set forth certain [specific] topics from which every line of argument may be deduced," Cicero provides only "a general notion of the arguments and subjects of all [Greek] writers." [Cicero, II. 153, 307]. The similarity between the two discussions of rhetoric was recognized by Renaissance authors. Richard Sherry, in *A Treatise of Schemes and Tropes* (Oxford, 1550), 10, for example, admits that Cicero follows Aristotelian guidelines in his discussion of rhetoric, but "hathe so hid the precepts, that scarcely they may be tryed oute by theyr names, or by theyr exa[m]ples."

<sup>292</sup>Lefaucher, fol. A9v. See also Toft, "Tune thy musicke," 5-6.

from an observance of the *distinctiones*, the points of punctuation.<sup>293</sup> Specifically, because of their ability to effect "meete pausynge" in an oration,<sup>294</sup> the *distinctiones*, when accurately delivered, allow "the [orator's] breath [to be] relieued, the meaning conceiued, the eye directed, the eare delited and all the senses satisfied."<sup>295</sup>

Each *distinctio* carries with it a unique weight and, consequently, a unique method of delivery. The comma, for instance, represents both an incomplete idea as well as an incomplete sentence and requires the insertion of a short pause or breath.<sup>296</sup> The colon signifies a complete idea, but not a complete sentence. Since it possesses greater weight than the comma, it demands the insertion of a longer breath or pause.<sup>297</sup> Finally, the period denotes both a complete idea and a complete sentence. As the most significant of the *distinctiones*, it not only employs the longest pause, but it also requires a slight decrease in volume.<sup>298</sup>

As with the other parts of Aristotelian rhetoric, observance of the *distinctiones* enjoys a relevance beyond oratory itself. In fact, several contemporary authors confirm that there is a specific parallel between the punctuation points of the textual *distinctiones*

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<sup>293</sup>Toft, "Tune thy Musicke," 57.

<sup>294</sup>Wilson, 245.

<sup>295</sup>Francis Clement, *The Petie Schole* (London, 1587), 24-25.

<sup>296</sup>Clement, 25; Charles Butler, *The English Grammar* (London, 1633), 51; Ralph Robinson, *An English Grammar* (London, 1641), 5.

<sup>297</sup>Thomas Granger, *Syntagma Grammatica* (London, 1616; reprint, Mentson, Eng.: The Scholar Press, 1971), fol. D.3.v.; C. Butler, *Grammar*, 50; Clement, 26.

<sup>298</sup>C. Butler, *Grammar*, 50; Clement, 25; Granger, fol. D4.

and the cadences of musical *distinctiones*. Ornithoparcus, for example, states that a musical *distinctio*, or cadence, has the same function in a musical work as a textual *distinctio*, since it is defined as "a little part of a song, in whose end is found either rest or perfection."<sup>299</sup> Charles Butler also discusses the link between musical and textual *distinctiones*:

As de Ditti is distinguished wit Points [Period, colon, semicolon, and comma;] so is de Harmoni, answering unto it, wit [*sic*] Pauses and cadences.<sup>300</sup>

He also maintains that, like textual *distinctiones*, musical *distinctiones* not only mark the ends of lines, but also suggest the relationship between successive lines in a stanza, since cadences "in de Harmonie help not a little to the manifesting and understanding of the Dittie."<sup>301</sup> As a result, Butler links imperfect cadences with commas, semi-perfect cadences with colons and perfect cadences with periods.<sup>302</sup>

Besides the observance of the *distinctiones*, vocal pronunciation requires the proper delivery of the rhetorical figures. Contemporary sources agree that the orator must employ a different tone of voice in the delivery of figures. In this way, the figures are

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<sup>299</sup>John Dowland, *Andreas Ornithoparcus. His Micrologus, or Introduction to the Art of Singing* (London, 1609), 84.

<sup>300</sup>Butler, *The Principles of Musik* (London, 1636), 97.

<sup>301</sup>C. Butler, *The Principles of Musik*, 97.

<sup>302</sup>C. Butler, "The Principles of Musik," 66-67, 82-83, 97. See also Thomas Morely, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1587), ed. Alec Harmon (New York: Norton, 1966), 217, 223, 228, 243, 292; Toft, "Tune thy Musick," 57-63.

distinguished from the other parts of the discourse. According to Michel Lefaucher, for instance:

As Figures are the lights of Speech, that render it most agreeable both for variety and Good grace; every one of 'em carrying along with it a particular Air, Ornament, and novelty: so they are to be spoken with a different tone from the rest of the discourse.<sup>303</sup>

Similarly, Obidiah Walker acknowledges that "those words which the voice is chiefly to stay upon, and give extraordinary Emphasis to, are such, in which there lies some figure."<sup>304</sup>

Of no less importance to delivery is its second part, namely gesture. During the seventeenth and eighteenth centuries, the use of gesture was a fundamental component in the delivery of persuasive orations. Michel Lefaucher, for example, declares that it

is of no little importance and advantage to a man that speaks in publicke, for it qualifies the orator to convey the Thoughts and Passions of his mind to his Auditors with greater force and delight; their senses being far more effectively wrought upon by Pronunciation and Gesture Together, than by Pronunciation alone.<sup>305</sup>

While Thomas Wilson defines gesture as "a certaine comely moderacion of the countenance, and al other partes of a mans body,"<sup>306</sup> those gestures that concern the hands and fingers are among the most persuasive, since the hands "are the chief Instru-

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<sup>303</sup>Lefaucher, 128.

<sup>304</sup>Obidiah Walker, *Some instructions Concerning the Art of Oratory* (London, 1659), 121. See also Abraham Fraunce, *The Arcadian Rhetorike* (London, 1588), 106.

<sup>305</sup>Lefaucher, 170. See also Walker, "Instructions" 126; Fraunce, "Arcadian Rhetoric" 120; Wilson, fol. 118-118v.

<sup>306</sup>Wilson, fol. 118.

ments of Action."<sup>307</sup> Nor are gestures confined to oratory. Christopher Simpson, for instance, provides examples confirming that gestures of the hand are equally important in the performance of vocal music:

High, Above, Heaven, Ascend: as likewise their contraries, Low, Deep, Down, Hell, Descend, may be expressed by the Example of the Hand; which points upward when we speak of the one, and downward when we mention the other; the contrary to which would be absurd.<sup>308</sup>

Careful examination of the state of education during the seventeenth and eighteenth centuries leads to three conclusions. First, the humanistic curriculum was

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<sup>307</sup>Lefaucher, 194. See also, Walker, "Instruction," 126; Bulwer, 15; Fraunce, "Arcadian Rhetoric," 126.

<sup>308</sup>Simpson, 114. For additional commentary regarding the importance of gesture to musical delivery, see Toft, "Tune thy Musicke," 110-111. According to Daniel Harrison, "Rhetoric and Fugue: An Analytical Application," *Music Theory Spectrum* 12/1 (1990), 2, "the rhetoric taught in the seventeenth and eighteenth centuries was thus greatly skewed towards the teaching of figures of speech [elocutio]. The subtler aspects of rhetoric—invention, disposition, delivery, memorisation—were either ignored or relegated to dialectic." It is evident from the above examination of recent studies regarding the state of education in Europe at this time, as well as from my consideration of extant primary sources that Harrison's conclusion regarding the state of rhetorical education is not entirely accurate. As these sources confirm, an understanding of "the subtler aspects of rhetoric" was in fact necessary for social survival. Likewise, Harrison, 3, claims that rhetorical figures were considered mainly as decorative and ornamental during this period, and thus he offers what he feels is a provocative approach to the understanding of rhetoric: "I propose that rhetoric is primarily a means of persuasion, and that music—and fugue in particular—is more like oratory." Again, as demonstrated in the above discussion, Harrison's discovery is not unique, since seventeenth - and eighteenth- century authors also saw rhetoric and rhetorical figures primarily as a means of persuasion. Moreover, this fact already has been discussed in recent studies which predate Harrison's. See for example Robert Toft, "Musicke a sister to poetry: Rhetorical Artifice in the passionate airs of John Dowland" *Early Music* 12 (1984): 191-192; Robin Headlam Wells, "The Ladder of Love: Verbal and Musical Rhetoric in the Elizabethan Lute-Song" *Early Music* 12 (1984): 173-189. I attribute Harrison's erroneous conclusions to his unfamiliarity with recent research in the area of historical education and rhetoric coupled with his pejorative view of primary source material. [Harrison, 1, 3]

universal throughout Western Europe. Second, it was intended for the sons of the elite, to the exclusion of girls and children of the lower classes. Finally, consideration of the elements of the humanistic curriculum reveals an emphasis on logic and rhetoric, the comprehension of which was acquired by all upper-class schoolboys during adolescence. The combination of these conclusions not only confirms Handel's own knowledge of logical and rhetorical principles, but it also provides a viable methodology with which to examine his borrowings.

**Part II:**  
**Analyses**

## Chapter 4:

### An Examination of Borrowings that Share Identical *Topoi* with their Sources

With reference to the analytical procedures of Zachary Coke,<sup>309</sup> the methodology for my analyses of Handel's borrowings, which is gleaned from the three preceding chapters, will proceed through the following four steps. While the methodology does encompass both textual and musical analyses, it is important to note that my textual analyses are rigorously thorough and incorporate three of my four methodological steps.

The identification of the *individuum* of a specific text represents the first step. This requires the overview of a text in order to discern its main theme. The proof of the main theme comes from the next step, which uncovers the textual-rhetorical figures that amplify the topic-defining words from which the theme is derived. The third step concerns the determination of the *individuum's topos*. This is achieved by first consulting the Aristotelian categories in order to identify the specific one under which the *individuum* is found followed by the naming of its species and any applicable sub-species. If necessary, the *individuum* can be distinguished further through the application of whatever post-predicaments are relevant. The final step involves the consideration of the musico-rhetorical figures as well as any apparent musico-dramatic devices in order to demonstrate the music's link to the existing textual rhetoric and the enhancement of the *individuum*.

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<sup>309</sup>Coke, 218-219.

Armed with these tools, we can now proceed with analyses of source and parody texts and music using methods that were familiar to Handel and his educated contemporaries.<sup>310</sup>

This chapter presents analyses that establish the presence of identical *topoi* between the text of a borrowing and the text of its source. In other words, both texts have the same *individua*, which correspondingly fall under the same *genus*, species, and in some cases, sub-species. It is of particular significance that, for the works discussed in this chapter, Handel borrows music from his sources with little or no alteration. Moreover, musico-rhetorical analysis not only confirms that the music of the source is suitable to the text of the new version, but, more importantly, that the musico-rhetorical figures of the original effectively enhance the significant topic-defining words of the new text. Of the five oratorios under consideration in this study, instances of identical *topoi* exist in four: *Il trionfo del tempo*, *Haman and Mordecai*, *Saul*, and *Jeptha*. Together, these works span the whole of Handel's career.

Handel's application of the parody procedure in his composition of oratorios began with his very first, *Il trionfo del tempo* (Rome, 1707).<sup>311</sup> In this oratorio, the aria "Se la Bellezza," for instance, uses the aria "Wenn schöner Jugend" from Keiser's *La forza della*

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<sup>310</sup>Zachary Coke's analytical methodology, 218-219, places all rhetorical analyses in what I label as 'the fourth step.' I have slightly adapted his directions and have named textual-rhetorical analyses as the second step. This is done in order to reinforce and prove my interpretation of the *individuum* from step one before I identify its *topos* in step three.

<sup>311</sup>George Frederic Handel, *Il trionfo del tempo*, *The Works of George Frederic Handel*, volume 24 (Ridgewood, New Jersey: Gregg Press, 1965). All references to the text and music of this work are drawn from this source.

*virtù*<sup>312</sup> as its source. Even though the plots of these works have little in common, the texts of these two arias both involve the knowledge of the problems intrinsic to youth and beauty.

The situation in Keiser's *La forza della virtù* is a common one. The hero, Prince Fernando, rejects Clotilde, his intended betrothed, for his true and secret love, Anagilde. Ignorant of the true reason behind the Prince's rejection of her, Clotilde resolves to win Fernando's heart not through her beauty, but through her virtue. She states:

1 Wenn schöner Jugend	(When beautiful youth's
2 Beliebtes Prangen	Beloved display
3 Nicht ist genug/	Does not suffice/
4 Will ich durch Tugend	I shall through virtue
5 Die Herzen fangen	Capture hearts
6 Mit besserm Fug/	More fittingly/
7 Blitze der Augen/ Lippen und Wangen	The flashes of eyes/ lips and cheeks
8 Entzünden bloß des Pöbels Verlangen/	Only kindle the desire of the masses/
9 Und sind nur leichter Sinnen Trug	And are mere delusions of the mind.) <sup>313</sup>

References to Clotilde's perception of the nature of beauty take place indirectly through elements associated with its shallowness. These include outward appearances (ll. 1-2) such as the sparkling of eyes, lips and cheeks (l. 7). Clotilde's recognition of their futility in capturing love reveals itself at ll. 7-9, where she declares that they appeal to the masses, but are really just figments of the imagination. The stark contrast between these

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<sup>312</sup>Reinhard Keiser, *La forza della virtù*, edited by John Roberts (New York and London: Garland Publishing, 1986). All references to the text and music of this aria are drawn from this source.

<sup>313</sup>I am grateful to Drs. E. Schwandt and H. Krebs for their kind translations of this text. The slashes that appear in the poem are actually the punctuation marks from the original printed libretto on pp. 269-270 of Robert's edition. It is clear that they are meant to represent commas.



2 Perde vaghezza,	loses her charm,
3 Se cade ò more,	suppose she falls or dies,
4 Non torna più.	She will return no more.
5 È un sol momento	For one sole moment
6 Ride contento	laughs contentedly
7 Il vago flore	the faint flower
8 Di gioventù.	Of youth.) <sup>317</sup>

The entire aria forms the figure *admonitio* since it cautions the auditors against the dangers revealed by the speaker.<sup>318</sup> In this case, Counsel admonishes the young and the beautiful that they will lose their charm (l. 2) and ultimately die (l. 3). Counsel goes on to warn that the pleasures of youth and beauty are fleeting (l. 5) and to illustrate youth's transitory nature further with a metaphor that compares it to a fragile flower (l. 7).<sup>319</sup>

The main theme of both texts centres around each character's "knowledge of something" concerning youth and beauty. In the source text, it is Clotilde's knowledge of its emptiness, and in the new version, it is Counsel's knowledge of its ephemerality.<sup>320</sup> As

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<sup>317</sup> In 1757, Handel adapted *Il trionfo del tempo* for his English audience and presented it as *The Triumph of Time and Truth*. See vol. 20 of *Händel-Gesellschaft*. Thomas Morell, who wrote the libretto, translated the aria "Se la Bellezza" as follows: "The Beauty smiling/ All hearts beguiling/ Soon drooping, dying/ Returns no more. The youth now blooming/ And still presuming/ Few Moments flying/ Shall charm no more." Although this translation retains little of the original Italian text (which I have attempted to preserve in my translation) it does preserve the basic theme: the knowledge that youth and beauty are fleeting.

<sup>318</sup> Sonnino, 23.

<sup>319</sup> Metaphor is an especially striking and emphatic figure. Abraham Fraunce notes that "There is no trope more flourishing thā a metaphore." [Fraunce, fol. B. l. v.] Without the use of this type of figure, Thomas Wilson declares that "neither can anye one perswade affectuoulye and winne men by weyght of his Oration." [Wilson, 345]

<sup>320</sup> In his discussions of these arias, Sawyer, "Irony and Borrowing," 549, 554 stresses their illustrations of deception rather than their illustrations of qualities concerning

an *individuum*, “knowledge of something” finds itself under the predicament of relation. More specifically, it concerns relation's third species, which includes concepts like the knowledge of things or faith in things. Furthermore, recourse to the post-predicament of definition confirms that the two texts share the same purpose in that they both demonstrate something negative regarding the essential nature of youth and beauty.<sup>321</sup>

In setting “Se la Bellezza,” Handel borrows directly from Keiser's “Wenn schöner Jugend” with virtually no alterations. With the exception of the transposition from g minor to c minor and the change of voice from soprano to alto, the vocal entry at mm. 6-8, beat 1 of Handel's aria is identical to that at mm. 4-6, beat 1 of Keiser's.

Ex. 1. Keiser, *La forza della virtù*, “Wenn schöner Jugend,” vocal part, mm. 4-6.



youth and beauty. For Sawyer, this interpretation thus justifies Handel's application of the same musical material in Nerone's unused aria “Sarà qual vuoi” from *Agrippina*. This aria clearly reveals the character's willingness to deceive in order to gain the throne. The music, however, recurs later in Poppea's unused love aria “Esci o mia vita.” While Sawyer acknowledges that the themes of love and deception are “contradictory,” the borrowed music in Poppea's aria works well because it functions mainly as musical irony which undermines her sincerity. He weakens his position somewhat by then admitting that no one but the composer or “an inquisitive Venetian copyist” would have been aware of the irony. In contrast, recourse to the category of relation confirms that Nerone's and Poppea's arias actually do have similarities. Nerone's aria confirms his knowledge of how to dissemble and Poppea's aria confirms her knowledge that her lover, Ottone, is hiding close by and she thus sings her words of love in order to coax him out.

<sup>321</sup> According to Aristotle, in *Topica*, 102a, “a ‘definition’ is a phrase signifying a thing's essence.” This involves stating the genus to which it belongs, as well as identifying its distinguishing features (in logical terminology, its ‘differences’). See de Crousaz, 384; Newton, 2-3, 26. A complete definition of youth and beauty therefore requires more than merely stating that they are superficial and transitory. One must also acknowledge that these characteristics belong to the predicament of quality.

Ex. 2. Handel, *Il trionfo del tempo*, "Se la Bellezza," vocal part, mm. 6-8.

Se la Bel-lez- za perde va-ghez- za se cade ò

Not only do these arias share identical *topoi* and two measures of identical music, but the musico-rhetorical artifice serves the same purpose in both arias. One of the figures evident at the opening vocal entry of both arias is *variatio*. This figure "occurs when, instead of a longer note, numerous shorter ones at various pitches are introduced which rush to the following note."<sup>322</sup> In the source aria, it results from the vocal embellishment at the beginning of m. 5 and m. 6 respectively. It occurs at the opening of m. 7 and m. 8 in the new version. In both cases, the genteel ornamentation at these measures underscores the specific words that best demonstrate the pitfalls of youth and beauty. Indeed, the highlighted words in the source are "Jugend" (youth) at m. 5 and "Prangen" (displays) at m. 6, while in the new version they are "Bellezza" (beauty) at m. 7 and "vaghezza" (charm) at m. 8. By marrying a pretty melodic line to pretty words, both composers evokes a distinct aural image of youth and beauty. They thus employ *hypotyposis*.<sup>323</sup> Besides *variatio* and *hypotyposis*, the stepwise descent from G5 to D5 at

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<sup>322</sup>Christoph Bernhard, *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien*, edited by Joseph M. Müller-Blattau (Kassel: Bärenreiter, 1963), 149, quoted in Dietrich Bartel, *Musica Poetica: Musical Rhetorical Figures in German Baroque Music* (Lincoln and London: University of Nebraska Press, 1997), 435. See also Buelow, "Rhetoric and Music," 15: 798; Mattheson, 223-224; Walter, 465; Avison, fol. A2r.

<sup>323</sup>Bartel, 307-310. Buelow, "Rhetoric and Music," 15:798, notes that many modern scholars use the terms "madrigalisms" and "word-painting" as analogies for

m. 5 of the source and from C5-G4 at m. 7 of the new version suggests the figure *catabasis*. This figure involves the use of a descending motif to express "anything base, inferior, [or] despicable."<sup>324</sup> By setting the initial vocal entry to a descending melodic line, both Keiser and Handel musically establish each character's negative view of youth and beauty.

Twelve years after the composition of *Il trionfo del tempo*, Handel produced a second version of his later oratorio *Esther*, which became the masque entitled *Haman and Mordecai*.<sup>325</sup> As in *Il trionfo del tempo*, Handel again employs borrowed musical material from sources whose *topoi* are identical to the *topoi* of their respective new versions. The first instance of identical *topoi* involves the chorus "Shall we of Servitude Complain" and

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*hypotyposis*.

<sup>324</sup> "...wo durch etwas niedrigeres, gering und verachtliches vorgestellt wird." Johann Gottfried Walter, *Musikalisches Lexicon oder musikalische Bibliothek* (Leipzig, 1732), 148. See also Buelow, "Rhetoric and Music," 15: 798; Bartel, 214.

<sup>325</sup> Many respected sources agree that the masque, *Haman and Mordecai*, of 1720 represents the first version of the later oratorio, *Esther* (1732). See, for instance, Dean, *Oratorios*, 199, 207; Friedrich Chrysander, *The Works of George Frederic Handel* vol. 40, (Ridgewood, New Jersey: Gregg Press, 1965); Gerald Abraham, editor, *The Concise Oxford History of Music* (Oxford: Oxford University Press, 1985), 542. Recently, however, Anthony Hicks, in his notes to *Esther*, conducted by Christopher Hogwood (L'oiseau-lyre 414 423-2), 10 states that a newly discovered score from a private collection bears the following title: "*Esther*, The oratorium composed by George Frederic Handel Esquire in London, 1718." This discovery consequently calls into question the conclusions of Chrysander, Dean, and Abraham and suggests 1718, rather than 1720, as the date of the first version of *Esther*. This score, unfortunately, was unavailable to me for this study. As a result, all references to the text and music of *Esther* are drawn from the score of *Haman and Mordecai* (1720) in *The Works of George Frederic Handel* (Ridgewood, New Jersey: Gregg Press, 1965), vol. 40.

its source, the chorus "Wir wollen alle eh' erblassen" from Handel's *Brockes' Passion*.<sup>326</sup>

In the recitative preceding the source chorus, Christ reveals to his disciples that they will all forsake him before the night ends. This chorus contains their emphatic denial of disloyalty and their promise of continued faith:

Wir wollen alle eh' erblassen	(We would all [rather] turn pale [die])
Als durch solche Untreu' dich betrüben	Than through such unfaithfulness
	grieve you)

This aria's main theme of fealty in the face of death confirms the presence of the textual figure *constantia*, which occurs when "the orator or speaker promiseth his constancy concerning something...by contempt of torture or death itself."<sup>327</sup> The reference to death in this chorus acquires additional intensification from the figure *transmutatio*, "the change of name."<sup>328</sup> According to George Puttenham, *transmutatio* occurs when "ye take the name of the Author for the thing itself, or the thing cōteining, for that which is cōteined, & in many cases do as it were wrong name the person or the thing." Examples include the use of the word Venus to signify love, Vulcan to signify fire, or the labelling of a lecherous man as "lechery."<sup>329</sup> *Transmutatio* is evident in this chorus at l. 1, when an effect of death, "erblassen" (turning pale), replaces a direct reference to death itself.

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<sup>326</sup>George Frederick Handel, *The Passion of Christ Described by B.G. Brockes* in *The Works of George Frederic Handel* (Ridgewood, New Jersey: Gregg Press, 1965), vol. 9. All references to the text and the music of this work are drawn from this source.

<sup>327</sup>Sonnino, 59.

<sup>328</sup>Fenner, 169.

<sup>329</sup>Puttenham, 151. See also Sherry, 42; Peacham the Elder, 11-12; Fraunce, fols. A3-A5v; Wilson, 349; Hoskyns, 124; Fenner, 169.

In comparison with its source, the text of "Shall we of servitude complain" also concerns the promise of continued faith in contempt of certain death. The situation for the Jewish people in Handel's *Haman and Mordecai* is dire, because they have been exiled to the lands ruled by King Ahasverus.<sup>330</sup> To make matters worse, Haman, the royal advisor, has issued a decree calling for the immediate execution of all Jews in that region. The ensuing choral outcry is part of a section of responsorial singing in which this chorus serves as a refrain:

Shall we of servitude complain,  
The heavy yoke, the galling chain?

The first line of the text forms the figure *interrogatio*, the rhetorical question.<sup>331</sup> Judging from the solo singing surrounding the chorus, which includes such exultant expressions as "Tune your harps to cheerful strains," and "Praise the Lord with cheerful noise," the implied answer to the question posed by the chorus is a resounding 'no.' Besides *interrogatio*, the "heavy yoke and galling chain" borne by the Jews are actually metaphors depicting the suffering and persecution of God's chosen people.

The texts of both the source and the new version therefore share a main theme that concerns a stalwart faith in God despite the certainty of persecution or death.

Consequently, both texts share the same *topoi*. As an *individuum*, 'faith in something'

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<sup>330</sup>His rule extended from India to Ethiopia. See Esther 1:1.

<sup>331</sup>Wilson, 367; George Puttenham, *The Arte of English Poesie* (London, 1589), (New York: Da Capo, 1971), 176; Sherry, 52; Peacham the Elder, 77; John Hoskyns, *Direccōns for Speech and Style* (1599), in *The Life, Letters and writings of John Hoskyns, 1566-1638* (Hamden, Conn.: Archin, 1973), 146; John Smith, *The Myserie of Rhetorique Unvailed* (London, 1657; reprint, Menston: The Scholar Press, 1969), 135.

falls under the predicament of relation, and involves its third species. Not only are their main themes, genus and species identical, but so are their post-predicamental differences. Consideration of the essential difference that defines the theme of faith in each text leads the analyst to the logical question 'In what do these people have faith?' The answer and essence for both texts is 'faith in God.'

Since the *topoi* of the source and new version are identical, it is not entirely unexpected that Handel borrows mm. 1-4 of the source with virtually no alterations at mm. 1-4 of the new version.<sup>332</sup>

Ex. 3. Handel, *Brookes' Passion*, "Wir wollen alle," mm. 1-4.

vln 1  
 oboe 1  
 vln 2  
 oboe 2  
 sop  
 alto  
 ten  
 bass  
 B.C.

sus  
 Wir wollen al-le eh' er-blassen  
 Wir wollen al-le eh' er-blassen  
 Wir wollen al-le eh' er-blassen  
 Wir wollen al-le eh' er-blassen

F+: I U6uii06 U vii06I6uiU6 I U

<sup>332</sup>At mm. 3-4 of the oboes, vln 1, sopranos and m. 4 of the altos the rhythm is changed from the half-quarter sequence of the original to a quarter-half sequence in the new version. This impacts the harmony, altering the vi chord at m. 3, beat 2 of the original to a IV<sup>6</sup> chord in the new work. It seems likely that Handel incorporated these superficial modifications in order to add interest to the counterpoint.

Ex. 4. Handel, *Haman and Mordecai*, "Shall we of servitude complain," mm. 1-4

vln 1  
 oboe 1  
 vln 2  
 sop  
 alto  
 ten  
 bass  
 B.C.

Shall we of servi- tude com-plain  
 Shall we of servi- tude com-plain  
 Shall we of servi- tude com-plain  
 Shall we of servi- tude com-plain

F+: I U6vii06 U vii06I6IU6U6 I U

Two musical rhetorical figures inherent in these measures provide equal enhancement of the theme in both versions. The first figure is *parrhesia*. It occurs when "*mi contra fa* in a musical composition is used so cleverly that it causes no unpleasantness."<sup>333</sup> The specific terminology of '*mi contra fa*' in this definition is particularly significant, since it refers to the presence of tritones, cross-relations, or other augmented and diminished intervals in a musical work.<sup>334</sup> Tritones in the source and the

<sup>333</sup> "...*mi contra fa* in einer musicalischen composition also angebracht wird, daß es feinen Ubellaut verursacht" Walter, 463. See also Mattheson, 204; Bartel, 352-356.

<sup>334</sup> Bartel, 354.

new version result from Handel's application of diminished chords. One instance is at m. 1, beat three, where an applied leading-tone chord produces the tritone F5/ F4 to B ♭ 4. Another example is at beats 2-3 of m. 2, where the leading-tone chord creates the tritone E5/E4 - B ♭ 4. In addition to the rhetorical enhancement that they provide, the tritones inherent to both leading-tone chords lend musico-dramatic weight to this section by generating harmonic tension. The applied leading-tone chord also produces tonal tension by briefly tonicizing the dominant. All of these factors combine to intensify the existing textual rhetorical artifice: *transmutatio* in the source and *interrogatio* in the new version. These figures in turn underscore the presentation of faith in God as the main theme of each text.

The second musical rhetorical figure of these measures is found in the soprano voice, oboe 1 and violin 1 parts which descend in stepwise motion from E5-G4 at mm. 2-4 of the source, and from E5-A4 at mm. 2-4 of the new version. The appearance of a descending melodic line in conjunction with negative ideas in the text creates the musical figure *catabasis*. This figure enhances a reference to death in the source, and aurally portrays the suffering of the Jews in the new version.

Another occurrence of identical *topoi* in the texts of a musical borrowing in *Haman and Mordecai* involves the aria "Turn not, O Queen, thy face," and its source, the aria "Mein Vater" from Handel's *Brookes' Passion*. Analysis of each text confirms that they focus on the same theme. In the source, the character of Jesus sings the aria "Mein Vater" as he is praying in the Garden of Gethsemene immediately prior to his arrest:

1 Mein Vater, mein Vater!

(My father, my father

schau, wie ich mich quäle,	look upon my torment,
2 Erbarme dich, erbarme	Have mercy, have mercy
dich ob meiner Noth!	upon my need!
3 Mein Herze bricht, und meine Seele	My heart breaks, and my soul
4 Betrübet sich bis an den Tod!	Is sorrowful unto death! <sup>335</sup>

The theme of this text concerns Jesus' request for mercy from God, his father. This is stated directly at l. 2 with the text "have mercy upon my need" (erbarme dich ob meiner Noth). Recourse to the post-predicament of cause reveals that the reason for Jesus' request is his fear of death. Reference to this takes place at ll. 1 and 3, with the admission of his suffering, and at l. 4, through the use of the word "death" (Tod). Several textual rhetorical figures enhance Jesus' request for mercy as the main theme of this text. First, the entire text forms the figure *benevolentia*, which is used "to move compassion...and obtain grace and mercy from an adversary whose might is perceived to be too great against the speaker."<sup>336</sup> Jesus' actual request for mercy receives intensification through the figure *epizeuxis*. According to John Hoskyns, *epizeuxis* is "a repetitōn of the same word, or sound immediately or w<sup>th</sup> out interpositiōn of any other."<sup>337</sup> Regarding the potency

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<sup>335</sup>The text presented here is a transcription from the musical score. When making such transcriptions, it is customary not to include textual repetitions, since these are typically added by the composer. Such is the case with this text. Without the text repetitions at the beginnings of ll. 1 and 2, the syllable lengths of these four lines of poetry alternate regularly between nine and eight syllables. As will be demonstrated later in this chapter, the text repetitions of ll. 1 and 2 are rhetorically significant, and aid in the delineation of the text's main theme. Consequently, although these repetitions were likely added by Handel rather than the poet of the text, I include the repetitions in my transcription and reveal their significance in my discussion of the text.

<sup>336</sup>Sonnino, 35.

<sup>337</sup>John Hoskyns, *Dirrecons For Speech and Style* (London, 1599), in *The Life, Letters, and Writings of John Hoskyns, 1566-1638*, edited by Louise Brown Osbourne (Hamden, Conn.: Archon, 1973), 125. See also Puttenham, 167; Peacham the Elder, 59;

of this figure, Hoskyns remarks that "the eares of men are not onlie delighted with [the] store & exchange of divers words, but full greater delight in the repetitōn of the same."<sup>338</sup> Other authors also recognise the tremendous affective power of this figure. Henry Peacham the Elder, for instance, states that it is used "for the greater vehemency."<sup>339</sup> Likewise, John Smith observes that "this Figure serves to the Emphatical setting forth of the vehemency of the affections and passions of the mind."<sup>340</sup> In fact, this figure is of such great importance to emphatic delivery that definitions of it are included in dictionaries of music.<sup>341</sup> *Epizeuxis* takes place at two points in this text. The first instance is at the beginning of l. 1 with the repetition of "my father" (mein Vater), the higher power to whom Jesus petitions. It also takes place at the beginning of l. 2 with the restatement of Jesus' actual request that God "have mercy" (erbarme dich). Jesus' suffering acquires further emphasis from the figure *hyperbole*, an exaggeration "whych say the more than the truthe is in dede."<sup>342</sup> Through the use of this figure, "the speach is made very loftie and full of maiesty."<sup>343</sup> In this text, it is evident at l. 3 when Jesus describes the enormity

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Fraunce, fol. C.5.v.; Wilson, 398; Smith, 89-90.

<sup>338</sup>Hoskyns, 125.

<sup>339</sup>Peacham the Elder, 59.

<sup>340</sup>Smith, 90.

<sup>341</sup>See, for example, Walter, 228.

<sup>342</sup>Sherry, 71. See also Puttenham, 159; Peacham the Elder, 22; Fraunce, fols. B3-B3v; Wilson, 365; Hoskyns, 143.

<sup>343</sup>Fraunce, fol. B3v.

of his pain using the inflated image of his heart breaking—a situation that is physiologically impossible.

Like the source text, the theme of "Turn not, O Queen, thy face" concerns a request for mercy from a higher power. The request in this text comes from Haman, who has just received a death sentence from King Ahasverus because of his self-serving, anti-Semitic plot. Although his actions threatened the life of Queen Esther, herself a Jew, Haman turns to her in this aria and begs for her mercy and intervention:

1 Turn not, O Queen, thy face  
 2 Behold me prostrate on the ground  
 3 O speak, his growing fury stay  
 4 Let mercy in thy sight be found

The whole of this text forms the figure *benevolentia*. At l. 2, for instance, Haman humbles himself through submissive gestures. Line 3 contains an entreaty for Esther's intercession on Haman's behalf. And at l. 4, Haman openly begs for mercy. Further rhetorical intensification arises from the use of *adhortatio*, "a form of speech by which the orator exhorteth and persuadeth his hearers to do something."<sup>344</sup> It is evident in this text by the imperative verbs that begin ll. 1, 2, and 3 respectively. Additional intensification of Haman's earnest imploration is produced by the figure *exclamatio*. Henry Peacham the Elder observes that this figure takes place "whē through affectiō either of anger, sorrow, gladnesse, marueyling, feare or any such lyke, we breake out in voyce with an exclamatiō, & outcry to expresse the passions of our minde."<sup>345</sup> According to John Smith, it is best

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<sup>344</sup>Peacham the Elder, 71; Sonnino, 20.

<sup>345</sup>Peacham the Elder, 69. See also Puttenham, 177; Wilson, 407; Hoskyns, 147; Fenner, 173; Sherry, 50; Fraunce, fols. E5-F2v; Smith 140.

represented by the use of expletives such as “oh,” “alas,” or “behold.”<sup>346</sup> John Hoskyns adds that the application of this figure “is not lawful, but in extremity of mocōn.”<sup>347</sup> The insertion of the expletive “O” at l. 1 and l. 3 reveals the presence of the figure and heightens the intensity of Haman's plea for mercy.

Examination of both texts therefore confirms that they have the same theme. Each text presents a character's request for mercy from a higher power. Since both Jesus and Haman are involved in the act of requesting, the genus of the *individuum* is the predicament of action. In each case, the agent of the action is a man. Likewise, the patient of the action is a higher power: God the father in the source text, and Queen Esther in the new version. Because the patient and agent in the respective texts are different from each other, the species is transient.<sup>348</sup>

Not only are the *individua*, genus, species, actions, agents and patients identical in the source and the new version, but so is much of the music. With the exception of a change from dotted to undotted rhythms, the accompaniment at mm. 5-22 of the new version is virtually indistinguishable from that at mm. 6-23 of the source. This music is rife with rhetorical artifice. The first section of rhetorical significance is found at mm. 7-8 of the source, which corresponds to mm. 6-7 of the new version. Easily perceptible is the descending chromatic line from E5 to D5 in the first violin part of both versions. On the

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<sup>346</sup>Smith, 140.

<sup>347</sup>Hoskyns, 147.

<sup>348</sup>Transient actions are those in which the agent and patient are different from each other and/or the patient is changed by the action. See p. 59.

surface, this chromatic descent generates two musical figures. One of these figures is *pathopoeia* which “occurs when the text is expressed through semitones in such fashion that no one appears to remain unmoved by the created affection.”<sup>349</sup> The descending chromatic line also demonstrates the application of *catabasis* since it is tied to direct requests for mercy in both texts. On another level of analysis, close examination of the underlying chord progression reveals a stunning array of musico-dramatic and rhetorical effects. At m. 7 of the source and at m. 6 of the new version, the tritone C #3 to G ♭4 that is produced by the dominant chord fails to resolve. Instead, it slips chromatically to an applied leading-tone chord which creates another tritone: C ♭3 to F #4. Dramatically, the tonicization of the subdominant gives rise to harmonic intensity and tonal instability. Rhetorically, the dominant’s chromatic slide to an applied leading-tone chord at m. 7 of the source and at m. 6 of the new version substitutes a dissonant chord for an expected consonant chord resulting in the rhetorical figure *antistaechon*.<sup>350</sup> In addition, the tritones in the dominant and diminished chords at these measures produces *parrhesia*. All of these elements combine to emphasize the text of both versions with equal vehemence. In the source, they emphasize the main action of the text, Jesus’ request for mercy, by underscoring the words “have mercy” (erbarme dich). In the new version, these features also combine to intensify the main action of the text by accentuating the words “Behold

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<sup>349</sup>Joachim Burmeister, *Hypomnematum musicae poeticae* (Rostock: S. Myliander, 1599), quoted in Bartel, 361. See also Charles Avison, *An Essay on Musical Expression* (London, 1753), 62-63; Sébastien Brossard, *Dictionnaire de Musique* (Paris. 1703), fols. e2v, u2v; James Grassineau, *A Musical Dictionary* (London: 1740), 176.

<sup>350</sup>Bartel, 195-196.

me.” These words not only contain the textual rhetorical figure *adhortatio*, but they also bolster Haman’s use of *benevolentia* by highlighting words that reflect his submission.

Ex. 5. Handel, *Brockes’ Passion*, “Mein Vater,” mm. 7-8.

quä-le er-barms dich er-

d- : u<sup>6</sup>/<sub>5</sub> ————— vii<sup>04</sup>/<sub>3</sub> ————— u<sup>4</sup>/<sub>2</sub> ————— iv<sup>6</sup> —————  
iv

Ex. 6. Handel, *Haman and Mordecai*, “Turn not, O Queen,” mm. 6-7.

-way be-hold me be-

d- : u<sup>6</sup>/<sub>5</sub> ————— vii<sup>04</sup>/<sub>3</sub> ————— u<sup>4</sup>/<sub>2</sub> ————— iv<sup>6</sup> —————  
iv

A second section of musical dramatic and rhetorical significance takes place at mm. 15-16 of “Mein Vater” and at mm. 14-15 of “Turn not, O Queen, thy face.” Since these measures occur in the midst of a brief modulation to the key of A minor, they undermine the stability of D minor, the tonal centre of both arias.<sup>351</sup> The modulation itself also is unstable both because of the N<sup>6</sup> and the applied leading-tone chord. These chords in turn provide a good deal of harmonic intensity. Into this chord progression and modulation, Handel weaves several more musical rhetorical figures. The bass line, for instance, rises chromatically from D3 to E3, thereby generating *pathopoeia*. There is also a very effective suspension that gives rise to the figure *syncope*.<sup>352</sup> In this section, it occurs in the bass voice at m. 15 of the source and at m. 16 of the new version, where the melodic motion of C4 to B $\flat$ 3 generates a 7-6 suspension with the continuo part. The presence of the tritone C4-G $\sharp$ 4 at the third beat of m. 16 in the source and of m. 15 in the new version heightens the harmonic intensity further with the figure *parrhesia*. This combination of tonal instability, harmonic intensification and rhetorical artifice adds vehemence to the presentation of the main theme of both versions. In the source, these elements highlight the phrase “meine Seele/ betrübet sich bis an den Tod” (my soul is

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<sup>351</sup>The pivot chords that lead to and away from this modulation are not provided in exx. 7 and 8. In short, the pivot chord that leads to the modulation takes place in the measure preceding the respective examples and reads as  $V^4_2/V$  in D minor or  $V^4_2$  in A minor. The dominant chord at the end of both examples resolves in the next measure to  $i^7$  in A minor or  $V^7$  in D minor.

<sup>352</sup>Johann Walther, *Musikalisches Lexicon oder musikalische Bibliothek* (Leipzig, 1732), 590; Grassineau, 252-253; Brossard, fol. ÖÖ2r. Bartel, 396, notes that most definitions describe *syncope* as a kind of harmonic syncopation that combines rhythmically syncopated notes and their harmonies over the barline. This type of harmonic syncopation can occur with or without dissonance.

sorrowful unto death) and thus underscore the reason behind Jesus' request for mercy: his fear of death. In the new version, these elements combine with the figure *adhortatio* to emphasize Haman's actual request for mercy: "let mercy in thy sight be found."

Ex. 7. Handel, *Brockes' Passion*, "Mein Vater," mm. 15-16.

Violin I

Violin II

Viola

Jesus

Seele be-trübet sich bis an den

B.C.

a- i6 bII6 vii07 u

Ex. 8 Handel, *Haman and Mordecai*, "Turn not, O Queen," mm. 14-15

Violin I

Violin II

Viola

Haman

stay let mer-cy in thy sight be

B.C.

a- i6 bII6 vii07 u

Additional intensification in the same arias occurs at m. 21 of the source and at m. 20 of the new version, where Handel draws together a number of musical figures. *Variatio*, for instance, takes place in the vocal part at the last beat of m. 21 in the source and the last beat of m. 20 in the new version. In the bass and viola parts, the material of beats 1-2 is repeated a perfect fifth higher at beats 3-4. This produces the figure *synonymia*, the restatement of a musical motif using different notes.<sup>353</sup> Another figure, *climax*, takes place in the second violin part. Like *synonymia*, *climax* involves the repetition of musical material at a different pitch from the original statement. While the motivic repetition necessary to produce *synonymia* can occur at any interval, *climax* requires "the stepwise design...of all that is written, sung or played."<sup>354</sup> Some sources acknowledge that the figure is best understood as ascending;<sup>355</sup> others recognise that it can be ascending or descending.<sup>356</sup> *Climax* is especially emphatic, since J.A. Scheibe declares that a composer's correct application of *climax* "moves the attentive listener to astonishment."<sup>357</sup> It also demonstrates a composer's skill:

In music, this figure is excellent and full of artifice. It requires a complete understanding of the Affections, which one can express and introduce in music. It

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<sup>353</sup>Bartel, 405-408; Buelow, "Rhetoric and Music," 15:798.

<sup>354</sup>Mattheson, 206; Walther, 172; Bartel, 220-224.

<sup>355</sup>According to Bartel, 222-223, these include definitions of the figure provided by Kircher, Vogt, Walther, and Scheibe.

<sup>356</sup>According to Bartel, 222-223, these include definitions of the figure provided by Burmeister, Nucius, and Thuringus. See also Charles Butler, *The Principles of Musick*, 51.

<sup>357</sup>J.A. Scheibe, *Critischer Musikus* (Leipzig, 1745), 697.

requires the greatest understanding of all the rules pertaining to the art of musical composition. And finally, it must come from an ardent and witty person, who intends to employ it [in order] to produce a genuine overflow [of passion] in a rational audience.<sup>358</sup>

In the second violin parts of both the source and new versions, *climax* involves the descending stepwise repetition at beats 3-4 of the material at beats 1-2. All of these figures supply potent textual intensification. They highlight the word "sorrow" (betrübet) in the source, and thus further stress the cause of Jesus' action. In the new version, these figures coincide with the words "let mercy," which directly identify Haman's plea for mercy as the main theme and action of the text.

Ex. 9. Handel, *Brockes' Passion*, "Mein Vater," m. 21.

The musical score consists of five staves. The top four staves are for string instruments: Violin I, Violin II, and Viola. The bottom two staves are for vocalists: Jesus (soprano) and Bassoon (B.C.). The key signature is one flat (B-flat) and the time signature is common time (C). The music features a descending stepwise repetition of a four-note figure (G4-A4-B4-A4) in the string parts, which is repeated at beats 3-4 of the material at beats 1-2. The vocal parts (Jesus and B.C.) have lyrics: 'Tod be-trü-bet'.

<sup>358</sup>“Diese Figur ist eine der vortrefflichsten und künstlichsten in der Musik. Sie erfordert eine unumschränkte Kenntniß der Affecten, und alles dessen, was man durch musikalische Töne ausdrücken oder vorstellen kann. Sie erfordert die größte Einsicht in alle Regeln, die zur musikalischen Seßkunst [*sic*]gehören. Und endlich muß es nur ein feuriger und scharfsinniger Kopf senn [*sic*], der sie zu einem wahren Ergeßen [*sic*] vernünftiger Zuhörer anwenden will.” Scheibe, 697.

Ex. 10. Handel, *Haman and Mordecai*, "Turn not, O Queen," m. 20.

The musical score consists of five staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola, in alto clef. The fourth staff is for Haman, in bass clef. The fifth staff is for B.C. (Bass Continuo), also in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics 'found let mer-cy' are written under the Haman and B.C. staves.

A third borrowing from Handel's *Brookes' Passion* in the oratorio *Haman and Mordecai* concerns the duet "Who calls my parting soul from death" and its source, the duet "Soll mein Kind." Of all the borrowings examined thus far, this one is perhaps the most intriguing, not for what it includes, but for what and why it excludes material. In the source, the duet takes place between the virgin Mary and her son, Jesus, as he is dying on the cross:

Mary: Soll mein Kind, mein Leben sterben und vergiesst mein Sohn sein Blut?	(Must my child, my life die And [must] my son shed his blood?)
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Jesus: Ja, ich sterbe dir zu gut Dir den Himmel zu erwerben.	Yes, I die for your sake [so that] you may enter heaven.)
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Both Mary's question at ll. 1-2 and her son's response at ll. 3-4 revolve around a single theme: the salvation of mankind through Christ's sacrifice. At the same time, the inherent pathos of this tragic exchange between mother and son was not lost on the librettist, whose artful rhetorical figures further heighten its plaintiveness. The character of Mary serves a

dual function in this number: she is at once the mother of Jesus Christ, and she represents a spokesperson for all Christians. Indeed, the Bible confirms that the salvation of which Christ speaks at l. 4 is not reserved for his mother alone, but rather for “everyone putting faith in him.”<sup>359</sup> By using one member of a group as a representative of the larger whole, the librettist employs the figure *transmutatio* to draw attention to those who will be saved by Christ’s sacrifice. Mary’s text also contains a number of rhetorical figures that highlight Christ as the sacrificial victim. She refers to her son three times in her text. Each reference is prefaced by the pronoun “my” (mein). The triple reiteration of this pronoun with the insertion of other text between statements denotes the presence of the figure *copulatio*.<sup>360</sup> Its use here not only stresses the relationship between this grieving mother and her condemned son, but it also draws attention to Christ as the object of sacrifice. Besides *copulatio*, three more figures strengthen Mary’s references to her son at l. 1. The first time she speaks of him, Mary simply acknowledges that he is her child with the words “my child” (mein Kind). The second reference, however, is much more emphatic, as she calls him “my life” (mein Leben). The use of two references that increase in intensity points to the application of the figure *incrementum*. Moreover, through her assertion that Christ is her life, she echoes the Christian belief that “when Christ, who is our life, shall appear, then shall ye also appear with Him in glory.”<sup>361</sup> Her declaration thus represents much more than

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<sup>359</sup>Acts 10:43. See also Isaiah 53:11-12; Luke 24:47; John 1:29; Acts 4:12, 5:31, 13:38; Titus 2:13-14; Hebrews 1:29.

<sup>360</sup>Puttenham, 168. See also Peacham the Elder, 60; Sherry, 48; Smith 109.

<sup>361</sup>Colossians 3:4. See also John 6:27; I John 5: 11-12; Galatians 2:20; Romans 8:2; Colossians 3:3-4; II Timothy 1:1; Philippians 1:21.

superficial hyperbolic exaggeration. Its deeper meaning lies at the very heart of Christian dogma. Because Mary's text suggests an interpretation that "is not [immediately] apparent, but as it were secretly implied," the figure *emphasis* occurs.<sup>362</sup> The incorporation of these elements within the context of a question further increases the emotional impact of Mary's words and her role as a grief-stricken mother through the figure *quaestium*.<sup>363</sup> While Mary's references to her son are adorned with a plethora of rhetorical figures, very few figures accompany Jesus' response to his mother at ll. 3-4. In his text, Jesus openly and plainly confesses to Mary that he must die so that she may be saved and enter heaven. By explaining the necessity of his death in this manner, Christ emphasizes the text's main theme of salvation through the figure *necessitas*.<sup>364</sup> The stark contrast between the impassioned rhetoric of Mary's speech and the relative austerity of Christ's has an interesting effect on the comprehension of the text as a whole. The profusion of figures in Mary's text elegantly and eloquently fulfills one of the primary functions of rhetoric; it emphasizes Mary's grief and move the hearts of the audience to pity her woeful plight. The considerable rhetorical impact of Mary's words also humanises the situation and allows the audience to appreciate the true magnitude of one son's suffering and one mother's loss. Still, this is not the main theme of the text. The actual theme is that of mankind's salvation from sin through Christ's death, and Christ's candid, unaffected remarks bring it into sharper focus.

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<sup>362</sup>Puttenham, 153. See also Peacham the Elder, 49; Sonnino, 200-201.

<sup>363</sup>Sonnino, 153.

<sup>364</sup>Sonnino, 130.

Salvation also represents the theme of the duet “Who calls my parting soul from death.” Prior to this number Esther’s uncle, Mordecai, vehemently urges her to approach her husband and plead for the lives of her people. Esther agrees, although she is keenly aware that all those who set foot in the king’s presence uninvited risk death. She vows that she is willing to forfeit her life to spare her people.<sup>365</sup> Once she has entered the courtyard, however, she is overcome by fear and faints. As she awakens, she questions the intercession that delays her death:

Esther: Who calls my parting soul from death?  
 Ahasverus: Awake my soul, my life, my breath  
 Esther: Hear my suit, or else I die  
 Ahasverus: Ask my Queen, can I deny?

It is quite clear in this text that Esther’s salvation is the result of her husband’s deep and abiding love.<sup>366</sup> His devotion to her expresses itself through metaphor and hyperbole at l.

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<sup>365</sup>In the oratorio *Haman and Mordecai*, Esther’s willingness to serve as a sacrifice is expressed in the aria “Tears Assist me” where she declares: “Hear O God thy servant’s pray’r/ Is it blood that must atone/ Take O take my life alone/ And thy chosen people spare.” This represents a significant departure from the Biblical account. When Mordecai first petitions Esther, she sends a servant to deliver her response: “All the king’s servants and the people of the king’s jurisdictional districts are aware that, as regards any man or woman that comes in to the king at the inner courtyard who is not called, his one law is to have them put to death.... As for me, I have not been called to the king now for thirty days.” [Es 4:11] Outraged, Mordecai warns her: “Do not imagine within your soul that the king’s household will escape any more than all other Jews. For if you are altogether silent at this time, relief and deliverance themselves will stand up for the Jews from some other place; but as for you and your father’s house, your people will all perish.” [Es 4: 13-14] Esther’s true motivation for action in this account is rather more self-serving than it is self-sacrificing. In the oratorio, these deviations render the story more Christian. Indeed, Esther agrees to martyr herself in the same way as Christ: to atone for sin and save her people.

<sup>366</sup>Ahasverus’ love for his queen in this oratorio is based in part on the Biblical account. When Esther enters the king’s courtyard, she gains “favour in his eyes.” [Es 5:2] After holding out his golden sceptre to her as a sign of clemency, he declares “What will

2. By referring to Esther as his “soul,” “life,” and “breath,” he establishes her as the object of his affection and exaggerates the depth of their bond. In so doing, Ahasverus also explains his motivation for sparing her life in spite of her unlawful intrusion. For Esther, however, the threat of death remains very real, and she employs two rhetorical figures to accentuate her mention of it at l. 1. Rather than refer to herself with the reflexive pronoun “me,” she chooses the words “my parting soul.” This substitution confirms the librettist’s application of *transmutatio* and emphasizes Esther’s willingness to serve as a sacrifice for her people. In addition, these words are a clear hyperbolic exaggeration of the facts, since, in order to utter them, her soul could not have left her body. At l. 3, she again uses the power of rhetoric to stress the earnestness of her supplication. As a petition, the entire line forms the figure *obsecratio*.<sup>367</sup> Furthermore, her request begins with the imperative mood of the verb “hear” and thus indicates the figure *adhortatio*. The most interesting application of rhetoric in Esther’s text, however, involves her claim that she will die if Ahasverus ignores her suit. Indeed, depending on the perspective of the hearer, two entirely different figures result. From Ahasverus’ point of view, Esther’s assuredness of death contradicts the reality of his pardon. She thus draws attention to the sincerity of her appeal by exaggerating the degree of her distress through hyperbole. The audience, however, knows something of which Ahasverus is unaware: Esther herself is a Jew and as such will literally die, along with all of her people, if Ahasverus does not intervene. The

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you have, O Esther the Queen? To the half of the kingship, let it be given to you!” [Es 5:3]

<sup>367</sup>Peacham the Elder, 70; Sonnino, 135.

delicious dramatic irony that arises creates the figure *ominatio*, as Esther foretells the certain end that awaits her if she fails in her mission.<sup>368</sup>

While the overall themes of both duets involve salvation, the individual characters play different roles in the salvation. As a result, the main themes of each character's text do not necessarily share the same *topoi*. In the source duet, Christians, whom Mary represents, are saved from sin through Christ's suffering and death. The predicament is thus that of passion. Since ultimately it is God who grants redemption and allows salvation, he is the agent of the passion.<sup>369</sup> Mary and the group for which she stands receive salvation and are thus the patients of the passion. Christ's part is fundamental to the passion of salvation in this text, since he embodies its post-predicamental cause. But for his death, there would be no salvation for his mother or his followers. Since Christ is the object of sacrifice, however, the *topos* of his text diverges from that of Mary's. Although he acknowledges at l. 3 that he is dying, he is not the agent of his own death: his

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<sup>368</sup>Peacham the Elder, 71; Sonnino, 136.

<sup>369</sup>In his *Art of Logic*, Zachary Coke not only discusses the Aristotelian *topoi*, but also their relationships to contemporary Anglican Orthodox theology [Coke, i]. Consequently, his discussion of the passions of the mind is relatively brief, limited to a few lines within his table for the predicament of quality [Coke, 32-38]. In contrast, his discussion of the predicaments of action and passion is extensive, dividing both categories into a variety of species and sub-species. Coke's elaborate itemization of these predicaments, however, is not an anomaly. Although other treatises of the period contain limited remarks concerning the predicaments of action and passion, they do confirm that detailed discussions of these predicaments are best reserved for theologians [see note 235]. Indeed, much of Coke's discussion of these predicaments focuses on God's role in each. According to Coke's understanding of action, the redemption of mankind through Christ's sacrifice represents an "outward special commune action." First, it is outward (i.e. transient) since it directly affects living creatures. Second, it is special, since it pertains to only some creatures, in this case man. Third, it is commune, since it requires the three persons of the Holy trinity [Coke, 39-40].

executioners are the Roman soldiers of the governor, Pontius Pilate.<sup>370</sup> Christ thus serves as the patient for the passion of execution and the Roman soldiers are its agents.

Moreover, from Christ's perspective, the salvation of mankind provides the post-predicamental absolute cause of the passion. In the new version, Ahasverus spares Esther from execution and agrees to hear her plea. The predicament of Esther's text is thus that of passion. Since Esther acts as spokesperson for the Hebrews, both she and, by extension, her people are the patients for the passion of salvation. Ahasverus exercises his royal prerogative to save Esther from immediate execution and thus represents the agent of the passion. The *topos* for his own text, however, falls under the predicament of action, since he is the agent of salvation while Esther and her people are its patients.

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<sup>370</sup>Matthew 27:27-37; Mark 15:16-26; John 19:23. In contrast with these accounts, the Gospel of Luke is curiously ambiguous regarding Jesus' executioners. At Luke 23:33, the author writes, "when they got to the place called the Skull, they impaled him." Interestingly, the antecedent for the pronoun "they" occurs a full twenty verses earlier at Luke 23:13 and is "the chief priests and the rulers and the people." Thus, the author suggests the Jewish people and not the Romans as Christ's true executioners. This alteration of the story has much to do with the audience to whom the author of this Gospel addressed. The Gospels of Mark, Matthew and John mostly likely were written for Jewish Christians, who would have little difficulty assigning blame to Roman Gentiles for the murder of their new-found Messiah [see Edwin Freed, *The New Testament: A Critical Introduction* (Belmont, California: Wadsworth Publishing, 1991), 98, 117; Bart D. Ehrman, *The New Testament and Other Early Christian Writings: A Reader* (New York and Oxford: Oxford University Press, 1998), 9, 92]. The Gospel of Luke, however, likely was written for a mainly Gentile audience [see Freed, 142; Ehrman, 60]. It is believed that Theophilus, the specific person for whom the author writes this Gospel, was a non-Christian Roman official. Thus, this work, along with its companion piece, The Acts of the Apostles, may have been written "to persuade Theophilus that Jesus and the religion he founded were morally admirable and socially innocuous" [Ehrman, 60]. Blaming the Jews for Jesus' death would surely demonstrate that Christians have no quarrels with Rome. Indeed, at the trial, Pilate asserts to the crowd three times that he finds no fault with Jesus and urges them to stand down [Luke 23:13-25]. In addition, when Jesus dies in Luke's Gospel, a Roman centurion declares "Surely this man was innocent" [Luke 23:47].

Consideration of the above clearly demonstrates that the *topoi* for the texts of Mary and Esther are identical. Each of their texts involve the passion of salvation. More importantly, both characters are the patients of a passion for which the respective agents are higher powers. The *topoi* for Christ's and Ahasverus' texts, however, have little in common. Christ's text falls under the predicament of passion, and Ahasverus' text falls under the predicament of action. Moreover, within their respective predicaments Christ serves as the patient, while Ahasverus serves as the agent. These circumstances have profound repercussions on Handel's selection of borrowed material in the new version. Since the *topoi* of Mary's and Esther's texts are identical, Handel borrows a considerable amount from the original for the new version. He reuses all of the accompaniment, and, with the exception of slight modifications to accommodate text underlay or intensify the musical rhetoric, the setting of Esther's text is virtually indistinguishable from that of Mary's. In contrast, the *topoi* of Christ's and Ahasverus' texts share practically nothing. Handel thus does not borrow from Christ's part, and almost all of Ahasverus' part is set to new music.

As demonstrated in Exx. 11 and 12, the first section of rhetorical significance and musico-dramatic import occurs at mm. 15-19 of both works. The bass line of the continuo parts at these measures rises chromatically from C3 to E3. While this type of chromatic rise can generate the figure *pathopoeia*, a more specific label according to Bartel involves Bernhard's *passus duriusculus*. This figure is devoted exclusively to the arousal of the affections through chromaticism and generally involves more extended chromatic passages

than *pathopoeia*.<sup>371</sup> Besides the chromatic bass line, the pitch C5 in the first violin part at m. 16 creates a suspended seventh with the D $\flat$ 3 of the continuo part. This provides an excellent example of Burmeister's interpretation of *parrhesia*, which includes the incorporation of intervals like the major or minor seventh that is then "mixed into the harmonizing voices."<sup>372</sup> Besides the musical rhetoric, a great deal of harmonic tension occurs through the prolongation of the dominant chord at m. 15, which fails to resolve fully until m. 20. The applied dominant at m. 17 generates additional intensification of this passage by briefly undermining the tonality. Surprisingly, although this cogent blend of rhetorical and musico-dramatic devices underscores text for the characters of Jesus and Ahasverus, respectively, it serves the same function in both duets. In the original version, it accompanies the words "Yes, I die for your sake" (Ja, ich sterbe dir zu gut) and thus stresses Mary as the recipient of salvation and Christ's death as its post-predicamental cause. In the new version, this music highlights the words "my soul, my life, my breath." Through metaphor and hyperbole, these words designate Esther as the recipient of salvation and Ahasverus' love for her as its post-predicamental cause.

In addition to the rhetorical and dramatic parallels that exist between the source and the new version, Handel seizes the opportunity provided by the new music of Ahasverus' part to invigorate it with still more figures. At m. 17, for instance, the vocal embellishment on the word "life" demonstrates Handel's application of *variatio*. Its use here stresses a metaphorical and hyperbolic reference to Esther. Measure 19 repeats both the music and

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<sup>371</sup>Bartel, 357-358.

<sup>372</sup>See Bartel, 355.

text of m. 15 and correspondingly generates two additional figures. The repetition of the text at this point marks an immediate restatement of Ahasverus' first line and thus represents *epizeuxis*. In like manner, Handel's application of the same music to begin each statement of this line at m. 15 and m. 19, respectively, indicates the use of musical *anaphora*.<sup>373</sup>

Ex. 11. Handel, *Brockes' Passion*, "Soll mein Kind, mein Leben sterben," mm. 15-19.

The musical score consists of five staves. The top staff is Violin I (vln I), followed by Violin II (vln II), Viola (vln), Jesus (soprano), and Bass Continuo (B.C.). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "Ja, ich ster-be dir zu gut, dir den". The bass line includes figured bass notation: f- : u u I u6 uII u6.

<sup>373</sup>Bartel, 185-190. Bartel notes that, in addition to incorporating repetitions of musical motifs at the beginning of successive units, *anaphora* also involves the use of repeating bass patterns, as in chaconnes. I have included this particular analysis in order to demonstrate how Handel manipulated the setting of a logically unrelated text when he was forced to reuse a pre-existing accompaniment. Additional examples of this sort abound in both duets. The main focus of this chapter, however, centres on borrowings that share identical rather than completely unrelated *topoi*. Further analyses of "Soll mein Kind," and "Who calls my parting soul from death" thus limit themselves to the music and accompaniment for the parts of Mary and Esther, respectively.

Ex. 12. Handel, *Haman and Mordecai*, "Who calls my parting soul from death," mm. 15-19.

vln I

vln II

Ahas.

A-wake my soul, my life my breath, A-wake my

B.C.

f- : U VI u6 VII u6

Another section of rhetorical and dramatic relevance in both duets takes place at mm. 28-31. The initial figure here occurs at m. 28 and involves the upward melodic leap of a minor sixth in the soprano voice. This leap perfectly illustrates the application of the musical figure *exclamatio*. In his *Musikalisches Lexicon*, Johann Walther defines musical *exclamatio* as "a rhetorical figure when one cries out passionately; which might well take place in music through the upward leap of a minor sixth."<sup>374</sup> James Grassineau adds that

<sup>374</sup>"Eine Rhetorische Figur, wenn man etwas beweglich ausruffet; welches in der Music gar füglich durch die aufwärts [*sic*] springende *Sextam minorem* geschehen kan [*sic*]." Walther, 233.

this particular melodic interval “is of good effect in lamenting, [and] mournful expressions.”<sup>375</sup> *Exclamatio* performs with equal efficacy in both versions. In the source, the leap of a minor sixth occurs in conjunction with the text “mein Sohn” (my son). It thus aurally depicts Mary’s grief, while at the same time emphasizing her son’s death as the vehicle for the passion of salvation. In the new version, the leap accompanies the word “hear” with which Esther opens her plea to Ahasverus. In one stroke it adds vigour to the existing rhetorical figure of *adhortatio*, and it enhances the fervour with which Esther pleads for salvation. A second figure occurs at m. 29 of both versions. The sustained E ♭ 5 in the soprano voice at beat 1 creates a dissonant suspended seventh with the continuo part that gives rise to the rhetorical figure *syncope*. This figure lends additional weight to the text “mein Sohn” (my son) in the source and to Esther’s plea in the new version.

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<sup>375</sup>Grassineau, 228. See also Brossard, fol. ii v; Mattheson, 221; Bartel, 381; Buelow, “Music and Rhetoric,” 15: 798. In his overview of the figure *exclamatio*, George Buelow states that, in practice, it can involve any melodic leap greater than a third and therefore is not limited to the interval of the minor sixth. Of the sources examined by Dietrich Bartel, however, only Johann Walther in his *Musikalisches Lexicon* mentions a melodic interval that is indicative of *exclamatio*, and he restricts it to the minor sixth. This particular melodic interval possesses remarkable rhetorical efficacy, and Walther was not the only writer to recognise that fact. In their dictionaries of music, both Brossard s.v. “sesta,” and Grassineau s.v. “salto” also comment on the power of this specific interval and its ability to express darker affections. My discussion therefore limits musical *exclamatio* to the interval of the minor sixth.

Ex. 13. Handel, *Brockes' Passion*, "Soll mein Kind," mm. 28-31.

Ab+: U iii<sup>6-7</sup> vi IV<sup>6</sup>— u<sup>6</sup><sub>4</sub>—<sup>5</sup><sub>3</sub> I—<sup>vi</sup><sub>f</sub>—i

Ex. 14. Handel, *Haman and Mordecai*, "Who calls my parting soul from death," mm. 28-31.

Ab+: U iii<sup>6-7</sup> vi IV<sup>6</sup>— u<sup>6</sup><sub>4</sub>—<sup>5</sup><sub>3</sub> I—<sup>vi</sup><sub>f</sub>—i

Interestingly, Handel slightly alters the soprano part and the first violin part at m. 29 of the new version in order to increase the rhetorical force of this section. In the soprano part, he changes the simple stepwise descent from E  $\flat$  5 to C5 of the original version to a chromatic descent in the new version. This generates an instance of *pathopoeia* where one did not exist before. In order to provide a satisfactory accompaniment of this chromatic change, Handel replaces the D  $\flat$  5 at beat 2 of the original first violin part with a D  $\natural$  5 in the new version. This has decisive repercussions on the musical rhetoric. First, the D  $\natural$  5 of the first violin part forms a cross relation with the D  $\flat$  5 at beat 3 of both the second violin part and the soprano part, thereby resulting in the figure *parrhesia*. In addition, the first violin part at m. 29 leaps from A  $\flat$  4 to D  $\natural$  5 and back, resulting in two melodic tritones. According to Christoph Bernhard, dissonant melodic leaps such as these indicate the application of the figure *saltus duriusculus*.<sup>376</sup> All of these elements combine to emphasize Esther's plea for salvation further by adding strength to the figures *adhortatio*, *exclamatio* and *syncope* which themselves highlight the word "hear."

The soprano parts of both versions also diverge at m. 30. On one level the changes are necessary in order to accommodate text underlay in the new version. On another level, Handel uses the opportunity to intensify Esther's plea by incorporating a slight vocal embellishment on the word "suit" that denotes the application of *variatio*. Handel heightens the efficacy of this passage by delaying the resolution of the dominant at m. 28

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<sup>376</sup>Bartel, 381; Buelow, "Music and Rhetoric," 15: 798. Buelow does not discuss the figure *saltus duriusculus* as an independent figure, but rather regards it as a type of dissonant *exclamatio*. Given that a number of sources limit *exclamatio* to the interval of the minor sixth, and that *saltus duriusculus* incorporates only dissonant leaps, there is sufficient evidence to warrant a separation of these figures.

until m. 31, a manoeuvre that generates harmonic intensity. Finally, the composer places all of these figures and devices within the context of a modulation to the relative major, thus employing tonal instability to underscore them even more.

At mm. 40-43, Handel again creates potent musical effects by coupling musical rhetoric with harmonic intensification. The figure *passus duriusculus* occurs in the soprano voice of both versions, which has an extended chromatic rise from A $\flat$ 4 to C5. This figure also occurs in the continuo part, which falls chromatically from E $\flat$ 3 to C3. The intensity of these chromatic lines is matched by an equally intense accompaniment. The second violin part at m. 42, for instance, contains two melodic tritones, thus generating the figure *saltus duriusculus*. Moreover, Handel fills in the harmony of this section with an applied dominant chord at m. 41, coupled with modal mixture and an Italian sixth chord at m. 42. The tonal instability and biting harmonic effects that result work well with the existing musical and textual rhetoric of both versions. In the source, these elements underscore Mary's description of her son's sacrifice, and in the new version, they make Esther's plea for salvation more compelling.

Ex. 15. Handel, *Brockes' Passion*, "Soll mein Kind," mm. 40-43.

Violin I

Violin II

Viola

Mary  
und ver-giesst mein Sohn sein Blut?

Jesus  
[er-] -wer- -ben,

B.C.  
f-: i<sup>6</sup> i —  $\frac{U_2^4}{IU}$  — IU<sup>6</sup> It<sup>6</sup> —  $\frac{U_4-5}{4-3}$  —

Ex. 16. Handel, *Haman and Mordecai*, "Who calls my parting soul from death," mm. 40-43.

Violin I

Violin II

Est.  
hear my suit or else I die.

Ahas.  
[de-] -ny? — ask my Queen

B.C.  
f-: i<sup>6</sup> i —  $\frac{U_2^4}{IU}$  — IU<sup>6</sup> It<sup>6</sup> —  $\frac{U_4-5}{4-3}$  —

Analyses of sources and their new versions in *Il trionfo del tempo* and *Haman and Mordecai*, two Handelian oratorios written for private performances, demonstrate that Handel carefully considered the *topoi* of original and new texts in his selection of what material to borrow. Moreover, in all cases, the existing musico-rhetorical artifice of the source works equally well in the new version. At the beginning of the period during which Handel enjoyed public success as a composer of English oratorios, he maintained his use of the parody procedure. Examination of the borrowings in these works reveals that he continued to acquire music from sources whose *topoi* are identical with the *topoi* of the new versions. This is particularly evident in the oratorio *Saul* from 1739.<sup>377</sup> One instance in this oratorio of a borrowing for which the *topoi* of the new version and the source are identical involves the “Sanctum quoque” section of Urio’s *Te Deum*. This work provides some of the music for the chorus “Our fainting courage.” “Sanctum quoque,” the thirteenth line of the *Te Deum*, translates as follows: “Also the Holy Spirit, the Comforter.”<sup>378</sup> It is part of a larger section that begins at l. 10, which acknowledges the faith of the church in the Holy Trinity (l. 10): the Father (l. 11), the Son (l. 12) and the Holy Spirit (l. 13). The description in this text of the Holy Spirit as ‘comforter’ briefly and

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<sup>377</sup>George Frederic Handel, *Saul, The Works of George Frederic Handel* (Ridgewood, New Jersey: Gregg Press, 1965), vol. 13. All references to the text and music of this work are drawn from this source.

<sup>378</sup>“Sanctum quoque paraclitum spiritum.” The complete *Te Deum* text, along with its English translation, can be found in Kurt Pahlen, *The World of the Oratorio: Oratorio, Mass, Requiem, Te Deum, Stabat Mater, and Large Cantatas*, translated by Judith Schaefer (Portland: Amadeus Press, 1990). References to the music of Urio’s *Te Deum* are drawn from Friedrich Chrysander, editor, *Supplements Containing Sources to Handel’s Works* (Leipzig: Stich und Druck der Gesellschaft, 1902), vol. 2.

succinctly summarises the greater purpose of this entity. As a result, it forms the rhetorical figure *definitio*, "the shortest and truest exposition of the nature of anything."<sup>379</sup> According to both the Old and New Testaments, God acts through the Holy Spirit in times of great human need. This occurred, for example, when the Jews, guided by the Holy Spirit, fled from Egypt during their historic exodus.<sup>380</sup> Similarly, the Book of Luke confirms that "if ye then being evil know how to give good gifts unto your children: how much more shall your heavenly Father give the Holy Spirit to them that ask Him?"<sup>381</sup> In fact, it was the Holy Spirit that enlightened Jesus' apostles after his resurrection.<sup>382</sup> Considering the thirteenth line of the *Te Deum* within a broader, Biblical context thus suggests a main theme that features the Holy Spirit, as comforter, providing aid to mankind.

Examination of the chorus "Our fainting courage" within a deeper frame of reference reveals that its theme bears a striking resemblance to that of the "Sanctum quoque." The chorus follows a section that describes David's slaying of the Philistine giant, Goliath. This act in turn emboldens the Israelites to victory:

(The youth, inspired by thee, O Lord  
with ease the boaster slew)  
1 Our fainting courage soon restored  
2 and headlong drove that impious crew

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<sup>379</sup>Sonnino, 67.

<sup>380</sup>Isaiah 63:11.

<sup>381</sup>Luke 11:13.

<sup>382</sup>Acts 2:2-3.

The first line of text directly acknowledges God's intervention in the matter. This is in keeping with the actual Biblical account. David, speaking to Goliath and the Philistines, warns that his God promises to crush them: "And all this assembly shall know that the Lord saveth not with sword and spear: for the battle is the Lord's, and he will give you into our hands."<sup>383</sup> As demonstrated above, however, God aids man through the Holy Spirit. Thus, it is God through the Holy Spirit that empowers David to defeat Goliath. Likewise, it is God through the Holy Spirit that restores the courage of the Israelites. Two textual rhetorical figures enhance the theme of the chorus "Our fainting courage." The first is *pragmatographia*, a figure which "contains a clear, lucid and impressive exposition of the consequences of an act."<sup>384</sup> In this text, the act is the restoration of the Israelites' courage through the help of the Holy Spirit. The consequences of the Holy Spirit's aid is the Jewish victory over the Philistines. *Pragmatographia* is particularly well-suited to this text, since many sources confirm that this figure is ideal for the description of battles. Moreover, it "helpeth much to amplify."<sup>385</sup> The second rhetorical element of this chorus is the trope *hyperbole*. It occurs in this text through the application of the adjective 'fainting' to the noun 'courage.' Since courage cannot faint, the use of this adjective describes and underscores the extent of the Israelites' fear before they are heartened by the Holy Spirit.

In both texts, therefore, the Holy Spirit serves to comfort and aid mankind. The *individua* of comforting and aiding belong to the predicament of action. The agent of the

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<sup>383</sup>I Samuel 17:47.

<sup>384</sup>Sonnino, 71.

<sup>385</sup>See, for example, Puttenham, 200; Peacham the Elder, 103.

action in each case is God, who manifests himself through the Holy Spirit. Man represents the patient of the action. The agent and patient of the action in both texts are thus different from each other. Moreover, the patients of the two texts are changed by the action, since they receive help in adverse circumstances. As a result, the species is transient.

Handel reuses the first six measures of Urio's "Sanctum quoque" for the first eleven measures of "Our fainting courage." Except for a change in the vocal parts employed, a change of key, and a difference in barring, Urio's music and Handel's version are remarkably similar. It is interesting to note, however, that while the music is the virtually same in both versions, the resulting musico-rhetorical artifice is not. Two figures occur at mm. 1-5 of Urio's setting. The most obvious figure is *variatio*, which arises from the embellished setting of the word "comforter" ("paraclitum") at mm. 2-4 of canto I and at mm. 2-5 of the alto voice. It is noteworthy that this word should be singled out for special rhetorical emphasis, since it refers to the function of the Holy Spirit and in turn points to the predicament of action. The figure *imitatio* also takes place between canto I and the alto voice at these measures. As Meinard Spiess explains, *imitatio* involves "an imitation or reproduction of the subject or theme with all its steps and leaps, *if possible* (emphasis mine), thus always appearing similar to the subject."<sup>386</sup> In Urio's composition, the figure results from the repetition of the material at mm. 1-5 of canto I down a perfect fifth at mm. 1-5 of the alto voice. Since the alto voice provides a tonal answer to the subject that is presented in the canto I voice, the repetition of material is only approximate. While Urio desired the intensification provided by a figure of imitation, an exact reproduction of the

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<sup>386</sup>Bartel, 331.

theme in another voice was not possible, and *imitatio* was therefore the figure of choice.

Regarding the text of the “Sanctum quoque,” the rhetorical amplification provided by *imitatio* serves to highlight the presentation of the entire line of text at the opening of the section.

Ex. 17. Urio, *Te deum*, “Sanctum quoque,” mm. 1-6 canto I and alto voices.

The musical score for Ex. 17 shows two staves: Canto I (Soprano) and Alto. The Canto I staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Alto staff is in bass clef with the same key signature and time signature. The lyrics for Canto I are: Sanctum quoque pa- ra-clitum spi- ri tum para-. The lyrics for Alto are: Sanctum quoque para- clitum spiritum.

In Handel’s version, the figure *variatio* is eliminated because of the necessity for a syllabic setting of the longer text. He does, however, maintain *imitatio* through the similar, but not exact restatement of the tenor voice material down a perfect fifth in the bass voice at mm. 1-11. As in Urio’s composition, the bass voice provides a tonal answer to the subject of the tenor voice. Handel, like Urio, uses *imitatio* to underscore the presentation of the entire text at the beginning of the section.

Ex. 18. Handel, *Saul*, “Our fainting Courage,” mm. 1-11 tenor and bass voices.

ten

Our fainting courage soon re-stor'd and headlong drove that

bass

Our fainting courage soon restor'd and head-long

in-pious crew and headlong

drove that impious crew

Although Urio does not repeat this opening musical material later in the setting of the “Sanctum quoque,” Handel reuses it to great rhetorical advantage at several points in “Our fainting courage.” The first partial restatement of the material takes place in the soprano and alto voices at mm. 12-18. At this point the opening six measures of the tenor and bass voices reappear an octave higher. This creates the musical figure *polyptoton*, which involves “the repetition of a melodic idea in a different register or different part.”<sup>387</sup> Handel combines the musical repetition at mm. 12-18 with textual repetition. Specifically, the phrase “our fainting courage soon restored,” which is reiterated from the opening, coincides with *polyptoton* and produces the textual figure *epizeuxis*. The application of

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<sup>387</sup>Buelow, “Rhetoric and Music,” 15:796, citing Mauritius Vogt, *Conclave thesauri magnae artis musicae* (Prague, 1719). Bartel, 368, translates Vogt’s term “clavis” as pitches rather than octave. Since there is no other musical-rhetorical term for repetitions in different registers or octaves, and since Vogt’s definition does not exclude such repetitions, I have elected to employ Buelow’s definition in this dissertation.

rhetorical artifice to this text highlights the inherent figure *hyperbole*, as well as the implied reference to the aid of the Holy Spirit, the main theme of the text.

Ex. 19. Handel, *Saul*, “Our fainting courage,” mm. 12-18 soprano and alto voices.

sop  
Our fainting courage soon re-stor'd and head-long

alto  
Our fainting courage soon re-stor'd and

The line “Our fainting courage soon restored” receives additional rhetorical emphasis in the soprano voice at mm. 21-26. The appearance of the text at these measures represents an immediate restatement of the text at mm. 12-20 of the soprano voice, and thus creates another instance of *epizeuxis*. Handel’s application of textual rhetoric coincides with his use of musical rhetoric. The material at these measures of the soprano voice is actually a transposition up two octaves of the opening bass voice material at mm. 2-6. The reuse of the bass motif in the soprano voice, however, is not exact. At m. 24, what was a whole note tied to a half note on the pitch G5 becomes a dotted half note on G5, an eighth note on F#5 and another eighth note on E5. The music continues its descent in stepwise motion at mm. 25-26 and lands on the pitch A4. The altered repetition of a musical passage forms the figure *paronomasia*.<sup>388</sup> According to Gottsched, this figure is particularly forceful and “produces an exceptional emphasis.”<sup>389</sup> The application of more

<sup>388</sup>Bartel, 350-352; Buelow, 796.

<sup>389</sup>Bartel, 351.

than one note to set the word “soon” also adds the figure *variatio*. The incorporation of these figures coupled with that of the figure *epizeuxis* further intensifies the presentation of text that depicts the outcome of the Holy Spirit’s intercession as well as the immediacy of that aid.

Ex. 20. Handel, *Saul*, “Our fainting courage,” mm. 21-26 soprano voice.

sop 

Our fainting courage soon\_\_\_\_\_ re- stor'd

Another restatement of this music and text occurs at mm. 27-32. At this point, the bass voice repeats its music from mm. 2-7 using the same notes. Once again, the textual reiteration of “Our fainting courage soon restored” produces *epizeuxis*. In addition, the musical repetition of the motif on the same notes in the same voice creates the figure *palilogia*.<sup>390</sup> The combination of textual and musical rhetorical artifice at these measures of the bass voice serves to enhance the presentation of material that highlights the effects of divine intervention once more.

Ex. 21. Handel, *Saul*, “Our fainting courage,” mm. 27-32, bass voice.

bass 

Our fainting courage soon\_\_\_\_\_ re- stor'd

Following these single repetitions of text and music, Handel includes a threefold iteration of the text “Our fainting courage soon restored” and its corresponding music at mm. 40-55. The initial statement takes place in the bass voice at mm. 40-45. Here, the

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<sup>390</sup>Bartel, 342; Buelow, 796.

bass voice repeats the opening tenor material of mm. 1-5 on the same pitches. Musically, this produces the figure *polyptoton*, and textually, it creates another instance of *epizeuxis*.

Ex. 22. Handel, *Saul*, “Our fainting courage,” mm. 40-45, bass voice.

**bass**

Our fainting courage soon\_\_\_\_\_ re-stor'd

Immediately after this, the tenor voice repeats the opening bass material of mm. 2-7 up an octave at mm. 46-51. This produces yet another instance of *polyptoton* and *epizeuxis*.

Ex. 23. Handel, *Saul*, “Our fainting courage,” mm. 46-51, tenor voice.

**ten**

our fainting courage soon\_\_\_\_\_ re-stor'd

Finally, at mm. 50-55, the bass voice reuses its opening material from mm. 2-7, employing both the same notes and the same text. *Epizeuxis* and *palilogia* again result. The effect of this triple reiteration of text and music is particularly emphatic. Occurring as it does near the end of the chorus, it piles statement on statement of words and music indicative of the main theme of the text and drives the point home for the auditors.

Ex. 24. Handel, *Saul*, “Our fainting courage,” mm. 50-55, bass voice.

**bass**

our fainting courage soon\_\_\_\_\_ re-stor'd

Another instance in the oratorio *Saul* where the texts of a new version and its source share identical *topoi* involves the aria “With rage I shall burst” and its source, the

aria “Di ad Irene” from Handel’s *Atalanta*.<sup>391</sup> The source aria is sung by the character of Aminta, who is in love with Irene. Up to this point in the drama, Irene has flirted shamelessly with Aminta, only to reject his inevitable advances. He expresses his conflicting emotions in this aria:

1 Di ad Irene	(Call Irene
2 tiranna, infedele	A tyrant, unfaithful
3 ria, crudele	Harsh, cruel,
4 d’un monstro peggiore	Worse than a monster
5 Ah nò! dille più tosto	O no! tell her rather
6 dille ch’un core	Tell her that a heart
7 qual è il mio	Like mine
8 più trovar non potrà	She’ll never find again.) <sup>392</sup>

In keeping with the operatic conventions of this period, the text of this aria clearly divides into two parts that oppose each other in their emotional content.<sup>393</sup> Though not stated directly in the text, the main theme of the first part (ll. 1-4) demonstrates Aminta’s rage at Irene’s abominable treatment of him. Interestingly, the librettist cleverly couches this theme in rhetorical artifice. One example of this occurs at l. 2, which describes Irene as being both a “tyrant” (*tiranna*) and “unfaithful” (*infedele*). By referring to her with such unflattering and derogatory terms, Aminta gives vent to his anger and avails himself of the

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<sup>391</sup>George Frederic Handel, *Atalanta, The Works of George Frederic Handel* (Ridgewood, New Jersey: Gregg Press, 1965), vol. 64. All references to the text and music of this work are drawn from this source.

<sup>392</sup>I am grateful to Dr. E. Schwandt for his translation of this text.

<sup>393</sup>According to Patrick J. Smith, *The Tenth Muse* (New York: Schirmer Books, 1975), 80, the two sections of an aria text need not always contrast. They can also be connected as similies or as a syllogism.

figure *insultatio* to disparage Irene with rhetorical efficacy.<sup>394</sup> The reason for Aminta's rage acquires additional intensity through the figure *hyperbole* at ll. 3-4. Here, the statement that Irene is "d'un mostro peggiore" (worse than a monster) provides emphasis by clearly exaggerating the degree of her cruelty towards Aminta. The librettist selects a strikingly effective and dramatic means of shifting the emotional focus for the second part of the aria at ll. 5-8. The highly charged exclamation "Ah nò!" at the beginning of l. 5 uses the power of the figure *exclamatio* and alerts the audience to the transition while demonstrating the vehemency of Aminta's passion.<sup>395</sup> At this point, Aminta's rage towards Irene gives way to the true love that he has felt for her all along. *Exclamatio* proves to be ideally suited, since its purpose is "to stire up diuers affections," including admiration.<sup>396</sup> The use of the word "dille" (tell her) at ll. 6 and 7 with the insertion of text between iterations further highlights Aminta's change of heart through the figure *copulatio*. As John Smith acknowledges, the repetitions produced by this figure not only add vigor, but they also depict "the nature and permanent quality" of the thing that is reiterated.<sup>397</sup> By repeating the word "dille" (tell her), Aminta draws attention to the substance of what he genuinely wishes Irene to be told, that is, of his enduring love for her.

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<sup>394</sup>Puttenham, 175; Sonnino, 114.

<sup>395</sup>Puttenham, 177; Peacham the Elder, 69; Wilson, 407; Hoskyns, 147; Fenner, 173; Sherry, 50; Fraunce, fols. E5r-f2v; Smith, 140; Sonnino, 87-88.

<sup>396</sup>Puttenham, 177; Fraunce, fol. E5r.

<sup>397</sup>John Smith, 109.

In the text of the new version, the Hebrew king, Saul, also exudes rage. Just before the aria in question, the Hebrew women, overcome with joy at David's slaying of Goliath, proclaim that David has slain his ten thousands and Saul has slain his thousands. By assigning more hyperbolic victories to David than to Saul, the women have unwittingly incited jealousy and rage in their king. He gives vent to his anger in the text of the ensuing aria:

1 With rage I shall burst his praises to hear  
 2 Oh, how I both hate the stripling and fear!  
 3 What mortal a rival in glory can bear?

Rage as the main theme clearly identifies itself at l. 1 and l. 2 through Saul's direct acknowledgement of his emotional state. Several rhetorical figures highlight this theme and elucidate the intensity of Saul's passion. At l. 1, for instance, Saul uses *hyperbole* to depict the enormity of his anger with his claim that he shall "burst" with that emotion. Another demonstration of his anger manifests itself through the expletive "Oh" at l. 2 and confirms the presence of the figure *exclamatio*. Finally, l. 3 artfully stresses jealousy as the reason for Saul's indignation through the use of the figure *interrogatio*.

The main theme of "With rage I shall burst" thus finds a parallel only with the first part (ll. 1-4) of "Di ad Irene." This has interesting repercussions on the consideration of the overall *topoi* for the main themes of both arias. The *individuum* of rage falls under the predicament of quality. Its species is the third kind of quality, "affections and affective qualities." Probing deeper into the predicament, one finds that rage belongs to the sub-species labelled "affections." Finally, within this sub-species, rage falls under the specific affection of "lust." The *topoi* for the main theme of the second part of "Di ad Irene" (ll. 5-

8) has many elements in common with the *topoi* of rage. Indeed, the *individuum* of love also falls under the predicament of quality. It, too, concerns quality's third species, "affections and affective qualities." Moreover, it shares the sub-species of "affections" and the further sub-species of "lust."<sup>398</sup> Although it falls under the same logical tiers as rage, its *individuum* is different. Consequently, the *topos* of the main theme for ll. 5-8 of "Di ad Irene" is merely similar to that of ll. 1-4 of the same text and that of "With rage I shall burst."

The relationship between the arias "Di ad Irene" and "With Rage I Shall Burst" is comparable to that between the previously discussed duets "Soll mein Kind" and "Who Calls My Parting Soul." In both cases, the *topoi* of the new versions are identical with the *topoi* for only one part of their respective sources. For the composition of "With rage I shall burst," Handel circumvents the problem of mismatched *topoi* by resourcefully applying the same solution that he used for the composition of the earlier duet, "Who calls my parting soul": he limits his borrowing to the music for the setting of ll. 1-4 of "Di ad Irene," the lines which share the same *topos* as "With rage I shall burst."

Measures 1-4 of the opening orchestral ritornello for "Di ad Irene" provides the inspiration for the setting of each aria's first line of text.<sup>399</sup>

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<sup>398</sup>Surprisingly, the heading of "lust" incorporates quite a varied group *individua* that includes passions such as hope, desire, and hatred in addition to love and rage. See Blundeville, fol. E.3.r.

<sup>399</sup>These measures are themselves drawn from mm. 1-2 of Pallas' aria "Col raggio placido" from Handel's second Italian opera, *Agrippina*. The next chapter discusses this aria and its link to the other two in greater detail.

Ex. 25. Handel, *Atalanta*, “Di ad Irene,” mm. 1-4.

The musical score consists of four staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola in alto clef. The bottom staff is for Bassoon (B.C.) in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music is in a minor key. The first measure has an anacrusis. The second measure has a fermata. The third measure has a fermata. The fourth measure has a fermata.

There are a few slight modifications of the source material in the new version.

First, there is a change of key from g minor to e minor. Handel then alters the time signature from 3/8 to 3/4. Regarding the actual pitches, he inserts an anacrusis before the opening arpeggio figure and he eliminates the octave leap at m. 4. Once a text is added to this music, the figure *variatio* results in both versions. In the source, it takes place at m. 29 where it coincides with the last syllable of “Irene” and the first syllable of “tiranna” (tyrant). *Variatio* thus stresses Irene and her negative qualities, both of which incite Aminta’s rage. It also adds another rhetorical level to the existing figure of *insultatio*. In the new version, *variatio* underscores the statement of the word “his” at m. 3. This pronoun refers to David, who likewise incites Saul’s rage.

Ex. 26. Handel, *Atalanta*, "Di ad Irene," mm. 28-31.

Violin I

Violin II

Viola

Aminta

B.C.

Di ad I-rene ti-ranne in fe-dele

g-: i v

Ex. 27. Handel, *Saul*, "With rage I shall burst," mm. 1-4.

Violin I

Violin II

Vla

Saul

B.C.

With rage I shall burst his praises to hear!

Handel uses these sections of text with their corresponding musical settings a second time in both arias. The repetitions of music, however, do not occur in exactly the same way in each work, thereby producing different dramatic effects and rhetorical figures. As evident in ex. 26 above, the initial appearance of the text with its music at mm. 28-31 of the source remains in the tonic key of g minor throughout. This is not the case regarding the restatement of this material at mm. 57-60. Although most of the pitches remain unchanged, Handel raises the B $\flat$  of the original statement to B $\natural$  for the repetition. This alteration affects the harmony at these measures, which now tonicizes the subdominant.<sup>400</sup> The result is a musico-dramatic coup de grace that has a significant impact on the development of Aminta's character. The recurrence of ll. 1-2 at mm. 57-60 immediately follows the first complete presentation of the entire text at m. 52.<sup>401</sup> It consequently generates *epizeuxis*. More importantly, these lines now appear in a new context and come after Aminta's admission of love at ll. 5-8. In order to maintain the momentum of Aminta's dramatic reversal, Handel places this reiteration of the character's initial feelings of rage within the framework of a tonicization. He thus matches Aminta's wavering anger with tonal instability in its musical setting. Handel ties this dramatic effect to the emotive power of rhetoric. Since the musical repetition at these measures contains alterations that

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<sup>400</sup>Handel reinforces the tonicization of the c minor chord at m. 60 by repeating this chord for the next three measures. This allows a balance between the three measures of the applied dominant harmony at mm. 57-60 with that of its chord of resolution at mm. 60-63.

<sup>401</sup>There is a brief orchestral ritornello at mm. 53-56 that separates the completion of the text at m. 52 from the start of its reiteration at m. 57.

add a special emphasis to the text, the corresponding musical figure is *paronomasia*.

Ex. 28. Handel, *Atalanta*, "Di ad Irene," mm. 57-60.

Violin I  
Violin II  
Viola  
Aminta  
B.C.

Di ad I-rene ti-ranna infe-dele

g-:  $\frac{u}{iv}$  10

In the new version, the recurrence of l. 1 and its musical setting occurs at mm. 12-16. Since the text at these measures represents an immediate repetition of the text heard at mm. 1-4, the figure *epizeuxis* results.<sup>402</sup> The dramatic situation for the character of Saul, however, is different from that of Aminta. While Aminta's rage vacillates, Saul remains fixed in his rage throughout the course of his aria. Handel thus amends his treatment of the musical repetition in this version and presents the music of mm. 1-4 unaltered at mm. 12-16. Owing to the fact that both musical statements are firmly rooted in the tonic key of e

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<sup>402</sup>As in the source, an orchestral ritornello at mm. 5-11 also separates the restatement of the text at this point.

minor, Handel thus mirrors the immobility of Saul's rage with tonal stability. Besides its dramatic impact, this exact duplication of mm. 1-4 at mm. 12-16 provides rhetorical intensification through the musical figure *palilogia*.

Ex. 29. Handel, *Saul*, "With Rage I Shall Burst," mm. 12-16.

Examination of *Il trionfo del tempo*, *Haman and Mordecai*, and *Saul* reveals that Handel did indeed borrow from sources whose *topoi* are identical with the *topoi* of their new versions. Moreover, little or no alteration exists between the source material and the new versions, and the musical figures effectively enhance the rhetorically-charged words of each respective version. Towards the end of his career, Handel's penchant for using this method of borrowing did not wane. This is particularly evident in a consideration of the borrowings found in Handel's *Jephtha* of 1752.<sup>403</sup> Examples in this oratorio of borrowings

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<sup>403</sup>George Frederic Handel, *Jephtha*, *The Works of George Frederic Handel*, (Ridegewood, New Jersey: Gregg Press, 1965) vol. 44. All references to the text and the music of this work are drawn from this source.

with identical *topoi* abound. One instance involves the aria “Pour Forth No More Unheeded Prayers” and its source, the choral “Christe” from Franz Habermann’s *Missa Sancti Wenceslai Martyris*.<sup>404</sup> The “Christe” movement has the following text:

1 Christe eleison	(Christ have mercy
2 Christe eleison	Christ have mercy
3 Christe eleison	Christ have mercy) <sup>405</sup>

According to the tenets of Anglican orthodoxy as they existed during the early eighteenth century, man glorifies God not only through the avoidance of sin,<sup>406</sup> but also through the recognition of “the grandeur, wisdom, and beneficence of the Creator.”<sup>407</sup> Since this text is an entreaty for compassion its main theme thus concerns the glorification of God by an appeal to divine benevolence.<sup>408</sup> Two rhetorical figures highlight the glorification of God

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<sup>404</sup>Franz Habermann, *Missa Sancti Wenceslai Martyris*, ed. William Gudger (New Haven: Yale University, 1976) 2<sup>nd</sup> series, vol. 6. All references to the text and the music of this work will be drawn from this source.

<sup>405</sup>All translations of Habermann’s Mass text are drawn from the following source, unless otherwise specified, Richard Sherr, “Mass,” s.v. *The New Harvard Dictionary of Music* (Cambridge, Massachusetts and London England: The Belknap Press of Harvard University Press, 1986). Sherr acknowledges that in the original Latin text of the Ordinary most often set to music, the phrase “Christe eleison” typically is subjected to a triple repetition.

<sup>406</sup>Coke, 44.

<sup>407</sup>George Berkeley, *Treatise Concerning the Principles of Human Knowledge* (Dublin, 1710) edited by Saxe Cummins (New York: Random House, 1947), par. 109.

<sup>408</sup>Although the “Christe” is from a Latin, Catholic Mass, I present an Anglican interpretation of the text, since that is the context in which Handel’s audience would have understood it, if they were at all familiar with this work. Interestingly, while Handel did become a British citizen on 20 February 1727 [Otto Deutsch, *Handel: A Documentary Biography* (London: Adam and Charles Black, 1955), 203; Charles Cudworth, *Handel* (London, Clive Bingley, 1972), 23; Winton Dean, *The New Grove Handel* (New York and London: W.W. Norton and Company, 1983), 35; H.C. Robbins Landon, *Handel and His*

as the main theme of this text. As a supplication in the form of a prayer, the phrase “Christ have mercy” (Christe eleison) gives rise to the figure *obsecratio*. This figure stresses the particular act that recognises God’s inalienable grace and thus adds to His glorification in this text. All of this receives greater intensification by the triple reiteration of the phrase which creates the figure *epizeuxis*. Because this figure especially “serves to the Emphaticall setting forth of the vehemency of the affections,”<sup>409</sup> it amplifies the Christians’ plea for mercy, thereby enhancing an action through which God is glorified.

Like the source chorus, the main theme of the aria “Pour forth no more unheeded prayers,” focuses on the glorification of God. In this case, it is glorification through the

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*World* (London: Weidenfeld and Nicolson, 1984), 107], he never converted to the Anglican faith [Deutsch, 203]. This by no means negates an Anglican interpretation on Handel’s part, since he staunchly “professed the Protestant Religion” in his application for naturalisation on 13 February 1727 [Deutsch, 202]. Moreover, Handel’s English oratorio libretti consistently reflect the teachings of Anglican orthodoxy [Ruth Smith, “Intellectual Contexts of Handel’s English Oratorios,” in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth* (Cambridge: Cambridge University Press, 1983), 126; Ruth Smith, “The Achievements of Charles Jennens (1700-1773)” *Music and Letters* 70 (1989): 181-182.]. In fact, during the late seventeenth and early eighteenth centuries, there existed a distinct loathing and distrust of Catholics and things Catholic in general. See, for example, Harry William Pedicord, “The Changing Audience,” in *The London Theater World 1660-1800* (Carbondale and Edwardsville: Southern Illinois University Press, 1980), 239; John Loftis, “Political and Social Thought in the Drama,” in *The London Theater World* (Carbondale and Edwardsville: Southern Illinois University Press, 1980), 259-260, 263; Bertrand Goldgar, *Walpole and the Wits: The Relation of Politics to Literature 1722-1742* (Lincoln and London: University of Nebraska Press, 1976), 69; Winton Dean and John Merrill Knapp, *Handel’s Operas 1704-1720* (Oxford: Clarendon Press, 1987), 161; Allardyce Nicoll, *A History of English Drama 1600-1900*, vol. 2, *Early Eighteenth Century Drama* (Cambridge: Cambridge University Press, 1955), 19; Ruth Smith, *Handel’s Oratorios and Eighteenth-Century Thought* (Cambridge: Cambridge University Press, 1995), 205-206. For contemporary commentary see David Hume, *Of the Standard of Taste* (1757), edited by John W. Lenz (New York: The Bobbs-Merrill Company, 1965), 23.

<sup>409</sup>John Smith, 90.

rejection of sin. A consideration of the aria's text reveals that the specific sins which Jephtha's brother, Zebul, urges the Hebrews to forswear are idolatry (ll. 1-2) and the desecration of the Sabbath (ll. 3-4).<sup>410</sup>

- 1 Pour forth no more unheeded prayers
- 2 To idols deaf and vain
- 3 No more with vile, unhallowed airs
- 4 The sacred rites profane.

Zebul's appeal to avoid sin and accordingly venerate the Lord receives enhancement from a number of rhetorical figures. At l. 1, for instance, the negative imperative mood of the verb "to pour" confirms the presence of the figure *adhortatio* and embellishes Zebul's resolution to end idolatry. Next, there is the figure *regressio*. This figure occurs when the same sound is repeated at the beginning and the middle of a unit.<sup>411</sup> In this aria, the figure results from the repetition of the adverbial phrase "no more" at l. 1 and l. 3. This phrase produces the negative tenses of the verbs "to pour" (l. 1) and "to profane" (l. 4). As a result, the figure *regressio* rhetorically links verbs that confirm Zebul's resolve to reject sin by obeying the first, second, and fourth commandments. Also present in this text is the figure *insultatio*. This figure further emphasizes Zebul's disgust with the worship of idols to false gods through his disparaging description of them as "deaf and vain" (l. 2), and his declaration that hymns in their honour are "vile" and "unhallowed" (l. 3). The figure *inversio*, which "sheweth one thing in wordes, and another in sence," demonstrates

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<sup>410</sup>The renouncement of other gods and their idols are the first and second of the Ten Commandments [Ex. 20: 1-6]. The keeping of the Sabbath is the fourth commandment [Ex. 20: 8-11]. Reference to the Israelite's breach of these commandments in the account of Jephthah occurs in Jud 10: 6.

<sup>411</sup>John Smith, 103; Sonnino, 158-159.

Zebul's renewed zeal towards the Lord through the implication that He is the opposite of the Ammonite gods. That is, Jehovah is not "deaf and vain," nor are hymns to Him "vile," "unhallowed," or a profanation of the "sacred rites."

Both texts thus focus on the glorification of God. In the source text, it is glorification through the recognition of the Lord's beneficence, and in the new version, it is glorification through the rejection of sin. As an *individuum*, the deed of glorifying falls under the predicament of action. For both texts, the agents of the action are specific religious groups: Christians in the source and Hebrews in the new version. Likewise, the patient in both texts is the same: God. Since the agents and patient for text are different from one another respectively, their *individua* are transient, the second species of action.

The first significant borrowing from Habermann's setting of the "Christe" in Zebul's aria involves the closing material of the orchestral ritornello. Specifically, Handel borrows mm. 8-10 of the first violin part from the "Christe" and reuses it in the first violin part at mm. 9-11 near the end of the aria's opening ritornello. Handel slightly modifies the source material in the new version. At m. 9, for instance, the opening interval of the borrowing is changed from the minor tenth of the source to a minor third. At the last beat of the same measure, Handel alters the first interval from a minor seventh to a more consonant minor third. Finally, while Habermann repeats the material of m. 9 at m. 10, Handel only partially repeats the corresponding material of m. 10 at m. 11. In spite of these small changes, the two versions remain remarkably similar.

Ex. 30. Habermann, *Missa Sancti Wenceslai Martyris*, “Christe,” mm. 8-12, vln. I.

Ex. 31. Handel, *Jephtha*, “Pour Forth No More Unheeded Prayers,” mm. 9-11, vln. I.

In both versions, this material reappears in the form of rhetorical artifice that serves a structural purpose. One example of this involves the application of the musical figure *homoiopoton*. According to J. A. Scheibe, this figure takes place when the closing material of one section recurs at the end of other sections in order to delineate the structure. He explains that oftentimes the figure reveals itself through the reuse of the motivic material that completes the opening orchestral ritornello in an abbreviated form in the middle of an aria, and again at the end of the aria.<sup>412</sup> In Habermann’s chorus, this is precisely how the figure manifests itself. The material that closes the orchestral ritornello at mm. 8-10 is transposed to the dominant key at mm. 22-23. It also appears in a motivically altered form at mm. 47-48 within the closing ritornello. In keeping with its structural

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<sup>412</sup>Scheibe, 696. See also Buelow, 796; Bartel, 295-298.

function, *homoiopoton* therefore divides the chorus into three distinct sections. The initial section consists of the opening orchestral ritornello (mm. 1-12), the next section presents the first complete statement of the entire text (mm. 13-24), and the final section is made up of additional reiterations of the text and the closing ritornello (mm. 25-50). The alteration of the motivic material at mm. 47-48 is more than mere variation, since it cleverly subverts the expectations of the listener. Indeed, while the material of mm. 10 and 11 does recur in the closing ritornello at mm. 47 and 48, Habermann presents the material in reverse order. That is, m. 11 repeats at m. 47 and a modified, octavally displaced version of m. 10 appears at m. 48. The altered restatement of the material in the closing ritornello adds to the musico-rhetorical artifice by creating the figure *paronomasia*. By combining two musical figures in this way, Habermann effectively heightens the rhetorical intensity in the drive towards the final cadence.

Ex. 32. Habermann, *Missa Sancti Wenceslai Martyris*, "Christe," mm. 22-24, vln I.



Ex. 33. Habermann, *Missa Sancti Wenceslai Martyris*, "Christe," mm. 46-50, vln I.



Like Habermann, Handel reuses the closing material of the opening orchestral ritornello at the end of other sections and hence employs the figure *homoioptoton*. Specifically, the borrowed material from mm. 8-10 of the source marks the end of the opening orchestral ritornello at mm. 9-11 of the new version. This material then reappears in the closing ritornello of the aria's A-section at mm. 78-82. While Habermann abbreviates and alters the repeated motif in his closing ritornello, Handel expands it by two measures. This added material takes place between mm. 78 and 81, which are analogous to mm. 9 and 10 of Zebul's aria. The addition of this material surprises the listeners by delaying what should be the repeat of m. 10 at m. 79 by two measures. This change enhances the restatement of the motif, and the musical rhetorical figure *paronomasia* results. Handel may apply different means, but he nevertheless recreates the identical rhetorical intensification for his closing ritornello by using the same figures as Habermann. The expansion of the material in the closing ritornello has a special significance in the comprehension of the text as a whole. The main theme of the text involves the glorification of God through the rejection of sin. The text itself, however, outlines the Hebrews' rejection of two particular sins. The first concerns the worship of false gods and idols at ll. 1-2 and is set in the A-section of the aria. The second sin entails the desecration of the Sabbath at ll. 3-4 and is set in the B-section. By expanding the closing material of the A-section, Handel creates an extensive textual pause which separates the delivery of ll. 1-2 from the delivery of ll. 3-4. The pause between these two sections of text is analogous to a point of punctuation in an oration, for it provides the hearer with time to "revolve in

the minde the summe of the whole period.”<sup>413</sup> The expansion of the orchestral ritornello not only adds to the rhetorical artifice, but also enables the listener to reflect upon the rejection of the Hebrews’ first sin, idolatry (ll. 1-2).

Ex. 34. Handel, *Jephtha*, “Pour forth no more,” mm. 78-82, vln. 1.



Another number in Handel’s *Jephtha* which confirms the existence of identical *topoi* between its text and the text of its musical source concerns the chorus “No more to Ammon’s god and king,” which borrows from the choral “Kyrie” of Haberman’s *Missa Sancti Wenceslai Martyris*. Not surprisingly, the “Kyrie,” which precedes and follows the “Christe” in the mass, parallels the “Christe” in its structure, theme and figures.

1 Kyrie eleison	(Lord have mercy
2 Kyrie eleison	Lord have mercy
3 Kyrie eleison	Lord have mercy)

The text of the “Kyrie” and that of the “Christe” share the same theme: the glorification of God through the acknowledgement of His beneficence. Indeed, the request for mercy in the “Kyrie” is at once a recognition of and appeal to the Lord’s sublime commiseration. Furthermore, since the entreaty occurs in the form of a prayer, *obsecratio* results. Like the

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<sup>413</sup>Thomas Granger, fol. D4r.

“Christe,” the triple statement of the “Kyrie” text produces *epizeuxis* and enhances the pleas of the supplicants.

In comparison with the “Kyrie” text, the main theme of Handel’s chorus, “No more to Ammon’s God and King” involves the glorification of God. The Hebrews in this chorus honour Jehovah by obeying the first commandment and scorning the false, Ammonite gods:

1 No more to Ammon’s god and king,  
 2 Fierce Moloch, shall our cymbals ring,  
 3 In dismal dance about the furnace blue.  
 5 Chemosh no more will we adore,  
 6 With timbrell’d anthems to Jehovah due.

Several rhetorical figures enhance the glorification of God through the rejection of sin as the main theme of this text. The first figure evident is *regressio*. It results from the adverb “no more” at the opening (l. 1) and the middle (l. 4) of the text. This negative adverb modifies the verbs “ring” (l. 2) and “adore” (l. 4), consequently reinforcing the Israelites’ conviction to renounce rituals of homage to false gods. Besides *regressio*, this text features the figure *insultatio*. The Hebrews’ newly found abhorrence for the Ammonite gods acquires intensification through derogatory statements that describe the pagan god, Moloch, as “fierce,” (l. 2) and rites of veneration in his honour as “dismal” (l. 3).

Both the “Kyrie” and the chorus “No more to Ammon’s god and king” share the glorification of God as their main themes. As an *individuum*, glorifying God exists under the predicament of action. For both texts, the agents of the act of glorifying are particular religious groups: Christians in the source, and Hebrews in the new version. Likewise, the patient of the action is the same for both texts: God. Consequently, since the agents and patient of the action are different from each other in both texts, the *individua* of

Habermann's "Kyrie" and Handel's chorus denote transient actions and belong to the second species of that predicament.

Handel borrows mm. 3-4 of Habermann's "Kyrie" and reuses this material at mm. 3-4 of "No more to Ammon's god and king." With the exception of rhythmic alterations in order to accommodate the text underlay, Habermann's music recurs essentially unaltered in Handel's setting.

Ex. 35. Habermann, *Missa Sancti Wenceslai Martyris*, "Kyrie," mm. 3-4.

The image displays a musical score for four vocal parts: canto, alto, tenore, and basso. Each part is written on a five-line staff with a treble clef (except for the basso part which has a bass clef). The music is in a key with one sharp (F#) and a common time signature (C). The lyrics 'e-lei-son,' are written below the vocal staves. The notes are connected by a long horizontal line, indicating a sustained or gliding melodic line. Below the vocal staves, there is a line of figured bass notation (D+:) corresponding to the lyrics. The figures are: I — bVI — i<sup>6</sup> i v vii<sup>o7</sup> u <sup>6-5</sup> 4-3. The 'u' is positioned below the 'vii' and the '6-5' is positioned above the 'u'.

Ex. 36. Handel, *Jephtha*, "No more to Ammon's god and king," mm. 3-4.

treble

fierce Mo- loch shall our cymbals ring

alto

fierce Moloch shall our cymbals ring

tenor

fierce Moloch shall our cymbals ring

bass

fierce Mo- loch shall our cymbals ring

D+ I — bVI — i<sup>6</sup> — iv — vii<sup>07</sup> — u<sup>6-5</sup>/<sub>4-3</sub>

An examination of the musico-rhetorical and dramatic gestures at mm. 3-4 of both versions confirms the underlying aptness of this music for both texts. The most pronounced musico-rhetorical figure at these measures is *pathopoeia*. This figure takes place in the alto voices of both versions, which ascend chromatically from A4 to B ♯4. It also occurs in the bass voices, which share a chromatic rise from G ♯3 to A ♯3. The chord progression at these measures supplies meaningful dramatic reinforcement of *pathopoeia*'s intrinsic vehemency. First, tonal instability emanates from the tonicization of the dominant at m. 4 of both versions. In addition, modal instability arises from Handel's application of modal mixture. Finally, the tritones of the diminished seventh chord at m. 4 generate harmonic tension owing to their acute need for resolution. The combination of these elements effectively underscores text that confirms the *individuum* of both versions. In the source,

they correspond with the word “*eleison*” (have mercy) and aurally demonstrate the intensity with which the Christians plead for the forgiveness of their sins and thereby glorify God. In Handel’s version, the composer ties the remarkable affectiveness of Habermann’s music to the text “fierce Moloch, shall our cymbals ring.” He thus strengthens the Hebrews’ desire to glorify God by accentuating their emphatic refusal to disobey the first commandment.

A third borrowing from Habermann’s mass in Handel’s *Jephtha* concerns the “*Osanna*” section of the “*Sanctus*,” and its re-use in the chorus “Theme sublime of endless praise.” The “*Sanctus*” has the following text:

1 Sanctus, Sanctus, Sanctus Domine Deus Sabaoth	(Holy, holy, holy Lord of Hosts
2 Pleni sunt caeli et terra Gloria tua	Heaven and Earth are full of Your glory
3 Osanna in excelsis	Hosanna in the highest
4 Benedictus qui venit in nomine Domine	Blessed is He who comes in the name of the Lord
5 Osanna in excelsis	Hosanna in the highest)

While the texts of the “*Kyrie*” and the “*Christe*” glorify God by appealing to His beneficence, the “*Sanctus*” achieves this by recognising His grandeur. The following words from the “*Sanctus*” text, for instance, all confirm the exalted status of the Lord: “holy” (*sanctus*) l. 1, “Your glory” (*gloria tua*) l. 2, and “blessed” (*benedictus*) l. 4. Several textual rhetorical figures further elucidate the glorification of God as the main theme of the “*Sanctus*.” Immediately apparent at l. 1 is the figure *epizeuxis*, which results from the triple iteration of the word “*Sanctus*” without intermission. This figure reinforces the identification of the main theme by highlighting one of the words that directly confirm the

Christians' deification of the Lord. *Exclamatio* takes place at ll. 3 and 5 with appearance of the expletive "Hosanna" [Osanna]. Since the use of this figure "is not lawfull, but in extremity of 'mocion [*sic*],"<sup>414</sup> it illustrates the fervour with which the Christians venerate their God. Besides *exclamatio*, ll. 3 and 5 demonstrate the presence of a further figure, *plоче*. According to John Smith, *plоче* is

a figure [which occurs when] a word is by way of emphasis so repeated, that it denotes not only the thing signified, but the quality of the thing: Hereby the proper name of any man well known, being repeated, signifies the nature and permanent quality of the man, whose name it is.<sup>415</sup>

Richard Sherry comments on the power of this figure through his observation that it is used "for the more vehemence and same affect of the mynde."<sup>416</sup> The application of the exclamation "Hosanna in the highest" (Osanna in excelsis) first at l. 3 and again at l. 5 reveals both the zeal with which the Christian's glorify God and the constancy of their faith in God.

An examination of the oratorio chorus, "Theme sublime of endless praise," exposes the librettist's deliberate misrepresentation of the story. Eighteenth-century orthodox Anglican dogma dictates that God, being benevolent, rewards the good and punishes the wicked. Ruth Smith declares that "when the source proposes otherwise the librettist twists it as far around as possible."<sup>417</sup> This is precisely the case regarding the libretto for

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<sup>414</sup>Hoskyns, 147.

<sup>415</sup>John Smith, 109. See also Peacham the Elder, 60; Sherry, 48; Puttenham, 168.

<sup>416</sup>Sherry, 48.

<sup>417</sup>Ruth Smith, *Handel's Oratorios*, 61. According to Smith, the precedent for altering Biblical stories to suit the current religious or political climate had been well

Handel's *Jephtha*. In utter contrast to the Biblical account, an angel decrees that Jephtha's daughter shall be spared as a sacrifice in the oratorio's rendition.<sup>418</sup> As a result of this modification, neither the reverent and heroic Jephtha nor his dutiful and virginal daughter receive unjust punishment. The librettist's intentional alteration of the Biblical story not only creates a satisfying *lieto fine*, but, in the minds of the audience, it also depicts the sublime compassion and equity of a very Anglican Lord.<sup>419</sup> With deference and gratitude, the relieved chorus of Handel's oratorio sings:

1 Theme sublime of endless praise  
 2 Just and righteous are thy ways  
 3 And thy mercies still endure,  
 4 Ever faithful, ever sure.<sup>420</sup>

Like the text of the "Sanctus," the text of this chorus exalts the Lord. Overt veneration takes place immediately at l. 1 and is reinforced by the textual figure, *prolepsis*.

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established in the anthem texts and continued in the English oratorios [Ruth Smith, *Handel's Oratorios*, 233]. See also Ruth Smith's earlier study, "Intellectual Contexts," 126.

<sup>418</sup>According to the Biblical account, as Jephtha prepared to lead the Israelites into battle against the Amorites, he vowed that if the Lord gave him the battle, he would offer as a burnt sacrifice the first person to come out of his house to congratulate him. [Jud 11:30] Unfortunately for Jephtha, his daughter was the first to meet him after his victory, [Jud 11:34] and he did sacrifice her. [Jud 11:39]

<sup>419</sup>Ruth Smith, *Handel's Oratorios*, 234, comments on the alteration of the Israelite God in the oratorios. In the Old Testament, God is portrayed as vengeful and negligent, often placing his own interests above the needs of his people. According to Smith, the oratorio librettos correct these flaws: "the God of the oratorio librettos is the protective, corrective God of the Old Testament enhanced by eighteenth-century Anglican Christianity."

<sup>420</sup>The pronoun 'thy' (ll. 2-3) refers to the antecedent "Lord God of Israel," which takes place in the preceding recitative: "For ever blessed be thy holy name, Lord God of Israel."

Richard Sherry describes *prolepsis* as a figure of introduction that involves “a taking before, or generall speakyng of those thynges whych afterwards be deciated more particularly.”<sup>421</sup> Line 1 clearly acts as an introduction by announcing the praise of God as the subject of the discourse which follows. The figure *hyperbole* accentuates this theme further through the inflated statement that it is “endless”. Additional emphasis of the Lord’s benefaction results from the figure *synathroismus* which is a “heaping upp of many termes of praise or accusing, importing but the same matter without descending to anye pointe.”<sup>422</sup> Lines 2-3 perform this function perfectly by gathering together several words indicative of God’s empyreal good will: “just,” “righteous,” and “mercies.” The librettist highlights the grace of God to a greater degree by incorporating the textual figure *synonimia*. This figure occurs when “by a variation and change of words, that be of lyke signification, we iterate one thing divers tymes.”<sup>423</sup> It takes place at ll. 3-4, where the statements “still endure,” “ever faithful,” and “ever sure” each confirm that God’s mercies are perpetual. Within *synonimia*, the librettist masterfully embeds another figure at l. 4. The repetitions of the word “ever” separated only by the word “faithful” indicates the presence of *copulatio*. Beyond the rhetoric that exists within individual lines, the entire text itself forms the figure *gratiarum actio*. John Hoskyns states that this figure results

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<sup>421</sup>Sherry, 28. See also Puttenham, 140; Peacham the Elder, 38; Hoskyns, 158.

<sup>422</sup>Hoskyns, 138. See also Puttenham, 198; Sherry, 50; Peacham the Elder, 113-115; Smith, *Mysterie of Rhetorique*, 163.

<sup>423</sup>Peacham the Elder, 109. See also Puttenham, 179; Sherry, 49; Hoskyns, 138; Smith, *Mysterie of Rhetorique*, 160. The musical and textual versions of this figure have an interesting correlation. Textual *synonimia* repeats the same ideas with different words, and musical *synonymia* repeats the same motif on different notes.

when wee giue the Judges or our hearers most heartie thanks for the fauour that we haue obtained of them, and for theyr gentleness in grauntyng to our desire or request and sometime also for theyr pacience in hearing us.<sup>424</sup>

In this oratorio, God grants the Israelites victory over the Ammorites and spares Jephtha's daughter from the burning altar of sacrifice. This chorus presents the requisite praise of the Lord and his godly virtues and clearly demonstrates the Israelites' gratitude for these favours.

Both the "Sanctus" and the chorus "Theme sublime of endless praise" share main topics that concern the glorification of God through the acknowledgement of his infinite goodness and mercy. Interestingly, the previous numbers from this oratorio that have been considered for this study also share this theme. The relentless insistence on the glorification of God in Handel's *Jephtha* establishes the rectitude of the Israelites. For Handel's audience, this justified the award of divine intervention.<sup>425</sup> Like its precursors, the theme of this chorus and its source fall under the predicament of action. The agents and patients are the same for both texts. In the "Sanctus," Christians, who represent a specific religious group, are the agents of the act of praising. The same is true in the oratorio text where another religious group, the Hebrews, perform the action. For both texts, the patient is God. Finally, the theme involves the second species of the predicament, transient actions, since each respective agent is different from the patient.

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<sup>424</sup>Hoskyns, 138. See also Puttenham, 198; Sherry, 50; Peacham the Elder, 113-115; Smith 163.

<sup>425</sup>Smith, *Handel's Oratorios*, 156. This is in direct conflict with the deist position that the Biblical Israelites were a morally reprehensible people who received undue divine favour. The orthodox position, which is represented in this oratorio, allows deific intercession when the proper eighteenth-century ethical standards have been met.

Handel bases mm. 1-24 of “Theme sublime of endless praise” very closely on mm. 1-19 of Habermann’s “Osanna.” There are, nevertheless, a few obvious differences between the two versions. While the “Osanna” is set in cut time, Handel sets “Theme sublime of endless praise” in common time. In addition, the source is in the key of D major, and the borrowing is in the key of B ♭ major. Of greater significance is the fact that Handel slightly alters the presentation of musical material from the original version and improves it in his setting.

The opening of the “Osanna” section features a type of paired imitation in which an exact restatement of material occurs between successive pairs of voices, but not within each pair. This results from the fact that the first voice of both pairs provides a five measure motif that is answered and tonally adjusted by the second voice. Between the pairs, the material of the first pair, the alto and canto voices at mm. 1-9, recurs down an octave in the second pair, the bass and tenor voices at mm. 7-19. The bass voice does depart slightly from the opening alto motif in order to support a modulation to the key of the dominant, A major, that begins at m. 15.<sup>426</sup> The imitation that exists within each pair and between each pair not only reveals a mastery of contrapuntal techniques, but also of rhetorical artifice. The tonally adjusted second voice material of each pair provides a reasonably close approximation of the first voice material and generates *imitatio*. This figure also occurs between the vocal pairs owing to the modification of the opening alto material at mm. 1-9 in the bass voice at mm. 7-17. Besides *imitatio*, the figure *polyptoton*

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<sup>426</sup>Instead of the expected whole note on E3 at m. 15, the bass voices have a half note on E3, a tied half note on A3, and a half note on G#3 that resolves to A3.

arises from the unaltered reuse of the soprano voice material at mm. 3-9 down an octave in the tenor voice at mm. 9-15. Moreover, the reiteration at mm. 1-19 of the text “Osanna in excelsis” (“Hosanna in the highest”) by each voice in succession produces the textual figure *epizeuxis*. Habermann also includes rhetorical artifice within each individual voice. He uses a suspension figure at mm. 4-5 of the alto voice that is imitated at the corresponding points of each subsequent vocal entry. This generates the figure *syncope* in all voices. The tenor voice itself provides a further rhetorical thrust to this section. Since both its music and text at mm. 12-15 recur unaltered at mm. 16-19, *palilogia* and *epizeuxis* result. All of these figures add to the existing amplification provided by the textual figures *exclamatio* and *plоче*. They thus combine to intensify the elucidation of the main theme by highlighting the fervour with which the Christians glorify God.

Ex. 37. Habermann, *Missa Sancti Wenceslai Martyris*, "Osanna," mm. 1-19.

canto  
 O- san- na in ex- cel- sis  
 alto  
 O- san- na in ex- cel- sis in ex-  
 tenore  
 O- san-  
 basso  
 O- san- na in

o- san- na in ex cel-  
 cel- sis in ex cel- sis  
 na in ex- cel- sis in excel-  
 ex- cel- sis excel-

At the opening of "Theme sublime of endless praise," Handel follows Habermann's pattern of paired imitation and incorporates much of the rhetorical artifice that it creates. This is true concerning the order of vocal entries, for instance, which begin with the alto

and canto pair at mm. 1-5 followed by the bass and tenor pair at mm. 4-8. Also in keeping with the source, the presentation of the line “Theme sublime of endless praise” by each voice in succession at mm. 1-8 produces *epizeuxis*. At the same time, Handel adjusts Habermann’s opening motif in order to improve text underlay. The material that is common to all of the voices in Habermann’s “Osanna” involves the first five notes of each vocal entry. This allows for a partial setting of the first line of text that only includes “Osanna in ex-...” (Hosanna in the hi-...). Handel, however, extends the imitation to incorporate a total of seven pitches over nine notes. He achieves by basing the opening motif for each voice on mm. 3-9 of Habermann’s canto voice. In this way, Handel can involve the entire first line of text in the complete imitation, rather than a mere portion of it, as in Habermann’s setting. Handel nevertheless maintains the tonal adjustment within each vocal pair and the figure *imitatio* results as it does in the source. Likewise, the exact duplication of the canto voice material at mm. 2-5 down an octave in the tenor voice at mm. 5-8 preserves the application of *polyptoton*. Handel also retains the suspension figures that originally created *syncope* in the source. The rhetorical figure produced by the imitation of alto voice motif at mm. 1-4 in the and bass voice at mm. 4-7, however, is different from the source owing to a shorter motif and a lack of modulation in Handel’s version. As a result, *polyptoton* rather than *imitatio* occurs between these voices. The application of this musical setting and its musical figures enhances the existing figures of *prolepsis* and *hyperbole*. In fact, the figure *syncope* provides a special emphasis of the *hyperbole* in this text, since the suspensions occur on the first syllable of the word “endless” in all voices. This represents an improvement over Habermann’s setting, where the suspensions of

*syncope* underscore the less significant preposition “in.” The combined effect of this setting reinforces text that proclaims the glorification of God as the subject of the discourse that follows.

Ex. 38. Handel, *Jephtha*, “Theme sublime of endless praise,” mm. 1-8, vocal parts only.

canto  
Theme su- blime of end- less praise.

alto  
Theme su- blime of end- less praise, of end- less praise.

Ten.  
Theme su- blime of

bass  
Theme su- blime of end- less

Theme su-

end- less praise of

praise of end- less

Although Habermann does not reuse the opening section of paired imitation later in the “Osanna,” Handel continues to repeat and modify this material for every subsequent restatement of the text “Theme sublime of endless praise.” Following the opening section at mm. 1-8, Handel includes the entrance of a third pair, the canto and alto voices, at mm. 8-14. *Polyptoton* occurs first in the canto voice at mm. 8-11, which repeats mm. 1-4 of the alto voice up an octave. It also takes place in the alto voice at mm. 9-12, which reiterates the canto material at mm. 2-5 using the same pitches. In deference to the pattern established with the opening pair of voices, Handel maintains *imitatio* between the members of this pair since the alto voice provides a tonal answer to the material of the canto voice. Similarly, the successive statements of the first line of text by the canto and alto voices in succession create *epizeuxis*. The suspension figures of the original pair of voices also are maintained at these measures. Handel, however, heightens the rhetorical momentum of this passage further by adding another instance of *epizeuxis* coupled with the musical figure, *climax*, to the phrase “of endless praise.” These figures occur in the canto voice when the text and music at beat 4, m. 9 to beat 2, m. 11 recurs down a step at beat 4, m. 11 to beat 2, m. 13. They also occur in the alto voice, when the text and music at beat 4, m. 10 to beat 2, m. 12 of reappears down a step at beat 4, m. 12 to beat 2, m. 14. Handel’s addition of rhetorical artifice to this particular phrase reinforces the figure *hyperbole* and leaves little doubt in the minds of the audience as to the main theme of this text.



At mm. 13-24, Handel modulates from the tonic key of B $\flat$  major to the dominant key of F major. The use of paired imitation continues in this section, but the motif for the first member of each pair is slightly altered thereby creating a new imitation. In the original pair, the alto voice at mm. 1-2 opens with the following succession of melodic intervals: P5 - M3. This is followed by the canto voice at mm. 2-3, which opens with a P4 and a m2. For the entry of the bass voice at mm. 14-16, the opening intervals follow the pattern of the second member rather than the first member of a pair: P4 - m2. After these intervals, the bass at mm. 14-16 continues with the first member material of alto motif at mm. 2-4 transposed down a perfect fourth. The tenor voice at mm. 14-17 presents the second member material of the canto voice at mm. 2-5 unaltered and also transposed down a perfect fourth. As with the previous pairs of voices, *imitatio* takes place between the bass and tenor voices at mm. 14-17 as a result of the close similarity between their motifs. Likewise, the presentation of the phrase “theme sublime of endless praise” by each voice in turn produces *epizeuxis*, and the suspension figures result in *syncope*. On the other hand, the large-scale figures are different from previous pairs as a result of the motivic alteration and the transposition. Since the bass voice at mm. 13-16 transposes and slightly alters the alto material at mm. 1-4, *imitatio* rather than *polyptoton* occurs between these voices. In like manner, while the tenor voice at mm. 14-17 appears to match the canto voice at mm. 2-5, it transposes the material thereby creating *synonymia* rather than *polyptoton*.

Ex. 40. Handel, *Jephtha*, “Theme sublime of endless praise,” mm. 13-17, tenor and bass voices only.

ten. **praise** **Theme su-** **blime of** **end- less** **end- less**

bass **Theme su- blime** **of end- less** **praise of end- less**

The canto and alto voices at mm. 17-21 continue this new imitation pattern. Like the bass voice at mm. 13-16, the canto voice at mm. 17-20 combines elements from the second and first members of the original pair of voices. The musical figure *polyptoton* thus occurs, because the canto voice at mm. 17-20 reiterates the preceding bass voice material at mm. 13-17 up an octave. *Polyptoton* also occurs between the tenor and alto voices, since the alto voice at mm. 18-21 repeats the tenor voice material at mm. 14-17 at the same pitch. Like the bass and tenor voices at mm. 13-17, *imitatio* arises between the canto and alto voices at mm. 17-21 owing to the similarity of their material. Yet again, the successive reiterations of the opening line of text in these voices occasion *epizeuxis*, and the suspensions generate *syncope*. The entry of this final pair of voices further enhances the existing textual figures of *prolepsis* and *hyperbole* and highlights the glorification of God as the main theme to a greater degree.

Ex. 41. Handel, *Jephtha*, “Theme sublime of endless praise,” mm. 17-21, canto and alto voices only.

The image shows a musical score for two voices: Canto and Alto. The Canto part is written on a treble clef staff, and the Alto part is written on a bass clef staff. Both parts are in 3/4 time and G major. The lyrics for the Canto part are: "theme su- blime of end- less praise of end- less". The lyrics for the Alto part are: "theme su- blime of end- less praise". The music features a melodic line with some grace notes and a steady accompaniment.

In his setting of the oratorio *Jephtha*, Handel not only borrows heavily from Habermann’s *Missa Sancti Wenceslai Martyris*, as demonstrated above, but he also borrows a great deal from his own compositions. A case in point is the music for the bass aria “Freedom now once more possessing” which uses the bass aria “La mia sorte fortunata” from Handel’s opera *Agrippina* as its source.<sup>427</sup> In Act I, sc. iii of this opera Agrippina promises her lover, Pallante, that when the time comes “with Agrippina Pallante shares the throne!”<sup>428</sup> He responds to her pledge with the following aria:

1 La mia sorte fortunata	(Fortune from heaven
2 Dalle stelle oggi mi scende	Descends on me today
3 Se vien oggi da te	Yet, it [also] comes today from you
4 Che in te sol bella adorata	Only through you alone, adored beauty,
5 La mia stella mi risplende	[do] the heavens shine on me
6 Per gloria di mia fè.	Because of your glory [and] my faithfulness)

<sup>427</sup>All references to the music and text of this aria are drawn from the following source: George Frederic Handel, *Agrippina*, in *The Works of George Frederic Handel*, volume 57 (Ridge wood, New Jersey: Gregg Press, 1965).

<sup>428</sup>“Con Agrippina regnerà Pallante.”

The ambitious Pallante rejoices here at his happy circumstances. The reasons for his good fortune find themselves throughout the text, though they are most clearly expressed at ll. 3-6. It is at this point that Pallante directly points to Agrippina as the cause of his bliss. The significance of this reason was not lost on the librettist, who uses a number of rhetorical figures to underscore it. At ll. 1-2, for instance, the figure *prosopographia* gives the ability of will and movement to the concept of fortune, creating the metaphorical image of its descent on Pallante.<sup>429</sup> At l. 2 and l. 3, the repetition of the word “oggi” (today) further stresses this present moment with Agrippina as the direct cause of Pallante’s elation. Specifically, the figure *copulatio* arises from this repetition and links the metaphorical reason for Pallante’s happiness at ll. 1-2 with Agrippina, the literal reason, at l. 3. Juxtaposing the illusory with the material in this way also creates the figure *contrapositum*, which occurs when two seemingly opposite things are placed together as though they were alike.<sup>430</sup> At l. 4, the labelling of Agrippina as “bella adorata” (adored beauty) identifies her by her finer qualities rather than her given name, and thus demonstrates the presence of *transmutatio*. The presence of this figure lends added weight to her significant role in the arousal of Pallante’s joy. Besides *transmutatio*, Pallante uses *contrapositum* once more at ll. 4-5. With the wildly inflated statement that Agrippina “alone” (sol) allows the heavens to shine on him, Pallante again sets the tangible (l. 4) against the intangible (l. 5) and stresses Agrippina as the cause of his happiness one more time.

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<sup>429</sup>Puttenham, 199; Peacham the Elder, 98. The use of *prosopographia* continues in modern times, where it is known as personification.

<sup>430</sup>Sonnino, 61.

Not only is joy the main topic of the source aria, but it is also the main topic of the new version. Here, Jephtha's brother, Zebul, comments on the profound consequences of Jephtha's victory over the Ammorites with marked enthusiasm:

- 1 Freedom now once more possessing
- 2 Peace shall spread with ev'ry blessing
- 3 Triumphant joy around
- 4 Sion now no more complaining,
- 5 Shall in blissful plenty reigning
- 6 Thy glorious praise resound

Zebul directly declares joy to be the subject of this text through his use of that word at l. 3, and his use of its synonym "blissful" at l. 5. The reasons behind the stirring of this emotion involve the newly-acquired freedom of the Israelites (l. 1) as well as the peace (l. 2) and contentment (l. 4) that will arise from it. Line 6 reflects the influence of Anglican orthodoxy, since it promises God the grateful praise of his chosen people. This action supports the main theme of the text by calling to mind the ultimate reason for the Israelites' joy: the Lord's aid in their vanquishing of the Ammorites.<sup>431</sup> Direct recognition of God's intervention in the battle occurs earlier at the opening recitative of the oratorio's second part. Here, the warrior, Hamon, acknowledges that

scarce a sword was ting'd in hostile blood, ere all around the thund'ring heavens open'd, and pour'd forth thousands of armed cherubims. When straight our general [Jephtha] cried: 'This is thy signal, Lord; I follow thee, and thy bright heavenly host.'

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<sup>431</sup>Ruth Smith, *Handel's Oratorio's*, 156. Smith states that, in the literature of the day, the supporters of Anglican orthodoxy portray the Israelites as deserving of divine favour "so long as they observe eighteenth-century ethical standards." In this oratorio, the Israelites achieve this by rejecting sin (see the above discussion of Zebul's aria "Pour forth no more unheeded prayers") and repenting of their sins (see the recitative that immediately precedes the aria "Freedom now once more possessing," where Zebul declares that "again heav'n smiles on his repentant people").

This description of the battle represents the librettist's intentional alteration of the Biblical passage in order to make the story better conform with the tastes of English audiences. To be sure, the original account presented at Judges 11:32 provides a rather understated confirmation of divine intervention: "So Jephthah passed over unto the children of Ammon to fight against them; and the Lord delivered them into his hands." It is especially significant to note that nowhere does this passage describe exactly how the Lord manages to deliver the Ammorites into Jephtha's hands. It most certainly does not recount the celestial decimation of the Ammorites by an angry horde of angelic warriors. This departure clearly reflects the librettist's desire to leave no doubt in the minds of the audience that the Israelite victory was a true miracle. The deliberate inclusion of such an undeniable miracle is particularly significant to the proponents of Anglican orthodoxy, who view miracles as marks or signs of God "for our information."<sup>432</sup> In addition to rendering the Biblical version more Anglican, Hammon's use of the deliciously graphic expressions such as "hostile blood" and "bloody slaughter" appeals to the eighteenth-century English predilection for gory violence in dramatic productions.<sup>433</sup> As Allardyce Nicoll observes, the most successful plays of the period are riddled with gruesome and unsettling enactments of dark and savage brutality.<sup>434</sup>

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<sup>432</sup>Berkeley, section 66. For more on the orthodox belief in miracles and divine intervention, see Ruth Smith, *Handel's Oratorios*, 147.

<sup>433</sup>Joan C. Grace, *Tragic Theory in the Critical Works of Thomas Rymer, John Dennis, and John Dryden* (Cranbury, New Jersey: Associated University Presses, 1975), 106.

<sup>434</sup>Nicoll, 54. Examples of the preferred types of sensational on-stage violence include stabbing and torture scenes.

Textual-rhetorical figures play a significant role in highlighting joy as the main subject of Zebul's aria. At ll. 2-3, for instance, the concept of peace possesses the wherewithal to spread "Triumphant joy around." It thus signifies the librettist's application of the rhetorical figure *prosopographia* in order to emphasize peace as one of the reasons for joy in this text. The figure *transmutatio* at l. 4 stresses the people who feel the emotion that is the subject of this text. In this case, the librettist uses "Sion," the name of the Israelite nation, in place of the people of that nation. At l. 6, two figures highlight Zebul's reference to God, who ultimately is responsible for the Israelites' joy. The first is *aversio*, a figure which entails a sudden shift in the discourse from the third person to the second. The change of voice can be addressed to another person, to a celestial being, to animals, or to inanimate things like hope or love.<sup>435</sup> In this text, the figure occurs at l. 6. Here, there is an abrupt change to the second person through which Zebul directly addresses God. Also at l. 6 is the figure *gratiarum actio*, which occurs when the speaker gives thanks to another for benefits received.<sup>436</sup> At ll. 3-6, Zebul recognises God's role in the "blissful plenty" of the Israelite nation and, by way of thanks, promises to offer God "glorious praise."

Both "Freedom now once more possessing" and its source "La mia sorte fortunata" share joy as their main themes. As a topic, joy is found under the predicament of quality. More precisely, it falls under the third species of quality, "affections and affective

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<sup>435</sup>See Puttenham, 198; Sherry, 60; Peacham the Elder, 86; Fraunce, fols. F7v-G1; Hoskyns, 162; Fenner, 174; Smith, 157.

<sup>436</sup>Sonnino, 103.

qualities.” Within this species, joy belongs to the sub-species “affections” and then itself heads another sub-category that incorporates a number of similar passions. The main themes of both of the arias under consideration are thus identical, sharing the same predicament, species, sub-species and *individuum*. Interestingly, the above consideration of the textual rhetorical figures reveals that, in each case, the figures underscore references to the cause of joy for each character. For Pallante, the reason is Agrippina, while for Zebul it is the freedom and peace brought about by God.

The reuse of music from the aria “La mia sorte fortunata” for the setting of “Freedom now once more possessing” belongs to a classification of borrowing commonly referred to as “overt plagiarism.” Note for note, Zebul’s aria matches Pallante’s perfectly. Not surprisingly, wholesale borrowing on this scale is one act that earlier Handel scholars, like Ebenezer Prout, Sedley Taylor, and Edward Dent condemn as utterly reprehensible.<sup>437</sup> Although this type of borrowing is rare, it presents an intriguing problem for analysts who are forced to ask, can the musical rhetoric of the entire original work function adequately for the whole of a new work?<sup>438</sup> Martin Lutz believes the answer of this question to be no. He explains that, more often than not, Handel’s use of rhetorical figures is barely perceptible, since they are confined largely to inner voices. Moreover, because the new texts relate only superficially to the music of the source, rhetorical figures

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<sup>437</sup>Zimmerman, “Purcellian Passages,” 50. For references to Ebenezer Prout’s indignation at Handel’s borrowing practices, see Prout, “Urio’s *Te Deum*,” 139, 140; Ebenezer Prout, “Handel’s Obligation to Stradella,” *Monthly Musical Record* 1 (1871): 156.

<sup>438</sup>Dean, *Oratorios*, 53; Lutz, 92.

should be considered in terms of their overall emotional impact rather than their ability to emphasize specific textual elements.<sup>439</sup> This opinion is shared by Bernd Baselt, who professes that the relationship between words and music in Handel's oeuvre is so weak that "different texts and their musical interpretations could be freely exchanged."<sup>440</sup> He goes so far as to state that "Handel as good as never parodied those movements in which the influence of powerful musical figures took effect."<sup>441</sup> The analyses considered thus far support neither the conclusions of Lutz nor Baselt. Indeed, textually-specific musical rhetoric occurs in each of the sources discussed. More importantly, the existing musical rhetoric effectively underscores the significant, topic-defining words of both the original and new texts. Although the classification of borrowing may be different between the bass arias "La mia sorte fortunata" and "Freedom now once more possessing," the appropriateness of the musical rhetoric is not.

Rather than begin with an orchestral *ritornello*, as is the convention with *da capo* arias, Handel reverses the order of material so that the entry of the vocal part occurs at mm. 1-4, and an orchestral *ritornello* comes after it at mm. 5-10. This is followed at mm. 11-14 by a modified repetition of the opening music and text. The most obvious difference between the material at mm. 1-4 and mm. 11-14 involves the instrumentation, which changes from the full orchestral accompaniment of the opening to a *continuo* accompaniment for the repetition. In addition, while the bass voice at mm. 11-14 sings the

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<sup>439</sup>Lutz, 85.

<sup>440</sup>Baselt, 24.

<sup>441</sup>Baselt, 26.

same text to the same rhythm and pitches as at mm. 1-4, Handel begins the repetition in the middle rather than the beginning of a bar.

Ex. 42. Handel, *Agrippina*, "La mia sorte fortunata," mm. 1-4.

La mia sorte for-tu-na-ta del-le stelle og-gi mi scen-de  
sus

g: i- v- i- iv  $\frac{V5}{iv}$  - iv - v - i- ii<sup>6</sup> - v

Ex. 43. Handel, *Agrippina*, "La mia sorte fortunata," mm. 11-14.

la mia sorte for-tu-na-ta del-le stel-le og-gi mi  
sus

Ex. 44. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 1-4

Free-dom now once more pos-sess-ing Peace shall spread with ev-ry bleas-ing

g: i-u- i-iv  $u_5$  iv u i-i<sup>6</sup>-u  
iv

Ex. 45. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 11-14.

Free-dom now once more pos-sess-ing peace shall spread with ev-ry

g: i-u- i-iv  $u_5$  iv u i-i<sup>6</sup>-u  
iv sus

Examination of the rhetorical figures and musico-dramatic gestures demonstrates that the devices are neither superfluous nor superficial in either version. At mm. 11-14 of both versions, the duplication of the opening text without the insertion of any other text gives rise to the rhetorical figure *epizeuxis*. Musically, the change of accompaniment at these same measures introduces *paronomasia*. In the source, both figures coincide with the presentation of ll. 1-2. They thus intensify the extant figures *prosopographia* and metaphor, further underscoring Agrippina as the reason for Pallante's joy. In like manner, *epizeuxis* and *paronomasia* emphasize the first two lines of text in the new version and enhance the existing rhetorical figure of *prosopographia*. The combination of these elements in turn accentuates freedom and peace as the reasons for Zebul's joy. In addition to these large-scale rhetorical figures, Handel includes dramatic effects as well as a smaller-scale, text-specific figure at mm. 2 and 12 of both versions. The applied dominant at these measures briefly tonicizes the subdominant chord and produces tonal tension. The need for the tritone of this chord to resolve also generates harmonic tension. Handel intensifies this chord further by placing a suspension in the continuo part. This confirms the presence of the musico-rhetorical figure *syncope*. In the source text, the combination of *syncope* with the tonal and harmonic tension of the applied dominant chord coincides with the word "*fortunata*" (fortune) and thus stresses the figurative reason for Pallante's joy. In the new version, these elements emphasize the words "once more possessing." They consequently underline the cause of Zebul's joy by pointing to the freshness of his people's hard-earned freedom. Handel's inclusion of *syncope* not only adds adequate rhetorical emphasis to

specific words in both texts, but it also helps in the definition of the main topic as a whole.

This is because *syncope* frequently occurs “in quick movements, to excite joy.”<sup>442</sup>

Several musico-rhetorical figures intensify the setting of the third line of text at mm. 15-18 of both arias. In the violin parts and the continuo, the figure *climax* arises from the triple reiteration of the motif at m. 15, beat 2 - m. 16, beat 1 up a step at mm. 16-17, and up another step at mm. 17-18. *Climax* also occurs in the vocal part which repeats the material at m. 15, beat 4 - m. 16, beat 3 up one step at m. 16, beat 4 to m. 17, beat 3. Besides *climax*, musical *synonymia* occurs at these measures when the vocal part at m. 15 transposes the continuo motif at mm. 15-16 up a minor sixth. Handel also ties the musical figures of *climax* and *synonymia* to textual repetitions which in turn generate *epizeuxis*. Specifically, the first statement of l. 3 corresponds to the first statement of the musical motif in the vocal part at m. 15, beat 4 - m. 16, beat 3. The immediate repetition of the motif at m. 16 beat 4 - m. 17, beat 3 coincides with the immediate repetition of l. 3 in both arias. Handel’s inclusion of precise musical and textual rhetoric at mm. 15-17 effectively enhances the texts of both versions. In the source, these elements correspond with the phrase “*se vien oggi da te*” (yet it comes today from you). They thus emphasize Agrippina’s favour, which represents the literal reason for Pallante’s joy. The same elements highlight the text “triumphant joy around” in the new version, consequently accentuating words that plainly identify joy as the main topic of Zebul’s aria.

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<sup>442</sup>Grassineau, 252.

Ex. 46. Handel, *Agrippina*, "La mia sorte fortunata," mm. 15-17.

vln I  
 vln II  
 vla  
 Pall.  
 b.c.

scende se vien oggi da te se vien oggi da te mi

Ex. 47. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 15-17.

vln I  
 vln II  
 vla  
 Zebul  
 b.c.

blessing tri- umphant joy around tri umphant joy around and

Handel uses the figures *climax* and *epizeuxis* again at mm. 23-25. In both versions, the first statement of text and music in question occurs at m. 23, beat 3 - m. 24, beat 1. *Epizeuxis* results when the text at these measures undergoes an immediate repetition at m. 24, beat 4 to m. 25, beat 3. Handel employs the musical figure *climax* in conjunction with the textual repetition at these measures and reiterates the musical motif up one step. The combination of these figures provides fitting enhancement of the third line of text in both versions. As a result, the figures emphasize the literal reason for Pallante's joy in the source, and they stress the direct statement of joy as the main topic of the text in the new version.

Ex. 48. Handel, *Agrippina*, "La mia sorte fortunata," mm. 23-25, vocal and continuo parts only.

The musical score for Ex. 48 consists of two staves. The top staff is for the vocal part, labeled 'Pall.' on the left. It is written in a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins at measure 23, beat 3. The bottom staff is for the continuo part, labeled 'b.c.' on the left, also in a bass clef with the same key signature and time signature. The lyrics are written below the vocal staff: 'scende se vien oggi da te se vien oggi da te mia'. The text is repeated in the second measure of the vocal line.

Ex. 49. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 23-25, vocal and continuo parts only.

The musical score for Ex. 49 consists of two staves. The top staff is for the vocal part, labeled 'Zebul' on the left. It is written in a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody begins at measure 23, beat 3. The bottom staff is for the continuo part, labeled 'b.c.' on the left, also in a bass clef with the same key signature and time signature. The lyrics are written below the vocal staff: 'Joy tri-um-phiant Joy a-round tri-um-phiant Joy a-round tri-'. The text is repeated in the second measure of the vocal line.

Yet another instance of *climax* in these arias takes place at mm. 25-27 of the continuo and vocal parts. The motif here initially occurs at m. 25, beat 4 - m. 26, beat 3 and reappears down a step at m. 26, beat 4 - m. 27, beat 3. This figure corresponds to a restatement of the first two lines of text in the source and thus provides additional emphasis of the metaphorical reason for Pallante's joy. Handel pairs this occurrence of *climax* in the new version with the textual figure *epizeuxis*, since each use of the musical motif at mm. 25-27 links itself to one statement of the words "triumphant joy." As a result, *climax* and *epizeuxis* at mm. 25-27 of this version highlight text that specifically identifies the main topic of the aria.

Ex. 50. Handel, *Agrippina*, "La mia sorte fortunata," mm. 25-27, vocal and continuo parts only.

Pall  
vien oggi da te mia sorte fortunata mi soende dalle stelle mia

b.c.

Ex. 51. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 25-27, vocal and continuo parts only.

Zebul  
um-phant joy a-round tri-um-phant joy tri-um-phant joy

b.c.

At m. 27, beat 4 - m. 28 of the vocal part of both versions, Handel begins what has the potential of becoming a third stepwise descending restatement of the motif first heard at m. 25, beat 4 - m. 26, beat 3. While the rhythm and pitches of the first six notes strongly suggest another statement of the original motif, Handel alters its ending. Rather than use the expected quarter-note on G3 at m. 28, beat 3, he extends the motif with a vocal melisma that spans the whole of m. 28, beat 3 - m. 31, beat 4. The expansion of the original motif by nearly three and a half measures produces an alteration that gives rise to the figure *paronomasia*. Moreover, because that same expansion is a vocal melisma it generates *variatio*. Handel cleverly arranges the elements that produce *paronomasia* and *variatio* so that they in turn generate a veritable deluge of musical figures. The material at m. 28, beat 3-4, for instance, is a repetition up a P4 of the motif at m. 28, beats 1-2, and the material at m. 29, beats 1-2 is a repetition up another P4 from the last. Handel's triple iteration of a motif using different notes in the same voice creates *synonymia*. Narrowing the focus of analysis further exposes another layer of rhetoric. Superimposed on the figure *variatio* at mm. 28-31 are the figures *polyptoton* at mm. 29-30 and another instance of *synonymia* at mm. 30-31. *Polyptoton* occurs when the violins at m. 30, beats 1-2 repeat the material of the vocal part at m. 29, beats 3-4 up an octave. At the same time, *synonymia* results from the repetition of the vocal material at m. 30 up a major thirteenth in the violins at m. 31. Handel uses these devices with fluent efficacy in both versions. The conjunction of *paronomasia*, *variatio*, *polyptoton* and *synonymia* corresponds to the word "*fortunata*" (fortune) in the source. As a result, it stresses the existing figures of *prosopographia* and metaphor, thus highlighting the figurative reason for Pallante's joy.

The layering of figures at mm. 28-31 is equally effective in the new version, where it intensifies the word “joy,” which itself represents the main topic of the aria.

Handel heightens the impact of these measures further through musico-dramatic means. Throughout the course of the aria, he maintains a strict quadruple rhythm, complete with its characteristic divisions and sub-divisions of the beat into two or multiples of two. It is not until the vocal melisma at m. 29, beat 3 - m. 31, beat 2 that Handel first introduces triplets. Surrounded by duple divisions of the beat on either side, these triplets introduce elements of compound time into simple time. The resulting metrical conflict combines effectively with the existing musical and textual rhetoric and adds yet another layer of intensification to the figurative reason for Pallante’s joy in the source, and the articulation of joy in the new version.<sup>43</sup>

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<sup>43</sup>Recently, music theorists have used the term “metrical dissonance” to refer to metrical conflict. In his article “Some Extensions of the Concepts of Metrical Consonance and Dissonance,” *Journal of Music Theory* 31 (1987): 101, and in his book, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York and Oxford: Oxford University Press, 1999), 29, Harald Krebs defines metrical dissonance as the superposition or juxtaposition of incongruent layers of rhythmic motion. At mm. 28-29 of Exx. 52 and 53, Krebs’ term “indirect grouping dissonance” would apply. This involves the juxtaposition of incongruent pulse groupings such as sixteenths and triplet eighths. See Krebs, *Fantasy Pieces*, 31-33, 45. Joel Lester in *The Rhythms of Tonal Music* (Carbondale and Edwardsville: Southern Illinois University Press, 1986), 103, notes that changing the subdivision of the quarter-note from sixteenths and eighths to triplets represents a conventional means of increasing the level of rhythmic activity and contrast just before a cadence.

Ex. 52. Handel, *Agrippina*, "La mia sorte fortunata," mm. 28-31.

Handwritten musical score for mm. 28-31 of "La mia sorte fortunata" by Handel. The score is arranged in five staves: Violin I (vln I), Violin II (vln II), Viola (vln), Cello (Cell.), and Bassoon (b.c.). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics "sorte for-tu-na-" are written below the Cello staff. The music features a prominent triplet pattern in the strings, particularly in the Cello and Bassoon parts, which are marked with a "3" above the notes. The Viola part has a long, sustained note in the first measure.

Detailed musical score for mm. 28-31 of "La mia sorte fortunata" by Handel. This section shows a close-up of the string parts. The top two staves are for Violin I and Violin II, both featuring a triplet pattern of eighth notes. The bottom two staves are for Cello and Bassoon, also featuring a triplet pattern of eighth notes. The lyrics "-ta" are written below the Cello staff. The key signature is one flat and the time signature is common time.

Ex. 53. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 28-31.

Musical score for Ex. 53, mm. 28-31, featuring Violin I, Violin II, Viola, Zebul, and b.c. parts. The score is in G minor (one flat) and common time. The Zebul part includes the lyrics: -um- phant joy.

Detailed musical score for Ex. 53, mm. 28-31, focusing on the Zebul and b.c. parts. The score is in G minor (one flat) and common time. The Zebul part includes the lyrics: -um- phant joy.

The technique of rhetoric-within-rhetoric also takes place in the B-section of the aria at mm. 47-48. On the surface, the figure *variatio* is immediately evident owing to the long vocal melisma on a single word at m. 47, beat 3 - m. 49, beat 4 of both arias. Closer scrutiny, however, reveals that the motif at m. 47, beats 2-4 repeats down a step at m. 48. This gives rise to the figure *climax*. Once again, Handel's inclusion of precise musical rhetoric effectively enhances the texts of both versions. In the source, *variatio* and *climax* underscore the presentation of the word "glory" (*gloria*). They thus intensify Pallante's hyperbolic praise of Agrippina, whose favour is the ultimate source of his joy. *Variatio* and *climax* correspond with Zebul's articulation of "glorious," an almost identical word, in the new version. Here, they support the existing figure of *gratiarum actio* and emphasize words praising God, who likewise is responsible for the arousal of joy.

Ex. 54. Handel, *Agrippina*, "La mia sorte fortunata," mm. 47-49 vocal part only.

de per glo-\_\_\_\_\_ria

Ex. 55. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 47-49 vocal part only.

-ing thy glo-\_\_\_\_\_rious

Handel concludes the B-section of both arias with decisive force at mm. 50-56, which are presented in Exx. 56 and 57 respectively. Once again, the composer deftly layers figure on figure on figure and carefully weaves in musico-dramatic effects with exacting precision. Immediately apparent is the long vocal melisma on a single syllable at mm. 53-55, which confirms Handel's use of the figure *variatio*. The most significant wave of musical figures in this section, however, precedes *variatio* and occurs in every part except the violas at mm. 50-53. In both the vocal and continuo parts, for instance, the motif at m. 50, beat 4 - m. 51, beat 3 descends one step at m. 51, beat 4 - m. 52, beat 3 thereby creating musical *climax*. This motif seems to begin a third stepwise descending repetition at m. 52, beat 4, but its conclusion is expanded at beats 3-4 of m. 53. The recurrence of a motif in the same voices with the addition of new material produces the figure *paronomasia*. Since the added material at beats 3-4 of m. 53 actually represents a restatement of the motif at beats 1-2 up a perfect fourth, *synonymia* also results. Simultaneously, the second violins have a tied half-note on F5 at m. 50, beat 4 that repeats down a step at m. 51, beat 3 and down another at m. 52, beat 3. A similar motif takes place in the first violin part. The whole-note on B $\flat$  5 at m. 51 moves down a step at m. 52 and descends another step at m. 53. The double descent of the tied half-note and the whole note gives the effect of a descending sequence, and thus produces the musical figure *climax*. Besides *climax*, the stepwise descending motifs found in both violin parts produce several alternating suspensions, each of which signals the presence of the figure *syncope*. Consideration of Exx. 56 and 57 confirms that the notes of the second violin part form consonances at the ends of measures that become dissonant suspensions at the beginnings

of following measures, while the notes of the first violin part form consonances at the beginnings of measures that become dissonant suspensions at the ends of measures. The suspensions created by the second and first violin parts respectively also produce a chain of seventh chords that spans the whole of mm. 51-53. Separated only by the vocal melisma at mm. 53-55, these chords essentially precede the final cadence of the B-section at m. 56. According to Bernhard, such a preponderance of “hard” or dissonant harmonies immediately before a cadence denotes the figure *cadentia duriuscula*.<sup>44</sup> Interestingly, in Bernhard’s first musical illustration of *cadentia duriscula*, the presence of a single subdominant seventh chord sustained over a barline produces the harsh dissonance that gives rise to the figure.<sup>45</sup> Handel, in contrast, fearlessly exploits the potency of the figure by using no fewer than six consecutive seventh chords in three measures.

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<sup>44</sup>Bartel, 213-214; Buelow, “Rhetoric and Music,” 15:797.

<sup>45</sup>Bartel, 213.

Ex. 56. Handel, *Agrippina*, "La mia sorte fortunata," mm. 50-56.

Violin I

Violin II

Viola

Cello/Bass

Bassoon

di mia fe' per gloria di mia fe' che in te bella adorata la mia

g-: iv — u<sup>6</sup> — i<sup>7</sup> — iv<sup>7</sup> — u<sup>7</sup> — III<sup>7</sup> — III<sup>7</sup> — d-: VI<sup>7</sup> —

stella ni ri-splen-

de per gloria di mia fe'

ii<sup>7</sup> — u<sup>7</sup> — i — VI — iv — u<sup>6</sup> — u — i

Ex. 57. Handel, *Jephtha*, "Freedom Now Once More Possessing," mm. 50-568

Violin I

Violin II

Viola

Zebul  
praise resound thy glo- rous praise re- sound No more no more complaining shall in

b.c.

g-: iv — u<sup>6</sup> — i<sup>7</sup> — iv<sup>7</sup> — u<sup>7</sup> — III<sup>7</sup> — III<sup>7</sup> — d-:u<sup>7</sup> —

bliss-ful plen-ty reign- ing thy glo- rous thy glo- rous praise re- sound

i<sup>7</sup> — u<sup>7</sup> — i — u<sup>1</sup> — iv — u<sup>6</sup> — u — i

In addition to a wealth of rhetorical devices, the last six measures of each aria's B-section effervesce with musico-dramatic activity. Harmonic tension arises from the need for the numerous seventh chords to resolve. The applied dominant coupled with the modulation to D minor at m. 52 adds the element of tonal instability to this passage. Handel heightens the musical tension further by ingeniously manipulating the rhythm. In the second violin part, attacks occupying four quarter-note pulses occur on the third beats of measures, while in the first violin part attacks of the same duration occur on the downbeats. Potentially congruent layers of motion are thus presented in a non-aligned fashion—a situation that Krebs (after Kaminsky) describes as “displacement dissonance.”<sup>46</sup> The tension that arises from this dissonance confirms Handel's resourceful means of further energising mm. 50-56.

The combination of dynamic rhetorical and musico-dramatic devices at mm. 50-56 not only adds momentum to the last measures of the B-section, but it also highlights significant, topic-defining words in the text. In the source aria, the figure *variatio* at mm. 53-55 underscores the verb “risplende” (shine) and thus stresses the metaphorical action of the heavens that arouses Pallante's joy. *Variatio* works equally well in the new version, where it emphasizes two words. First, it intensifies Zebul's declaration of the joy his people now feel by stressing the final word of the phrase “in blissful plenty reigning” at m. 53. Next, it underscores the word “glorious” in the phrase “thy glorious praise resound” at mm. 54-55. Here, it coincides with the figure *gratiarum actio*, which itself recognises

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<sup>46</sup>See Krebs, *Fantasy Pieces*, 33 and Peter Kaminsky, “Aspects of Harmony, Rhythm and Form in Schumann's *Papillons*, *Carnaval*, and *Davidsbündlertänze*” (Ph.D. diss., University of Rochester, 1989), 27.

God's intervention as the ultimate reason for joy in this text. The last stanzas of both texts contain obvious and striking statements of joy as the main topic and the reasons behind the arousal of that passion. At mm. 50-53 of both arias, Handel cleverly manoeuvres the final presentation of each text's last stanza to correspond with the potent combination of rhetorical and musico-dramatic devices at these measures. In the source aria, the rhetorical figures *climax*, *paronomasia*, *synonymia*, *climax*, *syncope*, and *cadentia duriscula* coupled with the musico-dramatic devices of harmonic tension, tonal instability and displacement dissonance enhance the textual figures *imago* and *translatio*. These figures in turn point to Agrippina as the fount of Pallante's joy. The combination of these elements also adds weight to Pallante's metaphorical and hyperbolic description of his good fortune, eloquently presented in the phrase "la mia stelle mi risplende" (the heavens shine on me). A similar process occurs in the new version. Here, the rhetorical figures and musico-dramatic devices of mm. 50-53 enhance the extant figures of *aversio* and *gratiarum actio*, which themselves point to God as the source of Zebul's joy. Moreover, they underline direct references to joy as the main topic by emphasizing the fact that the Israelites are "no more, no more complaining, [and] shall in blissful plenty reigning." Handel's addition of the figure *copulatio* to the beginning of this phrase adds still more rhetorical impact to this important section of text. The sheer number of figures and devices at mm. 50-56 and the precision with which they are placed clearly reveals Handel's intent to emblazon the topic-defining elements of both texts with one final resplendent display of rhetorical and dramatic fireworks.

The texts for all of the twenty individual numbers discussed in this chapter share identical *topoi* with their sources. The fact that this is not entirely the case for “Who calls my parting soul” and “With rage I shall burst,” is immaterial, since Handel does not borrow music from those sections of text with different *topoi* from the new versions. In each of the numbers examined, the musical borrowings are substantial and range from several measures of one or more parts to entire musical settings. For three of those numbers, “Shall we of servitude complain,” “No more to Ammon’s god and king,” and “Freedom now once more possessing,” Handel reuses music from his sources directly without alteration. Two other numbers, “Who calls my parting soul” and “Theme sublime of endless praise,” have negligible changes to improve text underlay in a few places. This, in turn, enhances the rhetorical intensity of the original music. Nor are there any remarkable changes of the source material in the remaining five numbers, “Se la Bellezza,” “Turn not, O Queen, thy face,” “Our fainting courage,” “With rage I shall burst,” and “Pour forth no more unheeded prayers.” Any variation of source material in these works only affects such superficial elements as key signature, voice assignment, time signature, or barring. In each case, the original music with its rhetorical figures and dramatic effects underscores key topic-defining words and existing textual figures with efficacy in the new versions. This not only confirms the presence of overt rhetorical and dramatic effects, but also confirms that they are correctly applied. The same cannot be said regarding the borrowings of the next chapter. Here, the texts of Handel’s sources are not as closely related to the texts of his new versions. This circumstance has interesting ramifications on the composer’s treatment of borrowed material.

## Chapter 5:

### An Examination of Borrowings that Have Similar *topoi* with their Sources

As demonstrated in the previous chapter, the themes of works with identical *topoi* correspond at every logical level right down to their *individua*. This is not the case for those works that have similar *topoi*. While their themes may belong to the same predicament, species, and in some cases, sub-species, they diverge at all subsequent levels of classification, including their *individua*. Source texts and new versions with this relationship are close enough to justify borrowing and diverse enough to warrant alteration. This chapter not only demonstrates the existence of this type of borrowing in Handel's oeuvre, but also confirms that his application of it spans his entire career.

Handel's first oratorio, *Il trionfo del tempo e del disinganno*, features three arias that have similar *topoi* with their sources. One of these involves the aria "Chiudi i vaghi rai," whose source is the aria "Flüchtige Sinnen" from Reinhard Keiser's opera *Claudius*.<sup>447</sup> The source aria is sung by the tortured character of Silius, a Roman Prince. In the scene preceding this aria, Silius' lover, Messalina, vows to return his affections only after he has killed her husband, the Emperor Claudius. Silius now agonizes over how to proceed:

1 Flüchtige Sinnen  
2 Gehet zu Rath

(Fleeting thoughts  
Take counsel

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<sup>447</sup>Reinhard Keiser, *Claudius*, edited by John Roberts (New York and London: Garland Publishing, 1986). All references to the text and music of this work are drawn from this source.

3 Sagt was soll ich doch beginnen	Tell me what I shall do
4 Da mich Noth umfangen hat	Since misery has engulfed me
5 Soll ich suchen; soll ich meiden	Shall I seek; shall I shun
6 Soll ich lieben; soll ich leiden;	Shall I love; shall I suffer
7 Biß mir bricht der Lebens-Draht:	Until the thread my life shall break:)

The librettist uses a number of rhetorical figures in order to highlight Silius' painful uncertainty and ambivalence at this point in the drama. The words "flüchtige Sinnen" (fleeting thoughts) at l. 1, for instance, refer to Silius' fluctuation between thoughts of winning Messalina's love through Claudius' murder, or thoughts of sparing Claudius and losing Messalina forever. It thus provides a short exposition of the discourse that follows and demonstrates the application of *definitio*. Silius' conflicting thoughts receive greater intensification at ll. 2-3. Here, the librettist employs *prosopographia* and allows Silius to speak directly to them. He also uses *adhortatio* so that Silius may command them to "take counsel" and solve the present dilemma. *Prosopographia* occurs again at l. 4 where the intangible concept of misery possesses substance enough to engulf the distraught prince. It thus stresses the extremity of the passion that is brought about by Silius' uncertainty. By strongly suggesting but not actually stating that either choice will make him miserable, the librettist adds the power of *noema* at l. 4 to play up the prince's ambivalence.<sup>448</sup> *Contentio* provides yet more accentuation of Silius' uncertainty at l. 5. Specifically, the two opposing courses of action with which Silius wrestles are repeated at this line, when the tortured prince asks whether he should "seek" (suchen) or "shun" (meiden). The object of these actions can be interpreted as Messalina's love. The fact that the librettist omits a direct

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<sup>448</sup>Puttenham, 193; Peacham the Elder, 149.

reference to this object in no way lessens its significance. Indeed, it gains accentuation from the omission, since it is supplied by the minds of the audience. This demonstrates the force of the figure *detractio*.<sup>449</sup> The same procedure occurs at the next line, which presents the conflicting consequences of Silius' action for or against either Claudius or Messalina. By seeking Messalina's love, Silius will suffer sorrow over the death of his emperor. Conversely, by shunning Messalina's love, Silius will retain the affection of his emperor, while suffering the torment of his beloved's rejection. Two other figures at ll. 5-6 further intensify the opposing actions and consequences of Silius' dilemma. The repetition of the words "soll ich" (shall I) at the beginning of each phrase reveals the presence of *repetitio*. Moreover, by presenting each contrasting action and consequence in the form of a question, the librettist employs *interrogatio* to highlight the elements that demonstrate Silius' uncertainty to a greater degree.

While the text of the source focuses on the theme of ambivalence and the pain surrounding it, that of the new version focuses on deception. Preceding the aria "Chiudi i vaghi rai," the allegorical character of Time urges Beauty to look into the mirror of truth. In this aria, the character of Pleasure attempts to convince Beauty to do the opposite:

1 Chiudi i vaghi rai  
2 volgi lungi il tuo pensier  
3 o per sempre perderai,  
4 infelice, il tuo piacer

Close those wandering eyes  
Turn your thoughts elsewhere  
Or you will lose forever,  
Unfortunate one, your pleasure.<sup>450</sup>

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<sup>449</sup>Sonnino, 72.

<sup>450</sup>For the libretto of *The Triumph of Time and Truth*, Thomas Morell translates this aria as follows: "Lovely Beauty close those eyes/ Charming Beauty O look not there/ In that view all pleasure dies/ In reflection's sure despair."

There is nothing subtle about Pleasure's attempts to deceive and mislead Beauty in this text. With the two imperative mood verbs "chiudi" and "volgi" at ll. 1 and 2, Pleasure employs *adhortatio* to demand that Beauty look away from the mirror. She also attempts to undermine the seriousness of Beauty's intentions by planting the suggestion at l. 1 that Beauty's eyes merely wander (*vaghi*) towards the mirror rather than deliberately fix on it. Pleasure then punctuates this allusion with a metaphor that uses the word "rai" (rays) to represent Beauty's eyes. Lines 3-4 present an admonition that if Beauty does gaze into the mirror she faces perpetual gloom. The finality of this message confirms that these lines are more likely a threat than a solicitous warning. As such, they demonstrate the application of the figure *perclusio*<sup>451</sup> and expose the true weakness of Pleasure's position at this point in the oratorio. These lines also contain figures that intentionally distort the truth and render Pleasure's deception of Beauty all the more apparent. In the first place, her declaration that Beauty "will lose forever...[her] pleasure" (*per sempre perderai...[il suo] piacer*) exaggerates the length of Beauty's prevaricated suffering and represents a hyperbolic "mountynge about the truthe."<sup>452</sup> Pleasure's substitution of the term "infelice" (unfortunate one) for Beauty's name reveals the application of *transmutatio* in order to intensify the wretchedness of this fallacious destiny further. As a result, Pleasure not only misrepresents the consequences of looking at the mirror and the duration of those consequences, but she also tries to legitimize these falsehoods with cunning rhetoric. By

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<sup>451</sup>Sonnino, 138-139.

<sup>452</sup>Wilson, 365.

deliberately introducing and highlighting material that will mislead Beauty, Pleasure displays her prowess at deception with the figure *error*.<sup>453</sup>

While the character of Silius is uncertain in the source aria, the character of Pleasure is deceitful in hers. Since both characters “are said to be such and such,”<sup>454</sup> the themes for their arias fall under the category of quality. Neither Silius nor Pleasure, however, maintain these attitudes throughout the entire course of their respective dramas. Temporary attitudes such as these are part of the species “affections and affective qualities.” These attitudes then fall under the sub-species of “affections.” At this point, there are no further correspondences between the two themes. Silius’ painful uncertainty belongs to the general affection of sorrow. On the other hand, the malevolence associated with Pleasure’s deceitfulness belongs to the affection of joy. Although the themes of both arias occur within the same predicament, species, and sub-species, their affections and *individua* differ. Consequently, their *topoi* are similar.

Handel models mm. 1-12 of his opening orchestral ritornello after mm. 1-6 of Keiser’s. Besides the relatively superficial change of time signature from 6/8 to 3/8, Handel includes a number of more significant revisions to the source material. He discards all of the grace notes in both of Keiser’s violin parts. He also eliminates the ornamentation at m. 2, beat 1 of vln I/II and instead presents unadorned three-note motifs. Furthermore, Handel extensively reworks Keiser’s ending of the ritornello. Measures 3-4 of Keiser’s version present a two measure phrase that repeats without alteration at mm. 5-6. This

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<sup>453</sup>Sonnino, 85-86.

<sup>454</sup>Aristotle, *Categories*, 8b:25.

corresponds to the phrases that begin at mm. 5 and 9 of the new work. Handel rewrites the inner voices from m. 4 and 6 of Keiser's version for use at mm. 7 and 11. He then modifies the beginning of each phrase by using the technique of voice exchange between the first and second vln/ob parts initially at mm. 5-6 and again at mm. 9-10. Finally, he extends this technique between phrases when at m. 11 the first and second vln/ob parts swap their material from m. 7.

Ex. 58. Keiser, *Claudius*, "Flüchtige Sinnen," mm. 1-6.

The musical score for Keiser's "Flüchtige Sinnen" (mm. 1-6) is presented in four staves. The top staff is for Violin I (vln I), the second for Violin II (vln II), the third for Viola (vln), and the fourth for Bassoon/Clarinet (B.C.). The music is in 3/8 time with a key signature of one sharp (F#). The first two staves feature a melodic phrase that begins with a grace note and a plus sign, which is then repeated and varied. The viola and bassoon parts provide harmonic support with rhythmic patterns.

This system continues the musical score from the first system. It shows the continuation of the melodic and harmonic material for the Violin I, Violin II, Viola, and Bassoon/Clarinet parts. The structure and notation are consistent with the first system.

Ex. 59. Handel, *Il trionfo del tempo e del disinganno*, “Chiudi i vaghi rai,” mm. 1-12.

Keiser reuses parts of the opening ritornello later in the setting of “Flüchtige Sinnen” where its reiterations become part of the musical rhetoric. At m. 13, the first violin part repeats its material from m. 1 down an octave to produce *polyptoton*. This figure also arises in the vocal part, which combines elements from the first measure of both violin parts transposed down an octave. Again at m. 13, the first violin part presents two identical statements of the motif E4 to F#4, resulting in the figure *palilogia*. The vocal part mimics

the motivic material of the first violin part, but it places the second statement of the motif on the pitches C #4 to D4. *Synonymia* rather than *palilogia* thus occurs within this part. Keiser ties the word “gehet” to each iteration of this two-note motif, thereby adding *epizeuxis* to the list of figures. These elements lend strength to this word, which itself evokes the figures *prosopographia* and *adhortatio*.

Ex. 60. Keiser, *Claudius*, “Flüchtige Sinnen,” m. 13.

The musical score for Example 60 consists of five staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola, in alto clef, and is silent. The fourth staff is for Silius, in bass clef, with the lyrics "gehet gehet" written below it. The bottom staff is for B.C. (Bass Continuo), in bass clef. The key signature is one sharp (F#) and the time signature is 8/8. The vocal part (Silius) has the lyrics "gehet gehet" written below it. The instrumental parts (Violin I, Violin II, and B.C.) play a two-note motif (C#4 to D4) in a rhythmic pattern of eighth notes.

The same elements receive an additional stress at m. 29. Here, Silius utters the rhetorically charged word “gehet” twice more, which creates another instance of *epizeuxis*. Keiser again links the textual rhetoric to musical rhetoric. With the exception of the continuo part, all of the remaining parts at m. 29 repeat the vocal material of m. 13 using the same pitches. As a result, *palilogia* occurs in the vocal part and *polyptoton* takes place in the strings. Each voice also displays *synonymia* by repeating the two-note motif on different pitches at this measure.

Ex. 61. Keiser, *Claudius*, "Flüchtige Sinnen," m. 29.

The musical score consists of five staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola, in alto clef. The fourth staff is for Silius, in alto clef, with the lyrics "gehet gehet" written below the notes. The bottom staff is for Bassoon/Clarinet (B.C.), in bass clef. The key signature has one sharp (F#) and the time signature is 3/8. The music features a two-note motif (G4-A4) that is repeated in the first and second violins and the vocal line.

Rhetorical enhancement of the word "gehet" takes place a third time at m. 31 of this aria. Yet again, the double iteration of "gehet" adds to the figures *prosopographia* and *adhortatio* by generating *epizeuxis*. Keiser once more enhances the existing textual rhetoric by matching it with musical rhetoric. The figure *palilogia* occurs in the first and second violins, each of which repeats its material from m. 13 on the same pitches. The vocal part at m. 31 also reiterates the first violin material from m. 13 and thus produces *polyptoton*. Finally, *palilogia* arises within each of these voices, owing to the twin appearance of the two-note motif on the same notes at this measure.

Ex. 62. Keiser, *Claudius*, "Flüchtige Sinnen," m. 31.

The musical score consists of five staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola in alto clef. The fourth staff is for the vocal part, Silius, in bass clef, with the lyrics "geht geht" written below the notes. The bottom staff is for the Continuo (B.C.) in bass clef. All staves are in 3/8 time and have a key signature of one sharp (F#). The instrumental parts (Vln I, Vln II, Vla, B.C.) all play a trill figure: a dotted quarter note followed by an eighth note trill. The vocal part also plays a trill figure, but it is a dotted quarter note followed by an eighth note trill, matching the instrumental parts.

Like Keiser, Handel reshapes the material from his opening ritornello to function as musical rhetoric in the setting of "Chiudi i vaghi rai." The initial reuse of the opening music takes place at mm. 21-24. By presenting the double reiterations of the trill motif from mm. 1-2 of the second oboe, the first oboe at mm. 21-22 generates *polyptoton*. *Palilogia* occurs in the continuo part at these same measures, which repeats its own material from mm. 1-2 without alteration. The vocal part at mm. 21-24 reprises the first vln/ob material from mm. 9-12. The material, however, is altered slightly at mm. 21-24 in order to allow both statements of the trill figure to occur on the same pitches. A varied repetition, such as this, correspondingly produces *paronomasia*. Finally, all sounding parts at mm. 21-22 present the trill figure twice on the same pitches. They thus all demonstrate *palilogia*. The combination of these figures underscores the second line of text. With the aid of *adhortatio*, Pleasure here commands Beauty to avoid the mirror of truth. The infusion of

rhetorical devices in Handel's setting of this line allows the music to support Pleasure and to buttress her deceit.

Ex. 63. Handel, *Il trionfo del tempo e del disinganno*, "Chiudi i vaghi rai," mm. 21-24.

The musical score for Handel's "Chiudi i vaghi rai" (mm. 21-24) is presented in five staves. The top two staves are for Violin I/Oboe I and Violin II/Oboe II, both marked "oboe solo". The third staff is for Viola, and the fourth is for the vocal part, "Piacere". The bottom staff is for the Bass Continuo (B.C.). The key signature is one sharp (F#) and the time signature is 3/8. The vocal line includes the lyrics: "vol-gi lun-gi il tuo pen-sier". The music features a trill motif in the first two measures, a rest in the third measure, and a final phrase in the fourth measure.

The next significant reappearance of this music lies at mm. 35-42. The vocal part at this point adopts the first vln/ob music from mm. 5-12 unchanged and thereby gives rise to *polyptoton*. The continuo part generates *palilogia* by reiterating its own music from mm. 5-12. Although the first vln/ob part features comparable restatements of previous material, it draws this music from different locations in the aria. Its phrase at mm. 35-38 comes from the second vln/ob material at mm. 5-9, while that at mm. 39-42 first appeared at mm. 21-24 of the vocal part. Since neither repetition is modified, two instances of *polyptoton* take place. Additional rhetoric occurs within some of the parts. The oboe and vocal parts at mm. 35-36 each create *synonymia* by repeating the trill motif at m. 35 on different notes at

m. 36. Another instance of this figure takes place when the same procedure recurs in the vocal part at mm. 39-40. In contrast, the instrumental parts at these measures present two identical statements of the trill motif and consequently produce *palilogia*. Handel again applies this compelling blend of musical figures to Pleasure's command that Beauty turn away from the mirror of Truth. He enhances this text further through a double iteration at these measures that results in *epizeuxis*.

Ex. 64. Handel, *Il trionfo del tempo e del disinganno*, "Chiudi i vaghi rai," mm. 35-42.

Violin I  
oboe I

Violin II  
oboe II

via

Piacere

B.C.

vol-gi lun-gi il tuo pen-sier

vol-gi lun-gi il tuo pen-sier

While Handel reuses significant portions of the opening ritornello in the A-section of “Chiudi i vaghi rai,” he limits his application of this material to the two-note trill motif in the B-section at mm. 68-72. The exclusive use of this small motif over five complete measures allows the composer to develop its rhetorical potential further. As previously demonstrated, another restatement of this motif on different notes in different parts at these measures once more produces *synonymia*. Handel’s application of voice exchange between the oboe and vocal part at mm. 68-69 and again at mm. 71-72 generates two instances of *polyptoton*. There is also a pattern of internal repetitions within these parts. The material of the oboe and vocal parts at mm. 68-69 repeat down a step at mm. 71-72. This gives rise to *climax*. Handel skillfully ties each element of *climax* to one iteration of the word “infelice” (unfortunate one) and consequently adds textual *epizeuxis*. These features combine well with the existing figure of *transmutatio* and bolster Pleasure’s deception of Beauty by exaggerating the woefulness of a false destiny.

Ex. 65. Handel, *Il trionfo del tempo e del disinganno*, “Chiudi i vaghi rai,” mm. 68-72.

oboe solo                      tutti                      oboe solo

vln I  
oboe I

vln II  
oboe II

vla

Piacere

in- fe- li-ce,                      in- fe- li-ce, il

B.C.

Handel adapts another aria from Keiser's *Claudius* at a later point in *Il trionfo del tempo e del disinganno*. This time, Messalina's aria, "Will der holden Sternenschein" serves as the source for Beauty's aria, "Io sperai trovar nel vero." The source aria is a soliloquy for Messalina. In the scenes leading up to this aria, Messalina has suffered the rejection of her lover, Silius. Moreover, her enemy, Narcissus has threatened to expose her infidelity to her husband, the Emperor Claudius. Aware that her adultery is punishable by death, she collapses in despair at this point:

- |  |   |
|--|---|
| 1 Will der holden Sternen Schein                   | (Will the lovely starlight                |
| 2 Mir des Todes Bothe seyn?                        | Be the messenger of death for me?         |
| 3 Und wil [ <i>sic</i> ] mit dem Glanz der Sternen | And will, with the gleaming of the stars, |
| 4 Sich so Licht als Freud entfernen                | Both light and joy depart                 |
| 5 Dass mich lieben dass mich hassen [ <i>sic</i> ] | [So] that loving and that hating          |

6 Beydes wil [*sic*] zerscheitern lassen.      Shall both destroy me.)

The main theme of this text centres on Messalina's sorrow. An indirect reference to this theme occurs at l. 2 through the poet's inclusion of the word "death." For many contemporary writers, death represents the ultimate end of the prolonged sorrow that arises from unrequited love, and it often serves as a metaphor for sorrow in poetic literature.<sup>455</sup> Death awaits Messalina on two levels in this aria: a literal death at the hands of Narcissus' enmity, and a figurative death from the pain of her break with Silius. Messalina's declaration at l. 4 that light and joy will depart from her strengthens the theme of sorrow further by confirming her utter dejection. Lines 5-6 once more verify death as an indication of Messalina's sorrow, when she observes that both loving Silius and hating Narcissus will ultimately destroy her.

Numerous textual rhetorical figures highlight the presentation of sorrow as the aria's main theme. First, there is the figure *interrogatio* at ll. 1-4. This figure suits the theme of sorrow perfectly, since it uses rhetorical questions to "set furthe our grief with more vehemencie."<sup>456</sup> It occurs first at ll. 1-2 when Messalina asks if the starlight will be the messenger of death and next at ll. 3-4, when she asks whether light and joy will depart with the stars. Lines 1-2 also denote the poet's application of *prosopographia*, which results at these lines from the ability of starlight to act as "the messenger of death" (des Todes Bothe). This particular phrase generates another figure. Since the death to which Messalina refers can be literal or figurative, *ambiguitas* is evident. Although many sources

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<sup>455</sup>Szeker-Madden, "To Sigh and to be Sad," 23.

<sup>456</sup>Wilson, 367.

caution that its misuse leads the auditors to confusion, *ambiguitas* can serve as an effective means of emphasis that often demonstrates the author's wit.<sup>457</sup> The impressive wealth of figures at l. 2 attracts the auditors' attention to the significance of the word "death." On a poetic level, this word underscores Messalina's sorrow, while on a dramatic level, it verifies the very real danger that confronts her. A similar conglomeration of figures takes place at ll. 4-5. Here, light and joy possess the presence of mind and the physical ability to depart and thus demonstrate *prosopographia*. Moreover, the implication that their departure will bring about darkness and sorrow stresses the latter elements with *detractio*. Line 5 is noteworthy for its use of three other rhetorical figures. The initial figure is *repetitio*, the application of the same sound at the beginning of successive units. The repetition of the demonstrative pronoun "that" (*dass*) to begin each of the two phrases in this line produces the figure. Also evident at l. 5 is the figure *antitheton*, which occurs "when our talke standeth by contrarie wordes, or sentences [placed] together."<sup>458</sup> In this case, the opposing words are "loving" (*lieben*) and "hating" (*hassen*). These words highlight the reasons behind Messalina's figurative and literal demise. The implication that Silius and Narcissus are the respective objects of love and hate once more emphasizes the cause of Messalina's doom through *detractio*. This striking combination of figures at ll. 4-5 enhances words that confirm death as the motivation for Messalina's sorrow in this text yet again.

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<sup>457</sup>Sonnino, 27.

<sup>458</sup>Wilson, 396. See also Puttenham, 175; Sherry, 56; Peacham the Elder, 148; Lefaucher, 145; Hoskyns, 151; Smith, 118, 172; Priestley, 226.

In contrast with its source, the main theme of the aria "Io sperai trovar nel vero" is hopeful rather than hopeless and concerns Beauty's expectations of pleasure. At this point in the drama, Beauty finally agrees to turn away from Pleasure and look into the mirror of Truth:

1 Io sperai trovar nel vero	(I hope to find in truth
2 Il piacer nè il veggio ancora	The pleasure I'll see again
3 Anzi il mio fato severo	Thus my harsh fate
4 Si contrista alla sua vista	is saddened at its sight
5 E si perde ò si scolora	and is lost or fades). <sup>459</sup>

Beauty directly acknowledges her optimism through the immediate use of the word "hope" (sperai) at l. 1. She again expresses her expectations of a positive outcome at l. 2, when she indicates that truth may indeed bring her pleasure. She emphasizes this once more at ll. 3-4, where she foresees the loss of her "fato severo" (harsh fate) at the coming of truth.

The textual rhetorical figures of "Io sperai trovar nel vero" emphasize the theme of hopefulness by highlighting Beauty's assurance of pleasure. Just as "death" has two meanings for Messalina in the source aria, so the prospect of "pleasure" (piacer, l. 2) has two meanings in this aria. Literally, it refers to an emotion, while figuratively it refers to the allegorical character of this oratorio. It thus demonstrates *ambiguitas*. Although the word "pleasure" has more than one interpretation, the context of this aria within the drama as a whole favours the literal reading.<sup>460</sup> In this way, *ambiguitas* serves a dramatic function by showing character development. Beauty now forsakes pleasure as an end in itself, an

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<sup>459</sup>I am grateful to Dr. E. Schwandt for his translation of this text.

<sup>460</sup>According to Sonnino, 27, the *Rhetorica ad Herennium* maintains that with *ambiguitas* the audience is aware of a word's multiple interpretations, but understands it "in the sense the speaker intends."

ideal espoused by the character of Pleasure. In its place, she follows the advice of Counsel and looks forward to the pleasure that one gains from higher ideals. This aspect of Beauty's pleasure garners additional reinforcement from the figure *contentio* at ll. 2-3. Here, the word "pleasure" (*piacer*) is placed in close proximity to an opposing concept, "harsh fate" (*fato severo*). Because ll. 4-5 confirm that Beauty's "harsh fate" is short lived, the juxtaposition of these two concepts highlights her anticipated pleasure all the more. Her "harsh fate" is further undermined at these same lines by a personification that allows it to feel sorrow at the sight of Beauty's expected pleasure. In this way, Beauty uses *prosopographia* to underscore the impermanence of her "harsh fate" while at the same time focussing on the projected longevity and strength of her new-found pleasure.

The texts of "Io sperai trovar nel vero" and "Will der holden Sternen Schein" possess different themes and thus different *individua*. The theme of "Will der holden Sternenschein" concerns the sorrow that comes from hopelessness, while that of "Io sperai trovar nel vero" involves the hopefulness that arises from the expectation of pleasure. Nevertheless, both themes fall under the predicament of quality and belong to its third species, "affections and affective qualities." Likewise, both themes pertain to the sub-species of "affections." At this point, however, all correspondence between these two themes ceases. Sorrow represents not only an *individuum* in its own right, but also provides an additional sub-heading under quality as one of the four "affections of the mind."<sup>461</sup> In contrast, the *individuum* of hope belongs to the affection of "joy." Since the themes of both texts share the same predicament, species, and sub-species, but diverge at

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<sup>461</sup>Blundeville, fol. E3r.

all subsequent levels, their *topoi* are similar.

From Keiser, Handel borrows mm. 3-4 of the oboe solo that forms part of the opening ritornello. This particular borrowing is brief and considerably altered in Handel's version. The most notable feature of the musical motif at mm. 3-4 of the source is the repeat of a four-note descending chromatic figure. Keiser includes five statements of this descending figure, each beginning on different notes. Interestingly, Keiser uses the figure to create a compound melody. The lower strand of the melody begins with the note of resolution on C5 at beat 3 of m. 3. The first three notes of the descending four-note motif then function as pick-ups to this melody which progresses through B ♭4 and A4 at m. 4. The upper strand begins on A5 at m. 3 and descends in stepwise motion through G5 and then F5 at m. 4. Keiser prefaces the entire passage with a four-note ascending chromatic figure. Handel rewrites the opening four notes so that they are more in keeping with the nature of the larger theme; they, too, now descend chromatically and actually begin the lower strand of the compound melody on F #5. Furthermore, Handel repeats the figure only four times in total and ends the motif with an expressive flourish of thirty-second notes that rise from D5-C6.

Ex. 66. Keiser, *Claudius*, "Will der holden Sternen Schein," oboe part, mm. 3-4.



Ex. 67. Handel, *Il trionfo del tempo*, "Io sperai trovar nel vero," oboe part, mm. 7-8.



The first reuse of the oboe motif in the source takes place at mm. 9-11. When it is applied to a text, three musico-rhetorical figures are inherent in the motif itself. *Passus duriusculus* arises both from the four-note ascending and descending chromatic figures. The stepwise descending repeat of the four-note chromatic motif produces the musical-rhetorical figure *climax*. Finally, the combination of the descending four-note motif and the descending compound melody establish the presence of the figure *catabasis*. All of these figures emphasize the text "mir des Todes Bothe seyn" (Be the messenger of death for me). They thus coincide with a section of text that contains a symbolic reference to sorrow as well as the textual figures *prosopographia* and *ambiguitas*.

Ex. 68. Keiser, *Claudius*, "Will der holden Sternen Schein," oboe and vocal part, mm. 9-11.

Sternen- schein                      mir das Todes Bothe                      seyn                      Und wil  
(sic)

Another appearance of the oboe motif in the source occurs at mm. 17-18, where it is shortened and transposed. Along with the intrinsic figures of *passus duriusculus*, *climax*, and *catabasis*, the transposition of this passage down a step from m. 10 creates a large-scale instance of *climax*. The text at these measures, "dass mich lieben dass mich hassen" (that love me, that hate me) contains the textual rhetorical figures *repetitio* and *antitheton* and portrays Messalina's hopelessness. Once again, the combination of musical and textual figures thus emphasizes text that verifies sorrow as the main theme.

Ex. 69. Keiser, *Claudius*, "Will der holden Sonnen schein," oboe and vocal parts, mm. 17-18.

The image shows a musical score for two staves. The upper staff is for the oboe, written in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is for the vocal part, written in bass clef with the same key signature and time signature. The lyrics are printed below the vocal staff: "dass mich lieben dass mich hassen Beydes". The oboe part features a melodic line with eighth and sixteenth notes, while the vocal part consists of a simple, rhythmic line.

Handel's reuse of Keiser's oboe motif in the new version is just as rhetorically affective as the original. The restatement of this material at mm. 19-20 sees the oboe motif unaltered from its initial appearance in Handel's opening ritornello. Handel manages to maintain the inherent figures *passus duriusculus* and *climax* from the source. The positive message of the text here, however, does not support the figure *catabasis*. In its place, Handel includes two more appropriate figures at beat 3 of m. 20. The upward flourish of the oboe part confirms the presence of *variatio*. Besides *variatio*, the same upward

flourish creates the figure *anabasis*. According to Johann Walther, *anabasis* “is a musical setting through which anything representing height or rising is expressed.”<sup>462</sup> This typically involves the use of an ascending musical passage in order to depict lofty or uplifting ideals aurally, which is precisely the case here.<sup>463</sup> The figures *passus duriusculus* and *climax* at these measures highlight the entire phrase “io sperai trovar nel vero” (I hope to find in truth), which directly identifies hopefulness as the main theme of the text. Handel skilfully reveals his keen understanding of the main topic once more by linking the elevated concept of truth (“vero”), the reason behind Beauty’s hopefulness, to the figures *variatio* and *anabasis*. The rhetorical enhancement of this particular word serves a dramatic function by underscoring Beauty’s shift away from pointless, empty pleasures towards those that are gained from higher ideals.

Ex. 70. Handel, *Il trionfo del tempo*, “Io sperai trovar nel vero,” oboe and vocal parts, mm. 19-20.

The image shows a musical score for two staves. The top staff is for the oboe, and the bottom staff is for the vocal part. The music is in a key with one sharp (F#) and a common time signature (C). The oboe part features a series of ascending eighth and sixteenth notes, creating a sense of rising motion. The vocal part has lyrics written below it: "veggio ancora io sperai trovar nel vero il pia-".

The oboe material recurs at mm. 31-32, where it is markedly different. For this restatement of the motif, Handel maintains the figures *passus duriusculus* and *climax*, but

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<sup>462</sup>Walther, 34. “Ist ein solcher musicalischer Satz, wodurch etwas in die Höhe steigendes exprimiret wird.”

<sup>463</sup>Bartel, 179-180; Beulow, 798.

he eliminates the figures *variatio* and *anabasis*. His abbreviation of the motif and exclusion of these figures is more than a simple variation technique and serves a dramatic function. While *variatio* and *anabasis* work well at m. 20 where they illustrate the nobility of “vero” (truth), they would stress the word “severo” (harsh) at m. 32. Handel confirms his intimate perception of rhetoric’s power by correctly avoiding the obvious contradiction that would arise from over-emphasizing one negative word in an otherwise positive text. Thus, the music, like Beauty herself, does not dwell on her harsh fate. In addition to truncating the oboe material, Handel alters it further by transposing the second and fourth statements of the four-note motif down an octave. All of these changes lead to the musical figure *paronomasia*. The conglomeration of figures at these measures corresponds to the text “anzi il mio fato severo” (thus my harsh fate). In the context of the entire aria, this text supports Beauty’s optimism, since it presents an unfavourable element that she is certain will “fade” (*scolora*) or be “lost” (*perde*).

Ex. 71. Handel, *Il trionfo del tempo*, "Io sperai trovar nel vero," oboe and vocal parts, mm. 31-32.

perde o si scolora; anzi il mio fato severo si con-

Handel’s first oratorio contains yet another borrowing from Keiser. This time, sections of Barsine’s aria “So folget nach Stürmen und Krachen” from Keiser’s opera *Nebucadnezar* provide the inspiration for Pleasure’s final aria, “Come nembo che fugge col vento.” In the source aria, Barsine and her lover, Darius, have been welcomed home by

Adina, who now consents to their marriage. This aria is an emotional outpouring for

Barsine:

1 So folget nach Stürmen und Krachen	(So follows after storms and thunder
2 Ein freudiges Lachen	A joyous laughter
3 Nun lieb' ich mit doppelter Lust;	Now I love with double the pleasure
4 Auf Wermuth schmeckt [ <i>sic</i> ] Nectar	Suddenly, after wormwood,
noch einmahl so süsse	Nectar tastes doubly sweet
5 Und deine bezaubernden Küsse	And your enchanting kisses
6 Vergnügen so Sönn [ <i>sic</i> ] die Brust	Delight me like the sun warming the
	body.) <sup>464</sup>

This text is overrun with references to Barsine's perfect joy at this moment in the drama.

She speaks of her "joyous laughter" (freudiges Lachen) at l. 2, of her doubled pleasure (doppelter Lust) at l. 3, and of her delight (vergnügen) at l. 6. That love is the cause of her happiness is made patently clear. She refers to her own love for Darius at l. 3, and she describes the physical expression of his love for her at l. 5.

The librettist enhances the presentation of joy as the main topic with several rhetorical figures. At l. 1, he uses the words "storms and thunder" (Stürmen und Krachen) as a metaphor for the many hardships the lovers endured throughout the course of the drama. The application of rhetoric to this concept strengthens the main theme by widening the gulf between their past suffering and their present joy. By juxtaposing the concepts of suffering and joy at ll. 1-2, the librettist thus employs *contentio* to widen the gulf between them even more. He applies similar methods at l. 4 further to enlarge this gulf. Metaphor is used once again, as the taste of "wormwood" (Wermuth) represents the former

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<sup>464</sup>Reinhard Keiser, *Nebucadnezar* (1704), edited by John Roberts in *Handel Sources: Materials for the Study of Handel's Borrowings* (New York and London: Garland Publishing, 1986), volume 3. All references to the text and the music of this work are drawn from this source.

misfortunes of Barsine and Darius, while that of “Nectar” represents their current jubilation. These opposing ideas are not only placed within the same line, but they are also used in a simile. This “crosse copling” of contrary words as though they were similar marks the application of the figure *contrapositum*.<sup>465</sup>

While Barsine’s aria follows the loving welcome of Adina, Pleasure’s aria “Come nembo che fugge col vento” in Handel’s *Il trionfo del tempo e del disinganno* follows Beauty’s ultimate rejection of her. Filled with anger and indignation, Pleasure sings this aria as she prepares to leave:

1 Come nembo che fugge col vento	(Like clouds that flee with the wind
2 da te fuggio sdegnato e severo	So I flee from you, scornful and
	stern
3 Se l’inganno è il mio solo alimento	If deceit is my only food
4 Come viver io posso nel vero	How can I live, in truth)

Pleasure clearly describes her anger at l. 2 with the words “scornful” (*sdegnato*) and “stern” (*severo*). Besides directly declaring the main theme, the poet couches additional reinforcement of it in impassioned rhetoric. At ll. 1-2, Pleasure compares her departure to that of clouds fleeing the wind. This type of comparison gives rise to the figure *similitudo*, which can “not onely bewtifie our tale, but also very much inforce & enlarge it.”<sup>466</sup>

Thomas Wilson cautions that the proper use of this figure requires that the compared elements “both in some one propertie seme like.”<sup>467</sup> In this text, both Pleasure and clouds

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<sup>465</sup>Puttenham, 172. See also Sonnino, 61-62.

<sup>466</sup>Puttenham, 201. See also Peacham the Elder, 143; Wilson, 375; John Smith, 211.

<sup>467</sup>Wilson, 375.

share the fact that their flight is not of their own will, but is thrust upon them by an outside force. The application of *similitudo* thus highlights the reason for Pleasure's anger: her forced departure because of Beauty's harsh rebuff. Pleasure firmly punctuates her exit at ll. 3-4 with a profusion of emphatic figures. Both Beauty and Counsel accuse Pleasure of behaving as the virtual embodiment of deception throughout the drama. Pleasure attacks their accusations at these lines through the implication that she is made of more than deception. She accomplishes this with a metaphor that links deception with food. Then, with a rhetorical question that signals *interrogatio*, she confirms an obvious truth: deception alone is not enough to sustain anyone, including herself. In this way, she vehemently refutes the statements of Beauty and Counsel and demonstrates the power of the figure *inrepatio*.<sup>468</sup>

The main themes of both texts, therefore, are emotions. That for the source is joy, while that of the new version is anger. As such, these themes belong to the predicament of quality. Within this category, they fall under the third species of quality, "affections and affective qualities" and the sub-species of "affections." After this point, however, the two themes diverge. Under the derivation of "affections," joy provides its own heading, while anger falls under the affection of "lust." The correlation regarding the predicament, species and sub-species of these two themes, coupled with their differences at lower levels of predication, confirms that their *topoi* are similar.

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<sup>468</sup>Sonnino, 112. When using *inrepatio*, the force of one's refutations frequently relies on the additional emphasis provided by the rhetorical questions of *interrogatio*. Richard Sherry, 51, offers the following example: "Cicero against Cataline: Thinkest thou that thy counsels are not known? And that we know not what thou didst the last night? And what the night before?"

Handel reuses a considerable amount of material from Keiser in his setting of “Come nembo che fugge col vento.” Comparison of the two scores confirms that Handel bases mm. 28-38 of his work on mm. 8-24 of Keiser’s. At the same time, the borrowing is not wholesale. Besides a change of key and orchestration, Handel includes a number of more significant alterations of the source material in his version.

The setting of Handel’s first line of text at mm. 28-30 corresponds to that of Keiser’s first line at mm. 8-10. Handel alters the first beat of the vocal part at m. 28 in order to accommodate text underlay (admittedly a small change). He also discards the octave displacement in the continuo part at m. 8 of the source by allowing the eighth note run at beats 2-3 to begin within the same octave as the note at beat 1. He changes the continuo part again at m. 30. While Keiser includes new material at m. 10, the material for the continuo at m. 30 of Handel’s version is an exact repetition of its material from m. 29.

Handel’s modifications to the source material at mm. 28-30 preserve and add to Keiser’s rhetoric. Both versions, for instance, maintain the figure *variatio* which arises from the melismatic embellishment of the vocal part at m. 9 of the source and m. 29 of the new version. At the next measure of each version, the second and third beats of this vocal melisma repeats on the same notes in the first vln/ob and on different notes in the second vln/ob. This produces *polyptoton* and *synonymia*, respectively. Handel’s changes to the continuo part material at m. 30, however, create an additional figure. Because the continuo part at this measure provides an exact restatement of its music from m. 29, *palilogia* results. In the source, *variatio*, *polyptoton*, and *synonymia* combine to emphasize the setting of the word “Krachen.” The application of rhetoric to this word heightens the

efficacy of the textual figures, metaphor and *contentio*. It thus aids in broadening the separation between the past hardships of Barsine and Darius and their present joy. In Handel's version, *variatio*, *polyptoton*, *synonymia* and the newly incorporated *palilogia* underscore the word "vento," which itself provides one element of the textual figure *similitudo*. In this way, the musical rhetoric enhances a word that symbolizes the reality of Pleasure's forced departure and thus stresses the reason for her anger.

Ex. 72. Keiser, *Nebucadnezar*, "So folget nach Stürmen und Krachen," mm. 8-10.

Violin I

Violin II

Viola

Bassoon

B.C.

So folget nach Stürmen und Krachen

Ex. 73. Handel, *Il trionfo del tempo e del disinganno*, "Come nubo che fugge col vento," mm. 28-30.

Oboe I  
Violin I

Oboe II  
Violin II

Viola

Bassoon

B.C.

Come nubo che fugge col vento

At mm. 31-34 of the new version (see ex. 75 below), Handel incorporates a number of more substantial revisions to the source material. He preserves the adjustments made to the vocal entry and the continuo part at m. 28 in their restatement at m. 31. He also completely rewrites the continuo part from mm. 13-15 of the source (see ex. 74 below) for use at mm. 32-34 of his version. Perhaps the most pervasive modifications, however, involve Handel's exclusion of Keiser's m. 12 as well as the first and second violin material at mm. 13-14.

These alterations have a profound impact on the resulting musical rhetoric of the two versions. By omitting much of mm. 12-14 of the source at mm. 31-34 of his version, Handel actually does away with many of Keiser's figures. In the original vocal part, for instance, the material at m. 13 is really an altered restatement of the material at m. 12, and thus gives rise to *paronomasia*. Without a similar repetition, this figure does not take place at the corresponding point of Handel's vocal part. Likewise, the material of both original violin parts at beats 2-3 of m. 13 is a repetition of their material at beats 2-3 of m. 12 down an octave. This generates *polyptoton*. Handel's excision of this material at mm. 32-33 of his version again excludes Keiser's written figuration. Further alterations to Keiser's rhetoric results from Handel's restyling of the continuo part at mm. 31-34. In Keiser's version, the continuo material at mm. 11-13, beat 1 is an exact repetition of its material at mm. 8-10. This consequently produces the figure *palilogia*. In contrast, the continuo part of Handel's version demonstrates a different figure. While there is an exact repetition of material, it involves only a single measure. The continuo material from m. 28 recurs at m.

31. Since both statements occur in conjunction with the beginning of l. 1 they confirm the application of *anaphora*<sup>469</sup> rather than *palilogia*.

At the same time, Keiser's and Handel's versions at these measures have more than one figure in common. By including most of the original vocal melisma at mm. 32-33 of the new version, Handel maintains the figure *variatio*. In Keiser's version, both violin parts display the figure *synonymia*, since their material from m. 13 returns on different pitches at beats 2-3 of m. 15. The same figure takes place at the corresponding point of Handel's version when the first and second oboes and violins at beats 2-3 of m. 34 reiterate the vocal material from m. 32 on different notes. The figures of both versions at these measures join with the addition of *epizeuxis* to emphasize the second iteration of each text's first line. In the source, the figures *paronomasia*, *polyptoton*, *palilogia*, *variatio*, *synonymia*, and *epizeuxis* bring Barsine's present joy into sharper focus by adding vehemence to her portrayal of past suffering. In like manner, the figures *anaphora*, *variatio*, *synonymia* and *epizeuxis* in Handel's version strengthen the metaphor through which Pleasure discloses the cause of her anger.

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<sup>469</sup>Several different connotations of this figure exist. Mattheson, 203, provides the following definition of *anaphora*: "a passage already used recurs at the beginning of several successive passages and thus establishes a *relatio*." Both Walther, 34, and Brossard, fol. i1r, limit the repetition to the continuo part in the manner of a chaconne. I rely on Mattheson's definition here. See also Buelow, 797; Bartel, 184-190.

Ex. 74. Keiser, *Nebucadnezar*, "So folget nach Stürmen und Krachen," mm. 11-15.

The first system of the musical score consists of five staves. From top to bottom, they are labeled: vln I, vln II, viola, Bassine, and B.C. The music is in 3/4 time with a key signature of one flat. The first two staves (vln I and vln II) have a whole rest in the first measure, followed by a sixteenth-note pattern in the second measure. The viola staff has a whole rest in the first measure and a half rest in the second. The Bassine staff has a sixteenth-note pattern in the first measure and a sixteenth-note pattern in the second. The B.C. staff has a half note in the first measure and a half note in the second. The lyrics "So folget nach Stürmen und Krach-" are written below the Bassine staff.

The second system of the musical score consists of five staves. From top to bottom, they are labeled: vln I, vln II, viola, Bassine, and B.C. The music continues with the same patterns as the first system. The lyrics "-en" are written below the Bassine staff.

Ex. 75. Handel, *Il trionfo del tempo e del disinganno*, "Come nembro che fugge col vento," mm. 31-34.

oboe I  
vln I

oboe II  
vln II

viola

Pleasure

B.C.

Come nembro che fugge col ven-

-to

In keeping with his previous pattern of borrowing in “Come nembo che fuge col vento,” Handel retains some of the source material from mm. 16-24 while substantially altering other parts of it for use at mm. 35-38. With the exception of slight alterations in order to accommodate text underlay, mm. 16-17 of the source appear relatively untouched at mm. 35-36. After this point, however, all similarity between the two versions ends. Keiser extends the vocal melisma for another six measures and adds the upper strings at mm. 21-22. Handel’s vocal melisma, on the other hand, continues for just two more measures and is accompanied solely by the continuo.

Aside from the vocal melisma that generates *variatio* in both versions, these measures of the two works have very few rhetorical figures in common. In the source, the figure *synonymia* takes place three times at mm. 16-24 of Ex. 76. One instance involves the recurrence of the vocal material from beats 1-2 of m. 17 a major third higher at beats 1-2 of m. 19. This figure also occurs in the second violin part at beats 1-2 of m. 22 which reiterates the vocal material at m. 21 down a sixth. It takes place again at m. 22 when the first violin part imitates its own material from m. 21 using different pitches. Keiser does not limit his musical rhetoric at these measures to *variatio* and *synonymia*. Composers during this period frequently attempt to represent specific ideas or images in the text aurally. In modern times, this practice has been called “word-painting,” while Burmeister refers to it as *hypotyposis*.<sup>470</sup> Keiser uses this figure with discretion and efficacy to set the

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<sup>470</sup>Bartel, 307-311. The application of this figure was so widespread during the Baroque period that many contemporary writers lamented the shocking regularity of its misuse. In his *Musica Poetica*, Burmeister bemoans the fact that “this figure is most commonly used by real artists. O that it were applied skillfully by all composers!” [Bartel, 310] Likewise, Charles Avison charges that most composers use it more often “to excite a

word “Lachen” (laughter) at mm. 17-23, where the repeated sixteenth notes on the pitch F5 at mm. 18 and 20 unmistakably simulate laughter. As a result, they strengthen the aria’s main theme by aurally portraying Barsine’s joy at this moment. At m. 22 of the source, *palilogia* occurs when Barsine repeats her material from m. 21 on the same pitches. Again at m. 22, the first violin part presents an exact restatement of the vocal material from the preceding measure, thereby generating *polyptoton*. While Keiser incorporates a plethora of figures to bolster *variatio* at this section of the source, only one other figure complements *variatio* at mm. 35-38 of Handel’s version. Specifically, the motivic material at m. 37 closely resembles that from beats 1-2 of m. 36 and *imitatio* consequently results. The figures *variatio*, *palilogia*, *hypotyposis* and three instances of *synonymia* in Keiser’s version accompany and reflect the word “Lachen” (laughter). They thus intensify the presentation of a word that demonstrates Barsine’s joy. In Handel’s version, the figures *variatio* and *imitatio* underscore Pleasure’s iteration of the word “sdegato” (scorn). Although these two lone figures produce less of a rhetorical impact than Keiser’s six, they nevertheless serve to highlight a word that confirms anger as the main theme of Pleasure’s aria.<sup>471</sup>

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reflex Act of the understanding, than to affect the Heart and raise the Passions of the Soul.” [Charles Avison, *An Essay On Musical Expression* (London, 1753), 57-58.]

<sup>471</sup>Considering the implications of the figure *hypotyposis* in Keiser’s version, it seems likely that Handel left mm. 18-23 out of his borrowing in order to avoid the fallacy of applying music specifically intended to represent laughter to text that deals with anger.

Ex. 76. Keiser, *Nebucadnezar*, "So folget nach Stürmen und Krachen," mm. 16-24.

The musical score is arranged in two systems. The first system contains five staves: Violin I (vln I), Violin II (vln II), Viola, Bassoon (Bassine), and Bassoon/Contrabass (B.C.). The second system contains five staves: Violin I, Violin II, Viola, Bassoon, and Bassoon/Contrabass. The Bassoon part in the first system has the lyrics "Ein freudiges Lach-". The Bassoon part in the second system has the lyrics "-en". The music is in 3/4 time and the key signature has one flat (B-flat).

Ex. 77. Handel, *Il trionfo del tempo e del disinganno*, “Come nembo che fugge col vento,” mm. 35-38.

ob I  
vln I

ob II  
vln II

vla

Pleas.

B.C.

da te fuggio sdegnato

Handel's borrowing from works whose *topoi* are similar to those of his new compositions continued in his second oratorio, *La Resurrezione* (Rome, 1708).<sup>472</sup> One example of this involves Lucifer's aria "Caddi, è ver, ma nel cadere" which uses the aria "Fallet ihr Mächtigen der Erden" from Keiser's *Nebucadnezar* as a source. The situation in Keiser's opera sees a triumphant Nebucadnezar addressing his Jewish captives, Daniel, Sadrach, Mesach, and Abednego, after the rout of Jerusalem:

1 Fallet ihr Mächtigen der Erden	(Fall, you mighty ones of Earth
2 Fallet und erniedrigt euch	Fall and humble yourselves
3 Oben wo die Sterne glänzen	Above where the stars shine
4 herrscht ein unumschräncktes [ <i>sic</i> ] Reich	A boundless realm is established

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<sup>472</sup>G.F. Handel, *La Resurrezione, The Works of George Frederick Handel*, volume 39 (Ridgewood, New Jersey: 1965). All references to the text and music of this work are drawn from this source.

5 Und bis an der Erden Gränzen  
6 Ist dem meinen keines gleich

And to the ends of the earth  
There is none equal to mine

7 Fallet ihr Mächtigen der Erden  
8 Fallet und erniedrigt euch

Fall, you mighty ones of Earth  
Fall and humble yourselves)

Nebucadnezar humiliates his prisoners throughout this text. Direct confirmation of this occurs at ll. 1-2, when he orders the defeated heros to fall (*fallet*) and humble (*erniedrigt*) themselves. An abundance of rhetorical figures add vigor to Nebucadnezar's words at these lines. His use of imperative mood verbs denotes the application of *adhortatio* to strengthen his commands. The reiteration of the verb "fallet" (fall) at the beginning of both ll. 1 and 2 fortifies his commands further through the textual figure *anaphora*.<sup>473</sup> John Smith acknowledges that the repetitions that give rise to *anaphora* should involve "a word or words of importance and effectual signification."<sup>474</sup> Its link with the word "fallet" (fall) at these lines underscores the relevance of this word in the delineation of the main topic as a whole by highlighting an act through which Nebucadnezar humiliates the Israelite prisoners. He demeans them again with the phrase "ihr Mächtigen der Erden" (you mighty ones of earth) at l. 1. *Transmutatio* results here from Nebucadnezar's reference to the legendary might of the Israelites in place of their actual names. He then exaggerates the magnitude of their might with the hyperbolic suggestion that they are the mightiest people of earth. Rather than emphasize their strength, however, the context of the phrase that produces *transmutatio* and *hyperbole* instead highlights the Israelites' current subjugation.

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<sup>473</sup>Puttenham, 165; Peacham the Elder, 54; Sherry, 47; Fraunce, fol. C8v; Lefaucher, 147; Wilson, 398; Fenner, 172; John Smith, 96, 221.

<sup>474</sup>John Smith, 96.

Indeed, the inclusion of this apparent compliment within Nebucadnezar's rhetorically accentuated demands for submission creates an opposition that generates the figure *contentio*. Moreover, Nebucadnezar clearly uses these words in order to elevate the degree of his own victory and sardonically deride his captives. By taunting his enemies in this way, he includes *sarcasmos* in his denigration of the Israelites.<sup>475</sup> The rhetorician Susenbrotus notes that this particular figure "is a very hostile form of mockery full of hate."<sup>476</sup> The reiteration of ll. 1-2 at the end of the text reaffirms Nebucadnezar's intent to belittle the Israelites in this text and adds the figure *epanalepsis*.<sup>477</sup> Nebucadnezar displays his contempt for the Israelites once more at ll. 3-6. While he concedes at ll. 3-4 that the heavenly seat of their God is "boundless," he immediately counters at ll. 5-6 that his own realm is without equal on earth. Hyperbole emphasizes both of these statements by magnifying the expanse of Jehovah's realm and the might Nebucadnezar's own kingdom. His juxtaposition of these statements allows a comparison between them that further confirms the impotency of heaven against his current dominion over the Israelites. This type of unfavourable comparison demonstrates the application of *castigatio* and gives Nebucadnezar the perfect blasphemy with which to completely degrade his prisoners.

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<sup>475</sup>Sherry, 46. Puttenham, 158. The most common paradigm of this figure presents an antagonist mocking the former strength or glory of his fallen enemy. Peacham the Elder, 20, provides the following example from the Bible: "Thou which dost destroy the temple and build it again in three days, save thyself and come down from the cross."

<sup>476</sup>Sonnino, 123.

<sup>477</sup>Puttenham, 167; Peacham the Elder, 58; Fraunce, fol. D3r; Hoskyns, 127; Fenner, 172; John Smith, 101. The restatement of ll. 1-2 at the end of the text is reproduced from the version found in the extant printed libretto from the 1704 production in Hamburg. See Roberts, ed., *Nebucadnezar*, 316.

Like the source text, the theme of “Caddi è ver, ma nel cadere” concerns one party’s humiliation of another. The oratorio opens with this aria, which presents Lucifer’s comments on the death of Christ:

- |                                |                                      |
|--------------------------------|--------------------------------------|
| 1. Caddi, è ver, ma nel cadere | (I fell, tis true, but in falling    |
| 2. Non perdei forza nè ardire  | I lost neither strength nor zeal     |
| 3. Per scacciarmi dalle sfere  | To be chased out of the spheres      |
| 4. Se più forte allor fu Dio   | If God was then the stronger         |
| 5. Or fatt’uomo, al furor mio  | Now as a man, He has to succumb      |
| 6. Pur cedute ha con morire.   | To my fury by dying.) <sup>478</sup> |

Throughout this text, Lucifer boasts of his power over God. At ll. 1-2, he declares that he remained strong and zealous, in spite of his fall from Heaven. This demonstrates the application of *medela*, which occurs when one admits a fault but minimizes its consequences.<sup>479</sup> With this figure, Lucifer seizes a position of dominance through his claim that even God’s wrath has no effect on him. These lines also make use of *insultatio*, since Lucifer clearly intends their disdainful blasphemy to offend his omnipotent adversary.<sup>480</sup> At ll. 3-6, Lucifer describes the shift in the balance of power between himself and God. While he directly concedes God’s former strength at l. 4, he embroiders the reference to his present superiority in rhetorical artifice. With the declaration that God has capitulated to his hatred at ll. 5-6, the fallen angel strongly implies that he is now the stronger of the two.

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<sup>478</sup>Translated by Anthony Hicks and Avril Bardoni in Handel, *La Resurrezione*, The Amsterdam Baroque Orchestra, conducted by Ton Koopman, Erato 2292-45617-2, 1991.

<sup>479</sup>Peacham the Elder, 138.

<sup>480</sup>Puttenham, 175.

This confirms the use of the figure *collectio*, which “amplifieth a matter by conjecture.”<sup>481</sup>

The figure *commutatio* further enhances the reversal of power. This figure occurs when “we inuerte a sentence by the contrary.”<sup>482</sup> According to John Hoskyns, *commutatio* “is a sharpe & witty figure & shews out of the same wordes a pithy distinction of meaning.”<sup>483</sup>

The figure is evident here in the ideas of ll. 3-6, which allow that first God was stronger than Lucifer (ll. 3-4), but now Lucifer is stronger than God (ll. 5-6).<sup>484</sup> Finally, by verbalizing his hatred of God, Lucifer insults his adversary with rhetoric yet again.

Peacham the Elder terms such an expression of abhorrence towards another *abominatio*.

More importantly, he cautions that it must not be used “against things worthy of love.”<sup>485</sup>

Since God demands love from all his creatures, Lucifer’s application of *abominatio* here reflects his utter irreverence and contempt for his enemy.

The themes of “Fallet, ihr Mächtigen der Erden” and “Caddi è ver, ma nel cadere” have much in common. Both show impertinent victors in the act of humiliating their adversaries with rhetorically-clad insults. The act of humiliation belongs to the predicament of action. In the source, the agent of the action is Nebucadnezar and the

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<sup>481</sup>Sonnino, 39. See also Peacham the Elder, 108.

<sup>482</sup>Peacham the Elder, 121.

<sup>483</sup>Hoskyns, 129.


<sup>484</sup>In his definition of *commutatio*, Puttenham, 174, notes that the figure requires the repetition of the same word or words in antithetical positions within a sentence. Hoskyns, 128, provides the following example: “if any for love of honour or honour of love.” Although the exact word “stronger” (più forte) does not occur at ll. 5-6, the figure *collectio* implies it strongly enough to warrant the application of *commutatio*.

<sup>485</sup>Sonnino, 15.

patients are the four captured Israelites. At the same time, the agent of the action in the new version is Lucifer and the patient is God. In both cases, the insults of the agents attempt to lower the status of the patients. This attempted alteration to the patients confirms that the species is transitory. The *individua* of the two themes, however, are different. The action in the source text involves man against man. According to Zachary Coke, this makes it an inferior, corporeal action.<sup>486</sup> The action of the new version, on the other hand, involves an angel acting against God. Coke labels this a defective, special, spiritual, action.<sup>487</sup> The divergence of the two themes at the level of their *individua* affirms that their *topoi* are similar.

Handel borrows a diminutive amount of material from Keiser for his setting of “Caddi è ver, ma nel cadere.” He takes the three-note motif D4-F3-E3 at m. 3, beat 1 of Keiser’s aria and adapts it for use in his version. Although both composers repeat and manipulate this motif several times in their arias, their treatments do diverge slightly and generate different figures.

Ex. 78. Keiser, *Nebucadnezar*, “Fallet, ihr Mächtigen der Erden,” m. 3, vocal part only.

Nebucadnezar 

Fallet ihr Mächtigen auf Erden

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<sup>486</sup>Coke, 40-42. An action involving man is termed inferior and corporeal because it concerns the acts of living creatures on earth.

<sup>487</sup>Coke, 40, 44. With reference to Coke’s theological beliefs, Lucifer’s action in this text is defective, since angels who hate and deride God are immoral. It is special and spiritual by virtue of the fact that Lucifer is an angel.

Keiser uses several versions of this musical motif to set every subsequent appearance of the word “fallet” in the source. The association between the musical motif and this word is significant, since Nebucadnezar employs “fallet” to flavor his denigration of the captives. The various iterations of the musical motif produce a number of figures, each of which add efficacy to this important, topic-defining word. Keiser’s application of this descending musical motif to set a word indicative of descent produces the figure *catabasis* with its every entrance. At m. 4, Keiser repeats the word “fallet” twice and generates *epizeuxis*. He ties the first iteration of “fallet” at m. 4 to a transposed version of the musical motif in the vocal part at beat 1, creating *synonymia*. Beat 3 of the vocal part couples the next statement of “fallet” with another presentation of the musical motif, this time with its original pitches. *Palilogia* consequently results. Keiser sharpens the rhetorical edge of this measure further through the repetition of the vocal material an octave higher and offset by one beat in the violins. This gives rise to *polyptoton*. The word “fallet” appears once more at the beginning of m. 5, where it adds to the figure *epizeuxis* from the previous measure. The vocal and violin parts underscore the word with its characteristic musical motif. Because Keiser transposes and intervallically alters the motif, *imitatio* arises. The beginning of m. 6 presents yet another appearance of the word “fallet.” Keiser links it to a restatement of the musical motif on the pitches C4-E3-D3 in the vocal part, which allows a second demonstration of *synonymia*. In like manner, *palilogia* occurs a second time at m. 7, where the vocal part repeats its material from m. 4 on the same pitches. Keiser once more combines each statement of the musical motif at m.

7 with the presentation of the word “fallet,” thereby allowing musical and textual rhetoric to unite.

Ex. 79. Keiser, *Nebucadnezar*, “Fallet, ihr Mächtigen der Erden,” mm. 4-7.

The image shows a musical score for three parts: Violin (vln), Nebuchadnezar (Neb.), and Bassoon/Clarinet (B.C.). The score is in 12/8 time and consists of two systems. The first system shows the violin playing a rhythmic pattern of eighth notes, the Nebuchadnezar part with lyrics "fallet fallet" and "fallet und erniedrigt euch", and the B.C. part. The second system continues the violin part, the Nebuchadnezar part with lyrics "fallet ihr Mächtigen auf Er- den fallet" and "fallet und ernie-", and the B.C. part.

In comparison with Keiser, Handel links each statement of the three-note motif with the same word, “caddi” (I fell). This word does not possess the same topic-defining weight as the word “fallet” in the source. “Caddi” belongs to the figure *medela* and presents a fault which Lucifer later mitigates. It is thus not as rhetorically amplified as is “fallet” in the source and it plays a smaller role in the aria as a whole.

The word “caddi” and its corresponding musical motif appear at only two points in the A-section of Handel’s setting. In keeping with Keiser’s version, Handel’s application

of a falling musical motif to set a word of the same connotation generates *catabasis*. The first presentation of the musical motif with the word “caddi” occurs at mm. 17-20. Handel initially presents the musical motif in the continuo part at m. 17. He then repeats it up one octave in the vocal part at m. 18 and up another in the violins at m. 19. This generates two instances of *polyptoton*. Handel also ties two identical statements of the musical motif in the vocal part at m. 18 and m. 20 to two iterations of the word “caddi.” Musically, this produces *palilogia* and textually, it creates *epizeuxis*.

Ex. 80. Handel, *La Resurrezione*, “Caddi è ver ma nel cadere,” mm. 17-20.

The musical score for Ex. 80 consists of three staves. The top staff is for Violin I (Vln I), the middle for the vocal part (Luc.), and the bottom for the Basso Continuo (B.C.). The key signature is one flat (G minor) and the time signature is 3/4. The vocal line has the lyrics "Caddi è ver" and "caddi è" written below the notes. The musical motif is a falling eighth-note pattern: G4, F4, E4, D4.

The last appearance of “caddi” with its musical motif takes place at mm. 40-44 (see Ex. 81). With the exception of the continuo part, this section is remarkably similar to mm. 4-5 of Keiser’s version. Like the source, these measures give rise to *epizeuxis* by providing three iterations of the word “caddi.” Handel combines the elements of *epizeuxis* with three different versions of the musical motif in the vocal part. The motif is transposed at m. 40, which produces *synonymia*. The figure *palilogia* arises at m. 42 where the musical motif recurs on its original pitches. Finally, intervallic alteration of the motif at m. 44 generates *imitatio*. In keeping with Keiser, Handel adds to the figures of the vocal part by including

*polyptoton*. This figure occurs when the violins restate the vocal material from mm. 40 and 42 an octave higher at m. 41 and m. 43.

Ex. 81. Handel, *La Resurrezione*, “Caddi è ver ma nel cadere,” mm. 40-44.

The musical score consists of three staves. The top staff is for Violin I (vln I), the middle for the vocal part (Luc.), and the bottom for Bassoon/Clarinet (B.C.). The key signature has one flat (B-flat) and the time signature is 3/8. The vocal line has the lyrics "Cad-di", "cad-di", and "cad-di è" under the notes. The violin part shows the vocal material being restated an octave higher in measures 41 and 43.

Handel includes another borrowing from Keiser in *La Resurrezione*. This time, Clotilde’s aria “Entschlafft ihr Sinnen” from Keiser’s *La forza della virtù* provides the inspiration for Mary Magdalene’s aria “Ferma l’ali, e sù miei lumi.” In his discussion of this borrowing, John Roberts notes that both arias deal with sleep.<sup>488</sup> Careful analysis, however, reveals that their themes are not identical. While the two texts do have sleep in common, they focus on different aspects of it. This affects the determination of the *topoi* as well as the amount and treatment of the borrowed material in the new version.

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<sup>488</sup>Keiser, *La forza della virtù*, xvi.

The source aria takes place near the end of the drama. At this point, Clotilde's virtue has succeeded in winning the heart of King Fernando. She can now relax and give in to her exhaustion as nature lulls her to sleep:<sup>489</sup>

- |                               |  |
|-------------------------------|--|
| 1. Entschlaft ihr Sinnen      | (Go to sleep, ye senses                    |
| 2. Eure Bein [ <i>sic</i> ]   | Your bones                                 |
| 3. Wird nunmehr ermüdet sein  | Must now be fatigued                       |
| 4. Eure Ruh soll nun beginnen | Your rest shall now begin.) <sup>490</sup> |

Clotilde welcomes sleep in this aria. This is immediately apparent at l. 1 through the gentle command to sleep, “entschlaft,” which signals *adhortatio*. In addition, Clotilde's reference to her senses rather than herself at this line demonstrates the application of *transmutatio*. Its use here stresses the depth of sleep that she wishes to attain. Lines 2-4 provide two reasons why she should allow herself to sleep. At ll. 2-3, she acknowledges that sleep will end her physical exhaustion, while at l. 4 she admits that it will end her emotional exhaustion. The librettist emphasizes these reasons with additional rhetoric. He begins each reason with the pronoun “eure” and thus enhances these reasons with the figure *repetitio*. Moreover, both reasons use different words to express the same sentiment in that they encourage Clotilde to sleep and rest. In this way, they affirm the presence of *synonimia*. The librettist makes these reasons stronger still with another application of the figure *transmutatio*. It occurs at l. 2, where the word “Bein” (bones) replaces the word “body.” This substitution pointedly demonstrates the degree of Clotilde's fatigue and further emphasizes her need for sleep.

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<sup>489</sup>In a twist of dramatic irony, as Clotilde prepares to sleep, her rival, Anagilde, prepares to assassinate her.

<sup>490</sup>I am grateful to Dr. H. Krebs for his kind assistance with this translation.

While the source text encourages sleep, the text of the new version seeks to avoid it. With the onset of darkness, sleep threatens to overcome the distraught Mary Magdelene, who would prefer to stay awake and grieve the death of Christ:

1. Ferma l'ali, e sù miei lumi	(Fold thy wings and o'er my eyes
2. Non volar, o sonno ingrato!	Fly not, unwelcome sleep
3. Se presumi, se presumi	If thou wouldst presume
4. Asciugarne il mesto pianto	To dry my tears of sorrow
5. Lascia pria che piangan tanto	Let me weep as full a stream
6. Quanto sangue ha sparso in fiumi	As that shed by my God in blood
7. Il mio Dio per me svenato	When He died for me.) <sup>491</sup>

Several rhetorical figures at ll. 1-2 immediately establish the banishment of sleep as the theme of this aria. The figure *prosopographia* highlights sleep by giving it the bird-like qualities of wings (l'ali) and flight (volare). With the two imperative verbs "ferma" (fold) and "volare," (fly) Mary uses *adhortatio* to command that sleep depart. "Sonno ingrato" (unwelcome sleep) is underscored further through the expletive "o" at l. 2. The librettist follows this exposition of the theme by confirming Mary's grief as the reason behind her refusal to sleep. Lines 3-4, for instance, acknowledge that sleep would dry (asciugarne) her tears. The iteration of "se presumi" uses *epizeuxis* to increase the emotional impact of this reason. The depth of Mary's grief acquires intensification through a metaphor at ll. 5-6 that likens the flow of her tears to a river (fiumi). The same metaphor also emphasizes the blood shed by Christ and briefly focuses on the object of Mary's grief.

On a superficial level, the themes of both texts seem to deal with the onset of sleep. According to Thomas Wilson, involuntary actions such as sleep are "done by the mighte of

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<sup>491</sup>Translated by Anthony Hicks and Avril Bardoni in Handel, *La Resurrezione*, conducted by Ton Koopman, Erato 2292-45617-2, 1991.

Nature.”<sup>492</sup> Nature thus serves as the agent of sleep in these arias by forcing the need for it on both Clotilde and Mary Magdelene. These characters in turn are the patients of the action. Since each aria is sung from the perspective of the patients, the main themes of both fall under the category of passion. In addition, the species of their themes are transient, since Clotilde and Mary each acknowledge the potential for change brought about by the healing power of sleep.

At a deeper level of understanding, recourse to the predicable of difference demonstrates the dissimilarity between the *individua* of the two themes. Thomas Blundeville identifies three types of *differentia*: common, proper, and most proper. Of these, the first is most appropriate here, since it involves “some separable accident, whereby one thing differeth from another, or from itself.”<sup>493</sup> For these two arias, the “separable accident” entails each character’s reaction to sleep. Clotilde welcomes it, but Mary Magdelene fights it. Because their predicament and species correspond, while their *individua* do not, the *topoi* of the two arias are similar.

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<sup>492</sup>Wilson, fol. D.v.v.

<sup>493</sup>Blundeville, fol. B4v. By “separable accident,” Blundeville means an impermanent or changeable characteristic of something. Examples he provides for this type of difference include a standing man vs. a sitting man. A “proper difference” involves an “inseparable accident.” This refers to a permanent characteristic of something, such as the whiteness of a swan vs. the darkness of a crow. The “most proper difference” is usually used by logicians. It concerns groups of things rather than individuals and answers the question “of what manner of thing any thing is.” The last type of difference is also espoused by Bentham, 17; Coke, 26; Good, 5; Newton, 10-11. Newton makes a significant distinction in the application of difference by noting that “no difference is directly in the predicamental order, but indirectly and collaterally.”

As with the borrowing in “Caddi è ver, ma nel cadere,” Handel reuses only a few musical gestures from the original work in his setting of “Ferma l’ali, e sù miei lumi.” Keiser opens his aria with a tonic drone in the bass part at mm. 1-6. He repeats the drone on the dominant in the vocal part at mm. 7-9 and then in the second recorders and violins at mm. 10-12. The restatement of the original drone on a different note in three other parts creates the figure *synonymia*. In addition, the appearance of the vocal material from mm. 7-10 on the same pitches in the second recorders and violins at mm. 10-13 produces *polyptoton*. Keiser applies these musical figures to the first line of text, where they blend favorably with the existing textual figures of *adhortatio* and *transmutatio*. The whole emphasizes the main theme by highlighting the imperative “go to sleep” (entschlaf). Besides the rhetorical implications, the combination of this drone with simple harmonies and the addition of wind instruments confirms Keiser’s inclusion of Italian pastoral conventions.<sup>494</sup> This lends itself well to the theme of encouraging sleep by aurally evoking a calm and peaceful atmosphere.

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<sup>494</sup>Ellen T. Harris, *Handel and the Pastoral Tradition* (London: Oxford University Press, 1980), 89. Harris notes on pp. 82-83 that Keiser composed a number of pastoral operas in the Italian style including *L’Inganno fedele* (1714). The harmony at mm. 1-9 of the present work, “Entschlafft ihr Sinnen,” is in fact so simplistic that it moves in thirds and octaves rather than full triads. It is also fairly static, repeating the same three chords at every measure from mm. 1-6, and another set of three chords at every measure from mm. 7-14.

Ex. 82. Keiser, *La forza della virtù*, "Entschlaft ihr Sinnen," mm. 1-13.

The image displays a musical score for the piece "Entschlaft ihr Sinnen" from Keiser's *La forza della virtù*, measures 1-13. The score is arranged in two systems. The first system includes staves for fl I, vln I, fl II, vln II, Clot., and B.C. The lyrics "Entschlaft ihr Sinnen entschlaft ihr" are written below the Clot. staff. The second system includes staves for the vocal part and the B.C. staff. The lyrics "Sinnen ent- schlaft" and "entschlaft" are written below the vocal staff. Performance markings include "15-6 pedal" and "v6I vi v5-6 pedal v vi".

Like Keiser, Handel uses a drone for much of the A-section of "Ferma l'ali e sù miei lumi." The direct influence of the source material, however, is best represented at mm. 15-20 of the new work. Here, the tonic drone from mm. 15-17 of the bass part is transposed to the dominant at mm. 18-20 of the vocal part. This closely resembles the treatment of the drone at mm. 1-9 of the source. Just as in Keiser's version, the

transference of the drone to a different pitch and voice generates *synonymia* in this aria.

Besides the drone, Handel borrows another musical motif from Keiser and transforms it for use in his work. The motif E4 - F4 - D4 in the continuo part at m. 7 of Keiser's work becomes B $\flat$  - C - A at mm. 17-20 of the viola da gamba, first recorders, and first violins in Handel's work. The triple iteration of this motif at mm. 17-20 using the same notes in the same three parts gives rise to *palilogia*. Handel combines these figures with the presentation of the word "ingrato" (unwelcome). They thus support the main theme of the text by stressing Mary's unwillingness to succumb to sleep.

In keeping with Keiser's work, Handel's use of a drone, wind instruments and simple harmonies in this aria confirm the application of pastoral conventions.<sup>495</sup> Curiously, while these techniques support the main theme of the text in the source, they do not in the new version. Here, the tranquil, halcyon mood they establish is at odds with Mary's stated intention of remaining awake in her torment and grief. Handel, however, purposefully constructs this conflict between the text and the accompaniment in this aria. It allows him to infuse the aria with an element of dramatic tension as the audience wonders whether or not Mary will give in to sleep. The ensuing recitative strengthens this tension even more, since Mary Cleophas voices the suggestion of the preceding pastoral accompaniment and

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<sup>495</sup>Like Keiser's harmony at mm. 1-14, Handel's harmony at these measure is fairly static, as it simply oscillates between the tonic and dominant chords. At the same time, his harmony is much fuller than that of Keiser, in that it consists of fully formed triads and chords. His harmonic motion is also slower than Keiser's, presenting one chord per measure at mm. 15-17, and two at mm. 18-20.

again urges Mary Magdalene to sleep and “allow...thy torment some respite” (concedi, ... qualche tregua al martire).<sup>496</sup>

Ex. 83. Handel, *La Resurrezione*, “Ferma l’ali e sù miei lumi,” mm. 15-20.

The musical score consists of seven staves. From top to bottom: Fl. I and Vln I (treble clef), Fl. II and Vln II (treble clef), Viola da gamba (bass clef), Mary Mag (treble clef), and B.C. (bass clef). The key signature is one flat (B-flat) and the time signature is 3/8. The lyrics under the Mary Mag staff are: "non ve-lar o sonno in-gra-to?". Below the B.C. staff, there is a long horizontal line labeled "pedal" with annotations: "I" at the start, "(U?)" under the first measure, and "(U?-I)" under the last three measures.

Examination of the borrowings in Handel’s *Haman and Mordecai* confirms the composer’s enduring proclivity toward sources that have similar *topoi* with their new versions. Such is the case regarding Ahasverus’ aria “O beauteous Queen, unclose those eyes” and its source “Was wunder daß der Sonnen Pracht” from Handel’s *Brockes’ Passion*. The number preceding the source aria describes the terrible darkness that

<sup>496</sup>Translated by Anthony Hicks and Avril Bardoni in Handel, *La Resurrezione*, conducted by Ton Koopman, Erato 2292-45617-2, 1991.

descends at the sixth hour of Christ's passion.<sup>497</sup> In "Was wunder daß der Sonnen Pracht," an unnamed "believer" comments on the appropriateness of this occurrence:

- |   |  |
|---|--|
| 1. Was Wunder daß der Sonnen Pracht       | (Why wonder that the sun's<br>splendour        |
| 2. Daß Mond und Sterne nicht mehr funkeln | That the moon and the stars no<br>longer shine |
| 3. Da eine falbe Todesnacht               | When a dun-coloured night of<br>death          |
| 4. Der Sonnen Sonne will verdunkeln       | Wants to obscure the sun of all suns)          |

Elegant rhetoric adorns and intensifies the pathos of Christ's suffering on the cross in this text. The lightless void described at ll. 1-2 demonstrates a kind of *prosopographia*, as the sun, moon and stars each respond to Christ's agony by darkening.<sup>498</sup> The librettist's listing of these celestial orbs from strongest to weakest amplifies the efficacy of ll. 1-2 to a greater degree with the use of *ordo*.<sup>499</sup>

In like manner, layer upon layer of masterful rhetoric accents additional references to Christ and his suffering at ll. 3-4. The word "Todesnacht" (night of death) at l. 3 suggests through hyperbole that the passing of this one person alone has the power to fill the night with death. This is answered by the phrase "der Sonnen Sonne" (the sun of all

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<sup>497</sup>This matches the Biblical accounts found in Matthew 27:45; Mark 15:33; Luke 23: 44.

<sup>498</sup>The animation of natural light sources in particular makes this appearance of *prosopographia* much like what modern literary critics refer to as pathetic fallacy. The first part of Northrop Frye's definition of pathetic fallacy strongly suggests *prosopographia*: "the attribution of animate or human characteristics to nature, as, especially, when rocks, trees, or weather are portrayed as reacting in sympathy to human feelings or events." See Northrop Frye, et al., *The Harper Handbook to Literature* (New York: Harper & Row, 1985), 341.

<sup>499</sup>Sonnino, 137; Wilson, 413.

suns) at l. 4, which uses hyperbole and metaphor to highlight Christ's glory by equating the light of his aura with the brightness of the sun. The striking contrast between the dun-colored night of Christ's death at l. 3 and the sunlight of his glory at l. 4 only adds to the pathos by intensifying the magnitude of his fall from godhood to martyrdom with the figure *antitheton*. The whole occurs within the context of a rhetorical question that employs the figure *interrogatio* to heighten the poignancy of this tragic scene even more.

The text of the new version presents a markedly different scene from that of the source. Here, Queen Esther has entered Ahasverus' presence without an invitation. Her extreme terror at the potentially fatal consequences of this act causes her to faint away. In this aria, Ahasverus spares her from execution and attempts to rouse her with words of love:

1. O beauteous Queen, unclosethose eyes
2. No! My fairest shall not bleed
3. Hear Love's soft voice that bids thee rise
4. And bids thy suit succeed
5. Ask and 'tis granted from this hour
6. Who shares our heart, shall share our power.

The rhetorical artifice of this text elucidates its meaning by emphasizing its main theme of salvation, with Esther as the object and Ahasverus' love for her as the reason. The imperatives that Esther "unclosethose eyes" at l. 1 and that she "rise" at l. 3 both reveal the presence of *adhortatio*. The use of this figure at these lines draws attention to Ahasverus' actual act of salvation. At l. 2, the king's vehement exclamation "No" not only demonstrates *exclamatio*, but again makes his intention to spare Esther abundantly clear. Ahasverus highlights Esther herself at the very opening of the aria with the exclamatory

phrase “O beauteous Queen.” The expletive “O” at the beginning of the phrase demonstrates another instance of *exclamatio*. In addition, the phrase refers to Esther by her physical attributes and station instead of by her name. It thus reveals *transmutatio*. This figure also occurs at l. 2, where Ahasverus replaces Esther’s name with the word “fairest.” Besides highlighting Esther as the recipient of salvation, the honeyed compliments inherent in both applications of *transmutatio* confirm Ahasverus’ love for her. Love as the reason for Esther’s pardon acquires greater rhetorical accentuation at l. 3. Here, Ahasverus refers to himself as “love.” In so doing, he lays bare the depth of his passion for Esther with yet another application of *transmutatio*. The last line of the text further confirms Ahasverus’ strong attachment to his wife. This line features two parallel phrases which repeat the sentiment “share our.” The double presentation of these words, with a few words between statements, points to the inclusion of the figure *copulatio*. More importantly, the repetition provided by this figure links the words “heart” and “power.” It thereby further establishes that Ahasverus’ love saves Esther and raises her to the level of an equal.

The source and the new version possess themes that involve very different actions; the source deals with the act of execution, while the new version concerns the act of pardon and salvation. In spite of their apparent opposition, both themes belong to the predicament of action. In the source text, the soldiers of Pontius Pilate represent the literal agents of crucifixion and execution, and Christ is the patient. Ahasverus is the agent of pardon and salvation in the new version and Esther is the patient. Besides sharing the same predicament, the species of both themes are also transient. The action in the source

transforms Christ from living to dead, and that of the new version raises Esther's status from a condemned intruder to the exonerated equal of her husband. The congruence between the predicament and species coupled with the incongruity of the individual actions verifies that the *topoi* of the two works are similar.

Handel's borrowings from the source aria in the new version are fairly piecemeal. While he does borrow several measures from the opening ritornello of the source, his application of this material to the actual setting of the new text is short and sporadic. The opening ritornelli of both versions are remarkably similar in style and have exact parallels at two points. The first three measures of the source correspond with mm. 1-2 and 4 of the new version. Likewise, Handel reuses mm. 9-13 of the source relatively unaltered at mm. 9-13 of the new version.<sup>500</sup>

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<sup>500</sup>The material of the first bassoons and violins at mm. 9-13 of the source is reassigned to the second bassoons and violins at mm. 9-13 of the new version. The remaining ten measures of the opening ritornello in the new version consist of mostly new material written in a similar style as the original.

Ex. 84. Handel, *Brockes' Passion*, "Was Wunder daß der Sonnen Pracht," mm. 1-13.

musical score for measures 1-13 of "Was Wunder daß der Sonnen Pracht" from Brockes' Passion by George Frideric Handel. The score is for five instruments: Bassoon I, Bassoon II, Violin I, Violin II, and Bassoon Continuo (B.C.). The music is in 3/4 time and D minor. The bassoon parts feature a rhythmic pattern of eighth and sixteenth notes, while the violin parts play a steady eighth-note accompaniment. The B.C. part provides a bass line with a mix of eighth and sixteenth notes.

Continuation of the musical score for measures 1-13 of "Was Wunder daß der Sonnen Pracht" from Brockes' Passion by George Frideric Handel. The score is for five instruments: Bassoon I, Bassoon II, Violin I, Violin II, and Bassoon Continuo (B.C.). The music is in 3/4 time and D minor. The bassoon parts continue their rhythmic patterns, and the violin parts maintain their accompaniment. The B.C. part continues its bass line.

Ex. 85. Handel, *Haman and Mordecai*, "O Beauteous Queen, unclose those Eyes," mm. 1-13.

Musical score for measures 1-13, featuring four staves:

- Bassoon I**: Bass clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Bassoon II**: Bass clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Violin I. II.**: Treble clef, 3/8 time signature. Accompaniment with chords and eighth notes.
- B.C.**: Bass clef, 3/8 time signature. Bass line with eighth notes.

Continuation of the musical score for measures 1-13, showing the lower staves:

- Bassoon I**: Bass clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Bassoon II**: Bass clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Violin I. II.**: Treble clef, 3/8 time signature. Accompaniment with chords and eighth notes.
- B.C.**: Bass clef, 3/8 time signature. Bass line with eighth notes.

In both versions, the first few measures of the opening ritornelli return to accompany the settings of the initial vocal entries. Handel manipulates the material differently, however, in order to provide each text with its own distinctive level of rhetorical amplification. The setting of the initial vocal entry at mm. 21-22 of the source features the reuse of the violin and continuo material from mm. 1-2 of the opening ritornello. The repetition of the same musical fragment at the beginning of successive parts represents musical *anaphora*. Handel adds to this figure by immediately reiterating the violin and vocal material from mm. 22-23 at mm. 24-25, thereby producing *palilogia*. He carefully engineers his setting so that the three-note motif from m. 2 of the first violins recurs in the vocal part at m. 22 and m. 24 to underscore the setting of the words “Wunder” (wonder) and “Sonnen” (sun), respectively. This allows him to emphasize the specific word that gives rise to the figure *interrogatio* as well as one of the celestial orbs that use *prosopographia* to sympathize with Christ’s plight. While the initial vocal entry of the source only uses two measures from the opening ritornello, that of the new version at mm. 25-32 employs most of the opening phrase from mm. 1-8. Rather than stress individual words with specific musical devices, Handel limits his application of rhetorical artifice in this version to the figure *anaphora*. At the same time, he expands the figure to incorporate the entire first two lines of text. These lines not only contain a wealth of textual rhetorical figures, but they also contain all of the elements necessary to define the main topic: action, agent, patient, and cause. Handel’s rhetorically sparse setting of these lines allows the audience to hear them relatively unadorned before he subjects them to

more intensive musical rhetorical treatment later in the aria. In this way, the opening vocal entry of the new version functions as a rhetorical *propositio*.<sup>501</sup>

Ex. 86. Handel, *Brookes' Passion*, "Was Wunder daß der Sonnen pracht," mm. 21-25.

The musical score consists of five staves. The top staff is for Bassoon I & II in bass clef. The second and third staves are for Violin I and Violin II in treble clef. The fourth staff is for the Believer in treble clef, with the lyrics "Was Wunder daß der Sonnen Pracht dass" written below the notes. The bottom staff is for the B.C. (bass continuo) in bass clef. The music is in 3/4 time and D minor.

<sup>501</sup>Peacham the Elder, 130; Sonnino, 150.

Ex. 87. Handel, *Haman and Mordecai*, "O Beauteous Queen, Unclose Those Eyes," mm. 25-33

First system of the musical score. It includes five staves: two for flutes (fag. I and II), one for violins (vln I & II), one for the harpsichord (Ahas.), and one for the basso continuo (B.C.). The lyrics "O beauteous Queen un-close those eyes my fair-est" are written below the harpsichord staff.

Second system of the musical score, continuing from the first system. It includes five staves: two for flutes, one for violins, one for the harpsichord, and one for the basso continuo. The lyrics "shall not bleed no" are written below the harpsichord staff.

After the initial vocal entry, the next appearance of material from the opening ritornello in the source occurs at mm. 29-33. The music at these measures, however, is an amalgam of various motifs which Handel adapts from mm. 9-13.<sup>502</sup> This modified appearance of the opening material occurs within the context of an instrumental ritornello that separates the soprano voice's completion of l. 2 at m. 29 from her commencement of l. 3 at m. 33. The absence of text thus gives this reiteration of the opening ritornello material a structural rather than a rhetorical function.

Ex. 88. Handel, *Brookes' Passion*, "Was Wunder daß der Sonnen Pracht," mm. 29-33.

The musical score consists of six staves. From top to bottom: fag. I (bassoon I), fag. II (bassoon II), vln I (violin I), vln II (violin II), Believer (soprano), and B.C. (continuo). The Believer part has the lyrics "fun- kein da" written below the notes. The music is in 3/4 time and features a complex instrumental texture with various motifs from the opening ritornello.

<sup>502</sup>The first bassoon material at mm. 29-33 is based on the material of both bassoon parts at mm. 9-10. The second bassoon material at mm. 29-33 uses material from both bassoon parts at m. 12 as its source. The first violin part at mm. 32-33 comes from the second violin material at mm. 12-13. The second violin material at mm. 32-33 is a reuse of its own material from mm. 9-10. The continuo part at mm. 30-33 replays and extends its music from mm. 10-12.

The second appearance of the opening ritornello material at mm. 32-35 of the new version is remarkably similar to that of the source. It, too, reworks and adapts material from m. 10 of the opening ritornello. In contrast with the source, Handel ties the reiteration of the opening material at these measures to the setting of the second line of text. He thereby renders it rhetorically significant. *Palilogia* occurs in the first bassoon, first violin and continuo parts at m. 33, each of which repeat their material from m. 10 exactly. The second bassoon part at the same measure reveals *polyptoton* because of its reiteration of the second violin material from m. 10 one octave lower. Handel strengthens the rhetorical impact of this passage by having both bassoon parts as well as the continuo part repeat their music from m. 33 using the same pitches at m. 34 and again at m. 35. This generates additional instances of *palilogia* within all of these parts. The vocal part participates in the rhetoric by creating *polyptoton* at m. 35 through the restatement of the first bassoon material from m. 34 on the same pitches. Handel's application of musical rhetoric at these measures effectively elucidates the *topos*. At m. 33, musical rhetoric corresponds to the iteration of the word "No." It thus augments the figure *exclamatio* and highlights the vehemency of Ahasverus' action. The figures at m. 35 coincide with the word "fairest" and accordingly bolster the figure *transmutatio*. Through the conglomeration of figures at m. 35, Esther as the patient and Ahasverus' love as the cause acquire fitting accentuation.

Ex. 89. Handel, *Haman and Mordecai*, "O Beauteous Queen, Unclose Those Eyes," mm. 32-35.

The musical score consists of five staves. From top to bottom, they are labeled: *flg. I*, *flg. II*, *vl'n I & II*, *Ahas.* (Bassoon), and *B.C.* (Bassoon Contrabass). The lyrics "bleed no my fair-est" are positioned below the Bassoon staff. The notation includes various note values, rests, and articulation marks.

Material from the opening ritornello returns a third time in the source. Like its previous appearance, the reuse of the opening material at mm. 47-51 represents a heavily modified adaptation.<sup>503</sup> It also provides a structural ritornello that separates the completion of l. 4 at m. 47 from the recommencement of l. 1 at m. 51. Handel, however, allows this restatement of musical material to extend beyond the ritornello and continue through the return of l. 1 at mm. 51-53. This situation imbues the music with rhetoric. The first bassoon part at mm. 52-53 presents an exact reiteration of its material from m. 15.

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<sup>503</sup>The first bassoon part at mm. 48-50 combines its own material from mm. 30-31 and 16. The second bassoon part reuses its material from mm. 12-13. The first violin part at mm. 48-49 takes material from the second violin part at m. 12, and at m. 50 it repeats its music from m. 14. The second violin part at mm. 48-49 reiterates its material from mm. 10-11.

The continuo part at these measures repeats the tonic pedal from the opening. *Palilogia* correspondingly results in both parts. This figure also occurs within the first and second bassoon part, since both of their motifs from m. 52 recur unaltered at m. 53. Besides *palilogia*, the repetition of the first bassoon and violin material from m. 50 in the second bassoons and violins at m. 52 creates *polyptoton*. This figure takes place once more in the first violin part at m. 52, which reuses the second violin material from m. 51. All of these figures occur in conjunction with the text “Was Wunder” (why wonder). This text contains the figure *interrogatio*, which in turn enhances the pathos of Christ’s suffering.

Ex. 90. Handel, *Brockes' Passion*, “Was Wunder daß der Sonnen pracht,” mm. 47-53.

The musical score consists of six staves. The top two staves are for flutes (fag. I and II) in bass clef. The next two staves are for violins (vln I and II) in treble clef. The fifth staff is for the Believer in treble clef, with the lyrics "-keln" and "Was Wunder" written below the notes. The bottom staff is for the basso continuo (B.C.) in bass clef. The music is in a 3/8 time signature with one flat in the key signature. The Believer part has a fermata over the first measure of the second line of music.

The third appearance of material from the opening ritornello in the new version occurs at mm. 57-62. As with its previous appearance, this, too, begins as a ritornello that Handel extends to underscore the reiteration of the first line of text. The first bassoon at m. 60 repeats the second bassoon material from m. 14. Also at m. 60, the second bassoon transposes the material from m. 14 of the second violin part down an octave. The resulting figure in both bassoon parts is *polyptoton*. The vocal part likewise exhibits *polyptoton* by reiterating part of the first bassoon material from m. 60 at m. 63. Both violin parts at m. 60 add to the musical rhetoric by reusing their material from m. 14 to generate *palilogia*. This figure also occurs in all of the instrumental parts, each of which restate their motifs from m. 60 at m. 61. This collection of musical figures enhances the textual figures *exclamatio* and *transmutatio* from the text "O beauteous Queen." The cohesive fusion of persuasive figures at these measures serves to emphasize Esther as the patient of the action and Ahasverus' love for her as its cause.

Ex. 91. Handel, *Haman and Mordecai*, "O Beauteous Queen Unclose Those Eyes," mm. 57-63.

The image shows a musical score for Handel's "O Beauteous Queen Unclose Those Eyes" from the oratorio *Haman and Mordecai*. The score is arranged in five staves. The top two staves are for flutes (fag. I and fag. II), both in bass clef. The third staff is for violins I and II (vln I & II) in treble clef. The fourth staff is for the basso continuo (B.C.) in bass clef. The fifth staff is for the vocal part (Ahas.) in bass clef, with lyrics underneath. The music is in 3/8 time and the key signature has one flat (B-flat). The lyrics are: "-ceed O beau- teous Queen un- close those".

Borrowings from compositions that have similar *topoi* with the texts of their new versions not only exist in Handel's works for private performances, but can also be found in his public works.<sup>504</sup> An example of this involves the aria "Col raggio placido" from Handel's opera *Agrippina* which the composer later used in his setting of "With Rage I Shall Burst" from the oratorio *Saul*. In the source, Agrippina solicits Pallas to murder her two main enemies, Narcissus and Ottone. She declares that if he performs these tasks,

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<sup>504</sup>This statement does not imply in any way that Handel's application of these techniques was secretive in his works for private performances. Rather, it confirms that he employed the same techniques regardless of his audience. It should, however, be noted that the an audience member's ability to perceive and understand these techniques was greater at the private performances, since they were intended solely for the wealthy and educated elite.

there is a good chance that she will return Pallas' love. Encouraged by this gesture, Pallas sings:

- |                       |                               |
|-----------------------|-------------------------------|
| 1. Col raggio placido | (With tranquil rays           |
| 2. Della speranza     | Of hope                       |
| 3. La mia costanza    | I remain constant             |
| 4. Lusinghi in me     | Flattering myself             |
| 5. Così quest' anima  | Thus this soul                |
| 6. Di più non chiede  | No longer questions in        |
| 7. Ch' è la sua fede  | What is his faithfulness [or] |
| 8. La sua merce       | His reward)                   |

The main theme of the aria concerns the frustrated Pallas' renewed hope that Agrippina will finally requite his love. The librettist highlights this theme with a variety of figures. At ll. 1-2, the "tranquil rays of hope" (raggio placido della speranza) are a metaphor that stress Pallas' hope for Agrippina's love. Pallas' reference to himself as a soul rather than as a person at l. 5 emphasizes him as the faithful lover of the text with the figure *transmutatio*. Lines 6-8 present two rhetorical questions, the unspoken answers to which involve Agrippina. In this way, the librettist incorporates *interrogatio* to underscore the object of Pallas' love. While the source aria focuses on love, the text of the new version centers on rage. As confirmed in the previous chapter, Saul sings this aria in a fit of jealousy and fury over the Hebrew women's attribution of more hyperbolic deaths to David than to himself.<sup>505</sup>

Surprisingly, the opposing ideals of love and rage both belong to the predicament of quality. These topics also fall under the species of "passions and passible" qualities.

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<sup>505</sup>For a complete discussion of this aria's text and rhetorical figures, please refer to pp. 129-130.

Moreover, they share the same sub-species, “passions of the mind,” within which they finally arrive under “lust.” As *individua*, however, love and rage remain in stark contrast with one another. The *topoi* of these two topics are therefore similar, owing to their shared predicament, species and sub-species coupled with their divergent *individua*.

The aria “With rage I shall burst” borrows only indirectly from “Col raggio placido.” The real borrowing first took place between the aria “Di ad Irene” from Handel’s *Atalanta* which uses mm. 1-2 of “Col raggio placido” as its first two measures. These in turn become mm. 1-2 of “With rage I shall burst.” Nevertheless, Handel’s borrowing from “Col raggio placido” in “Di ad Irene” is entirely appropriate. Since “Di ad Irene” shares the *topos* of rage with the aria “With Rage I shall burst,”<sup>506</sup> it correspondingly shares similar *topoi* with the theme of love found in “Col raggio placido.” Interestingly, “Col raggio placido” and “Di ad Irene,” works that have similar *topoi*, share two measures, while “Di ad Irene” and “With rage I shall burst,” works with identical *topoi*, share four measures.

As with “Di ad Irene” and “With rage I shall burst,” mm. 1-2 of “Col raggio placido” return to accompany the setting of the first line of text at mm. 17-18. Once a text is added to this music, it becomes imbued with rhetoric. The figures in this version, however, are not entirely the same as those produced by the later two versions. In “Col raggio placido,” the lack of harmonic tension inherent in the outlined tonic chord, the descending scale passage, and the octave doubling between parts create a mood of peace and serenity that aurally evoke the “tranquil rays” of which Pallas speaks. In this sense,

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<sup>506</sup>For a complete discussion of “Di ad Irene”’s text and rhetorical figures, please refer to pp. 126-128. Discussion regarding the exactitude of *topoi* between “Di ad Irene” and “With rage I shall burst” takes place at pp. 129-130.

these measures have a *hypotypical* function. This is not the case with “Di ad Irene” and “With rage I shall burst,” where these elements serve more of a musico-dramatic function than a musico-rhetorical one.<sup>507</sup> On the other hand, the figure *variatio*, which accentuates significant topic-defining words in the later versions, also aids in the elucidation of the topic here. This figure occurs at m. 18 of “Col raggio placido” and underscores the setting of the word “placido.” The combination of *hypotyposis* and *variatio* in this aria adds to the existing figure of metaphor, and the whole emphasizes Pallas’ hope that Agrippina will return his love.

Ex. 92. Handel, *Agrippina*, “Col raggio placido,” mm. 17-18.

The musical score consists of three staves. The top staff is for Violin (vln) in treble clef. The middle staff is for Pallas in bass clef, with the lyrics "Col rag-gio pla-ci -do" written below it. The bottom staff is for Bass Continuo (B.C.) in bass clef. The key signature has one flat (B-flat) and the time signature is 3/8. The music spans two measures, with a bar line between them.

Handel’s oratorio *Saul* contains another example of a borrowing for which the source and the new version have similar *topoi*. In this case, the new version borrows directly from the source. The music for the choral commentary provided in “O Fatal Consequence of Rage” reuses a small portion of “Quos pretioso sanguine redemisti” from Urio’s *Te Deum*. These particular words are from the twentieth line of the *Te Deum* text:

(1) Te ergo quaesumus

(We therefore pray Thee

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<sup>507</sup>See pp. 134-135.

(2) tuis familis subveni  
 (3) quos pretioso sanguine redemisti

help thy servants  
 whom Thou has redeemed with  
 Thy precious blood)<sup>508</sup>

The first two parts of l. 20 beseech the Lord's aid. The text in question, part three, supplements this by citing humanity's redemption from sin through Christ's death as the justification for that aid. In this part of the text, the poet uses rhetorical artifice to highlight Christ's death. This is significant, since his death represents the means through which redemption is attained. The text "pretioso sanguine" (precious blood) presents the image of Christ's spilt blood in place of the word "death." By substituting the cause of the event for the event itself, the poet accentuates the reason for redemption with *transmutatio*. The conciliatory adjective "pretioso" (precious) emphasizes this to a greater degree with *comprobatio*. With this figure, we ingratiate ourselves to our audience by complimenting them.<sup>509</sup> In this text, *comprobatio* adds to the figure *transmutatio* and bolsters the chorus' plea for divine intercession.

While the relevant section of the source text presents the redemption of sin as its main theme, the text of the new version focuses on the punishment of sin. Preceding the chorus "O Fatal Consequence of Rage," Saul's son, Jonathan, dies in battle. The chorus sees this as fitting punishment for the sinful rage that grips Saul throughout the drama:<sup>510</sup>

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<sup>508</sup>Translated by Judith Schaeffer in Pahlen, 345.

<sup>509</sup>Peacham the Elder, 74; Sonnino, 49.

<sup>510</sup>Rage represents one of the seven deadly sins, and many books of the Bible warn that only death will come of it (Job 5:2; Matthew 5:22; Proverbs 30:32-33). Saul's murderous rage against David evokes such great concern that it forces his son to urge: "Do not let the king sin against his servant David, for he has not sinned toward you and his works have been very good toward you" (I Samuel 19:4). The seven deadly sins

1. O fatal consequence
2. Of rage, by reason uncontroll'd!
3. With ev'ry law he can dispense
4. No ties the furious monster hold:
5. From crime to crime he blindly goes
6. Nor end, but with his own destruction knows.

Lines 1-2 directly establish the punishment of sin as the chorus' main theme. By briefly summarizing the subject of the discourse that follows, these lines function as a *propositio*. They are emphasized further by the expletive "O," which confirms the presence of *exclamatio*. Saul's sin acquires intensification from several figures at l. 4. The metaphor at this line vividly portrays the hideousness of the raging king by comparing him to a "furious monster." In addition, the claim that "no ties...[can] hold" him creates an instance of hyperbole that vividly depicts the ferocity of his wild fury. The repetition of the word "crime" with the word "to" between iterations at l. 5 confirms the application of *copulatio* in order to provide added intensification of Saul's transgressions. The fact that he commits his offences "blindly" highlights his utter lack of control with another hyperbole. The text concludes with the sombre prophesy that his wrathfulness will ultimately lead to his doom.<sup>511</sup> As a result, the librettist adds *ominatio* to the list of rhetorical enhancements in this text.

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themselves are not mentioned in the Bible, but are a creation of the Catholic Church. Nevertheless, they were universally adopted into common theology and are discussed in St. Thomas Aquinas, *Summa Theologiae* (ca. 1265). They also have references in popular literary works such as "The Parson's Tale" from Geoffrey Chaucer's *The Canterbury Tales* (1380), and Dante's *The Divine Comedy: Purgatory* (1321).

<sup>511</sup>The description of Saul's death occurs after this chorus at Act III, sc. 4 of Handel's oratorio. In the Bible, it takes place at II Samuel 1:4-9.

Redemption and punishment are undertakings that belong to the predicament of action. For both texts, God represents the agent of the action and humanity represents the patients.<sup>512</sup> These actions are also transient, since the agent and patients are different from one another, and the patients are changed by each respective action. While the *individua* of redemption and punishment remain at odds with one another, they belong to the same predicament, share the same species, and have the same agent and patients. Therefore, the *topoi* of “Quos pretioso sanguine redemisti” and “O Fatal Consequence of Rage” are similar.

The “Quos pretioso” segment of the “Te ergo quaesumus” movement opens with a point of imitation that generates a number of musico-rhetorical figures. Handel borrows the three-note motif on which Urio’s imitation is based. He emulates the source further by using this motif as the foundation for points of imitation in his own chorus. Handel’s version, however, includes a number of alterations that reshape the musico-rhetorical and dramatic effects of the original.

In the source, the first sopranos present the three-note motif D5-G#4-B4 at mm. 18-19. The tenors repeat this motif at mm. 20-21 down an octave, creating *polyptoton*. The remaining voices share a variation of the opening motif that first occurs in the alto voice at mm. 19-20. Since the original motif reappears with different pitches and intervals in the alto voice at these measures, the figure *imitatio* arises. The bass and second soprano voices enter together at mm. 21-22. The bass voice repeats the alto version of the motif

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<sup>512</sup>Zachary Coke, 40, notes that redemption and punishment of sin are special, commune actions that pertain to God.

down an octave to produce another instance of *polyptoton*. In contrast, the second sopranos transpose the alto variation of the motif up a major third to form *synonymia*. Besides rhetorical intensification, Urio incorporates musico-dramatic effects at these measures. Interestingly, Urio pairs the initial presentation of the “quos pretioso” text with a modulation to the dominant. The result is tonal tension. The tremolo figures in the orchestra at mm. 21-22 accentuate these measures further by adding rhythmic intensity. Since the musical figures and dramatic effects occur in conjunction with the specific words “quos pretioso sanguine” (whom precious blood), they combine with the rhetorical figures *transmutatio* and *comprobatio* to highlight those who receive redemption as well as the means through which it is attained.

Ex. 93. *Urío, Te Deum*, "Te ergo quaesumus", mm. 18-22.

vln. I  
 vln. II  
 vla.  
 cello  
 sop. I  
 -ni Quos preti-o-so san- guine preti-o- so  
 sop. II  
 -ni Quos preti-o-  
 alto  
 -ni Quos preti-o-so san-  
 ten.  
 -ni Quos preti-o- so  
 bass  
 -ni Quos preti-o-  
 B.C.

D+ I  
 A+: IV — vii<sub>3</sub> I I<sup>6</sup> — IV U<sup>6</sup> — I I<sup>6</sup> U vi<sup>7</sup>

A new point of imitation based on the alto variation of the three-note motif from mm. 19-20 closes the movement. The second soprano part at m. 27 initiates it by reiterating the alto motif a perfect fifth higher and generating the figure *synonymia*. The first soprano part follows at m. 28. This voice also produces *synonymia* by repeating the second soprano material from the previous measure a perfect fourth higher. In the alto voice at m. 29, *polyptoton* rather than *synonymia* occurs, since this voice restates the first soprano material from m. 28 down an octave. *Synonymia* returns with the entrance of the bass voice at m. 30, which presents the alto material from m. 29 a perfect fifth lower. The last voices to enter are the tenors at m. 33, who quote their own material from mm. 20-21. The original three-note motif, however, is slightly altered in this repetition. Harmonic differences between m. 21 and the end of m. 33 force the last note of the motif in this voice to change from B3 to A3. The resulting figure is thus *paronomasia*.<sup>513</sup> The reiteration of the tenor motif at m. 33 also represents a restatement of the original three-note soprano motif from mm. 18-19. This reuse of a motif from the beginning of a section at its end confirms the presence of *complexio*.<sup>514</sup> Urió adds to the plethora of musical figures at these measures by incorporating musico-dramatic intensification. Indeed, the tonality at mm. 27-33 is even more unstable than at mm. 18-22, owing to the chain of applied chords, which fail to firmly establish a tonic of any kind. The application of tremolo figures in the orchestra increases the vehemency of this passage with rhythmic intensity. In keeping with

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<sup>513</sup>Both Scheibe and Forkel agree that musical alterations indicative of *paronomasia* can sometimes involve only a single note. See Bartel, 351-352.

<sup>514</sup>Walther, 177-178. See also Bartel, "*epanalepsis*," pp. 256-258.

the first point of imitation at mm. 18-22, the emphasized text in this point of imitation is again “quos pretioso sanguine” (whom precious blood). The dramatic devices and musical figures at these measures thus further enhance the textual figures of *transmutatio* and *comprobatio* as well as the recipients and cause of redemption.

Ex. 94. Urio, *Te Deum*, "Te ergo quaesumus," mm. 27-33.

vln I  
 vln II  
 vla  
 cello  
 sop. I  
 -ni- sti quos pre- ti- o- so san-  
 sop. II  
 quos pre- ti- o- so san- guine  
 alto  
 -ni- sti quos pre- ti- o- so  
 ten.  
 -ni- sti  
 bass  
 -ni- sti quos pre- ti-  
 B.C.  
 D+ V/iii iii V  $\xrightarrow{?}$  V/III

(Ex. 94 cont'd)

The musical score consists of ten staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The middle six staves contain the lyrics. The lyrics are: "guine quos preti- o- so", "quos preti- o- so san- guine", "sanguine preti- o- so san- guine re-de-", "quos preti-", "o- so san- guine", and "pre- ti-".

II $\frac{6}{4}$  — U $\frac{7}{4}$ /II $\frac{4}{4}$  III $\frac{4}{4}$  — U/vi — vi U $\frac{4}{2}$ /U — U $\frac{6}{4}$

While Handel does employ Urio's three-note motif as the basis for his points of imitation in "O Fatal Consequence of Rage," he departs from Urio in a number of ways. He alters the rhythm, for instance, by having all voices uniformly apply the rhythm from the first five notes of Urio's opening soprano part, instead of just the first three. He also completely rewrites the instrumental parts and changes the orchestration. The application of Urio's material in Handel's chorus begins at m. 1, where the soprano part presents the three-note motif D5-G#4-B4 from Urio's first soprano part. In keeping with the source, the alto voice enters at m. 2 and presents the opening motif transposed and intervallically altered to produce *imitatio*. The tenor voices enter next at m. 3 and present the opening soprano motif down one octave. As in the source, this generates *polyptoton*. The same figure arises in the bass part at m. 4, which repeats the alto motif from m. 2 down an octave. While most of the rhetorical figures are the same in the two versions, Handel's application of Urio's material at mm. 1-6 of "O Fatal Consequence of Rage" lacks the dramatic edge of the original. A single applied chord at m. 5 provides the only tonal instability in an otherwise pedestrian harmonic progression. Gone, too, is the rhythmic intensity of Urio's setting, since the instruments in Handel's version merely double the voices. Although Handel has removed most of the original musico-dramatic effects, the remaining dramatic and rhetorical devices compellingly accentuate the text at the opening of this chorus. The musical figures, for instance, combine with the textual figure of *exclamatio* to emphasize the words "Oh fatal consequence." They therefore highlight the punishment of Saul's sin. Similarly, the short but effective tonal instability at m. 5 underscores the word "uncontroll'd," which depicts the severity of Saul's sin. The link

between this word and the applied chord at m. 5 also adds a new rhetorical dimension to the drama of the music. According to Scheibe, brief passages of harmonic ambiguity can generate momentary uncertainty in the audience “regarding the order of the music and the notes.”<sup>515</sup> Moreover, the musical expression of uncertainty can cause the audience to doubt particular aspects of the text to which it is set.<sup>516</sup> In this chorus, the figure effectively leads the audience to question the validity of Saul’s irrational, “uncontroll’d” rage.

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<sup>515</sup>Bartel, 244.

<sup>516</sup>Bartel, 243.

Ex. 95. Handel, *Saul*, "O Fatal Consequence of Rage," mm. 1-6.

oboe I & II  
 fag.  
 vln I  
 vln II  
 vla.  
 sop.  
 alto  
 ten.  
 bass  
 B.C.

O fatal consequence of rage by reason uncon-  
 O fa- tal con- sequence of rage by reason  
 O fa- tal consequence of

B+ u<sup>6</sup> — I — IV — V — I — 6 u

(Ex. 95 cont'd)

The musical score consists of ten staves. The first two staves are a grand staff (treble and bass clefs). The next two staves are two separate treble clef staves. The fifth staff is a bass clef staff. The sixth staff is a treble clef staff with lyrics: **-troll'd un- con- troll'd**. The seventh staff is a bass clef staff with lyrics: **un- con- troll'd**. The eighth staff is a bass clef staff with lyrics: **rage un- con- troll'd**. The ninth staff is a bass clef staff with lyrics: **con-quence of rage**. The tenth staff is a bass clef staff with guitar chords: **vi vii<sup>06</sup>/u u**.

Like Urlo, Handel reuses elements from the opening point of imitation later in his setting of "Oh Fatal Consequence of Rage." After a brief orchestral ritornello, another imitative section begins at m. 9. Here, the soprano voice slightly alters its music from mm. 1-3, resulting in *paronomasia*. *Palilogia* occurs in the alto voice at mm. 10-11, which reiterates its music from mm. 2-3. At mm. 11-12, the tenor voice generates *synonymia* by transposing the alto material from mm. 10-11 down a perfect fifth. The same technique produces the same figure in the bass voice, since it presents the tenor material from mm. 11-12 down a perfect fifth. The bass version of the motif is imitated two octaves higher in the soprano voice at mm. 13-14 to bring about *polyptoton*. Handel increases the dramatic efficacy of this passage by introducing a significant amount of tonal instability. This arises from the chromatic modulation to the natural mediant that begins at m. 12. Rhetorically, all of the voices restate their text from mm. 1-6 directly, thereby adding *epizeuxis* to the list of expressive effects. The whole again emphasizes *exclamatio* and the punishment of Saul's sin by underscoring the words "O fatal consequence."

Ex. 96. Handel, *Saul*, "O Fatal Consequence of Rage," mm. 9-14.

oboe I & II

fag.

vln I

vln II

vla.

sop.  
O fatal consequence of rage

alto  
O fa- tal consequence of rage by rea- son

ten.  
O fa- tal con- sequence of

bass  
O fa- tal

B.C.

Figured Bass:  $\text{a+} : \text{I} - \text{U} - \text{I} - \text{IV} - \text{V} / \text{III} -$   
 $\text{C+} : \text{U} -$

(Ex. 96 cont'd)

The musical score consists of ten staves. The top two staves are vocal lines in treble and bass clefs. The middle four staves are piano accompaniment in treble and bass clefs. The bottom four staves are vocal lines in treble and bass clefs. The lyrics are: "O fa-tal consequence of un-con-troll'd of rage un-con-troll'd of consequence of rage of".

(C+ I — U — I — cont'd)

At m. 28, Handel begins a modified repetition of mm. 1-27. While he keeps the imitative section from mm. 9-14 intact at mm. 36-42, he does alter the opening six measures for their return at mm. 28-33. His changes chiefly serve to intensify the musico-dramatic and rhetorical effectiveness of the repeated material. He achieves this by adding written-out tremolo figures to the violin and viola parts at m. 28-30 where only silence took place at the corresponding measures of the opening. These modifications heighten the drama by introducing rhythmic intensity. They also increase the rhetorical force by producing the figure *paronomasia*. Moreover, the tremolo figuration of the first violin part in particular creates two other figures. The descending stepwise repetition of the tremolo motif from m. 28 at m. 29 and again at m. 30 produces *climax*. In addition, Handel's application of this descending motif to accompany a sombre text gives rise to *catabasis*. Since all of these elements coincide with the text "O fatal consequence of rage" they amplify *exclamatio* and underscore the punishment of Saul's sin to a greater degree.

Ex. 97. Handel, *Saul*, "O Fatal Consequence of Rage," mm. 28-33.

oboe I & II

fag.

vln I

vln II

vla.

sop.

alto

ten.

bass

B.C.

O fa-tal con- sequence of rage by rea- son

O fa- tal con- sequence of

O fa- tal

(Ex. 97 cont'd)

The musical score consists of ten staves. The first two staves are piano accompaniment in treble and bass clefs. The next three staves are vocal lines in treble clef, with lyrics underneath. The final five staves are piano accompaniment in bass clef, with lyrics underneath. The music is in 2/4 time and G major. The lyrics are: un- con- troll'd un- con- troll'd, rage by rea- son un- con- troll'd, con- sequence of rage un- con- troll'd, O fa- tal consequence of rage.

un- con- troll'd un- con- troll'd

rage by rea- son un- con- troll'd

con- sequence of rage un- con- troll'd

O fa- tal consequence of rage

A comparison of all the borrowings discussed in this chapter reveals that the similarity of *topoi* between a source and its new version has no effect on some aspects of the borrowed music, while it profoundly influences others. There is no discernable pattern concerning the vocal parts of the original and new works. While most of the new works use the same voices as their originals, “Chiudi i vaghi rai” and “O Beauteous Queen” do not. The same randomness affects the key relationships between a source and its new version. Of the eight borrowings discussed, five (“Chiudi i vaghi rai,” “Caddi è ver,” “Fermi l’ali,” “O Beauteous Queen,” “O Fatal Consequence”) have the same keys as their sources and three (“Io sperai trovar,” “Come Nembo,” “With Rage”) do not. Nor does a similarity of *topoi* affect the amount of borrowed material. The borrowings range in size from sixteen measures and all parts in “Come Nembo” to a simple three-note motif in “Caddi è ver.” What the similarity of *topoi* between a source and its new version does affect is Handel’s treatment of the borrowed material. In all cases, Handel alters the original music and uses it differently in his new versions. This precipitates a pronounced disparity regarding the musico-rhetorical figures and/or dramatic effects that exist between the source and the new version. As a result, the similarity of *topoi* justifies the borrowing, and Handel’s adaptation of the original musical rhetoric and/or dramatic effects renders them appropriate for new texts whose *individua* are frequently the direct opposites of their sources.

Chapter 6:  
 An Examination of Borrowings  
 That Have related *topoi* with Their Sources

Works that have related *topoi* possess a loose connection to each other at best. This is owing to the fact that they have only their predicaments in common and they diverge at all remaining levels of classification. As confirmed in the previous two chapters, Handel borrowed throughout his entire career from works that share either identical or similar *topoi* with their new versions. This is not the case regarding those borrowings for which the *topoi* of the sources and new versions are merely related. Of the five works analyzed for this study, borrowings with related *topoi* exist in just two: *Esther* and *Saul*.

One example of this type of borrowing in the oratorio *Esther* involves Haman's aria "Pluck Root and Branch" and its source, Judas' aria "Laßt diese Tat" from Handel's *Brockes' Passion*. In the source aria, Judas experiences a crisis of conscience over his betrayal of Jesus:

1 Laßt diese Tat nicht ungerochen	(Let this act be avenged
2 zerrei mein Fleisch	Tear my flesh
3 zerquetscht die Knochen	Crush my bones
4 ihr Larven jener Marter-hhle	You shades of that torture- chamber
5 Straft mit Flammen	Punish with flames
6 Pech und Schwefel meinen Frevel	Pitch and sulfur, my iniquity
7 da sich die verdammte Seele ewig qule	So that the damned soul be tortured forever)

He directly acknowledges his transgression at ll. 1 and 6. His corresponding guilt expresses itself through his masochistic hope for the gruesome punishments described at ll. 2, 3, and 5. It is also evident at l. 7, where his mental torment is the direct result of his wrongdoing. Not surprisingly, the librettist highlights the elements indicative of Judas' offense and remorse with rhetorical figures. He employs the figure *adhortatio* at l. 1, for instance, and allows Judas to implore that his trespass be exposed. The remaining substance of the poem indirectly underscores Judas' guilt by focusing on his earnest desire to make amends. Through the admission at ll. 2, 3, and 5 that he is willing to suffer the most extreme of afflictions to atone for his crime, Judas accentuates the magnitude of his guilt with hyperbole. The imperative verbs at ll. 2, 3 and 5 intensify it further, since they confirm the application of *adhortatio* to emphasize the superlative punishments of tearing, crushing and burning the condemned. Judas also stresses his penitence at l. 4 by applying *aversio* to address the hellish fiends who will carry out his sentence. The punitive nature of Hell itself acquires augmentation at the same line through a metaphor that compares it to a torture-chamber. Judas provides yet more enhancement of his deserved condemnation at l. 7. By referring to himself as a "damned soul" (*verdammte Seele*) rather than as a person at this line, he highlights his doomed state with *transmutatio*.

In contrast with the source text, that of "Pluck Root and Branch" shows an absolutely unrepentant Haman calling for nothing less than the obliteration of all Jews:

- 1 Pluck root and branch from out the land
- 2 Shall I the God of Israel fear?
- 3 Let Jewish blood dye every hand
- 4 Nor age nor sex I spare
- 5 Raze their temples to the ground

6 And let their place no more be found.

Haman employs imperative verbs throughout this text to colour his plans for genocide. Besides ordering the murder of all Jews, irrespective of age or gender (ll. 3-4), Haman seeks to wipe away all physical evidence of them by ravaging their crops (l. 1) and their temples (ll. 5-6). Each of these imperatives to destroy bolsters his murderous scheme with *adhortatio*. Haman's role as the oppressor of the Jews becomes clear at l. 2. Here, he utilizes *interrogatio* to imply that he is mightier than the Israelites' God. By debasing their God in this way, Haman adds the figure *insultatio* to this line and flaunts his advantage over his victims. At l. 3, he highlights the actual act of killing the Jews when an effect of murder, blood-stained hands, replaces a reference to murder. This confirms the presence of *transmutatio*. Line 3 also demonstrates hyperbole, since Haman cannot realistically expect "every" citizen to participate in the genocide.

The above confirms that the texts of "Laßt diese Tat" and "Pluck Root and Branch" possess two very different themes that fall under very different *topoi*. Judas' aria portrays a man feeling a deep sense of remorse and a desire for execrable punishment. The theologian Zachary Coke states that such actions demonstrate the "Terrors of the conscience for sin" and depict "defective inferior passions in living things."<sup>517</sup> Within this predicament, the specific passion is feeling guilt. Judas himself represents its patient and his conscience's recognition of his sin is its agent. Furthermore, the species of the passion is immanent, since the patient and agent are essentially the same and there is no noticeable change in the patient. This is not the case regarding the theme of "Pluck Root and

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<sup>517</sup>Coke, 44.

Branch.” Haman’s direct orders for genocide belong to the predicament of action, where Haman is the agent and the Israelites are its patients. It is clear that the agent and patients of this genocide differ from one another and that the deaths of the patients constitute a perceptible change. As a result, the species of the action is transient. Comparison of the *topoi* belonging to “Laßt diese Tat” and “Pluck Root and Branch” thus confirms that the agents, patients, species and *individua* of these two works have nothing in common. In the source, the agent is incorporeal, the patient is a single human being, the species is immanent, and the *individua* is “feeling guilt.” In contrast, the agent in the source is corporeal, the patient is a group of individuals, the species is transient, and the *individua* is “ordering genocide.” The two works nevertheless are related by virtue of the fact that the predicaments of action and passion are themselves related.<sup>518</sup>

Handel borrows the opening four-note violin motif from Judas’ aria and slightly modifies its rhythm for use in Haman’s aria. Although the motif itself is not inherently rhetorical, it is eminently suited to rhetorical manipulation. Handel’s recognition of this

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<sup>518</sup>See p. 58. A change in the perspective of definition alters the predicament of a theme from action to passion and vice-versa. In the source aria, defining the *topos* from the perspective of the agent rather than the patient places the theme of “Terrors of the conscience for sin” within the predicament of action. Likewise, defining the *topos* of the new version from the perspective of the Israelite victims rather than from that of their executioner places the theme of genocide within the predicament of passion. Although such an alteration to one or another of the versions would provide a more obvious equivalency of predicament, I have elected not to do so in my text. Regarding the theme of the source aria, while it appears to be theoretically possible to place it in the predicament of action, the theologian Zachary Coke limits it to the predicament of passion. Similarly, since the new version is sung by Haman, the agent of the action, it seems logical to define the *topos* from his perspective.

fact is evident through his exploitation of the motif's full rhetorical potential in both versions.

Ex. 98. Handel, *Brockes' Passion*, "Laßt diese Tat," mm. 1-3.

Musical score for measures 1-3 of "Laßt diese Tat" from Handel's *Brockes' Passion*. The score is arranged in three systems. The first system includes three staves: Violin I & II (top), Judas (middle), and B.C. (bottom). The Violin I & II staff shows a melodic line with a series of eighth-note patterns. The Judas staff is mostly empty, with a few notes in the first measure. The B.C. staff provides a rhythmic accompaniment with a similar eighth-note pattern. The second system continues the music, with the Violin I & II staff playing a more complex melodic line and the B.C. staff providing a steady accompaniment. The Judas staff remains mostly empty.

Continuation of the musical score for measures 1-3 of "Laßt diese Tat" from Handel's *Brockes' Passion*. This system shows a different arrangement of the parts. The top staff (Violin I & II) plays a melodic line with a series of eighth-note patterns. The middle staff (Judas) is mostly empty, with a few notes in the first measure. The bottom staff (B.C.) provides a rhythmic accompaniment with a similar eighth-note pattern. The second system continues the music, with the Violin I & II staff playing a more complex melodic line and the B.C. staff providing a steady accompaniment. The Judas staff remains mostly empty.

Ex. 99. Handel, *Haman and Mordecai*, "Pluck Root and Branch," mm. 1-2.

The first significant rhetorical application of the four-note motif in the source occurs at mm. 10-12. The motif initially recurs in the violin part at m. 10, beat 4 to m. 11, beat 1. The figure *polyptoton* arises here, since the violin repeats its own motif from m. 1 down an octave. *Synonymia* follows in both the violin and continuo parts at m. 11, beats 1-2, both of which transpose the violin material from beat 4 of the preceding measure. The violin motif from m. 1 occurs again in the violin and continuo parts at m. 11, beats 3-4. While the violin part presents the motif on its original pitches, the continuo part lowers it by one octave. This creates *palilogia* in the violin part and *polyptoton* in the continuo. At m. 12, beats 1-2 the violin and continuo parts generate another instance of *synonymia* by reiterating their motifs from beats 3-4 of the previous measure down a major third. They restate these versions of the motif up one step at beats 3-4 of m. 12 and thus produce *climax*. The combination of musical figures at mm. 10-12 coincides with the triple

appearance of *adhortatio* at ll. 1-3 and the figure hyperbole at ll. 2-3. The whole underscores Judas' sin and highlights the intensity of his remorse.

Ex. 100. Handel, *Brockes' Passion*, "Laßt diese Tat," mm. 10-12.

The musical score consists of three systems. The first system shows measures 10-12. The second system shows measures 13-15. The third system shows measures 16-18. The lyrics are: "Laßt die- se Tat nicht un- ge- ro- chen zerreißt mein Fleisch zerquetscht die Kno- chen ihr".

Rhetorical manipulation of the opening violin motif occurs again in the violin and continuo parts at mm. 18-20. Measure 18, beats 1-2 of the violin part sees the motif transposed down a perfect fifth and tonally adjusted from its initial appearance at m. 1. These circumstances give rise to the figure *imitatio*. *Climax* occurs at the same measure when the motif at beat 1-2 of the violin part rises by step at beats 3-4. Handel increases the level of rhetorical intensification at mm. 19-20 by tossing the motif from the violin part to

the continuo part and back. As a result, rhetorical figures occur between this pair of voices as well as within each individual voice. The figure *synonymia*, for instance, arises between these parts at m. 19 to m. 20, beat 1. Here, Handel offsets the violin and continuo parts by one beat and allows the continuo part to echo the preceding violin material on different pitches. In contrast, the figure *climax* takes place within the violin and continuo parts. It appears in the violin part when the motif at m. 19, beats 1-2 recurs a step higher at m. 19, beats 3-4. It also transpires in the continuo part because of the stepwise restatement of the motif from m. 19, beats 2-3 at m. 19, beat 4 to m. 20, beat 1. Musico-dramatic effects add to the vigor of this passage. Specifically, the modulation to the minor dominant temporarily undermines the tonic thereby initiating tonal tension. The musical- rhetorical and dramatic devices blend well at these measures and underscore ll. 2-4 of the text. They thus enhance the textual figures of *adhortatio*, hyperbole, and *aversio*, each of which targets Judas' fathomless self-reproach.

Ex. 101. Handel, *Brockes' Passion*, "Laßt diese Tat," mm. 18-20.

Violin I & II

Judas

B.C.

-hoh- le zerreisst mein Fleisch zerquetscht die

Kno-chen ihr Lar-ven je-ner Mar-ter-hoh-

e: v ——— i ———  
b: iv ——— V/III ———

III ——— i ——— iv<sup>6</sup> ——— ii ——— v ——— i<sup>6</sup> ——— iv ——— v<sup>6-5</sup><sub>4-3</sub> ———

The last rhetorically significant reuse of the opening violin motif in the source occurs at mm. 29-32. The violin and continuo parts unite at these measures and present four iterations of the motif, the beginnings of which descend in stepwise motion from A<sup>4</sup>/<sub>3</sub> - E<sup>4</sup>/<sub>3</sub>. This generates two musical figures. The movement by step produces *climax* in both voices. Moreover, the application of this descending passage to a negative text that speaks of torment creates *catabasis*. Handel accentuates the plaintiveness of these measures further through a triple reiteration of the words "ewig quäle" (eternal torment). This contributes the textual figure *epizeuxis* to the passage. Through this artful union of

musical and textual rhetoric, Handel's setting strikes at the heart of Judas' trespass by fixing on the eternal suffering that it begets.

Ex. 102. Handel, *Brockes' Passion*, "Laßt diese Tat," mm. 29-32.

The musical score consists of three systems. The first system includes the Violin I & II part, the vocal part for Judas, and the Bassoon (B.C.) part. The second system continues the vocal part and the Bassoon part. The lyrics for Judas are: "die verdammte Seele e- wig qua- le e- wig e- wig e- wig qua- le e- wig".

As in "Laßt diese Tat," Handel takes the initial four-note motif from m. 1 of "Pluck Root and Branch" and employs it rhetorically at later points of the aria. The setting of the motif in the new version, however, has little in common with its setting in the source. This divergence accounts for completely different combinations of musical figures in "Pluck Root and Branch." The first rhetorical use of the opening four-note motif in this aria accompanies the entrance of the vocal part at mm. 7-9. The second violin part initiates the restatement at m. 7, beats 3-4, where the motif is transposed down one octave from its original appearance in that voice at m. 1. The resulting musical figure is *polyptoton*. The

same part follows this with a reiteration of its material from m. 1, beats 3-4 without alteration at m. 8, beats 1-2. The figure *palilogia* consequently results. This figure takes place again at m. 8, beat 3 to m. 9, beat 2 of the oboe and second violin parts. Here, both voices duplicate their own versions of the four-note motif from beats 1-2 and beats 3-4 of m. 1. Rather than *palilogia*, *paronomasia* transpires in the first violin part at these measures owing to its octave displacement of the note at m. 8, beat 4. This slight alteration of the motif is vitally important to the overall effect that Handel seeks to create at these measures. By fragmenting the vocal melody with rests at mm. 7-8, the composer incorporates the figure *tnesis*.<sup>519</sup> More importantly, this fragmentation allows each word to be distinctly enunciated and then emphatically punctuated by melodically accented quarter notes two octaves above the vocal part. Handel's insertion of the pitch B $\flat$  5 at m. 8, beat 4 of the first violin part is fundamental to the successful completion of this potent effect. This section of musical rhetoric concludes with the figure *climax*. Its production involves all three upper orchestral voices, each of which repeats its four-note motif from m. 8, beats 3-4 in ascending, stepwise motion at m. 9, beats 1-2. The mixture of these figures underscores the words "Pluck root and branch." It thus heightens the vehemence of *adhortatio* and launches Haman's plan for genocide with rhetorically charged authority.

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<sup>519</sup>Bartel, 412-413.

Ex. 103. Handel, *Haman and Mordecai*, "Pluck Root and Branch," mm. 7-9.

ooboe

vln I

vln II

Haman

B.C.

Pluck root and branch from

Detailed description: This system of musical notation includes five staves. The top three staves are for ooboe, violin I, and violin II, all in treble clef. The fourth staff is for the character Haman in bass clef. The fifth staff is for the basso continuo (B.C.) in bass clef. The music is in a 7/8 time signature with a key signature of two flats. The lyrics 'Pluck root and branch from' are written below the Haman staff.

out the land shall

Detailed description: This system continues the musical notation from the first system. It consists of five staves: three for the ooboe, violin I, and violin II in treble clef; one for Haman in bass clef; and one for the basso continuo (B.C.) in bass clef. The lyrics 'out the land shall' are written below the Haman staff.

Measures 11-13 overflow with statement upon statement of the four-note motif, resulting in a plethora of rhetorical figures (see Ex. 104). The oboe and first violin parts enter at beats 1-2 of m. 11 with a version of the motif that begins on the pitch C5. Since this version originally appears in the same voices at m. 2, beats 1-2, *palilogia* takes place. Next, the first and second violin parts at m. 11, beats 2-3 reiterate the second violin material from m. 7, beats 3-4 on the same pitches. This generates *polyptoton* in the first violin part and *palilogia* in the second violin part. The rhetorical fire of m. 11 builds when the second violin part repeats its material from beats 1-2 a step higher at beats 3-4 and produces *climax*. Yet another application of *palilogia* takes place when the oboe and first violin parts reprise their material from m. 8, beat 3 to m. 9, beat 2 with virtually no alteration at m. 11, beat 3 to m. 12, beat 2.<sup>520</sup> At beats 2-3 of m. 12, the first violin part reiterates its own material from m. 11, beats 1-2 up an octave and produces an additional instance of *polyptoton*. The continuo part adds the figure *synonymia* to the same beats of m. 12 by transposing the opening four-note motif from m. 1 down a major thirteenth. The second violin part repeats this last version of the motif up an octave at m. 12, beats 3-4 thus contributing one more example of *polyptoton*. At beats 1-2 of the following measure, *synonymia* transpires when the first and second violin parts provide new transpositions of the opening four-note motif; the same measure presents the figure *polyptoton* yet again. It

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<sup>520</sup>The pitch at m. 8, beat 4 of the first violin part is B ♭ 5 while the pitch at m. 11, beat 4 is B ♭ 4. Although the octave displacement produces *paronomasia* in the former circumstance, it does not do so in the latter. Any musical change indicative of *paronomasia* must increase the potency of the original motif. This is the case at m. 8, beat 4 where the change forms part of a larger musical effect. No such effect is present at m. 11, and the octave displacement of the pitch at beat 4 simply returns it to its original position.

arises from the repetition in the first violin part of its motif from beats 1-2 down an octave at beats 2-3. In all, Handel saturates a mere three measures of music with ten musical rhetorical figures. Nor are these measures devoid of musico-dramatic effects. This section enriches the tonality with tension owing to both the modulation to F major and the incorporation of an applied chord that briefly tonicizes C. Handel assigns this commanding deluge of figures and dramatic devices to set the second line of text. To the God-fearing Christians of his audience, this line epitomizes the quintessential blasphemy.<sup>521</sup> The modulation and the tonicization also represent musical irony and foreshadowing with the figure *dubitatio*. Indeed, while the implied answer to Haman's question regarding his fear of God is "no," the harmonic doubt supplied by *dubitatio* suggests that the answer should be "yes."<sup>522</sup> By accentuating the setting of this line with rhetorical artifice and musical tension, he makes a direct appeal to the sensibilities of his audience in order to incite their outrage against the villainous Haman and his diabolical deeds.

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<sup>521</sup>For both Christians and Jews, the fear of God remains essential to true worship. In the Old Testament, for instance, Moses commands, "Thou shalt fear the LORD thy God; him shalt thou serve, and to him shalt thou cleave, and swear by his name." [De 10:20] Likewise, 1 Sa 12:14 urges "if ye will fear the LORD, and serve him, and obey his voice, and not rebel against the commandment of the LORD, then shall both ye and the king that reigneth over you continue following the LORD your God." This sentiment is echoed in the New Testament book of Hebrews 12:28: "Wherefore we receiving a kingdom which cannot be moved, let us have grace, whereby we may serve God acceptably with reverence and godly fear." For additional Biblical references to the importance of fearing God in worship, see De 28:58; De 31:12; Jos 10:14, 25; 1Sa 12:24; 2Ki 17:7; Ps 34:9, 11; Ps 119:38; Pr 1:7, 29; Ac 5:31; 2Co 7:1; Col 3:22-24; Re 15:4.

<sup>522</sup>I am indebted to Dr. Bartel for this observation.

Ex. 104. Handel, *Haman and Mordecai*, "Pluck Root and Branch," mm. 11-13.

oboe

vln I

vln II

Haman

B.C.

fear? shall I the God of Is-rael

Bb+: U — I — F+: IU — U<sup>6</sup> — U — I — vi<sup>7</sup> — vii<sup>6</sup>/U

fear? Pluck root and

U — I — vi

Handel once more combines manifold rhetorically-charged appearances of the opening four-note motif with potent musico-dramatic effects at mm. 28-31. The second violin part at m. 29, beats 2-3 presents an unaltered version of the four-note motif that it

originally introduced at m. 12, beats 3-4. It thus generates the figure *palilogia*. This figure also arises in the first violin part, which restates its opening motif from m. 1, beats 1-2 on the same pitches at m. 29, beats 3-4. Besides *palilogia*, m. 29 contains *polyptoton*. The figure involves the first violin part at m. 29, beats 1-2 as well as the second violin and oboe parts at m. 29, beat 4 to m. 30, beat 1. At these points, each voice reiterates the second violin motif from m. 12, beats 3-4 up an octave. The oboe adds *climax* to the growing list of figures by reprising its motif from m. 29, beat 4 to m. 30, beat 1 down a step at m. 30, beats 2-3. *Synonymia* completes the last half of m. 30, where the first violin part transposes the oboe and second violin motif from m. 29, beat 4 to m. 30 beat 1 down a major second. In addition to the standard renditions of the four-note motif cited above, m. 30 introduces a new, intervallically altered version. This version initially occurs in the first violin part at m. 30, beats 1-2. By changing the intervals of the original, the variant of the four-note motif at m. 30 gives rise to *imitatio*. Following its debut in the first violin part, the new motif is then taken up by the oboe and second violin parts at m. 30, beats 2-3. These voices reproduce it up a perfect fourth and create *synonymia*. This figure also takes place in the first violin part at beats 1-2 of the next measure when that voice transposes the previous statement of the new motif down a major second. The oboe and second violin parts at m. 31, beats 2-3 conclude this section by repeating the first violin material from beats 1-2 on the same pitches and generating *polyptoton*. Equally important is the impressive display of musical drama at these measures. The tonality is particularly unstable, moving through a part of the circle of fifths, modulating three times and moving ever further from the tonic of g minor. Moreover, Handel adds textual rhetoric to this already

efficacious setting by stating the word “raze” twice at m. 29. This allows him to strengthen the inherent figure of *adhortatio* with the interpolation of *epizeuxis*. The abundance of rhetorical artifice and the strength of the dramatic devices at these measures underscores the setting the fifth line of text. In comparison with l. 2, this line transparently confirms Haman’s egregious blasphemy by revealing the destruction of Jewish temples as part of his plan. Since Handel’s audience understood that the depiction of the Hebrews in the oratorios was essentially a depiction of themselves,<sup>523</sup> it is certain that Handel amplified this line so prodigiously in order to intensify their indignation against Haman. By comparing the use of the four-note motif in the arias “Laßt diese Tat” and “Pluck Root and Branch,” it is clear that its divergent treatment in these works satisfies the demands of borrowings with related *topoi*. At the same time, each setting satisfies the demands of the existing poetic themes and rhetorical devices.

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<sup>523</sup>Howard Smither, *A History of the Oratorio*, 2 volumes (Chapel Hill: University of North Carolina Press, 1977), 2:351; Alexander Shapiro, “Drama of an Infinitely Superior Nature: Handel’s Early English Oratorios and the Religious Sublime,” *Music and Letters* 74 (1993): 229, 234-235, 240, 244; Sewer, 15.

Ex. 105. Handel, *Haman and Mordecai*, "Pluck Root and Branch," mm. 28-31.

oboe

vln I

vln II

Haman

B.C.

spare, nor age nor sex I spare Raze, raze their

d: u — i iu U<sup>6-5</sup><sub>4-3</sub> i — UI<sup>6</sup>

Bb+: I<sup>6</sup> (U<sup>6</sup><sub>4</sub>)

Detailed description: This system contains the first two measures of the piece. It features five staves: oboe, violin I, violin II, the vocal line for Haman, and basso continuo (B.C.). The oboe, violin I, and violin II parts play a melodic line with eighth and sixteenth notes. The vocal line for Haman has lyrics: "spare, nor age nor sex I spare Raze, raze their". The B.C. part provides a bass line with figured bass notation: "d: u — i iu U<sup>6-5</sup><sub>4-3</sub> i — UI<sup>6</sup>".

temples to the ground and let their place no more be found raze

U/ii — ii — U — I —

Bb+: U —

Detailed description: This system contains the next two measures of the piece. It features five staves: violin I, violin II, the vocal line for Haman, and basso continuo (B.C.). The violin I and II parts continue the melodic line. The vocal line for Haman has lyrics: "temples to the ground and let their place no more be found raze". The B.C. part provides a bass line with figured bass notation: "U/ii — ii — U — I —".

Another case in which a source and its new version have related *topoi* involves the chorus, “The Youth Inspired by Thee” from Handel’s oratorio *Saul* and its source, the opening movement of Urio’s *Te Deum*. The only words of Urio’s movement are “laudamus te,” which belong to the first line of the *Te Deum* text:

I Te Deum laudamus te	(O God, we praise Thee
Dominum confitemur	We acknowledge Thee
	to be the Lord) <sup>524</sup>

These words clearly and succinctly establish the praise of God as the main theme of the first line. Although brief, the phrase “laudamus te” nevertheless is adorned with rhetorical figures. It contains the figure *aversio*, for instance, which arises when the chorus directly addresses God and thus highlights him as the object of their praise.<sup>525</sup> This phrase also contributes the figure *benedictio*. According to the rhetorician Scaliger, this figure falls “under praise. ... [and occurs] when we utter for any subject the most apt and obvious predicates...those which are simple, brief and true.”<sup>526</sup> By acknowledging their praise of God with the phrase “laudamus te,” the chorus confirms the presence of *benedictio*.

The chorus of Israelites in “The Youth Inspired by Thee” praises God indirectly by acknowledging him as the real power behind David’s victory over Goliath:<sup>527</sup>

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<sup>524</sup>Translated by Judith Schaefer in Pahlen, 345.

<sup>525</sup>While most sources confirm that *aversio* most often represents the sudden shift of speech from one person to another, Quintilian adds that it also arises from the “invocation to a god, mute object, country etc.” Sonnino, 33-34.

<sup>526</sup>Sonnino, 34-35.

<sup>527</sup>As a result of David’s victory, the Israelites themselves rise up and defeat the Philistines. Their triumph is discussed in the chorus “Our Fainting Courage,” which immediately follows “The Youth Inspired by Thee.” See pp. 120-121 for a complete

1 The youth inspired by Thee, O Lord  
 2 With ease the boaster slew

The first line of text confirms God's provision of aid to David as the main theme. Several rhetorical figures underscore the elements that define this theme. By directing their words to God himself, the chorus of Israelites stresses him with the figure *aversio*. He acquires further accentuation from the expletive "O" which uses *exclamatio* to emphasize the word "Lord." David, the recipient of God's help, gains immediate notice at l. 1 when the word "youth" replaces his name. This substitution not only demonstrates *transmutatio*, but it also reaffirms the unlikelihood of an adolescent shepherd defeating a seasoned warrior without some kind of assistance.

Consideration of the above verifies that both of these texts deal with actions. Urio's chorus concerns the act of praise, while Handel's chorus involves the act of divine intervention. The *topoi* of both texts accordingly belong to the predicament of action. Aside from this, they possess no other congruities. The agents of the act of praise in the source are Christians, and the patient is God. According to Zachary Coke, man's praise of God represents an inferior, corporeal action.<sup>528</sup> The species itself is immanent, since definitive proof that God is actually changed by praise remains to be found. In contrast, the agent of the action in the new version is God and the patient is David. Zachary Cokes labels acts of divine intervention such as the one described in Handel's chorus as special

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discussion of the text for "Our Fainting Courage."

<sup>528</sup>Coke, 41-42.

and commune.<sup>529</sup> Furthermore, since God's assistance imbues David with the power to defeat Goliath, the species is transient. The *topoi* of these two works are thus related, owing to their shared predicament, but divergent actions, agents, patients, and species.

Handel reflects the casual affinity between these two works by borrowing a small, two-beat motif and the three notes that precede it from Urio's chorus. In Urio's work, the motif itself originally occurs in the alto and tenor voices at beats 1-2 of m. 49. It is inherently rhetorical and generates two musical figures. It belongs to a larger melisma at this measure that sets the syllable "-da-" from the word "laudamus." As a result, it participates in the generation of *variatio*. Within the motif, the material at beat 1 repeats down a step at beat 2 and creates *climax*. The motif recurs in the first and second soprano voices at beats 3-4 of m. 51. These voices transpose it up a perfect fifth and thus contribute *synonymia* to this passage. By accompanying the setting of the word "laudamus," the musical rhetoric at mm. 49 and 51 enhances and underscores the existing textual figure of *benedictio* and a significant topic-defining word.

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<sup>529</sup>Coke, 40.



In “The Youth Inspired by Thee,” Handel takes Urio’s material and employs it in a completely different context. He initially uses it to set the first line of text in the soprano part at m. 1. While Urio places the two-beat motif within extended melismas, Handel does not. His adoption of the motif nevertheless gives rise to *variatio* as a result of the slight vocal embellishment that accompanies the settings of the words “by” and “oh.” Handel also maintains the figure *climax* within the motif by repeating the material of beat 3 down a step at beat 4. His deliberate application of the two-beat motif to the specific words “by Thee, oh Lord” allows him to augment the effectiveness of *aversio* and *exclamatio* and underscore God as the agent of the action.

At m. 3, Handel adds to the rhetorical efficacy of Urio’s material. The immediate restatement of the text from m. 1 at this point generates the figure *epizeuxis*. The composer couples this with the musical figure *palilogia* by duplicating the soprano material from m. 1 in the same part at this measure. *Palilogia* also occurs in the continuo part, which patterns its last three notes here after those from m. 2. The figure *polyptoton* arises in the first oboe part at m. 3 when it reiterates the second oboe material from m. 2 on the same pitches. The changes to the continuo part and the inclusion of the first oboe part at this measure not only give rise to the above internal figures, but they also significantly alter the repetition of material from m. 1 and generate *paronomasia*.

Handel’s reuse of Urio’s material ends with the combined entrances of the alto and tenor voices at m. 5. By repeating the first line of text in these voices, Handel emphasizes it to a greater degree with another application of *epizeuxis*. He matches this addition of textual rhetoric with musical rhetoric. The alto and tenor voices at this measure generate

*synonymia* by transposing the opening soprano material down a perfect fourth and a major sixth, respectively. Handel reinforces the impact of l. 1 further through musico-dramatic means. He achieves this with a modulation to the dominant that begins at beats 3-4 of m. 4 and continues throughout the entire setting of l. 1 at mm. 5-6. The result lends forward motion and drive to this reiteration of l. 1. The amalgamation of rhetorical and dramatic devices throughout mm. 1-6 accentuates text that presents the agent, patient and action of the theme and enhances the existing figures of *aversio*, *transmutatio*, and *exclamatio*.

Ex. 107. Handel, *Saul*, "The Youth Inspir'd by Thee, Oh Lord," mm. 1-6.

oboe  
I & II

fag.

sop.  
The youth inspir'd by Thee oh Lord The youth inspir'd by Thee oh

al to

ten.

bass

B.C.  
G+ | 1 V<sub>3</sub> | 1 6 vt ii6 V<sub>6-5</sub> | 1 6 vt ii6 V<sub>6-5</sub>

(Ex. 107 cont'd)

The musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto). The middle two staves are vocal parts (Tenor and Bass). The bottom two staves are instrumental parts (Violin and Viola). The lyrics are: "Lord by Thee oh Lord By Thee oh The youth inspir'd by Thee oh Lord By Thee oh The youth in- spir'd". The figured bass line is: I ii6 V I IV vii6 I 6 vi ii6 V6-4 I IV6 V6 I vi IV V.

In contrast with Handel's utilization of borrowings from works that share identical and similar *topoi* with their new versions, his recourse to borrowings from works with related *topoi* is exceedingly rare. It does nevertheless occur and the above analyses reveal several commonalities. First, Handel limits the size of each borrowing to a single motif. He then places these motifs in new settings that employ different voices, orchestrations and keys from their sources. While he maintains the inherent rhetoric of a motif, his new compositions differ so radically from the original works that none of the large-scale figures survive. The paucity of commonalities among works that have related *topoi* continues a trend observed in the previous chapter. These works are related enough to warrant the

parody procedure, but divergent enough to require a complete reworking of the original material.

## Conclusion

Recourse to the Aristotelian categories as well as to the figures of musical and textual rhetoric applies a new methodology to the study of Handel's borrowings and tempers some of the many provoking questions that goad scholarship in this field. The application of these principles in this study confirms that the text of a source is fundamental to its selection as a borrowing, since, at the very least, its poetic theme must belong to the same predicament as that of the new version. It thus challenges the debate surrounding the relevance of source texts in Handel's borrowing practices.

With regard to musical rhetoric and drama in Handel's borrowings, this study moves beyond the noncommittal conclusions arrived at by Baselt and Lutz and verifies the presence of word-specific, topic-enhancing musico-rhetorical figures and dramatic devices in each source and its new version. These elements are neither hidden exclusively among inner voices nor are they happenstance, since they often are linked to the existing textual rhetoric. The transfer of these elements, however, differs with regard to the *topoi* relationship between the original and new works. As demonstrated in Appendix 1, the original musical rhetorical and dramatic devices of a source are maintained in a new version when the two works have identical *topoi*. This is not the case regarding works with similar or related *topoi*. For the most part, these borrowings have very few rhetorical figures or dramatic devices in common with their sources. This is not to say that such devices are

lacking. On the contrary, Handel simply created new musical figures and dramatic devices to accommodate the more distant *topoi* relationship between source and new texts in these types of borrowings.

This study also establishes the existence of a distinct relationship between source and new texts that informs the relative size and/or alteration of a musical borrowing. George Buelow observes that scholars in the field of Handel's borrowings should endeavour to classify the various types of borrowings that exist in the composer's oeuvre.<sup>530</sup> Interestingly, the three types of *topoi* relationships discussed in this study correspond well with the existing classifications of musical borrowings. The first type of borrowing involves the literal reuse of pre-existent material in another composition with no more than superficial modifications to the original music.<sup>531</sup> Winemiller divides these types of borrowings into two categories. He employs the term "large-scale transfer" with reference to those literal borrowings that involve either all or a significant portion of an entire musical setting. Conversely, he applies the term "small-scale transfer" to literal borrowings of individual themes, phrases, or figures.<sup>532</sup> Appendix 1 reveals that all of the sources and new versions whose poetic themes share identical *topoi* fall under one of these

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<sup>530</sup>Buelow, "The Case for Handel's Borrowings," 79.

<sup>531</sup>Baselt, 23; Buelow, "The Case for Handel's Borrowings," 79; Dean, *Handel's Oratorios*, 53; Kimbell, 45; Winemiller, "Handel's Borrowing and Swift's Bee," 9.

<sup>532</sup>Winemiller, "Handel's Borrowing and Swift's Bee," 9, 15. Buelow, 79 uses the term "reuse" if the literal borrowing involves the same text and "parody" if it employs a different text. I have elected to incorporate Winemiller's terminology because it accounts for the size of a borrowing more accurately.

two categories. With these types of borrowings, Handel not only maintained the musical rhetoric of the original, but he occasionally enhanced it with the addition of new figures.

The second type of borrowing occurs when the previously composed material is subjected to pronounced modifications. In keeping with literal borrowings, this classification also makes use of terminology that characterises the borrowings by their relative sizes. The term “reworking” concerns modified borrowings that encompass several measures of the original work.<sup>533</sup> In contrast, the term “new work” incorporates those borrowings that use single themes or short melodic motifs in order to build entirely new compositions. Interestingly, borrowings that involve similar *topoi* straddle both categories. Appendix 1 reveals that half of these borrowings are reworkings, while the other half are new works. This is not the case regarding borrowings with related *topoi*, as these are exclusively new works.

By applying the principles of Aristotelian logic coupled with those of textual and musical rhetoric therefore confirms the relevancy of text in Handel’s selection of source material. It also confirms the presence of affective musical rhetoric in both sources and new versions. Moreover, a consideration of the *topoi* relationships between source and parody texts establishes objective, positivistic criteria by which to gauge the relative size of a borrowing and the degree to which it is altered in a new version.

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<sup>533</sup>Buelow, 79. Winemiller in “Handel’s Borrowing and Swift’s Bee,” 21, defines this type of borrowing as “grouting.” Although Winemiller’s study is the more recent of the two works just cited, I find Buelow’s terminology to be more instructive. See also Baselt, 23; Dean, *Handel’s Oratorios*, 53; Kimbell, 45.

This study, however, does not completely answer George Buelow's call for "a better methodology" in the study of Handel's borrowings, since it is only relevant for one genre of borrowing: vocal to vocal. "A better methodology" remains to be found for both instrumental to vocal borrowings and instrumental to instrumental borrowings. A contextual, historically-informed approach, such as that employed in this study, may be the key to unlocking the mysteries surrounding Handel's criteria for the selection and adaptation of source material with these types of borrowings. As a result, this study and future studies like it may remove the veil of speculation and subjectivity that clouds the scholarship of Handel's borrowing practices.

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Appendix 1:  
Summary of Findings

Table 1: Sources and New Versions with Identical *topoi*

Title of Source and New Version	Size of Borrowing	Type of Borrowing	Status of Original Musical Rhetoric in the Borrowing
"Wenn schöner Jugend" and "Se la Bellezza"	2 mm. of vocal part	small-scale transfer	unaltered
"Wir wollen alle eh' erblassen" and "Shall We of Servitude Complain"	4 mm. of complete setting	small-scale transfer	original rhetoric maintained; slight rhythmic alteration; one figure added
"Mein Vater" and "Turn not, O Queen, thy Face"	17 mm. of complete setting	large-scale transfer	unaltered
"Soll mein Kind" and "Who Calls my Parting Soul from Death"	all of soprano part and accompaniment	large-scale transfer	original figures maintained; changes in text underlay adds new figures
"Sanctum Quoque" and "Our Fainting Courage"	6 mm. of complete setting	small-scale transfer	one figure maintained; one figure eliminated by text underlay; new figures added
"Di ad Irene" and "With Rage I Shall Burst"	8 mm. of complete setting	small-scale transfer	original rhetoric maintained; restatement altered to suit new dramatic situation
"Christe" and "Pour Forth no more Unheeded Prayers"	6 mm. of 1 <sup>st</sup> vln part	small-scale transfer	original rhetoric maintained
"Kyrie" and "No more to Ammon's God and King"	2 mm. of complete setting	small-scale transfer	unaltered
"Osanna" and "Theme Sublime of Endless Praise"	19 mm. of chorus	large-scale transfer	original rhetoric maintained; new figures added
"La mia sorte fortunata" and "Freedom Now Once More Possessing"	Entire setting	large-scale transfer	unaltered

Table 2: Sources and New Versions with Similar *topoi*

Title of Source and New Version	Size of Borrowing	Type of Borrowing	Status of Original Musical Rhetoric in the Borrowing
"Flüchtige Sinnen" and "Chiudi i vaghi rai"	opening ritornello (6 mm.)	reworking	few figures in common; new treatment of source material creates many new figures
"Will der holden Sternen Schein" and "Io sperai trovar nel vero"	2 mm. of oboe part	new work	few figures in common; new treatment of source material creates many new figures
"So folget nach Stürmen und Krachen" and "Come nembo che fugge col vento"	16 mm. of complete setting	reworking	some figures in common; extensive alteration excises certain figures while creating others
"Fallet ihr Mächtigen der Erden" and "Caddi, è ver, ma nel cadere"	3 note motif	new work	few figures in common; new treatment of source material creates new figures
"Entschlaf't ihr Sinnen" and "Ferma l'ali, e sù miei lumi"	drone + 3 note motif	new work	few figures in common; new treatment of source material creates new figures
"Was Wunder daß der Sonnen Pracht" and "O Beauteous Queen Unclose those Eyes"	7 mm. of opening ritornello	reworking	few figures in common; new treatment of source material creates new figures
"Col raggio placido" and "With Rage I Shall Burst"	2 mm. of entire setting	new work	few figures in common; new treatment of source material creates new figures and different dramatic effects.
"Quos pretioso" and "O Fatal Consequence of Rage"	5 mm. from imitative choral section	reworking	few figures in common; new treatment of source material creates new figures and different dramatic effects.

Table 3: Sources and New Versions with Related *topoi*

Title of Source and New Version	Size of Borrowing	Type of Borrowing	Status of Original Musical Rhetoric in the Borrowing
"Laßt diese Tat" and "Pluck Root and Branch"	4 note violin motif	new work	few figures in common; new setting of source material produces new figures and different dramatic effects; new work has more figures.

Title of Source and New Version	Size of Borrowing	Type of Borrowing	Status of Original Musical Rhetoric in the Borrowing
"Laudamus te" and "The Youth Inspir'd by Thee"	3½-beat motif from alto and tenor parts	new work	few figures in common; new setting of source material produces new figures and different dramatic effects.

## Glossary

The following is intended as a quick reference and aid to the reader. It includes brief summaries of terms as they are used in this dissertation and thus does not incorporate all possible connotations of these terms. For more detailed discussion of poetic figures please refer to Sonnino; regarding musical figures, please refer to Bartel. Summaries of textual-rhetorical terms are drawn from Sonnino, those for musico-rhetorical terms are drawn from Buelow, "Rhetoric and Music" and Bartel, and those for logical terms are my own. Comparison of extant poetic and musical sources confirms that many figures have a multiplicity of names. I have placed additional names of which I am aware for such figures in brackets beside the name which has been used in this dissertation.

*Abominatio*: textual-rhetorical figure. An exclamation of personal hatred against some person or thing.

Action: logical term. The fifth of the Aristotelian categories. Refers to things that are 'doing' or acting upon something else.

*Adhortatio (protrope)*: textual-rhetorical figure. An appeal to the audience to do something by command, promise or reason.

*Admonitio (bdelygmia)* : textual-rhetorical figure. A warning, urging the audience to avoid dangers revealed by the speaker.

Affections and affective qualities: logical term. A species of quality.

Affections: logical term. A sub-species of quality. The four general headings under which all possible emotions (passions of the mind) are found: joy, lust, sorrow, and fear.

Affective qualities: logical term. A sub-species of quality. Chiefly involves the five senses and their objects.

Agent: logical term. Pertains to the predicaments of action and passion. The subject (i.e. 'doer') of an action.

*Anabasis (ascensus)*: An ascending musical passage used in connection with references to height or lofty ideals in the text.

- Anaphora (repetitio)***: textual-rhetorical figure. The repetition of the same word or phrase at the beginning of successive lines or sentences.
- Anaphora (repetitio)***: musico-rhetorical figure. The repetition of a melodic statement on different notes in different parts; the repetition of an opening phrase or motive in successive passages.
- Ambiguitas (amphibologia)***: textual-rhetorical figure. When a word can be understood in two or more senses.
- Antistaechon (antithesis)*** : musico-rhetorical figure. The substitution of a dissonance for an expected consonance.
- Antitheton (contentio, antithesis, enantiosis)***: textual-rhetorical figure. When contrasting words or sentences are placed in juxtaposition in order to confirm a common idea.
- Aversio (apostrophe)***: textual-rhetorical figure. A sudden alteration from the third person to the second, addressing some person or thing.
- Cadentia duriuscula***: musico-rhetorical figure. A dissonance in the pre-penultimate harmony of a cadence.
- Catabasis (descensus)***: musico-rhetorical figure. When the melody of a voice or part descends to express the textual connotations of descent or base ideals.
- Categories, Aristotelian**: logical term. The ten main headings under which any topic of an oration might be found. In order, these are: substance, quantity, quality, relation, action, passion, time, place, state, possession.
- Complexio (symploche)***: textual-rhetorical figure. To repeat both the first and the last sound in a series of phrases.
- Climax (gradatio)***: musico-rhetorical figure. The ascending or descending stepwise repetition of a melody or motif.
- Collectio (syllogismos)***: textual-rhetorical figure. To amplify a subject by conjecture.
- Commutatio (antimetabole, antanactasis)***: textual-rhetorical figure. When a sentence is inverted and becomes its contrary.
- Confirmatio***: logical term. The fourth stage of macrostructural arrangement. Presents the arguments that prove the main topic of the oration. Contains arguments organized

at microstructural level. In music, reinforces a composition's main theme through repetition.

*Contentio (antitheton, antithesis, enantiosis)*: textual-rhetorical figure. Contrary and contrasting words or sentences placed together (Sonnino).

*Contrapositum (syneciosis)*: textual-rhetorical figure. When two contrary things are joined together as though they were similar.

*Copulatio (diacope, ploche)*: textual-rhetorical figure. The repetition of a word or phrase with one or more words between iterations.

*Definitio (catadiaphora, orismus)*: textual-rhetorical figure. To distinguish between two words or to separate one thing from another.

*Detractio (eclipsis)*: the deliberate omission of a word or phrase which can be easily discerned from the context.

**Dialectic**: logical term. Involves the first two steps in the creation of an oration: the invention (*inventio*) and arrangement (*dispositio*) of its ideas.

*Dispositio*: logical term. The orderly arrangement of the ideas of an oration. Has two levels: microstructural and macrostructural. The macrostructural level has correspondences with musical compositions.

*Distinctio/distinctiones*: logical term. Point(s) of punctuation. In music, represented by cadences.

*Dubitatio*: textual-rhetorical figure. Intentional ambiguity in the music through rhythmic or harmonic means that is often linked with expressions of doubt in the accompanying text.

*Epanalepsis (resumptio)*: textual-rhetorical figure. When a unit opens and closes with the same word or sound.

*Elocutio*: logical term. The first element of style. Involves the adorning of the ideas or arguments of an oration with textual- and/or musico-rhetorical figures.

*Emphasis* : textual-rhetorical figure. To reveal a meaning beyond the merely literal.

*Epizeuxis (subjunctio)*: textual-rhetorical figure. To repeat a word or sound immediately without the interposition of any other.

***Exclamatio (ecphonus)***: textual-rhetorical figure. An exclamation to display emotion.

***Exclamatio (ecphonus)***: musico-rhetorical figure. A melodic leap up or down of an interval; typically involves a minor 6<sup>th</sup>, but can involve any interval larger than a 3<sup>rd</sup>.

***Exordium***: logical term. The first element of macrostructural arrangement. Purpose is to capture the attention of the auditors. In music, represented by the opening orchestral ritornello.

***Experientia***: textual-rhetorical figure. Advice grounded upon common or universal experience.

**Forms and figures**: logical term. A species of quality. Describes geometrical forms.

**Genus**: logical term. Can be an alternate term for an Aristotelian category. A general heading incorporating many things that differ in kind, as man, dog and horse are different kinds of animals.

***Gratiarum actio (eucharistia)***: textual-rhetorical figure. To give thanks for benefits received.

***Homoioptoton (homoioleuton)***: musico-rhetorical figure. When the closing material of one section appears at the close of another in order to delineate structure.

***Hyperbole (dementiens, hiperbole)***: textual-rhetorical figure. An exaggeration by which more is signified than in reality exists.

***Hypotyposis***: musico-rhetorical figure. Vivid musical representation of ideas or images found in the text.

***Imitatio (mimesis)***: musico-rhetorical figure. A similar, but not exact, repetition of a musical idea in another voice.

**Immanent actions/passions**: logical term. A species of action and passion. Occurs when the agent and the patient are the same and/or there is no perceptible change in the patient following the completion of the action.

***Incrementum (auxesis, progressio)***: textual-rhetorical figure. An orderly piling up of material of increasing force to reach a climax. Each word or phrase is stronger than the last.

***Individuum/individua***: logical term. Refers to an individual word or theme within the Aristotelian categories as it exists under its genus and species.

**Induction**: logical term. Pertains to microstructural arrangement. Entails a movement from specific to general, in which several particular premises combine to form a universal conclusion.

***Insultatio***: textual-rhetorical figure. To deride an adversary.

***Interrogatio (erotema, erotesis)***: textual-rhetorical figure. The rhetorical question; to ask a question that needs no reply.

***Inventio***: logical term. The first part of dialectic/logic. Involves the selection of the ideas for an oration from the ten Aristotelian categories. In analysis, involves the identification of the main topic and the determination of its location (*topos*) within the categories. In music, concerns the finding of a composition's musical ideas from the musical commonplaces, or *loci topici*.

**Logic**: logical term. Alternate term for dialectic.

**Macrostructural arrangement**: logical term. Pertains to *dispositio*. The organization of the oration as a whole. Has five parts: the *exordium*, the *propositio*, the *narratio*, the *confirmatio*, and the *peroratio*.

***Memoria***: logical term. The second element of style. The memorisation of the elements of *inventio*, *dispositio* and *elocutio* of which an oration is made.

***Metaphor (translatio)***: textual-rhetorical figure. To treat something as if it were something else.

***Medela***: textual-rhetorical figure. To mitigate admitted faults with pleasing speech.

**Microstructural arrangement**: logical term. Pertains to *dispositio*. The arrangement of the individual arguments or ideas of an oration into conventional patterns. Syllogism and induction are the most common.

***Narratio***: logical term. The third stage of macrostructural arrangement. Provides details of the main topic of the oration. In music, represents the initial entry of the vocal part.

**Natural Power**: logical term. A species of quality. The acquisition of a particular mental or physical skill after much practice.

**Noema (*intimitatio*)**: textual-rhetorical figure. Something the speaker implies, but does not actually say.

**Obsecratio (*deisis*)**: textual-rhetorical term. A request, petition, or prayer to an audience or listener.

**Ominatio**: textual-rhetorical figure. To foretell the effects likely to follow some evil cause.

**Ordo (*catacosmesis*)**: textual-rhetorical figure. An ordered list of words, with either the most important or the least important first.

**Palilogia (*anadiplosis*)**: musico-rhetorical figure. The repetition of a theme or motif using the same notes in the same part.

**Paronomasia**: musico-rhetorical figure. The altered repetition of a melodic theme or motif in the same voice.

**Parrhesia (*licentia*)**: musico-rhetorical figure. A false relation that creates a stark dissonance between parts; typically involves the tritone.

**Passion**: logical term. The sixth Aristotelian category. Involves the receiving of an action.

**Passus Duriusculus**: musical-rhetorical figure. A chromatically altered motif used to arouse passions; often more extensive than *pathopoeia*.

**Pathopoeia**: musico-rhetorical figure. Melodic movement through semitones outside of the harmony or scale; typically expresses sadness, fear, or terror.

**Patient**: logical term. Pertains to the predicaments of action and passion. The receiver of an action.

**Peroratio**: logical term. The fifth stage of macrostructural arrangement. Provides the conclusion of an oration. In music, the repetition of the opening ritornello at the end of the composition.

**Place**: logical term. The eighth Aristotelian category. Explains where something occurred.

**Ploche (*heratio*)**: textual-rhetorical figure. When, through the repetition of a word, its nature is stressed.

**Polyptoton**: musico-rhetorical figure. The repetition of a melodic theme or motif using the same pitches in a different octave or voice.

**Possession:** logical term. The tenth Aristotelian category. Involves the having of things. Has three species: clothing, ownership of things, and containment of things.

**Post-predicaments:** logical term. Used to distinguish one *individuum* from another with a similar *topos*. Can involve any of the following: definition; division; notation; conjugation; genus; species; similitude; dissimilitude; contraries; opposites; comparison; causes; effects; adjuncts; circumstances; antecedents; consequents.

**Pragmatographia:** textual-rhetorical figure. A clear description of an act or event and its consequences.

**Predicables:** logical term. The different degrees of the predicamental series. Includes among other genus and species.

**Prolepsis (propositio):** textual-rhetorical figure. A short statement about the subject of the discourse which follows.

**Promunciatio:** logical term. The third element of style. The correct delivery of an oration, which is achieved by observing the points of punctuation (*distinctiones*), the rhetorical figures and adding appropriate gestures.

**Propositio:** logical term. The second stage of macrostructural arrangement. Briefly summarizes the content of the discourse that follows. In music, represents the presentation of the composition's main musical theme.

**Prosopographia (effictio):** textual-rhetorical figure. To endow animals, objects, or concepts with human qualities such as will, speech, or independent movement.

**Quality:** logical term. The third of the Aristotelian categories. Defines of what kind everything is.

**Quantity:** logical term. The second of the Aristotelian categories. Involves things that can be counted, numbered, increased or diminished.

**Regressio (epanodos):** textual-rhetorical figure. The repetition of the same sound at the beginning and middle of a unit.

**Relation:** logical term. The fourth Aristotelian category. Incorporates things that have relationships to other things, such as father and son or rich man and poor man. It also involves the knowledge of 'something.'

**Repetitio (anaphora):** textual-rhetorical figure. The repetition of the same sound at the beginning of successive units.

**Rhetoric:** logical term. Alternate term for style.

***Saltus Durisculus:*** musico-rhetorical term. A dissonant leap in a part.

***Similitudo (omiosis):*** textual-rhetorical figure. Functions like the modern simile. Similarities discovered between two different things.

**Species:** logical term. Can refer to different the levels under the general heading of an Aristotelian category. Involves many things that differ only in number, as one man differs from ten men.

**State:** logical term. The ninth Aristotelian category. Concerns the location or position of something.

**Style:** logical term. Involves the last three steps in the creation of an oration: the embellishment of its ideas with figures (*elocutio*), the memorization of it (*memoria*), and the correct delivery of it (*pronunciatio*).

**Substance:** logical term. The first of the ten Aristotelian categories. Involves tangible persons and things or incorporeal beings.

**Syllogism:** logical term. Pertains to microstructural arrangement. Involves a movement from general to specific in which two general premises combine to form a specific conclusion

***Synathroismus (accumulation, congeries):*** textual-rhetorical term. The heaping up of many terms of praise or abusing, all with equal weight.

***Syncope (ligatura, syncopatio):*** musico-rhetorical figure. A regular suspension.

***Synonymia (interpretatio):*** textual-rhetorical figure. To express the same thought in different words.

***Synonymia:*** musico-rhetorical figure. To repeat a melodic theme or motif using different notes in the same part.

***Ti Esti:*** logical term. Names the essence of a thing with reference to its genus.

**Time:** logical term. The seventh of the Aristotelian categories. Explains when something occurred, is occurring, or will occur.

***Tmesis:*** musico-rhetorical figure. An unexpected interruption or fragmentation of the melody through rests.

***Topos/topoi***: logical term(s). The location of a subject word within the Aristotelian categories. Involves naming the genus and species under which it is found.

**Transient action/passion**: logical term. A species of action. When the agent and patient are different from each other and/or the patient is changed by the action.

***Transmutatio (metonymia)***: textual-rhetorical figure. The substitution of one name for another, or of the cause of a thing for the thing itself, or of the container for the thing contained.

***Variatio***: musico-rhetorical figure. The melodic embellishment of a passage in order to emphasize the text.