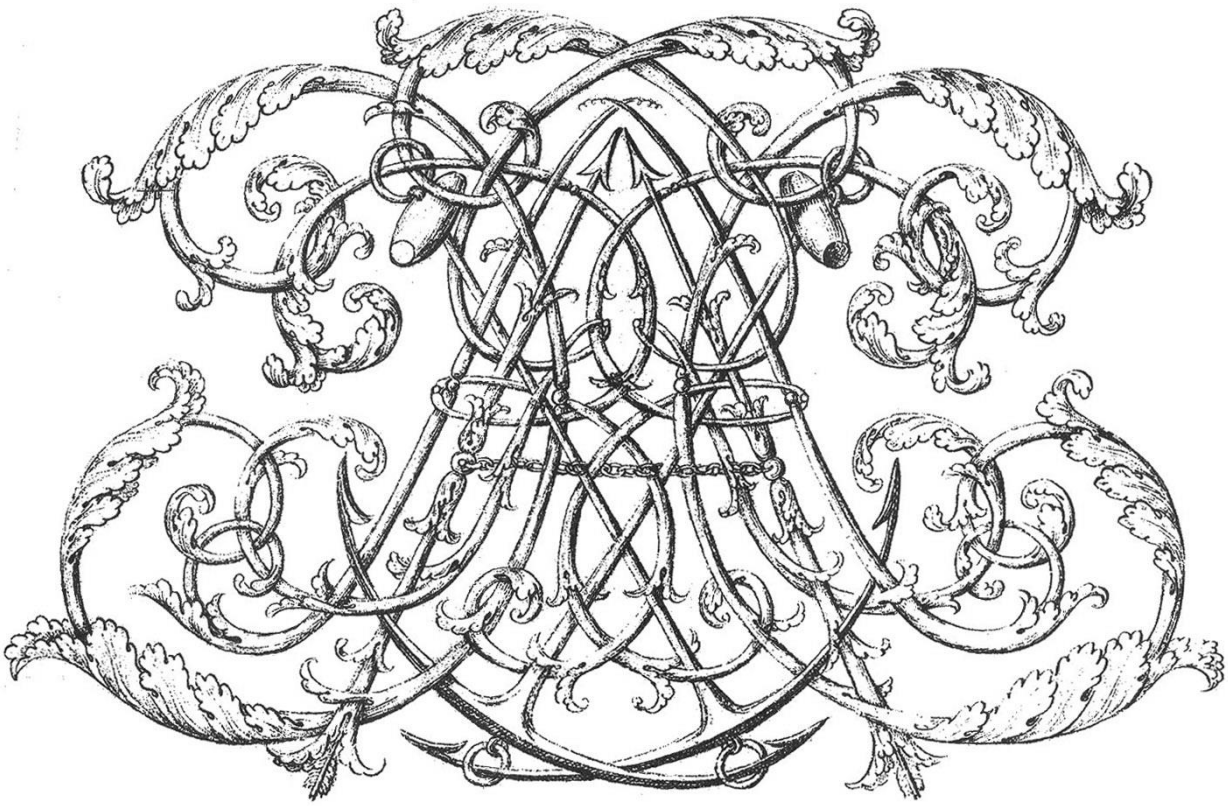
La Rhétorique des Dieux

de Denis Gaultier



Civiol Richard

Created by Richard Civiol

Revised 2015 by Alain Veylit

Revised 2020 by David Smith

Editorial Notes

This edition is a revised version of the Richard Civiol edition that was revised by Alan Veylit in 2015. The tablature has been verified using the facsimile contained in **La Rhetorique des Dieux**[1] by David J. Buch and **La Rhetorique des Dieux** facsimile[2] by Atelier Philador. Corrections from David J. Buch's La Rhetorique des Dieux were reviewed and generally used. The English translation comes from **La Rhetorique des Dieux: A Critical Study of Text, Illustration, and Musical Style**[3] by David J. Buch and have been used with permission.

The detailed corrections to the manuscript are located at the end of the associated piece.

The title of the pieces has the format of the original French followed by the English translation in parenthesis and then the form of the piece in brackets. The form of the piece is from **La Rhetorique des Dieux**[4] by David J. Buch.

[1] Gaultier, Denis. "A Facsimile of Berline, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabenett, MS. 78 C12." *La Rhetorique des Dieux*, edited by David J. Buch, A-E Editions, Inc., 1990.
[2] Gaulter, Denis. *La Rhetorique des Dieux,* ATELIER PHILIDOR, 2020.
[3] Buch, David Joseph. *La Rhétorique des Dieux: A Critical Study of Text, Illustration, and Musical Style*, PhD Thesis Northwestern University, 1983 pp. 60-76.
[4] Gaultier, Denis. "A Facsimile of Berline, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabenett, MS. 78 C12." *La Rhetorique des Dieux*, edited by David J. Buch, A-E Editions, Inc., 1990, table of contents.

FOR UNDERSTANDING THE BOOK OF THE RHETORIC OF THE GODS

Although the majority of those curious individuals wishing to understand this book have only to consult its contents with the eyes of the body and of the mind, nevertheless, to relieve those who do not wish to make the effort, they will know that the principal purpose of the person who wished to give it form has been to make a collection of the most beautiful lute pieces of the Illustrious Denis Gaultier. Those who know music well will find complete satisfaction in it in that this author expresses himself with so much art, so much skill, and in such choice terms, that of all of the parts of the body, he attracts the soul to the ear, and that he represents very perfectly the nature of the passions and raises the most depressed spirits to the most sublime virtues. This manner of expression may rightfully be called ***The Rhetoric of the Gods****, inasmuch as human understanding is unable to conceive of a more eloquent language. As for the rest of what one sees in this book, they are decorations executed by the more famous artists of the century, of which a brief description follows.*

By Master Baslin, Goldsmith, are

The ornaments on the cover of this book, consisting of two initials, framed by each one of the four parts of music, the caducei in the corners, and the lyres of Apollo, with which the book is closed.

By Master Ferrier

The inside corner engravings.

By Master Bosse

The first drawing, where one finds represented an altar upon which is placed a lute crowned with three wreaths, one of laurel, the next of myrtle, and the last of olive, with this verse above: Arbiter of Love, Peace, and War.

By Master Nanteuil, are

The portraits of Anne de Chambré and of damsel Genevieve Benoist, his wife.

By Master Eustache le Sueur is the drawing that follows, executed by Master Nantuil, in which are represented

Apollo in Heaven, holding his lyre, and Minerva presenting to him with her right hand, a portrait of damsel Anne de Chambré, on a sort of shield, supported by the love of virtue; and on the left arm of this goddess is a shield upon which Master Gaultier, the Illustrious, is represented.

By the same master, a drawing serving as the title and the beginning of this book, executed by Master Bosse, in which one finds represented

Three figures, in Heaven, under a zodiac: one representing Music, the other Harmony, and the last Eloquence. The first is holding an unrolled scroll upon which are inscribed the words ***The Rhetoric of the Gods****, and near which is a mysterious prelude that has neither beginning nor end. The second figure, crowned as Queen of Heaven, holds a lute on which she plays this prelude. The third is crowned with pearls and diamonds. This arrangement announces that these divinities together make up the science of the great Gaultier.*

All this is followed by twelve drawings by Master Bosse, executed by himself, that represent the twelve modes whose names are: Dorian or Doric, Hypodorian, Phrygian, Hypoprygian, Lydian, Hypolydian, Mixolydian, Hypomixolydian, Aolian, Hypoaolian Ionian, and Hypionian. As each of these modes has the property of exciting certain passions and is appropriate to certain melodies, the artist has represented in each drawing the actions that the mode incites, the most suitable ancient and modern instruments, and he has even taken care to include the architecture conforming to these modes. In each of these drawings is above all a lute, with an open book in which the mode is notated.

The explanation of the pieces that follow these modes will be incomparably better understood by the pieces themselves than by the little discourse that is found

beneath each piece, which is solely for the understanding of those who do not have a complete knowledge of music.

By the same Bosse, is

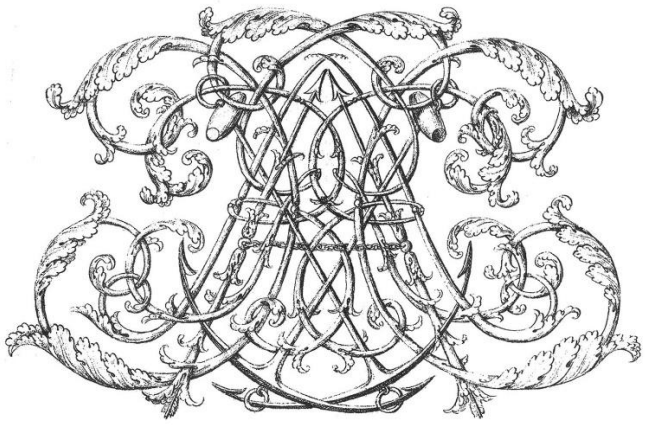
At the end of the book, a little Mars holding a sword in one hand and a writing pen in the other, seated on a carpet where the coat of arms of Master de Chambré is laid out in perspective.

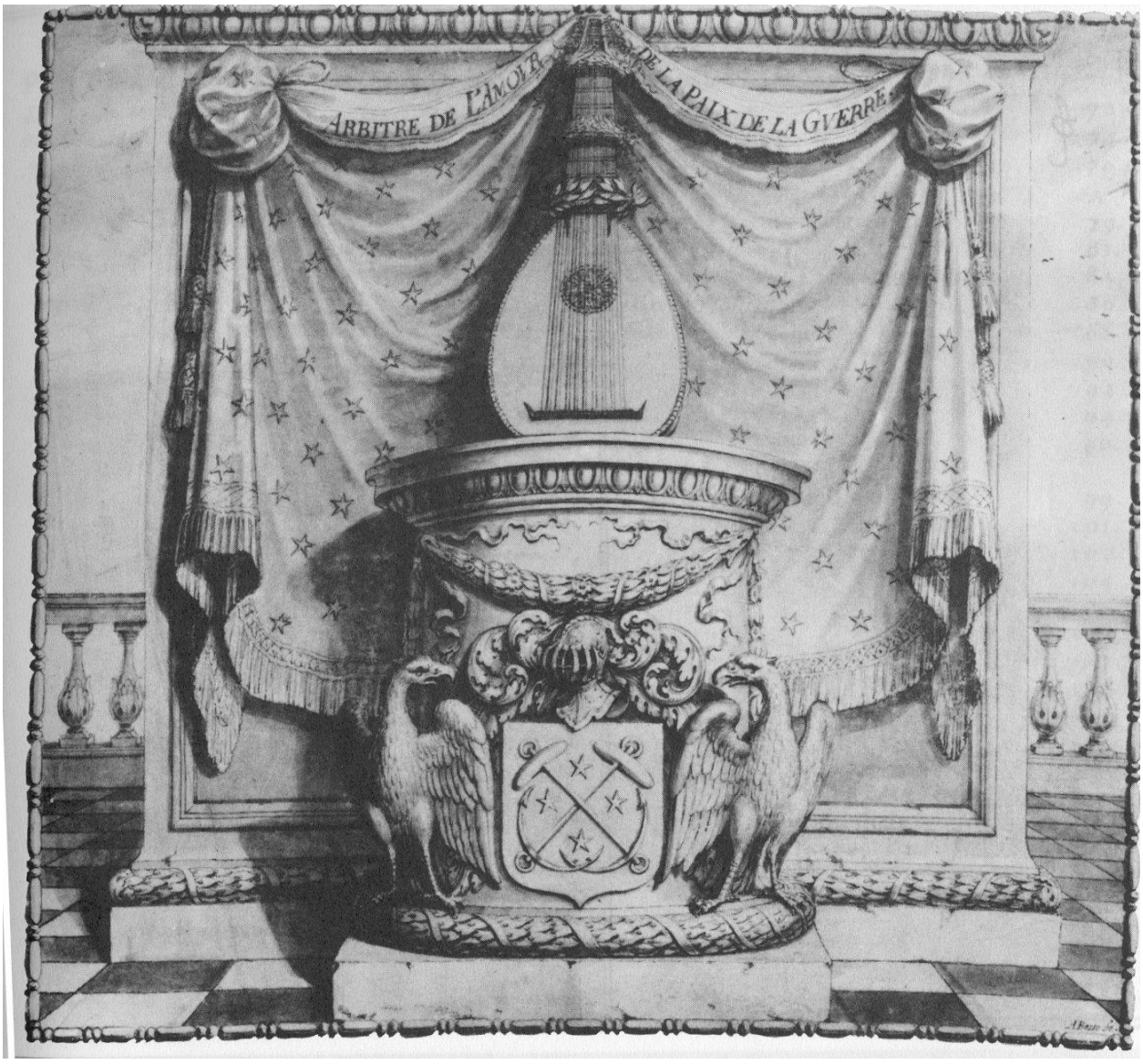
By Master Belluchau are

The drawing of the initials, and the writings that are below each piece.

By Master Damoiselet is

This writing and the table of contents found at the end of the book.




ARBITRE DE L'AMOUR
DE LA PAIX DE LA GUERRE

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SONNET

Admire in these portraits the effect of depiction,
Which with a mere pencil, without color or make-up,
Represents to our eyes these masterpieces of art,
Accomplished in every way as nature does.

Admire the relief of this cover;
Is there anything more beautiful, rich or graceful
The Gods each took part in this work,
When Apollo wished to create his tablature.

But since then, attracted by the harmonious air
Of the Lute of this Nymph, he descended from the heavens,
Borrowing the apparel and face of Gaultier.

He shows here how to pluck in a hundred beautiful ways;
An in order to immortalize his divine lessons,
He dedicates in Gaultier's honor this precious book.

Harualt

SONNET
to the book

Unequaled work of admirable structure,
You appear to our eyes an enchanted volume,
Because the Liberal Arts did not give birth to you,
Since we have nothing equal to you in nature.

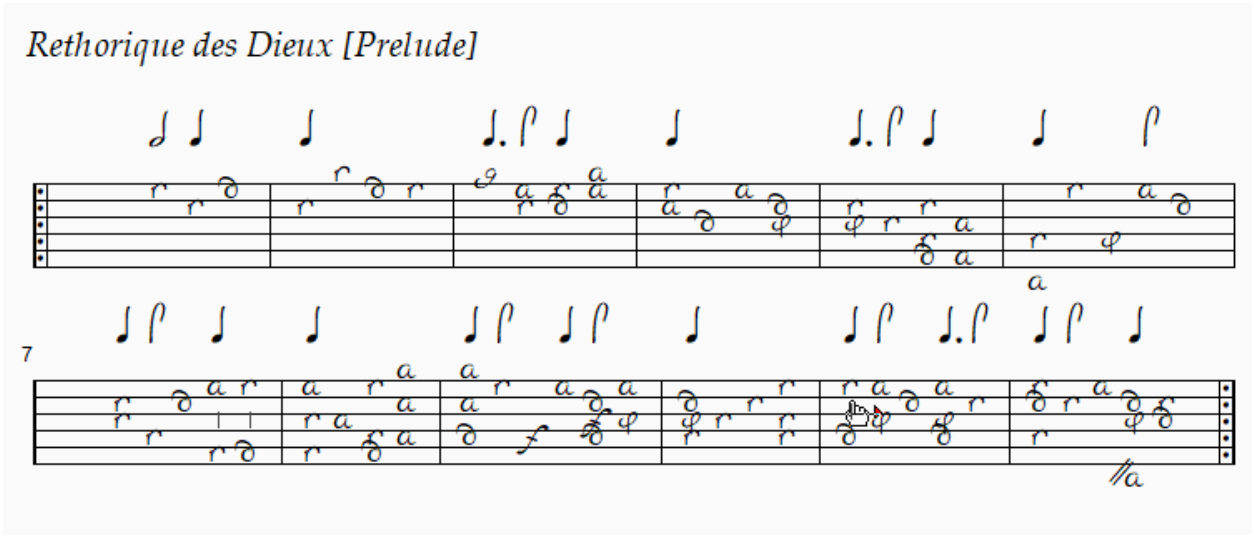
How many learned concerts of erudite tablature,
Never has anyone invented a better plan;
One can see nothing better represented;
Your Chinese ink effaces representation.

Mankind has not been able to produce a work so perfect;
It is Phoebus, who fatigued from his effort,
Goes off to rest on the breast of Urania.

He has nevertheless sought out twelve modes in vain;
All that is needed to unite the entire Symphony,
Is the Ilustrious Gaultier and his lute in hand.

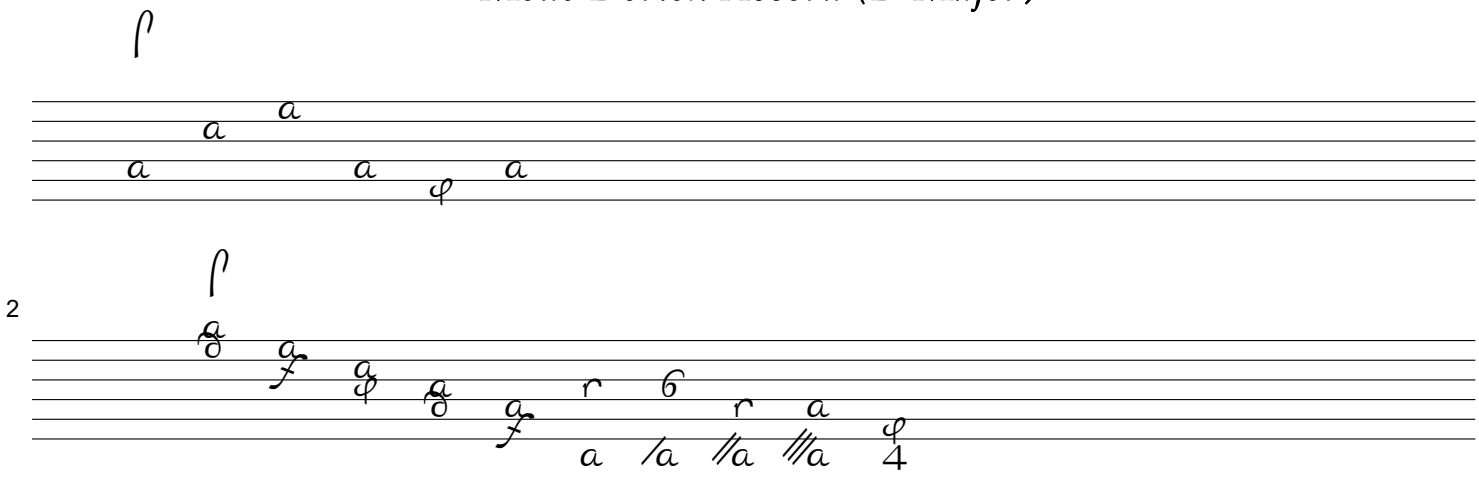
Gauquelin

LA
RHETHORIQVE
DES
DIEVX


Rethorique des Dieux [Prelude]
7

MODE
DORIEN.
1.

Mode Dorien Accord (D Major)



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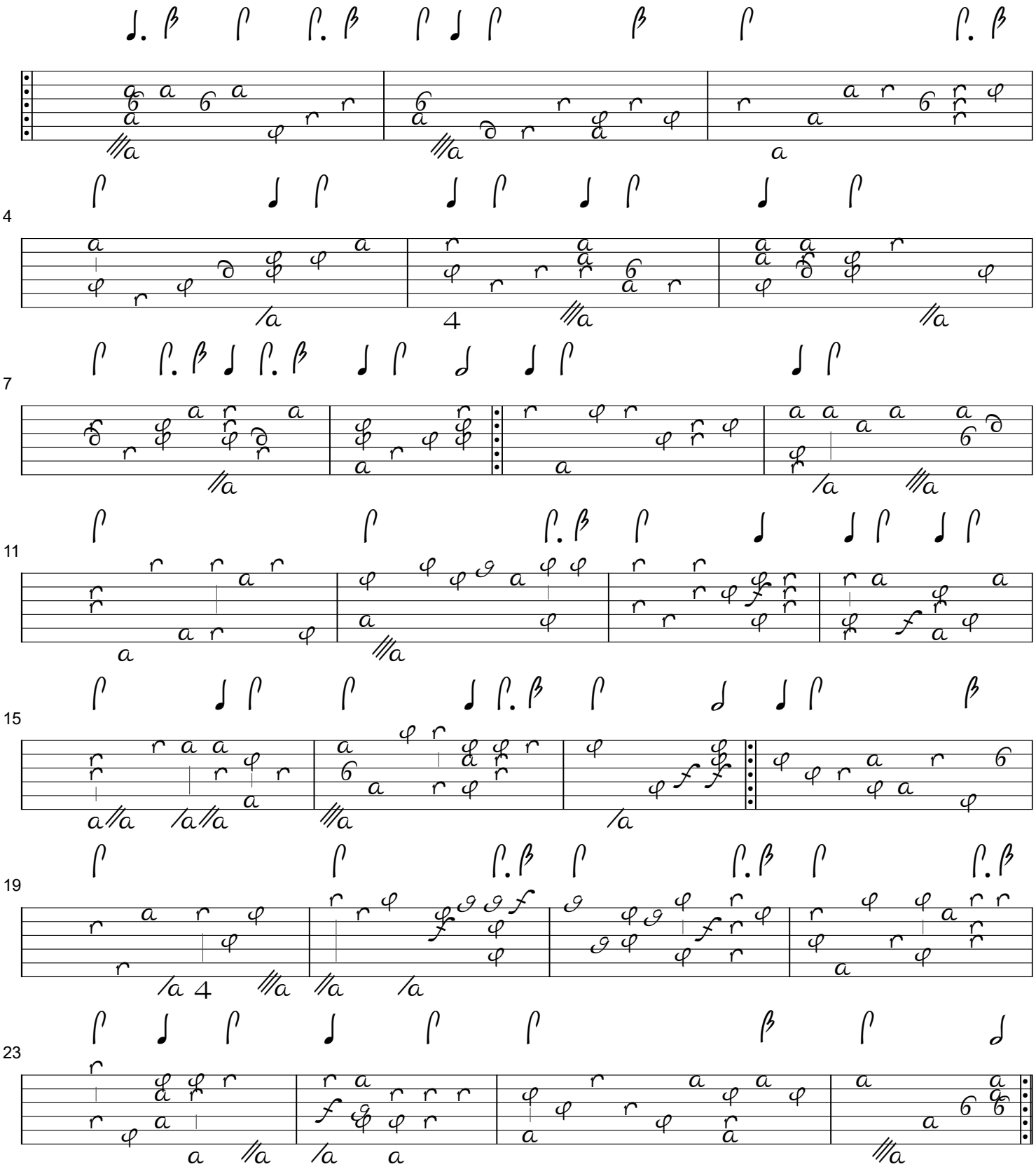
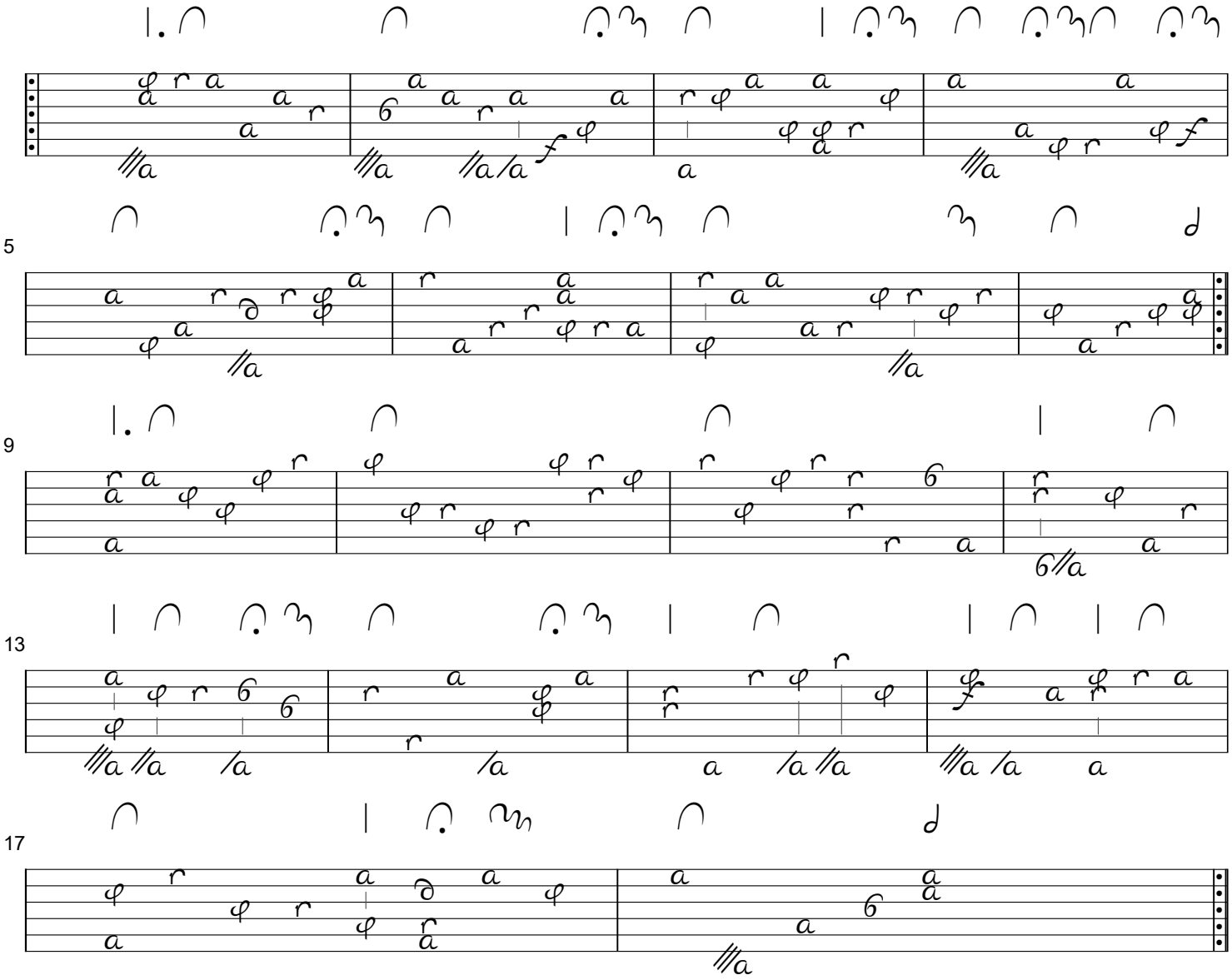
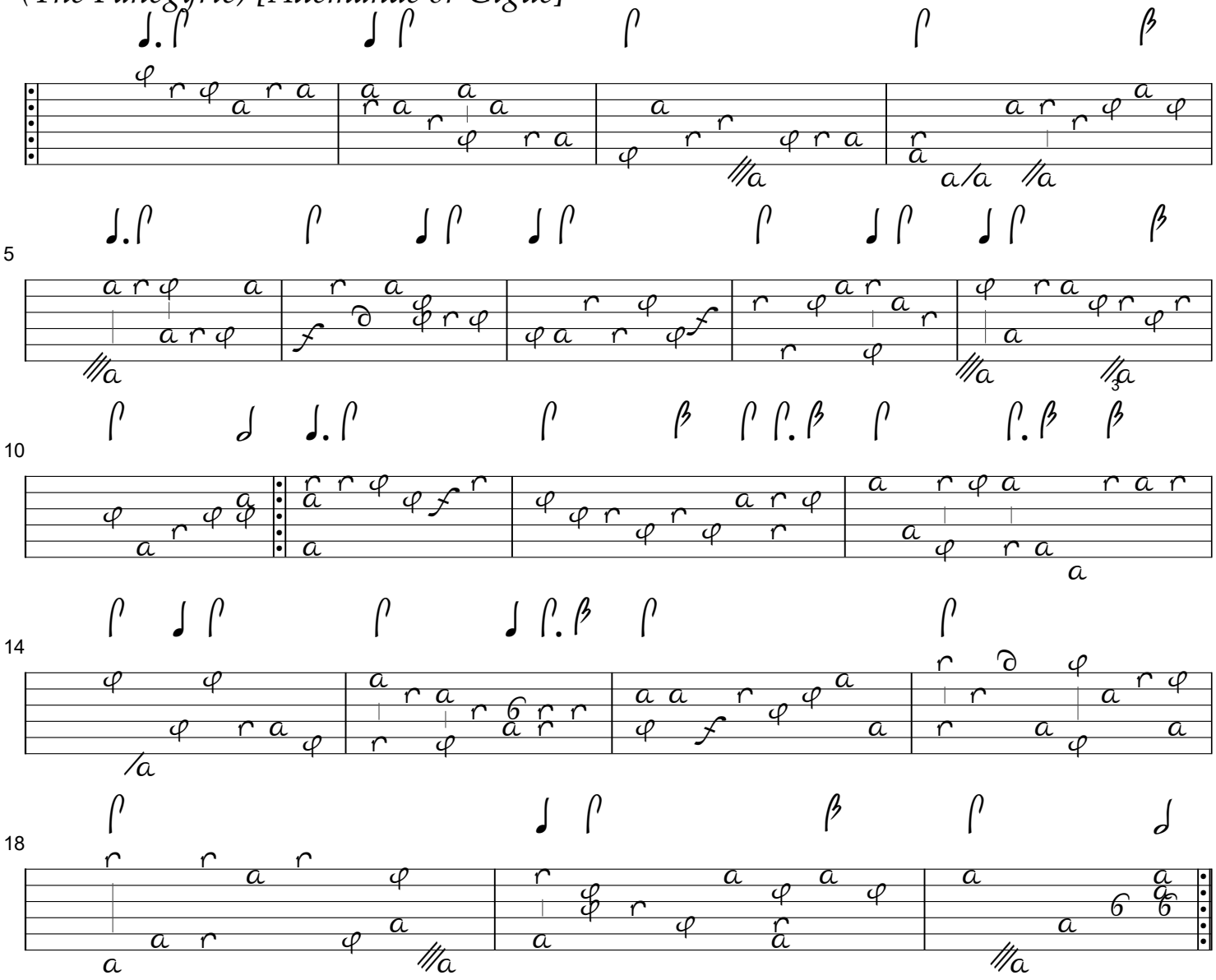


By this celestial discourse the Illustrious Gaultier expresses very perfectly his gratitude towards the gods for the knowledge with which they have endowed him, and with all possible respect, he dedicates to them both his person and his works.

Phaëton foudroyé
(Phaëthon Struck Down) [Allemande]



This piece bears witness to the fact that Phaeton, by his imprudence and ambition, was the cause of the burning up of half of humanty, to the punishment that Jupiter meted out to this rash person, and to the pain that Apollo, his father, suffered at his loss.



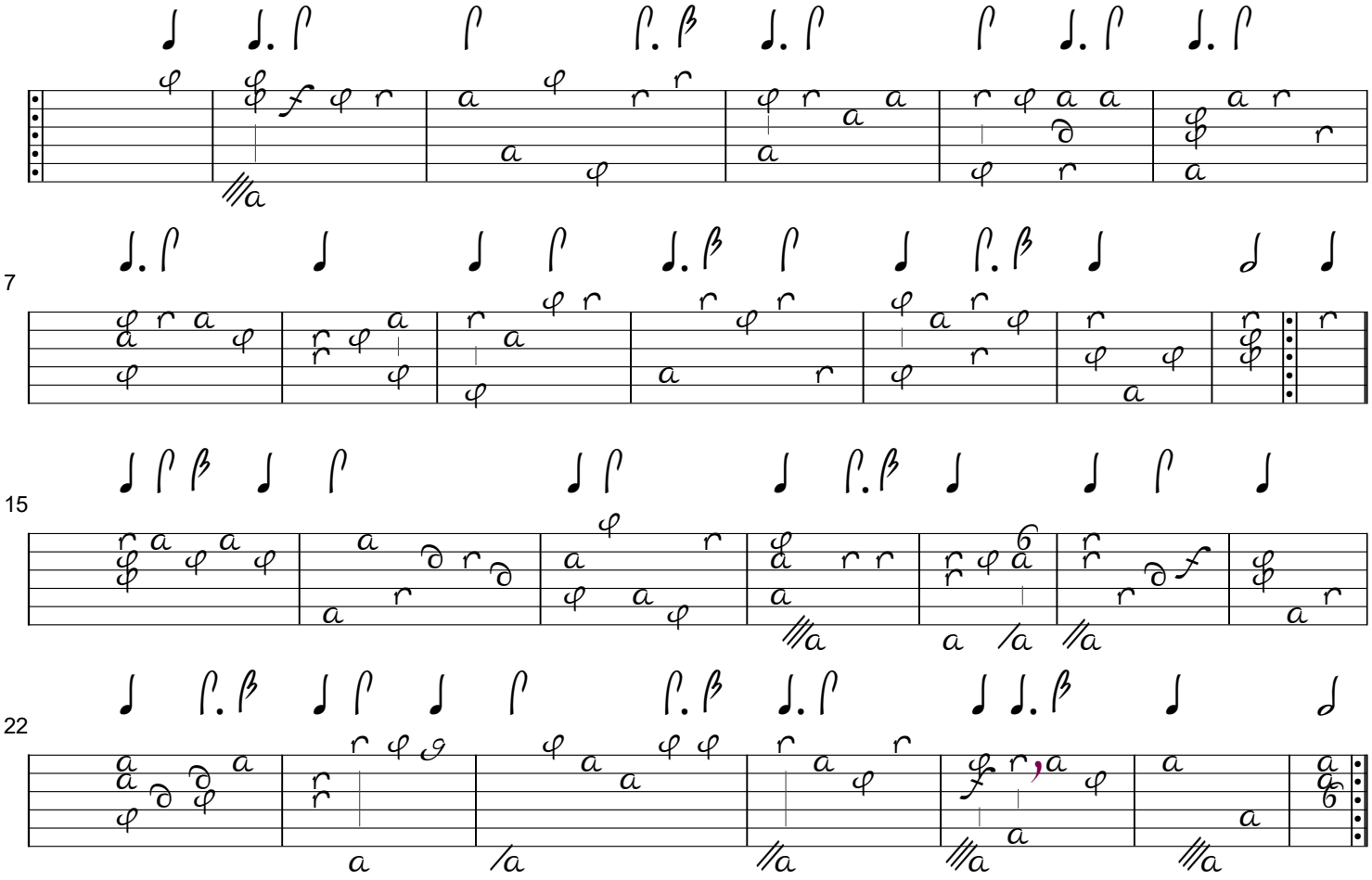
This eulogy in praise of Mercury expresses perfectly the eloquence that this god puts to use when he makes his speeches and informs his pupils that the arts are indebted to him for their birth.

Notes

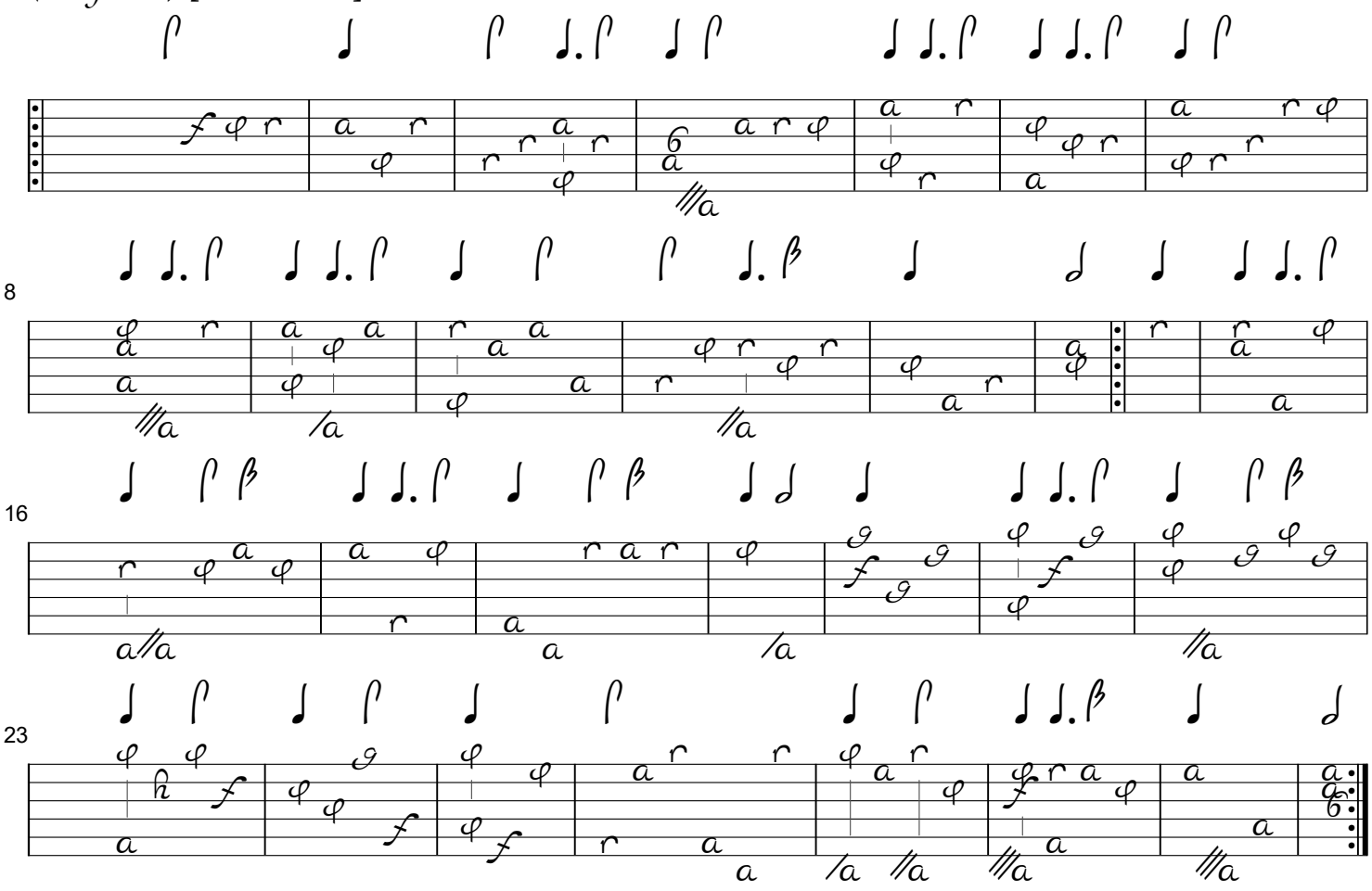
Measure 5 first note change from Crotchet to dotted crotchet to make correct beats in measure and match voice rhythms and strong beat on chord.

Measure 13 the facsimile shows a quaver on the 4th to the last note and a semiquaver over the last two notes. This makes too many beats in the measure. Solution is to ignore quaver and keep a semiquaver for the last 5 notes.

Measure 19 the facsimile shows the first six notes as a crotchet with the last two as a semiquaver. This is the wrong number of beats. Solution is to make notes 2 through 6 a quaver.

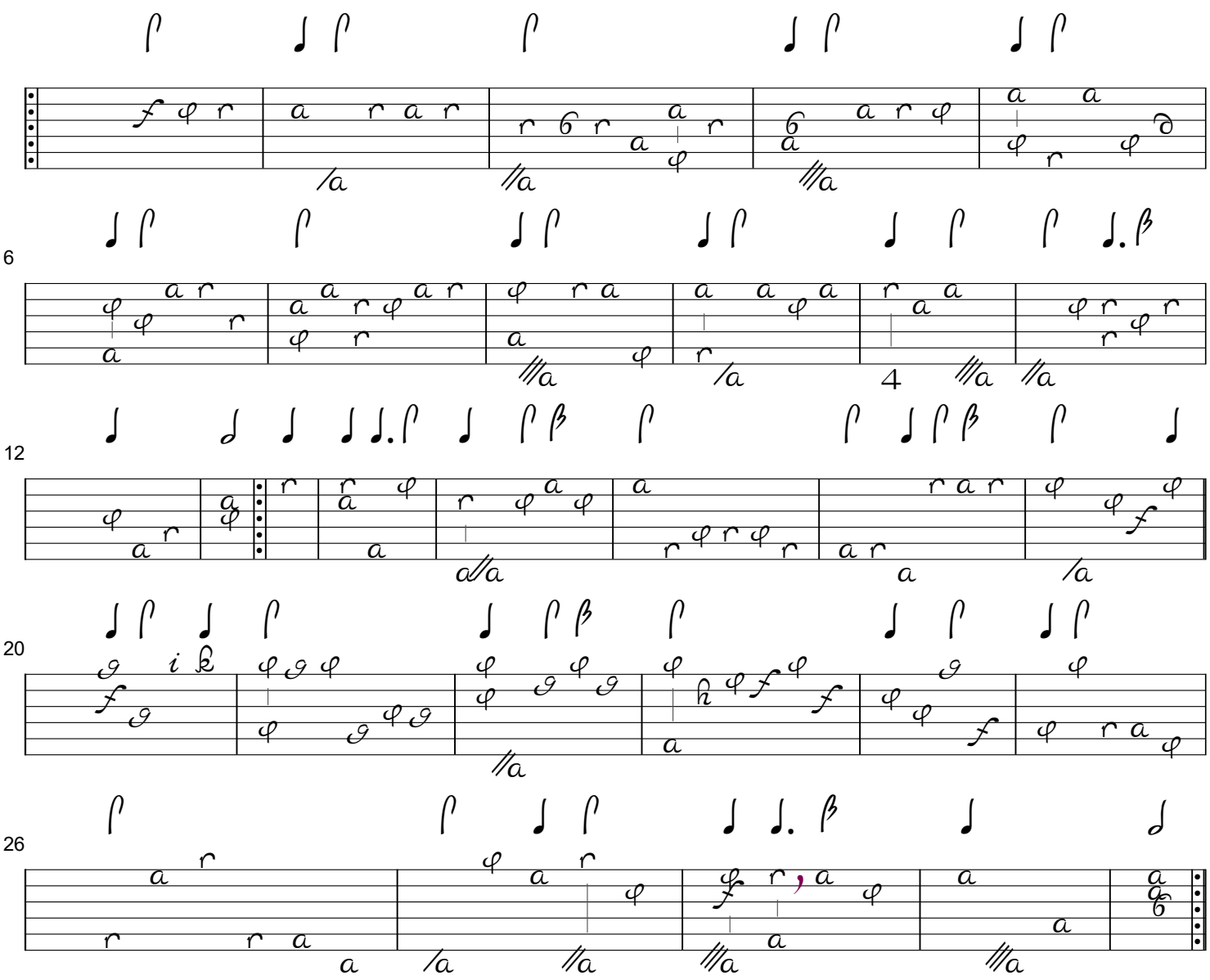


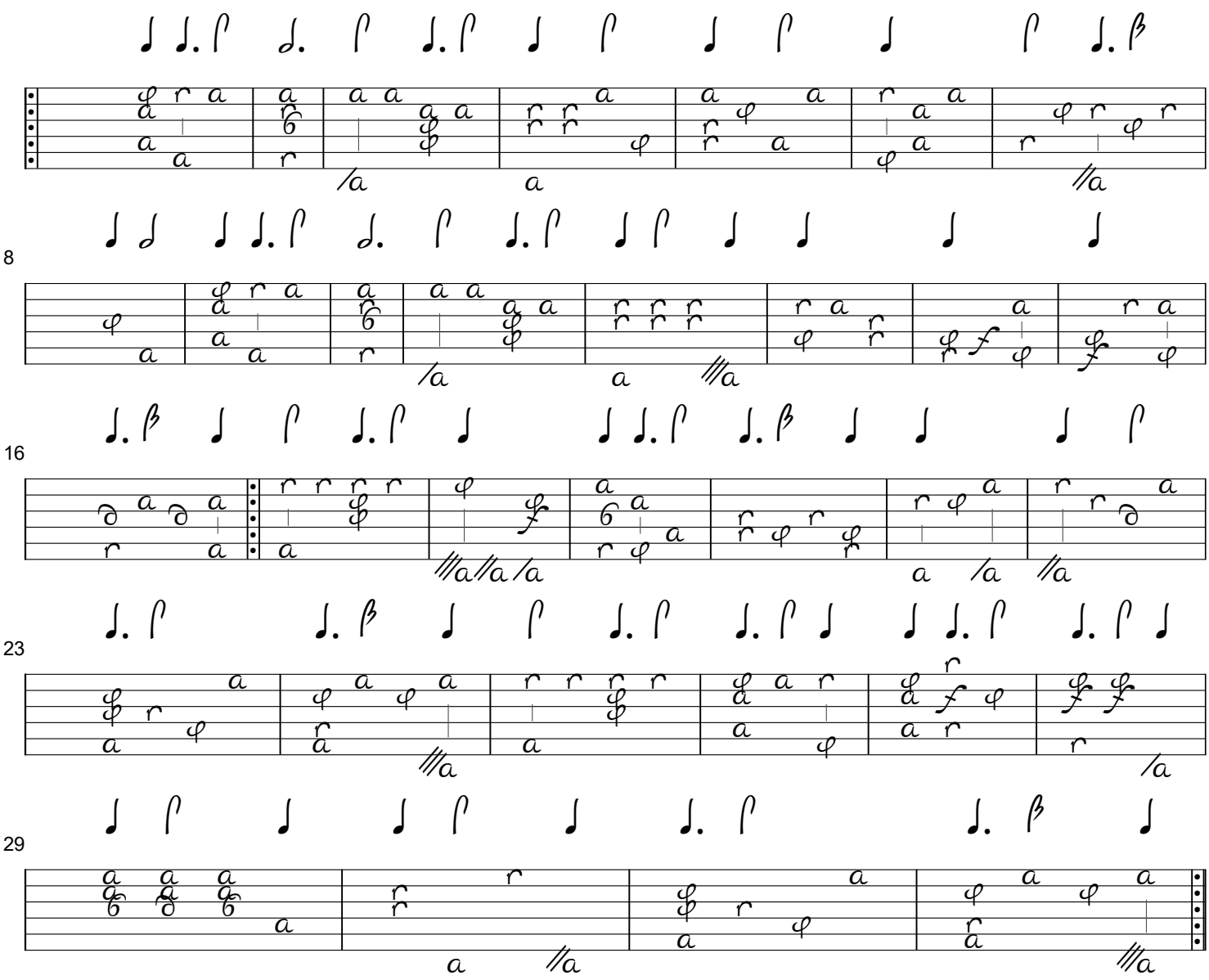
This goddess, who possesses all of the sciences together, tells us here through Gaultier, her interpreter, what she knows about music, and that through this divine art she inspires in men passions without violence and virtues in their purity.

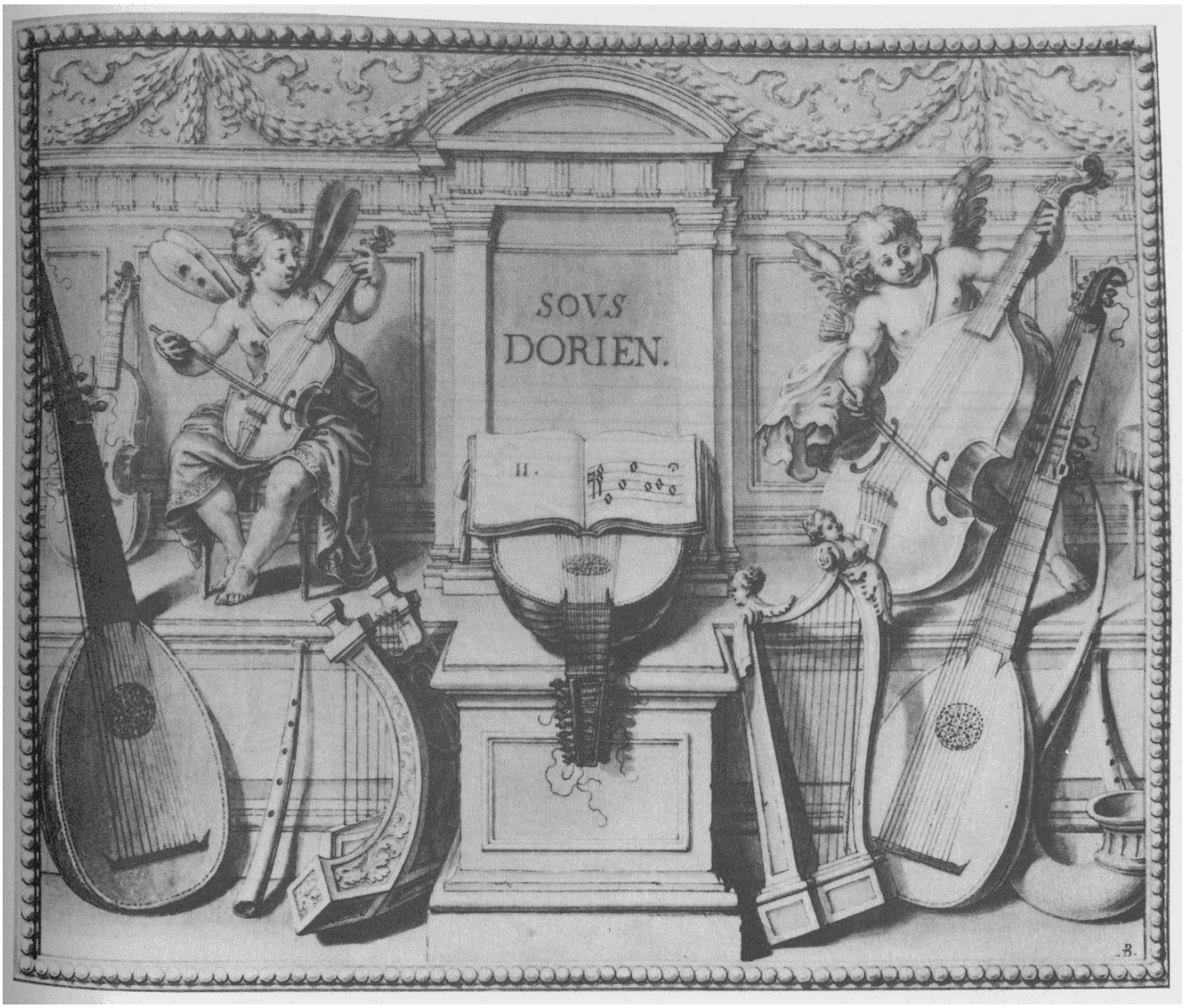


The eloquence of this Greek is here made better understood than in the harangue that he used in order to get the arms of Achilles.

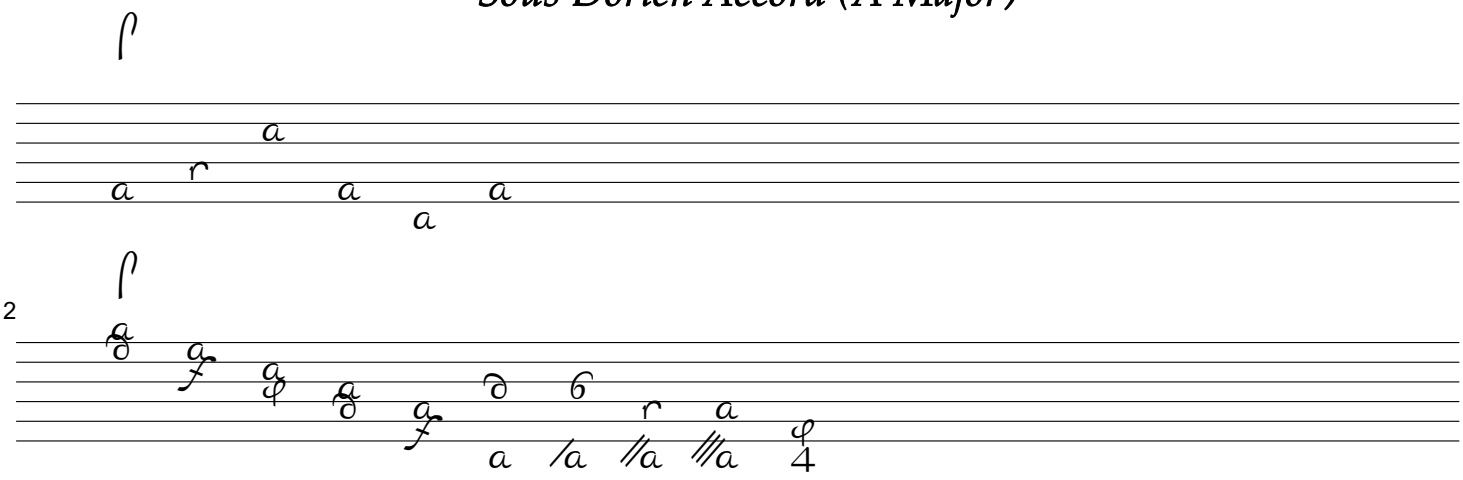
Note
Measure 8 was duplicated in facsimile and is removed.

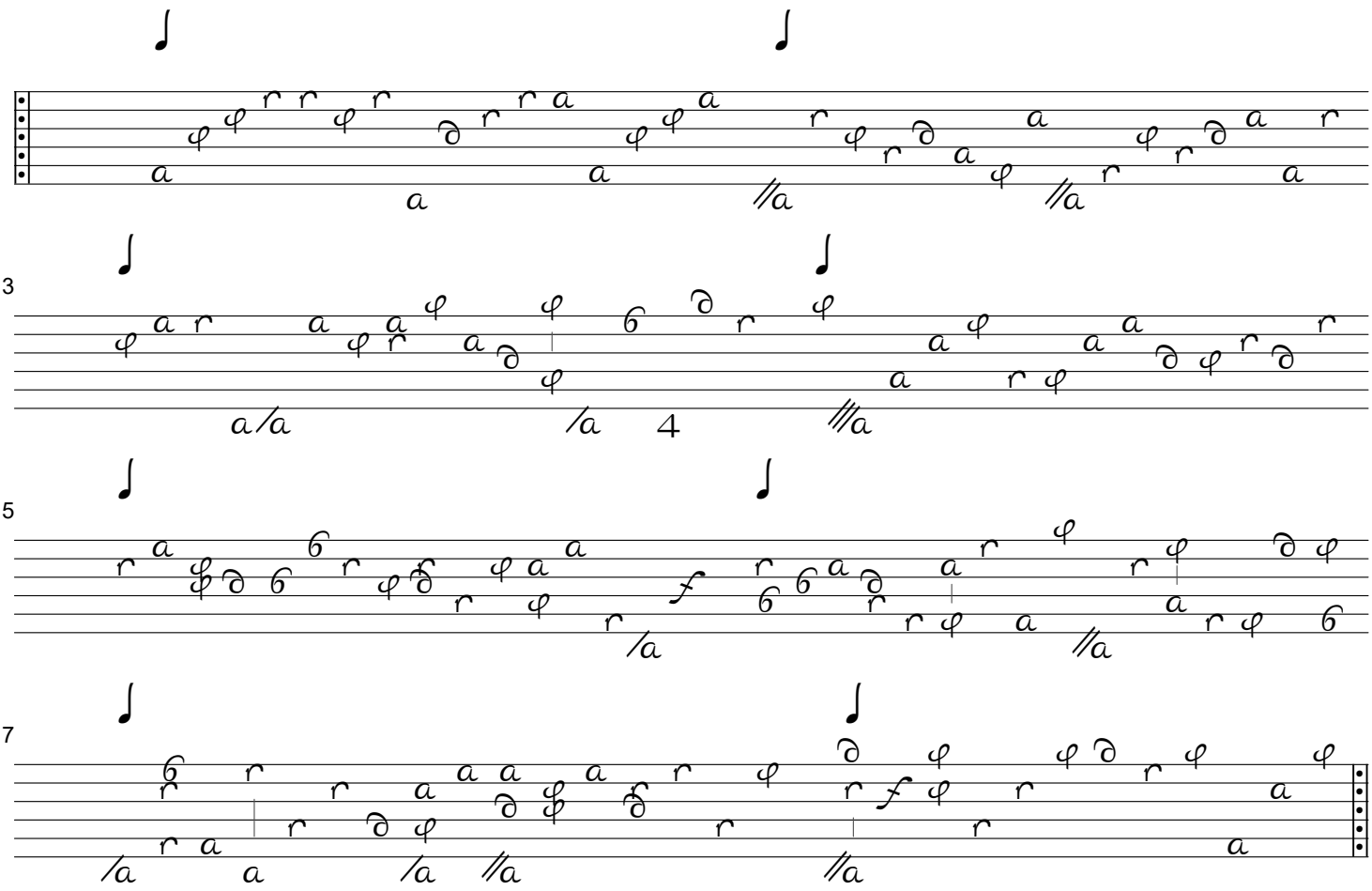





SOVS
DORIEN.
II.
B.

Sous Dorien Accord (A Major)



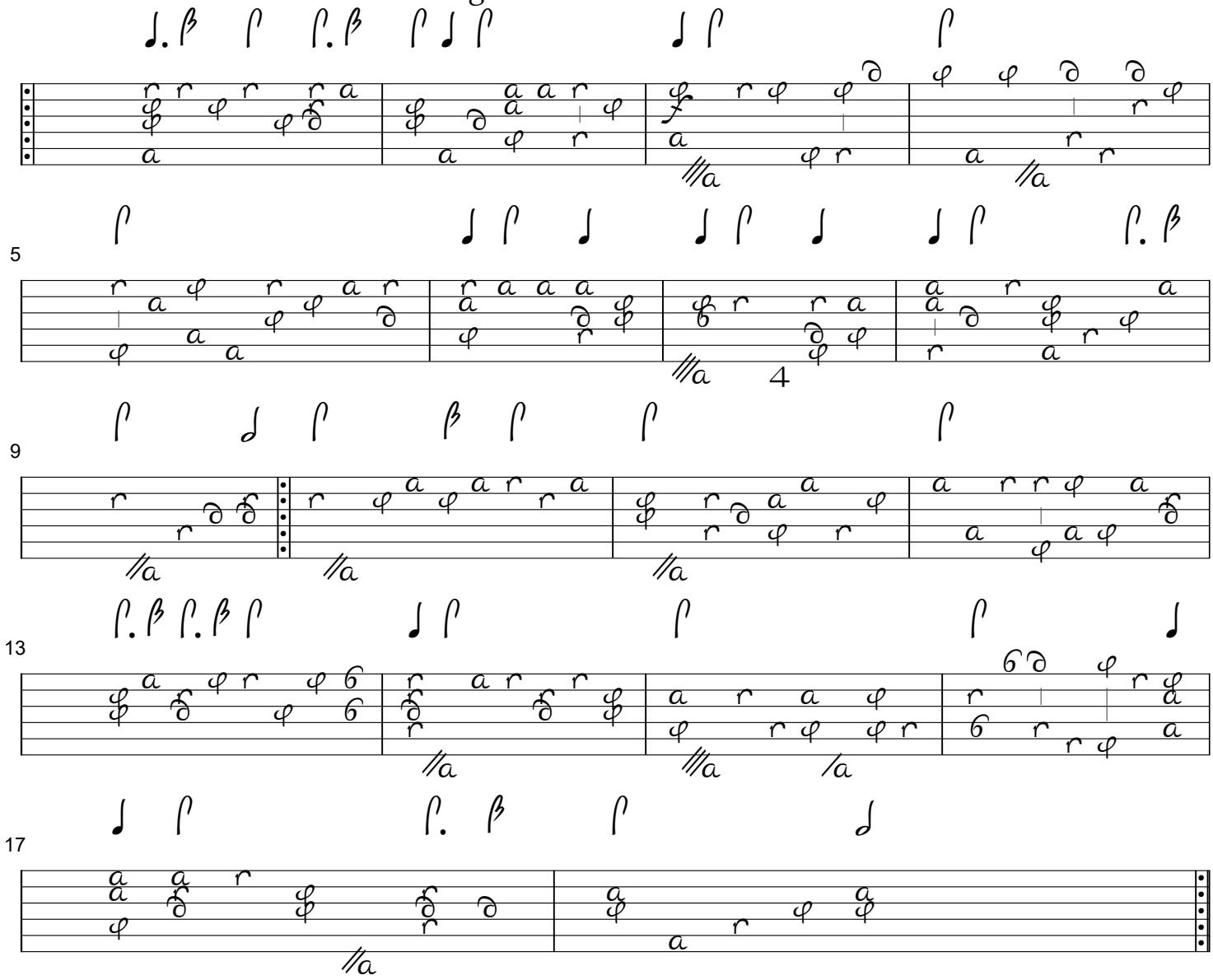


Note

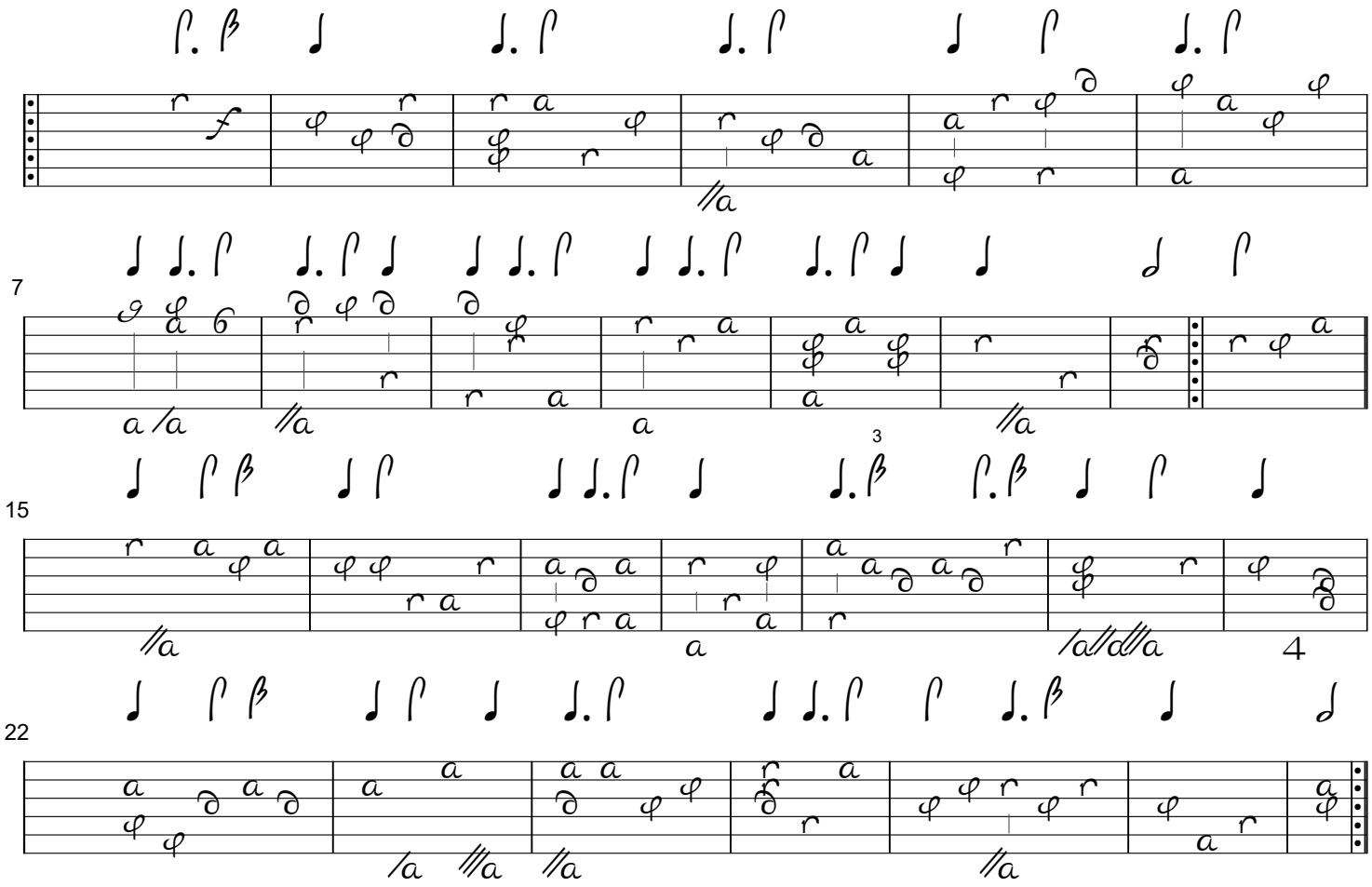
In the facsimile the 11th note is notated as a d on the 3rd string but is changed to a d on the 4th string to make it a g# instead of an f.

Andromede

(Andromeda) [Allemande or Gigue]



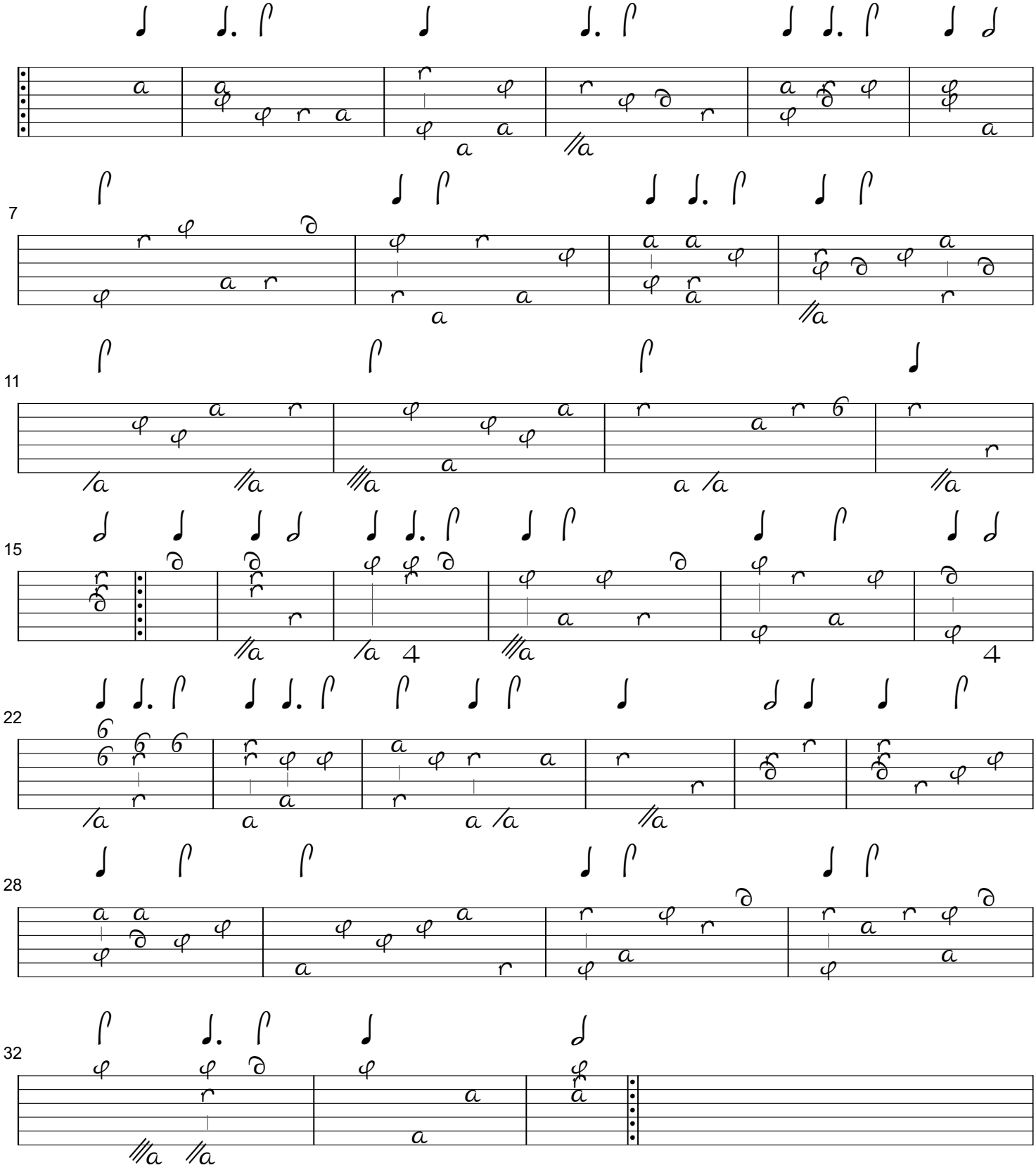
Andromeda, whom misfortune had chained to the foot of a rock in order to atone for her mother's crime, and unafraid of the monster who was supposed to devour her, praises the gods for this edict. But these divinities, seeing her piety and nobel resolution, send her Perseus who delivers her from this extreme peril. This noble liberator finds her so worthy that he considers himself too much rewarded with the chains of this beauty.



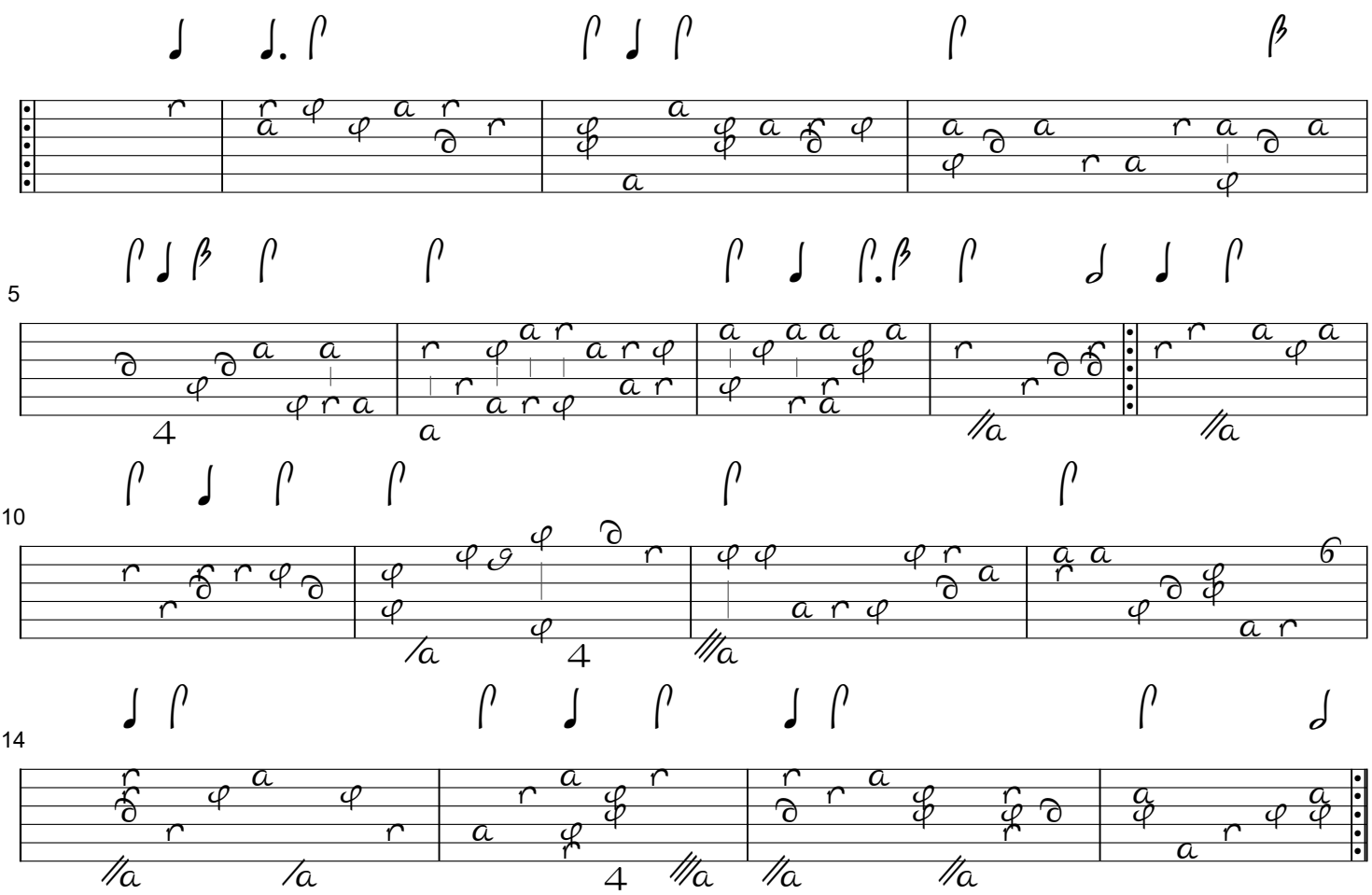
In this very energetic discourse, this chaste goddes invites all beauties to acquire virtues, and particularly to conserve inviolably their virginity.

Note
In measure 19 the facsimile has a dotted crotchet folled by 3 semiquavers a dotted quaver and a semiquaver. This has insufficient beats. To make this work the 3 semiquavers are made a triplet.

La Coquette Virtuosa
(The Virtuous Coquette) [Courante]

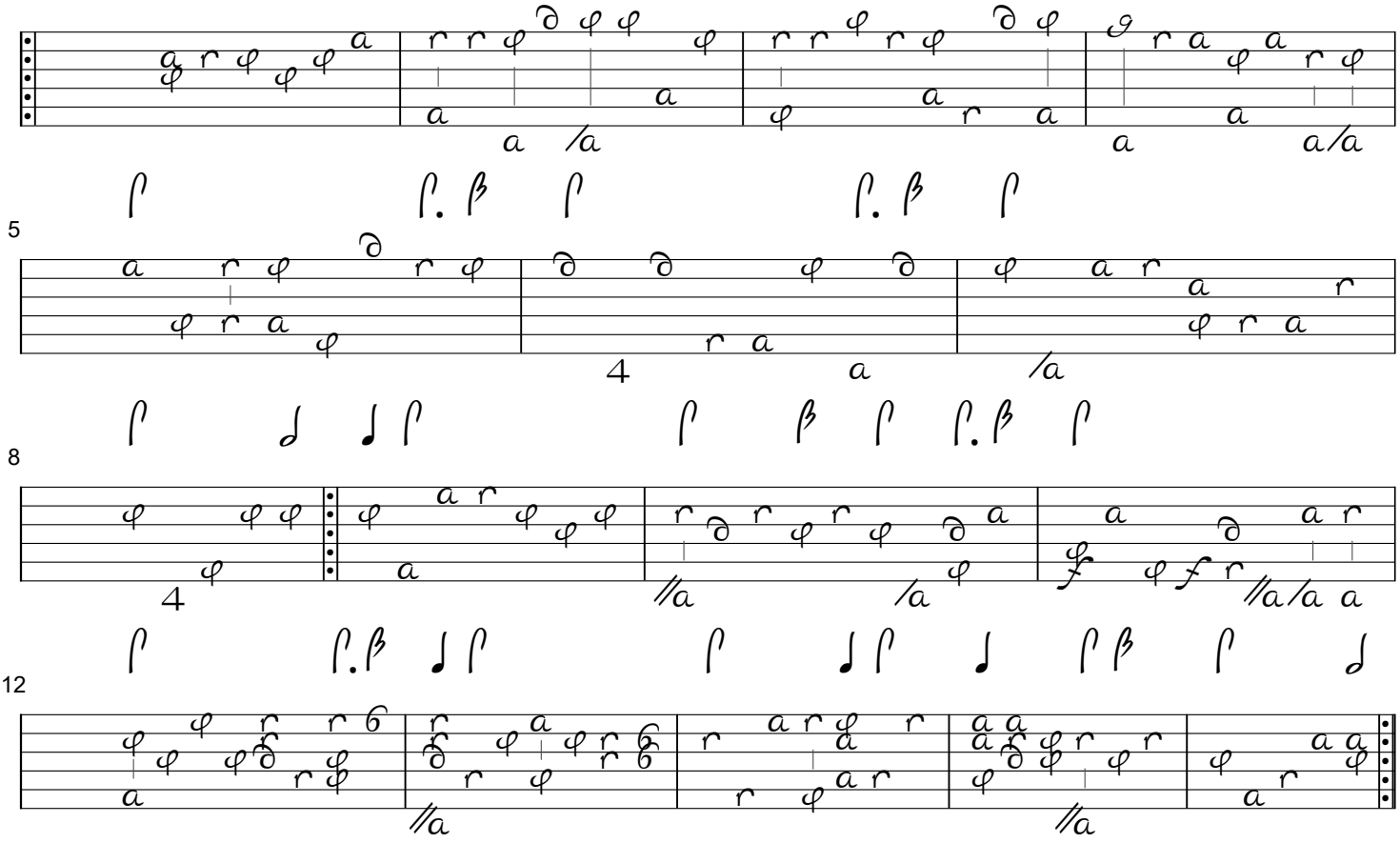


This beauty, who creates for herself as many lovers as men who hear her, displays in her precious discourse the sweetness that she finds in the love of virtue, the appreciation she has for those who are adorers of virtue, and she indicates that she will be the property of whomever most quickly acquires the title of Magnanimous.

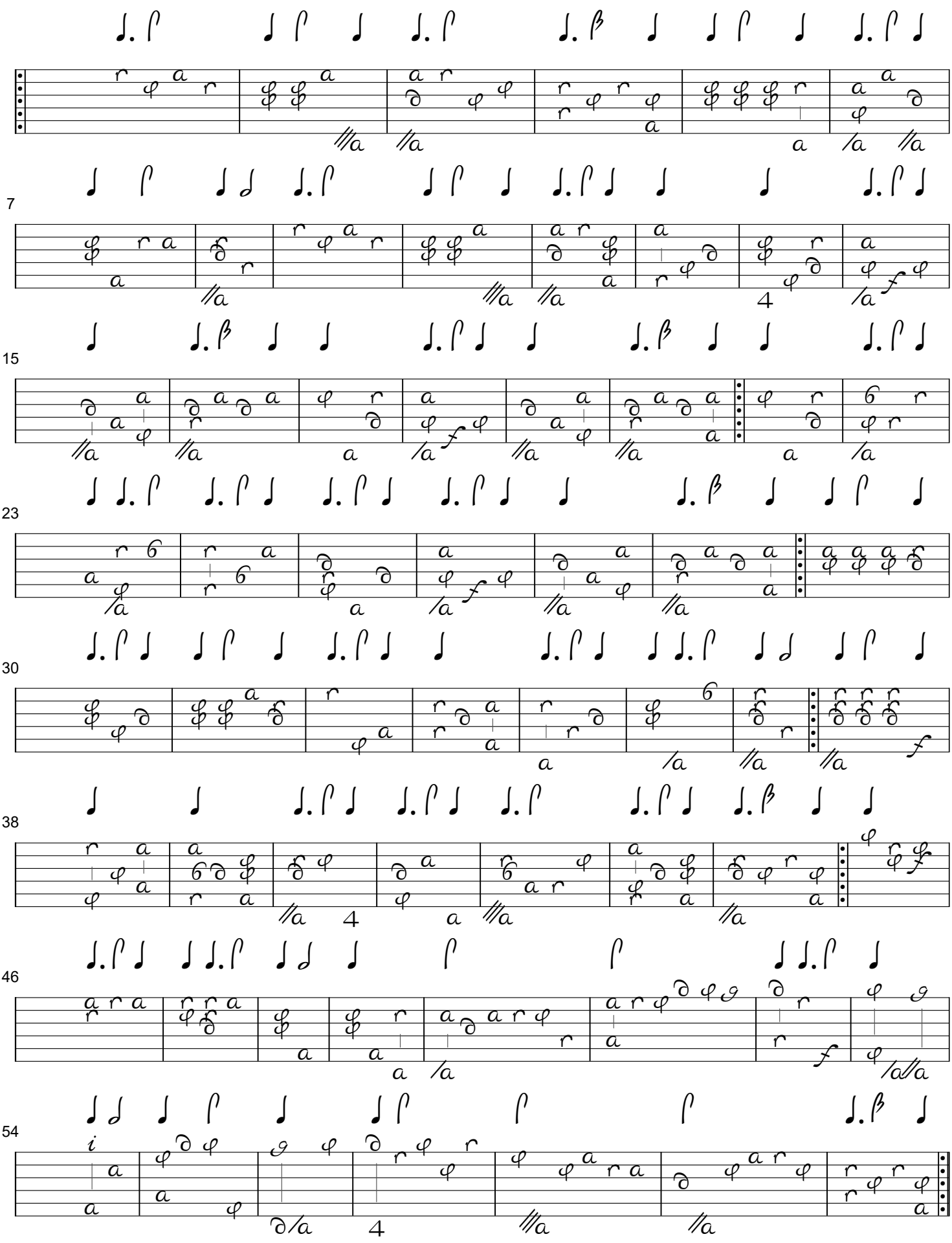


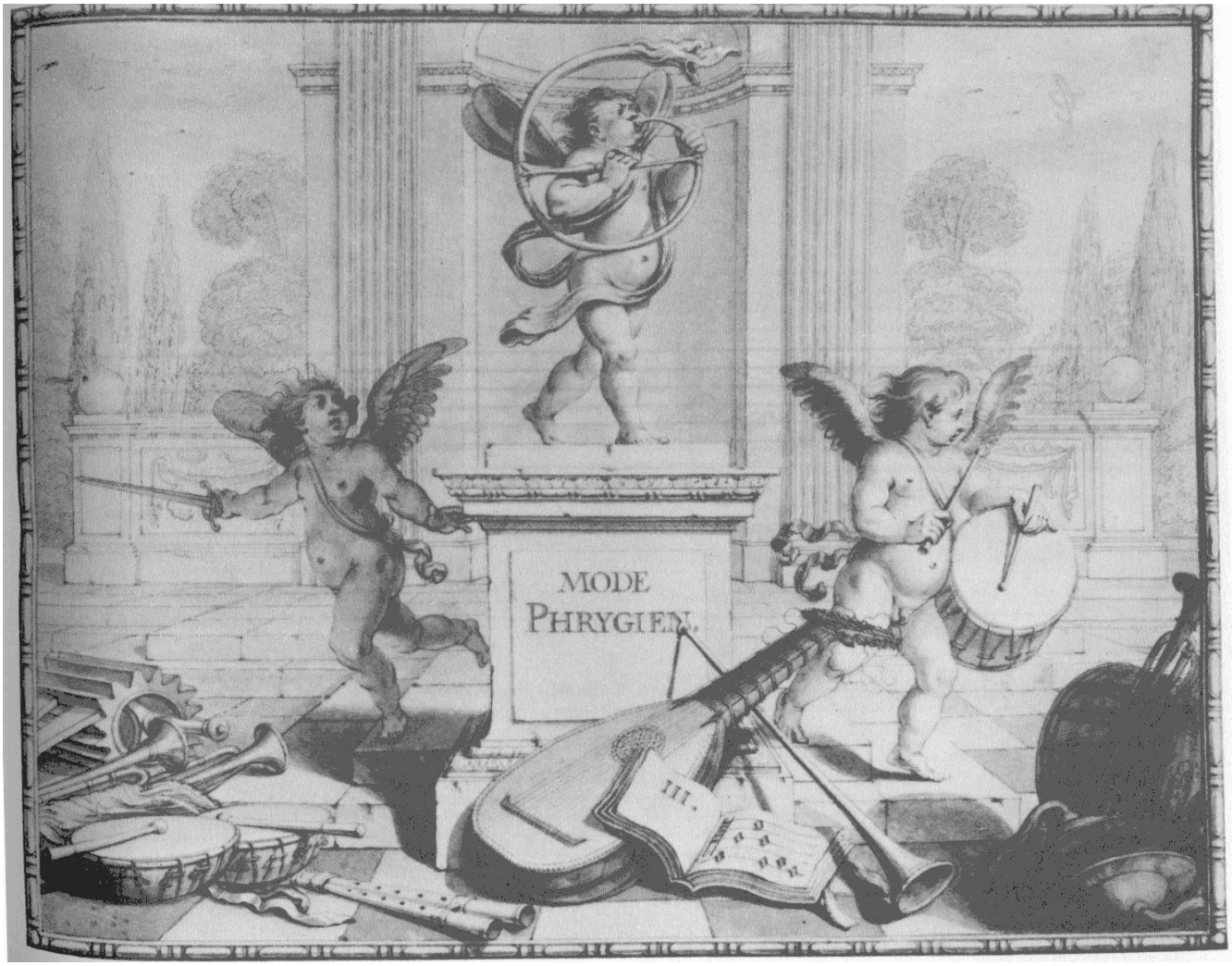
Atalante

(Atalanta) [Allemande or Gigue]

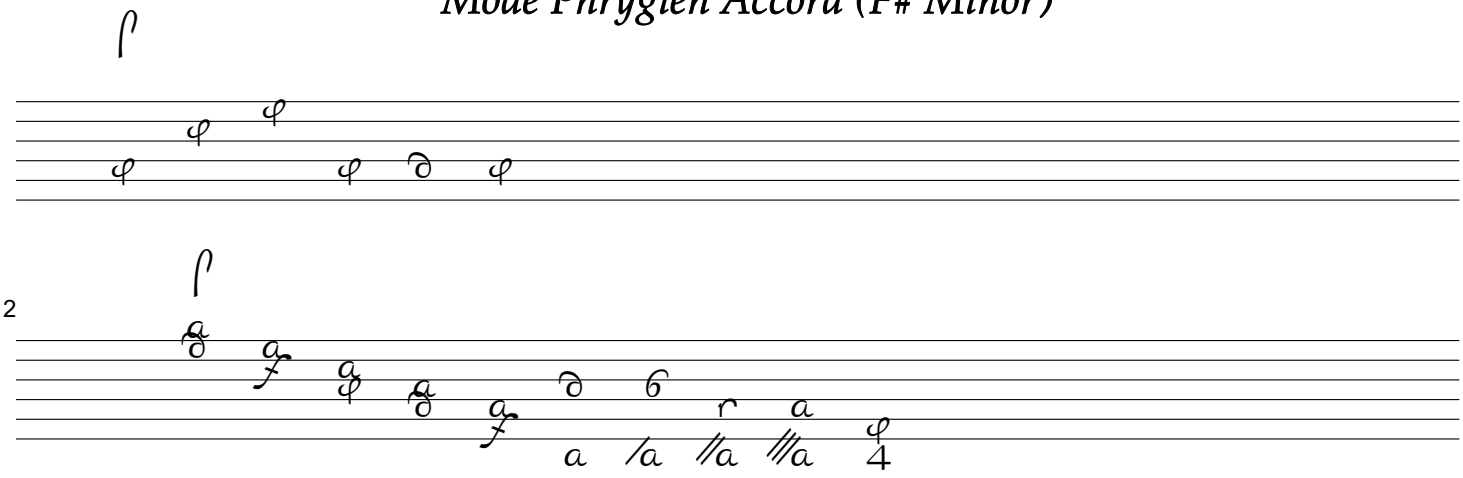


This beauty wins out in the foot-race over whomever has the audacity to want to catch her. Gold, pearls, and diamonds cannot turn her aside by a single step: Only virtue can hold her back.




MODE
PHRYGIEN.
III.

Mode Phrygien Accord (F# Minor)



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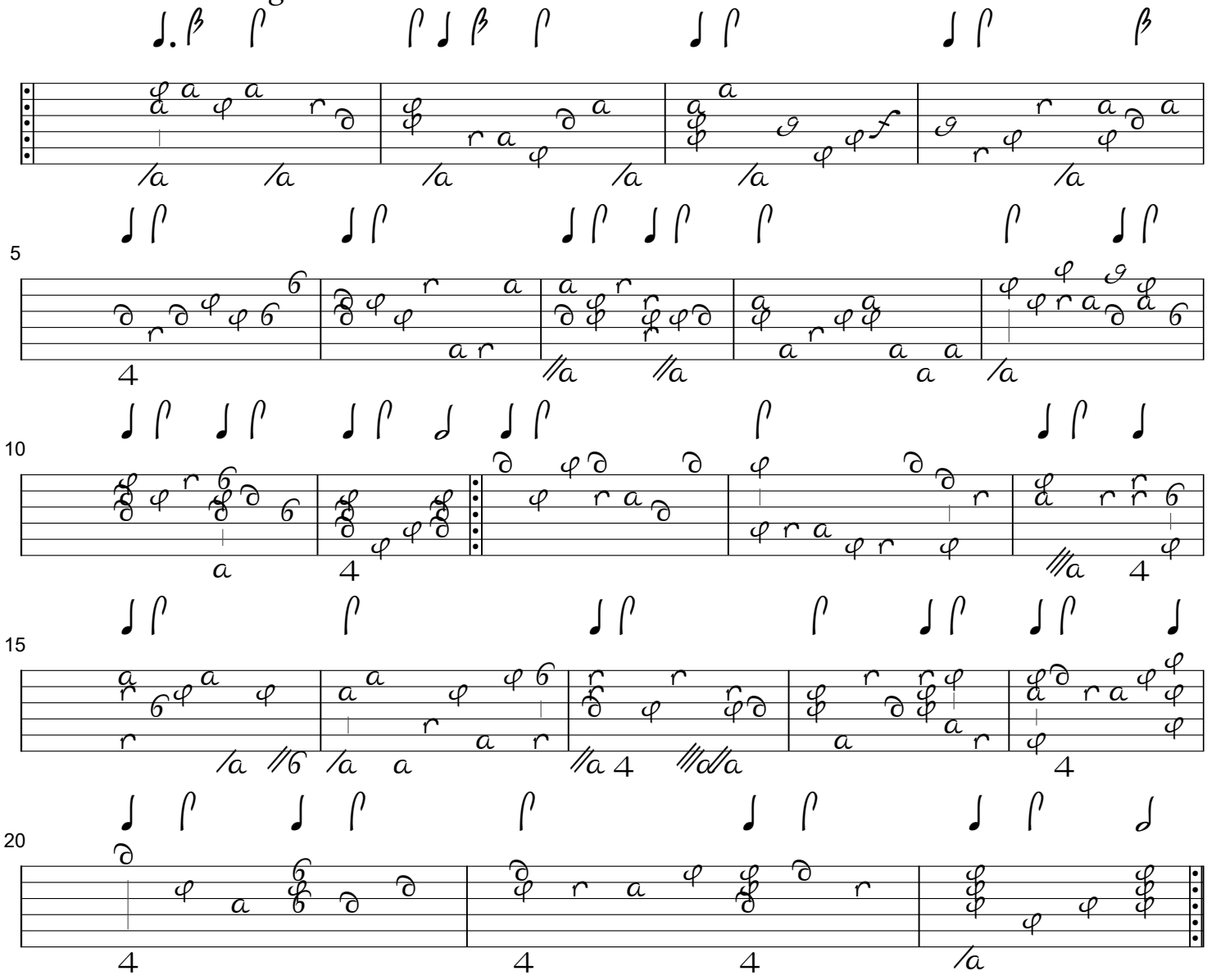
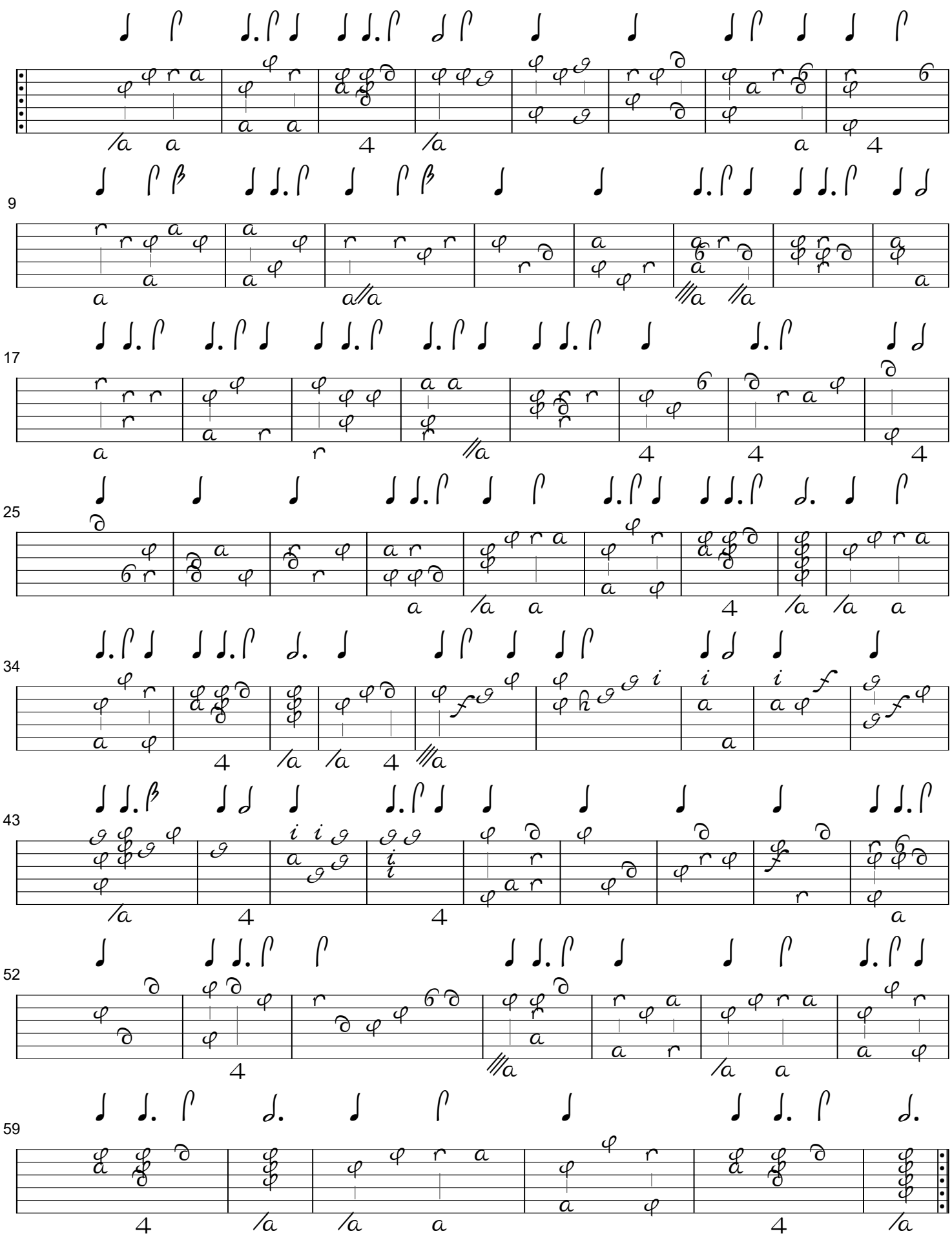
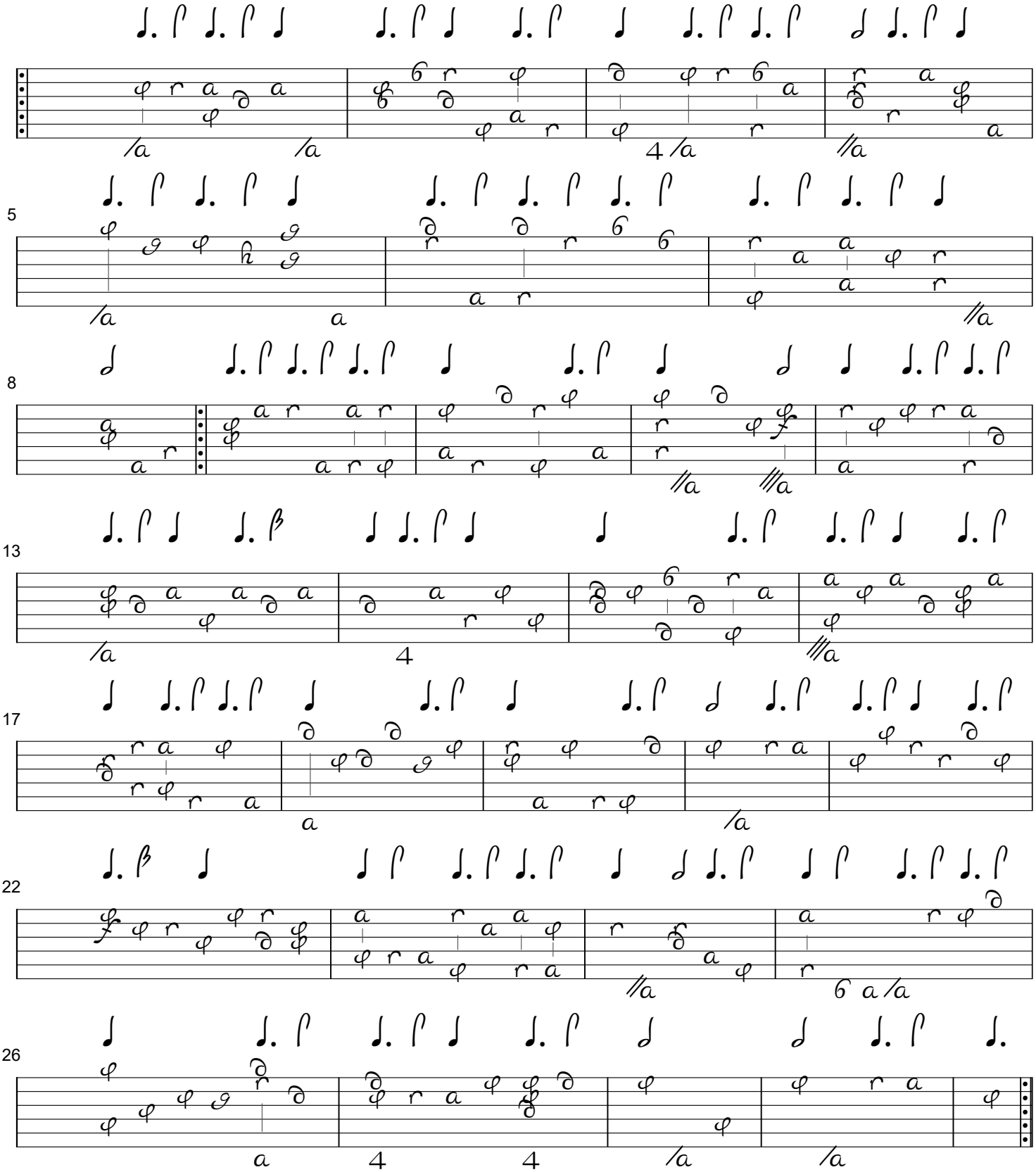


The Illustrious Gaultier, favored by the gods with the supreme power of animating bodies without souls, makes his lute sing about the sad and lamentable separation of half of himself, makes it describe the tomb that he has raised to her in the noblest part of the other half that was left to him, and has it recount how, in imitation of the phoenix, he has restored himself to life by immortalizing this mortal half.

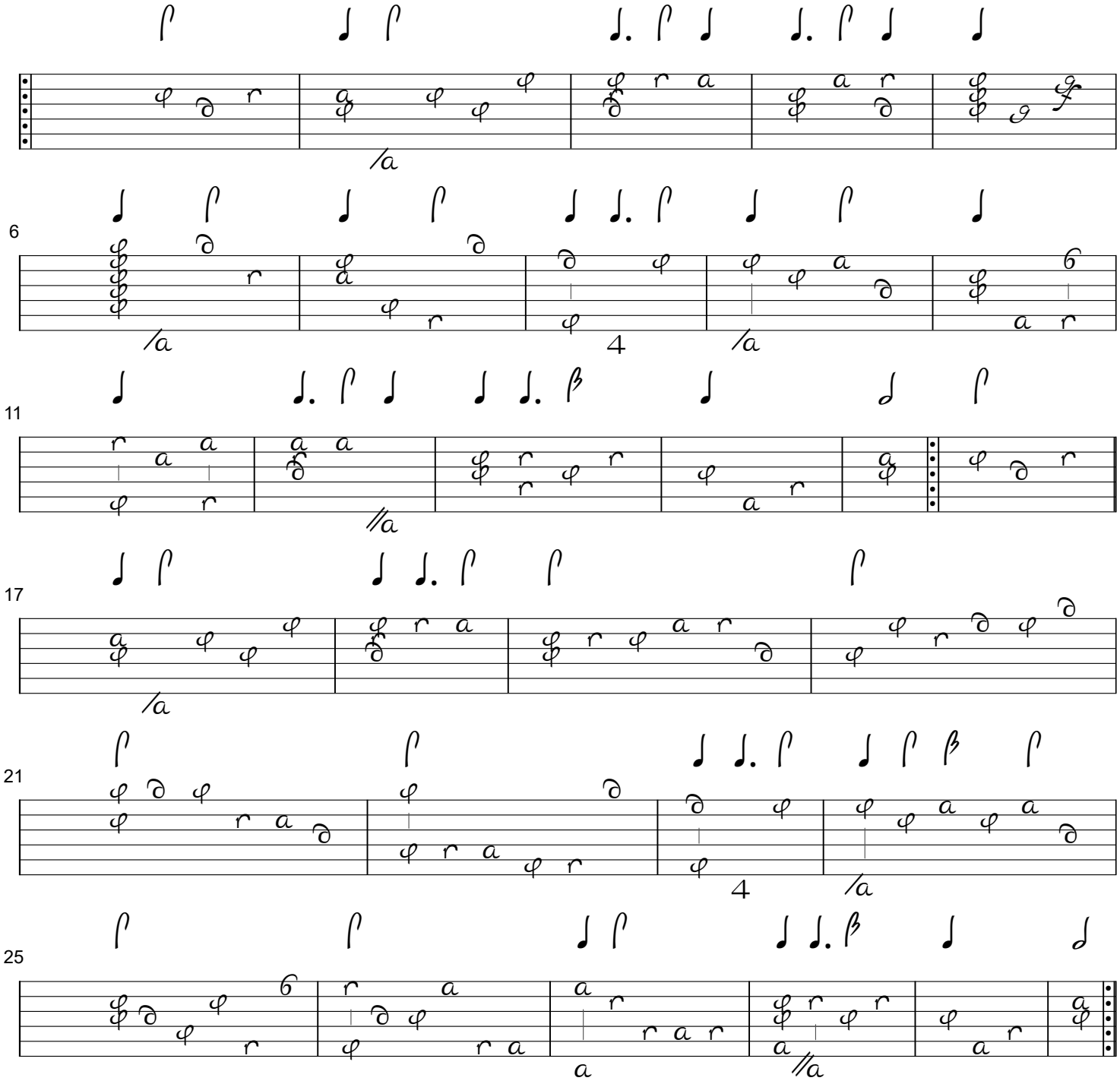


Note: In facsimile measure two is duplicated and is removed here. Measure 8 (9 in facsimle) bottom note first chord was on wrong line, moved from 5th to 6th so note is in chord.

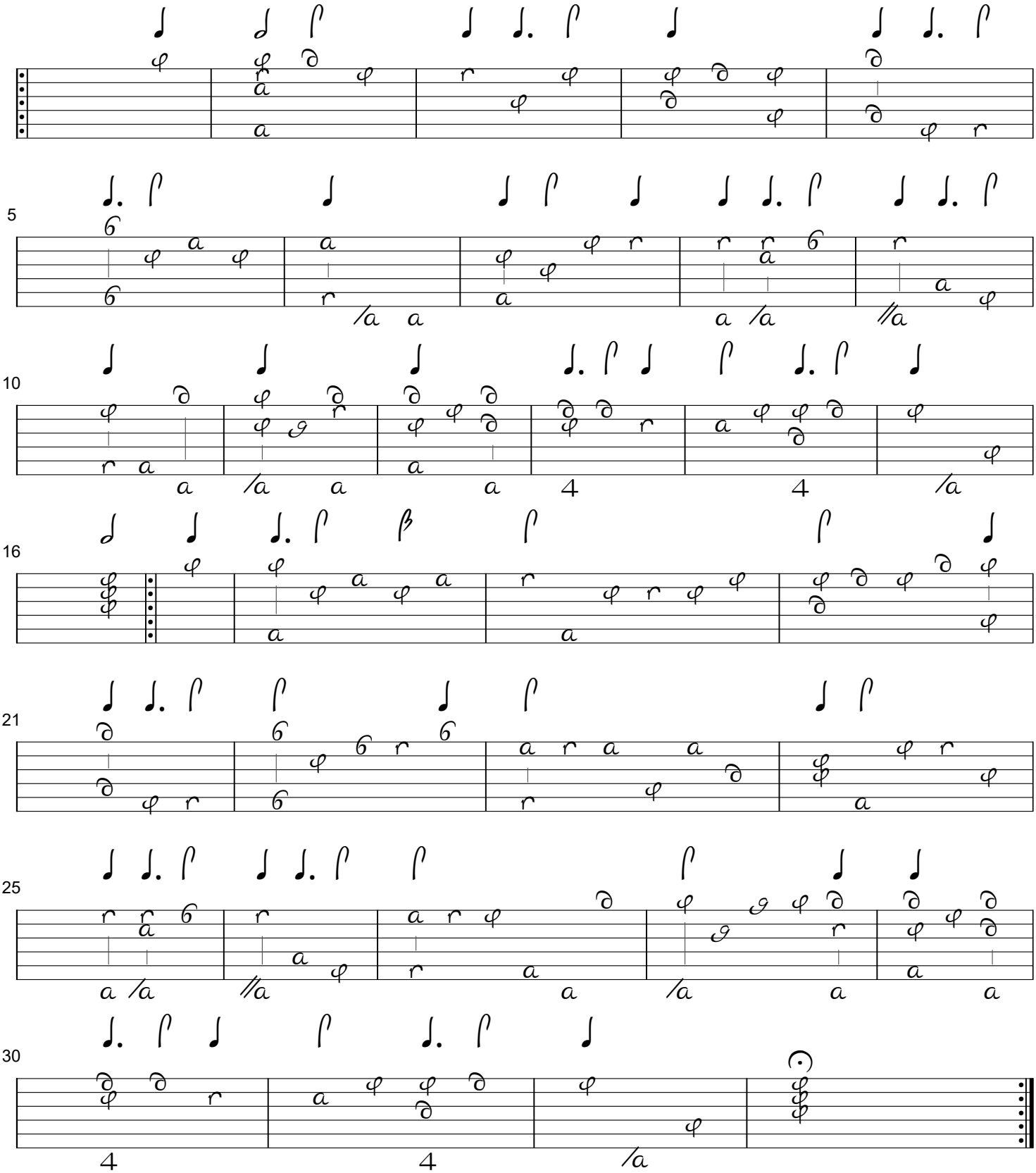


This discourse, which concerns the pride of the Chief of Warriors, shows that the most useful education of a soldier must be by iron and steel, that he must occupy himself with nothing but carnage, and that he must die rather than fail in defeat.

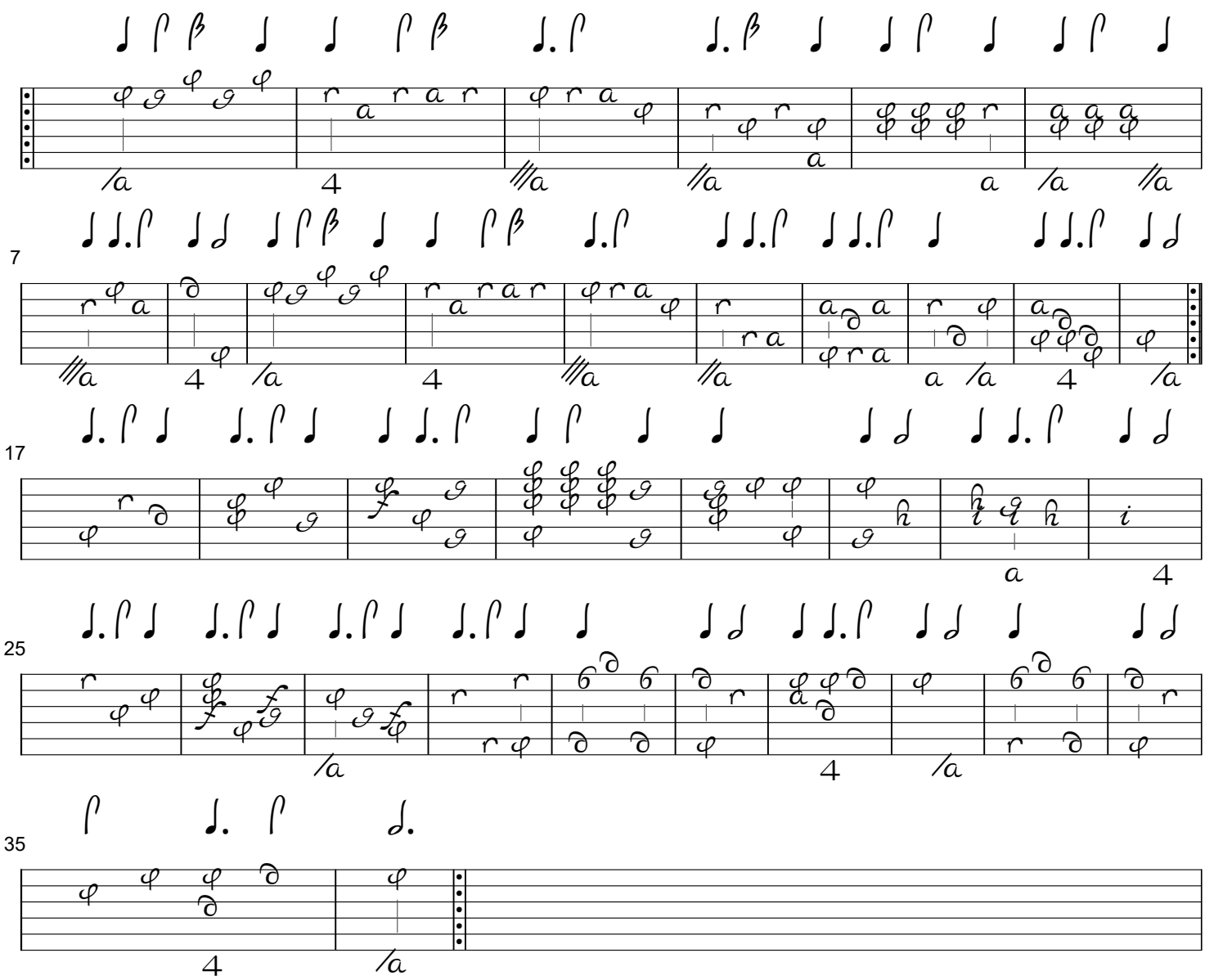
Cleopatre amante
(Cleopatra the Lover) [Courante and Double]

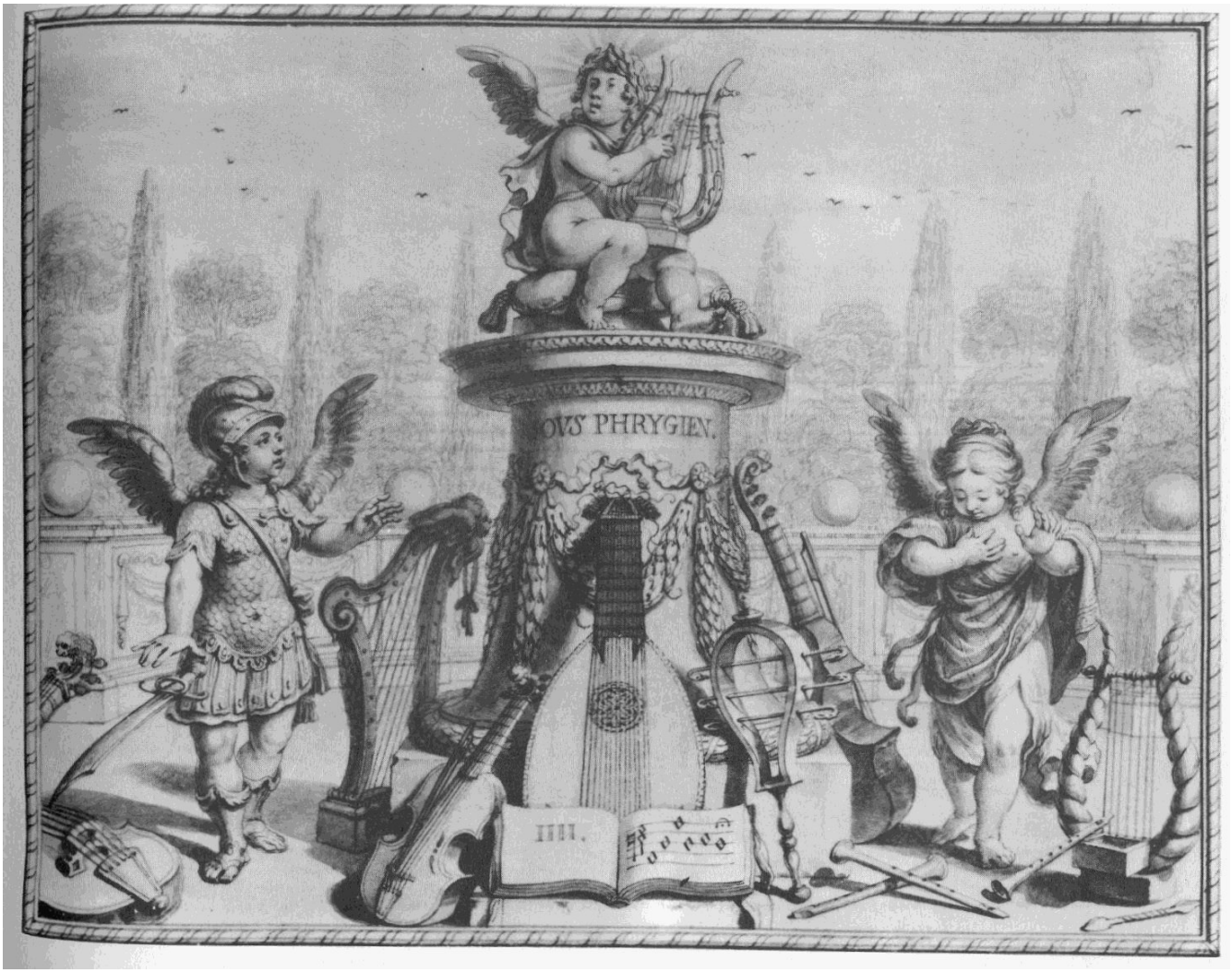


Cleopatra, having boarded the richest and most magnificent vessel that art had been able to make, went to meet Mark Anthony when he went into Egypt; Since Love was the inventor of this floating throne, it was also the inventor of a most admirable piece of music, with which the Queen entertained herself during her trip -- the piece of music that precedes this discourse -- and which she used to conquer that conqueror. The gods have given the knowledge of it to the Incomparable Gaultier in order magnify his conquests.

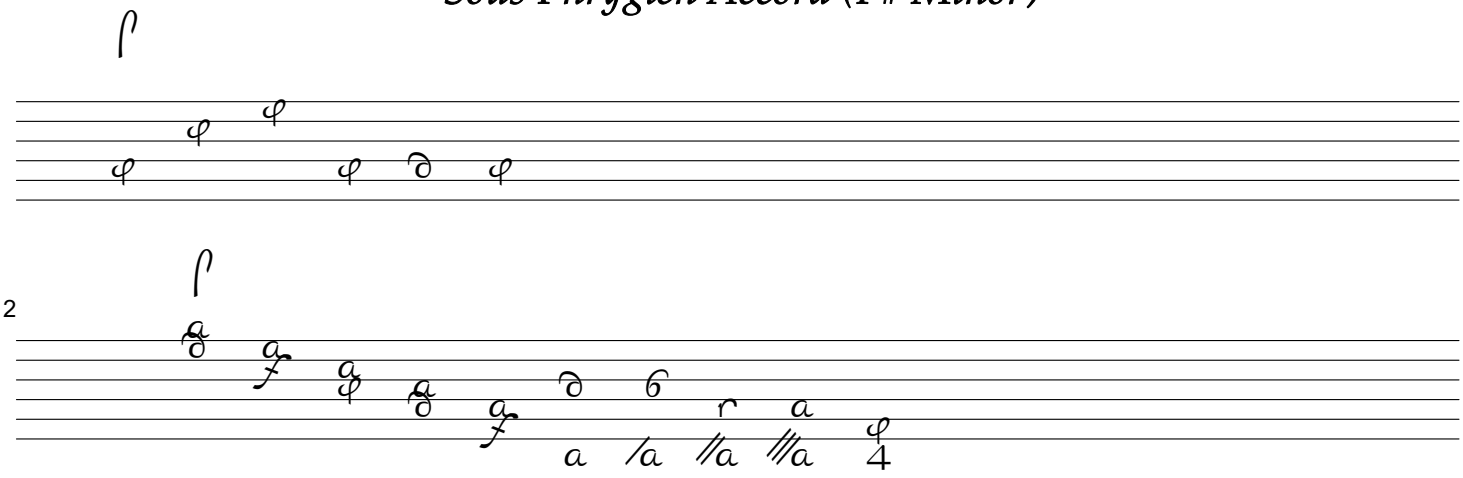


Note
In measure 5 the facsimile has a b on the second line in the third chord
and it is changed to an a.

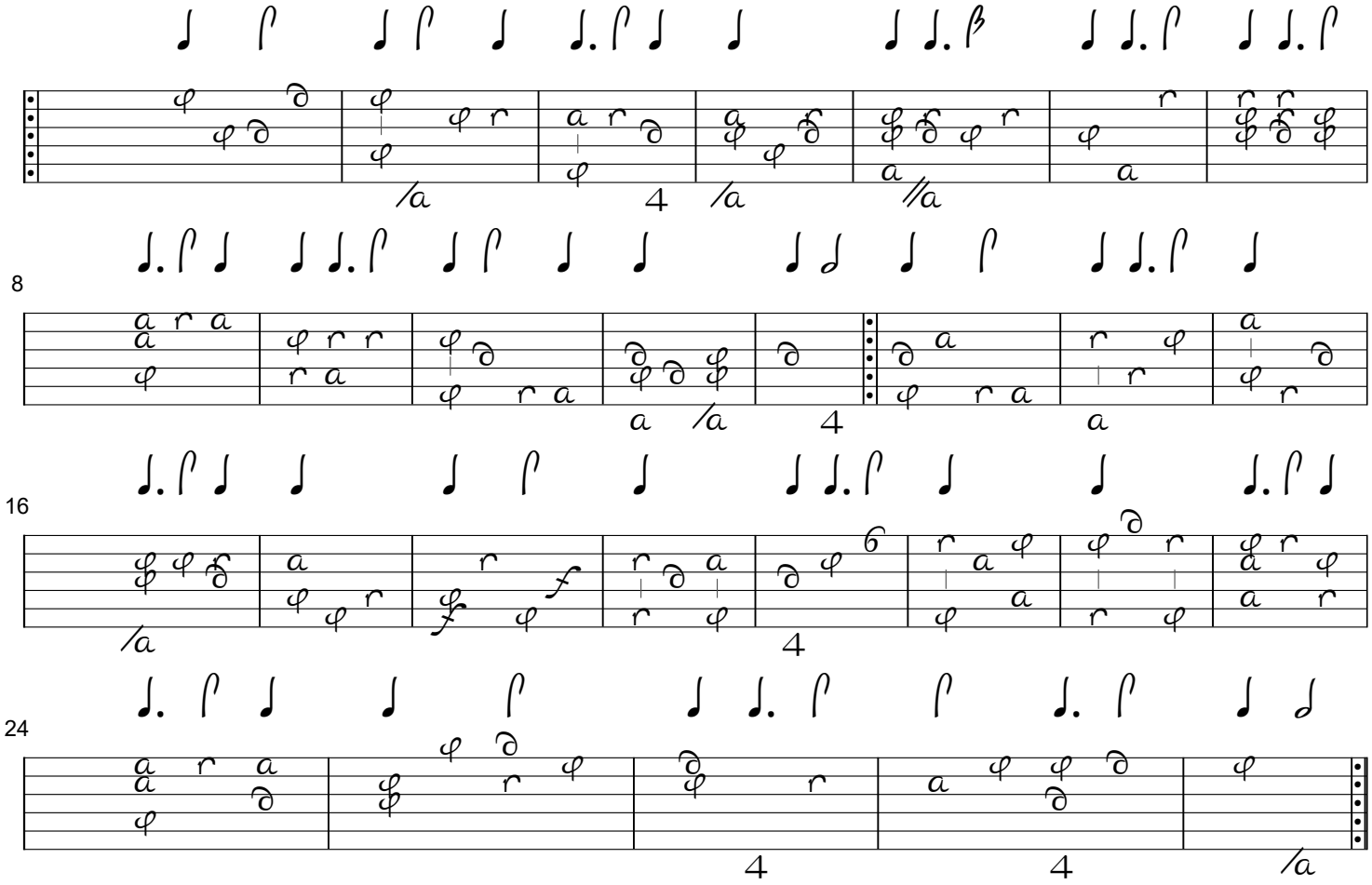



OVS PHRYGIEN.
IIII.

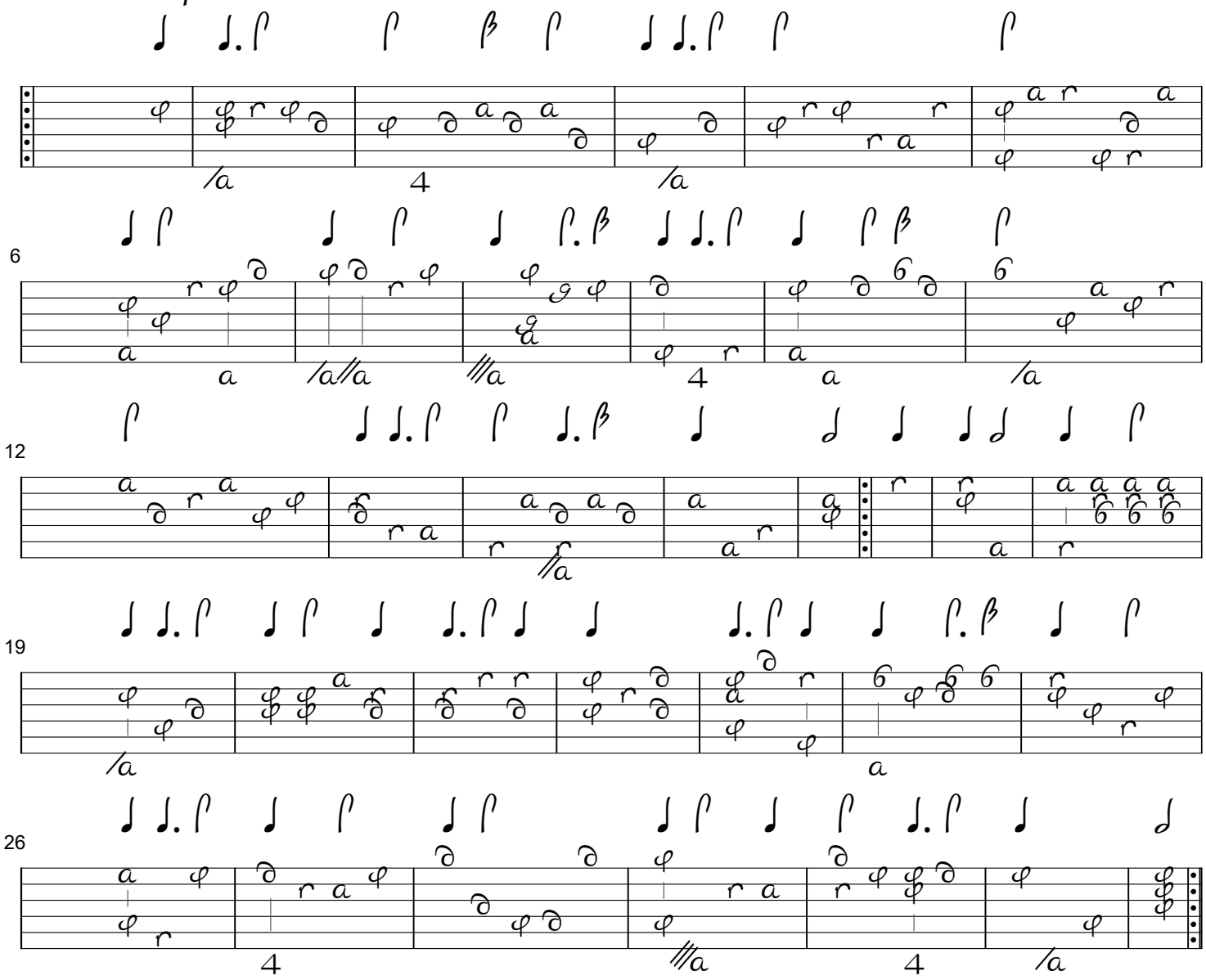
Sous Phrygien Accord (F# Minor)



Artemise ou l'Oraisõ funebre
(Artemisia or the Funeral Oration) [Courante]

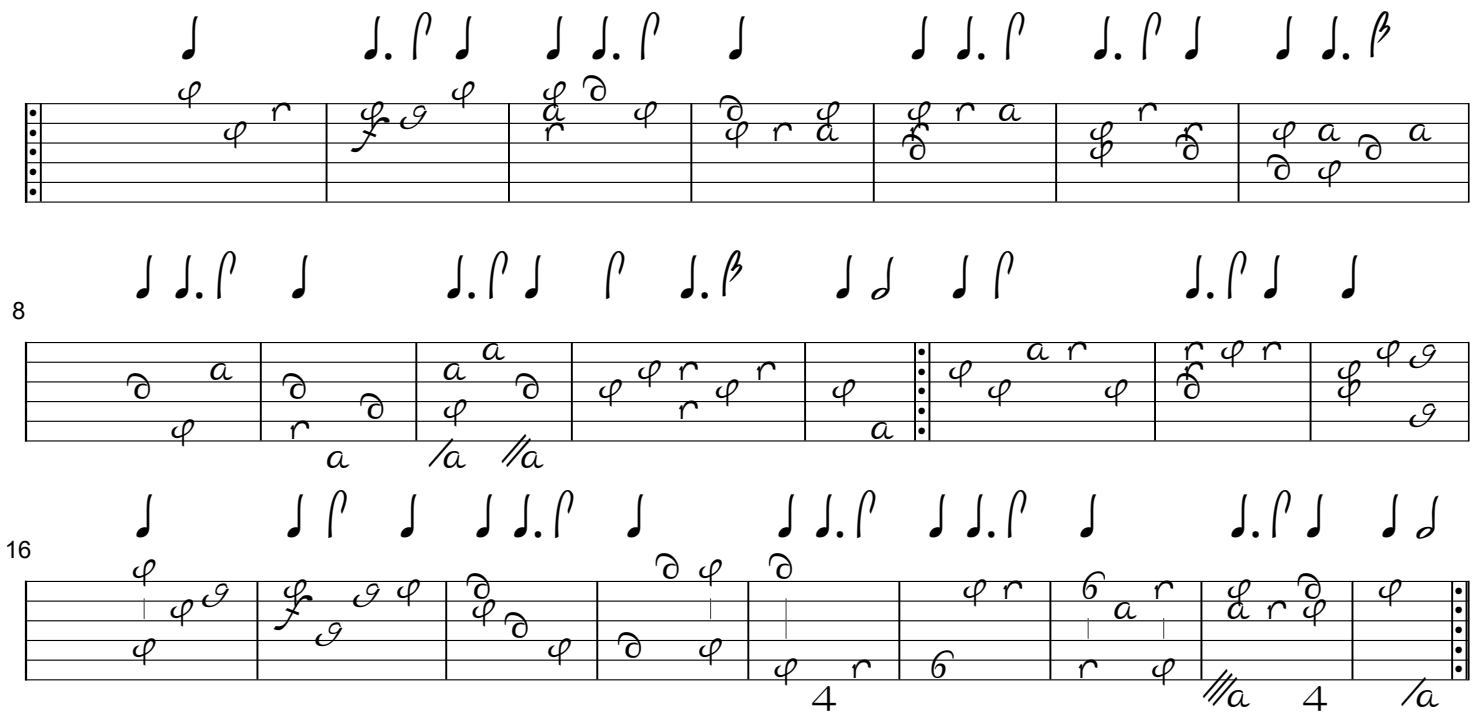


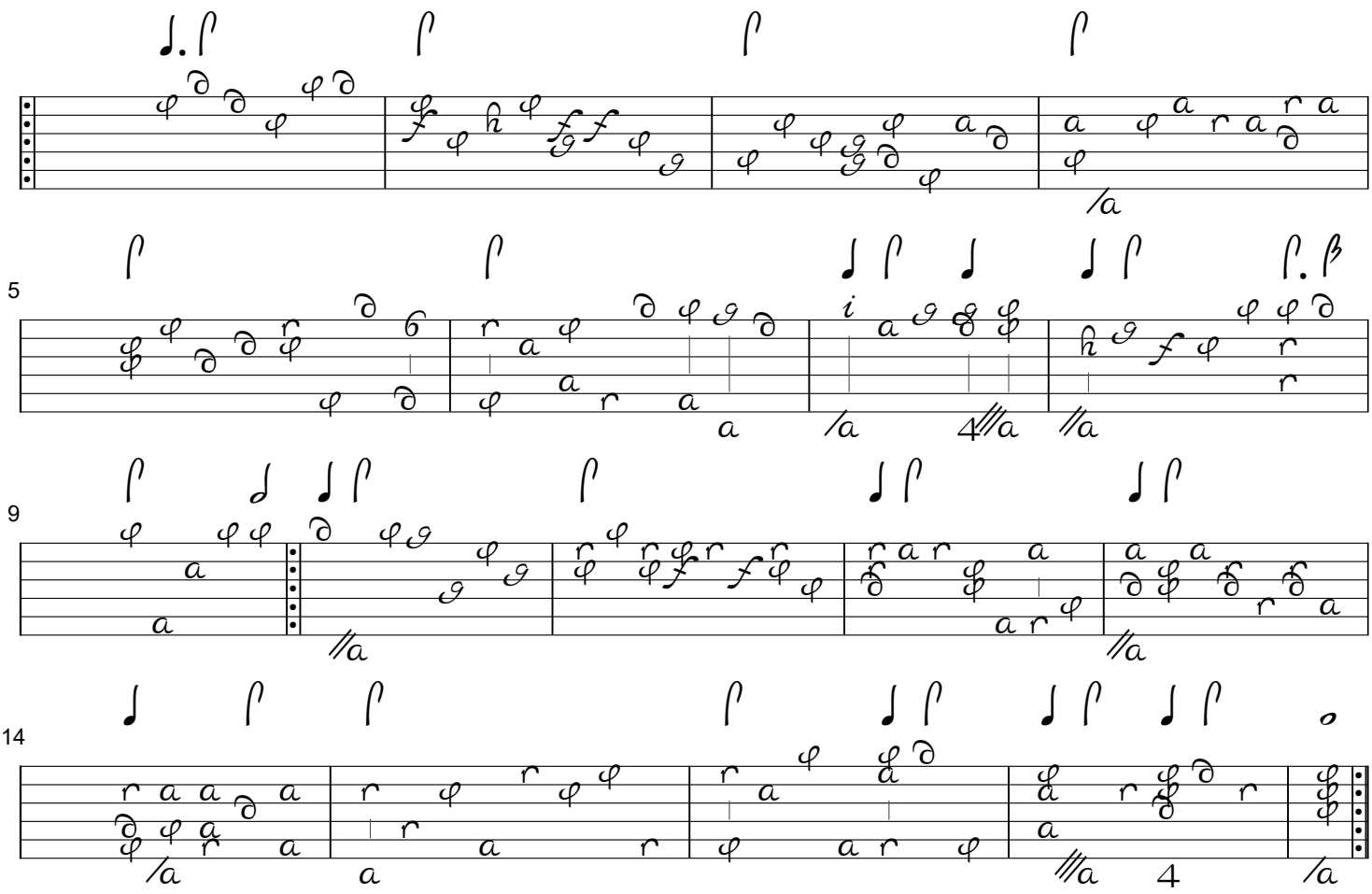
Artemisia, the Queen of Caria, having lost her husband, built for him a living sepulchre in her own person, so as to acknowledge her reciprocal love. She assembled all the learned persons of her time, who composed this funeral oration in praise of the great Mausolus, which the gods have dictated to their favorite Gaultier as a mark of the esteem that they have for him.

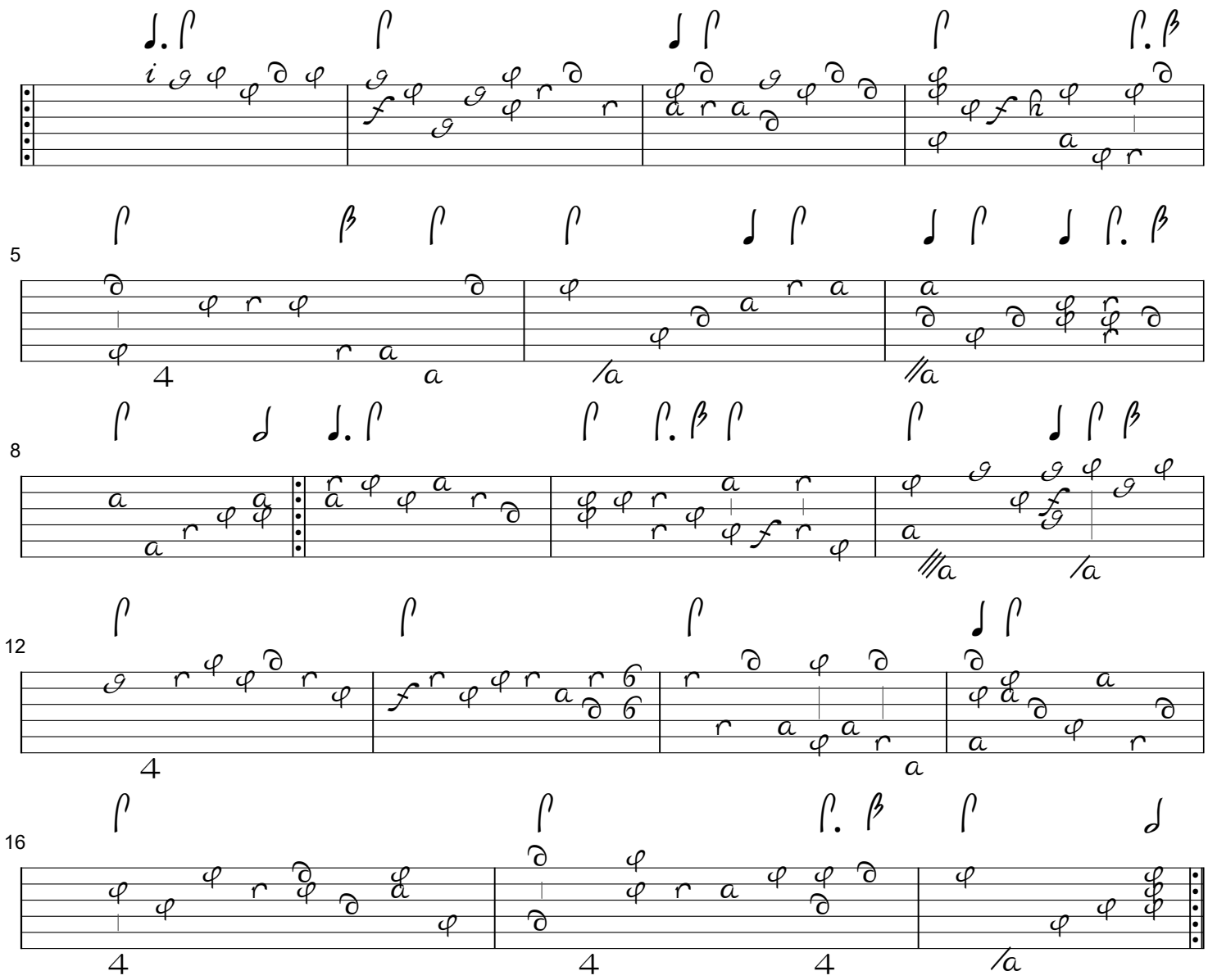


Here is narrated the magnificent triumph of the great Caesar, who drags after his chariot captive kings, unfortunate princesses, and the spoils of many nations.

Note
In facsimile Measyre 10 3rd note in top line was the letter a on the 1st string and is changed here to letter b (changed from e# to an f#).



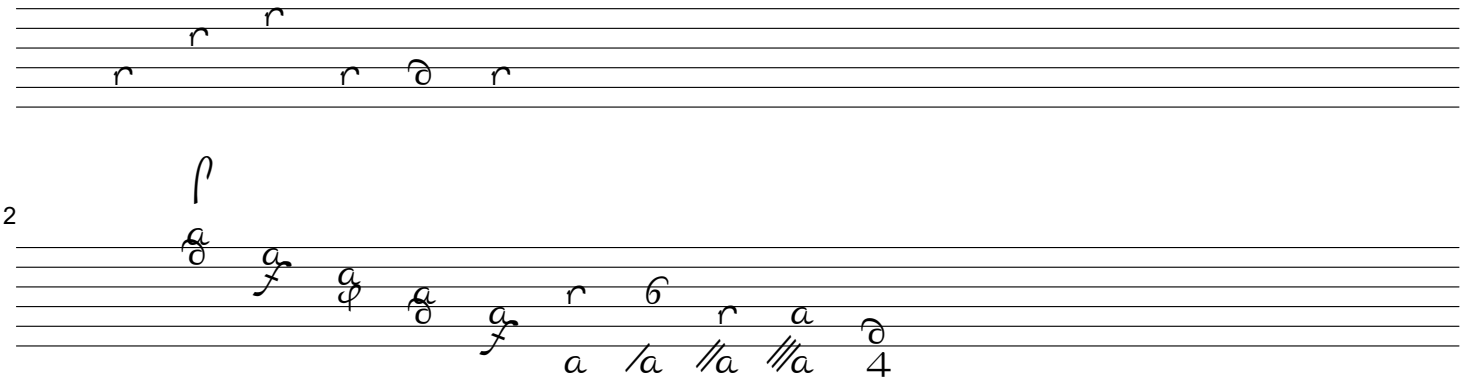




Note
In the facsimile measure 8 the last note is an c on the 4th string
(the note g) and it is changed here to an e (note a) so if fits in the chord.

MODE
LYDIEN.
V.

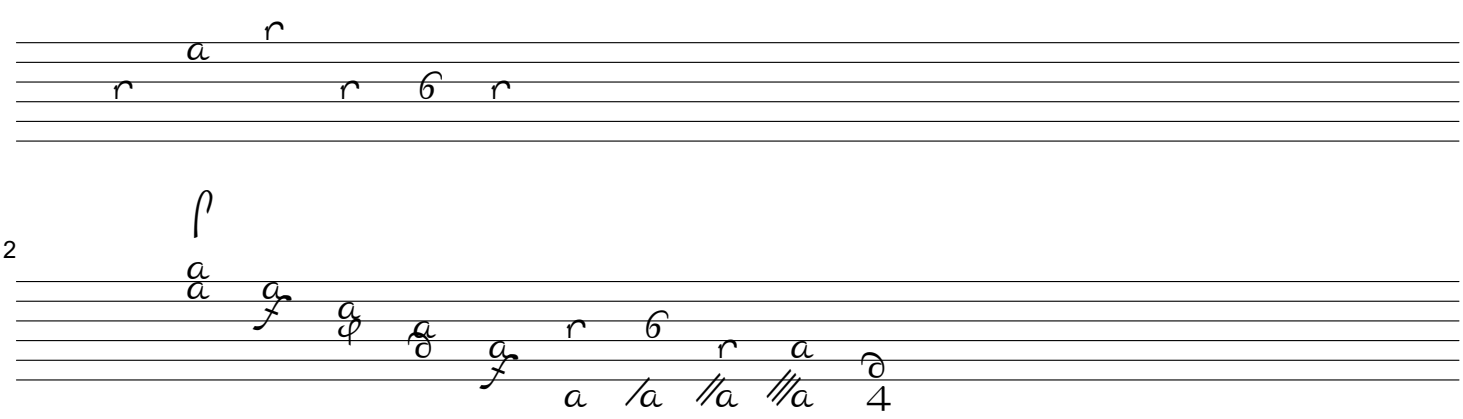
Mode Lydien Accord (E Minor)



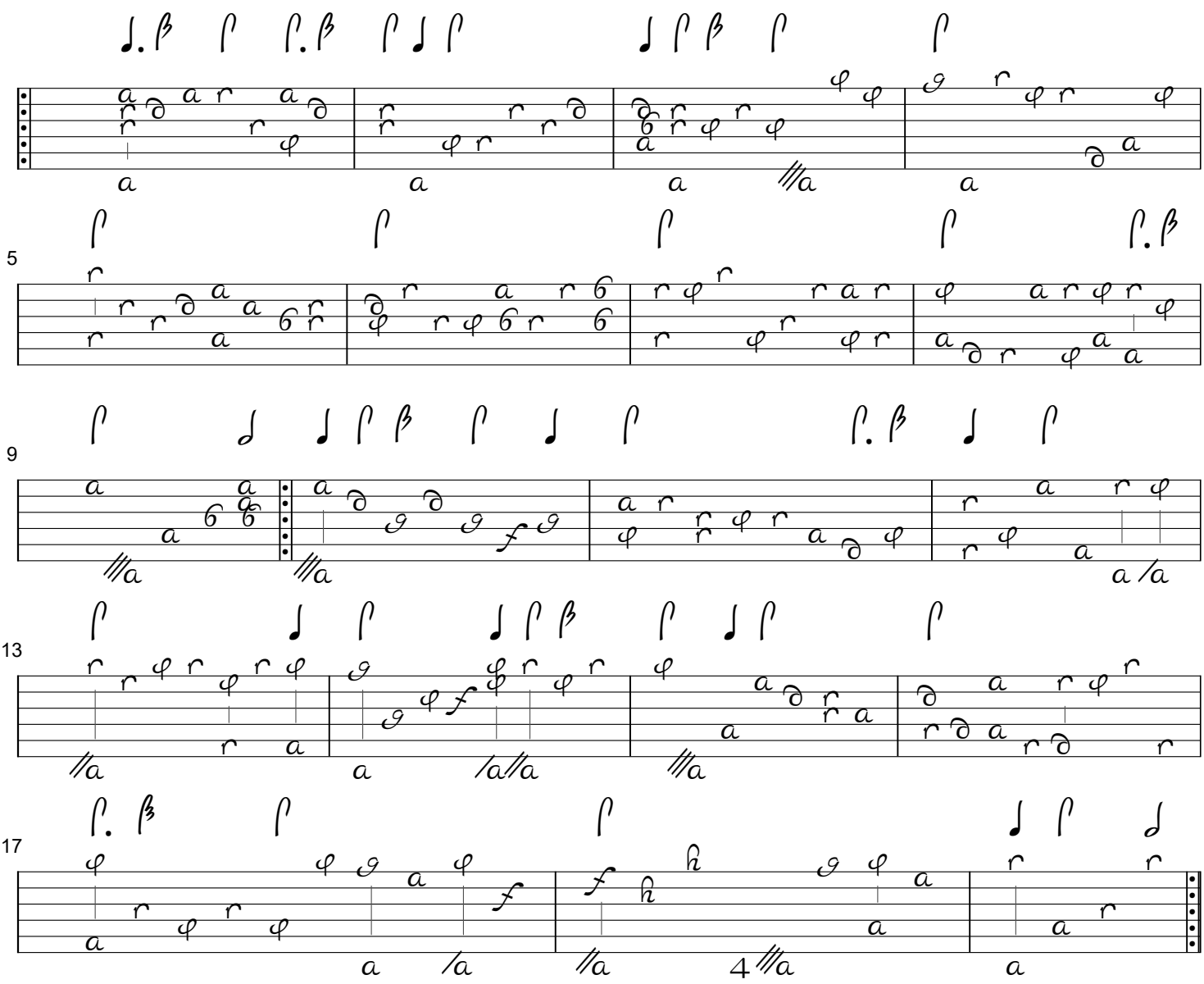
2

SOVSLIDIEN.
VI

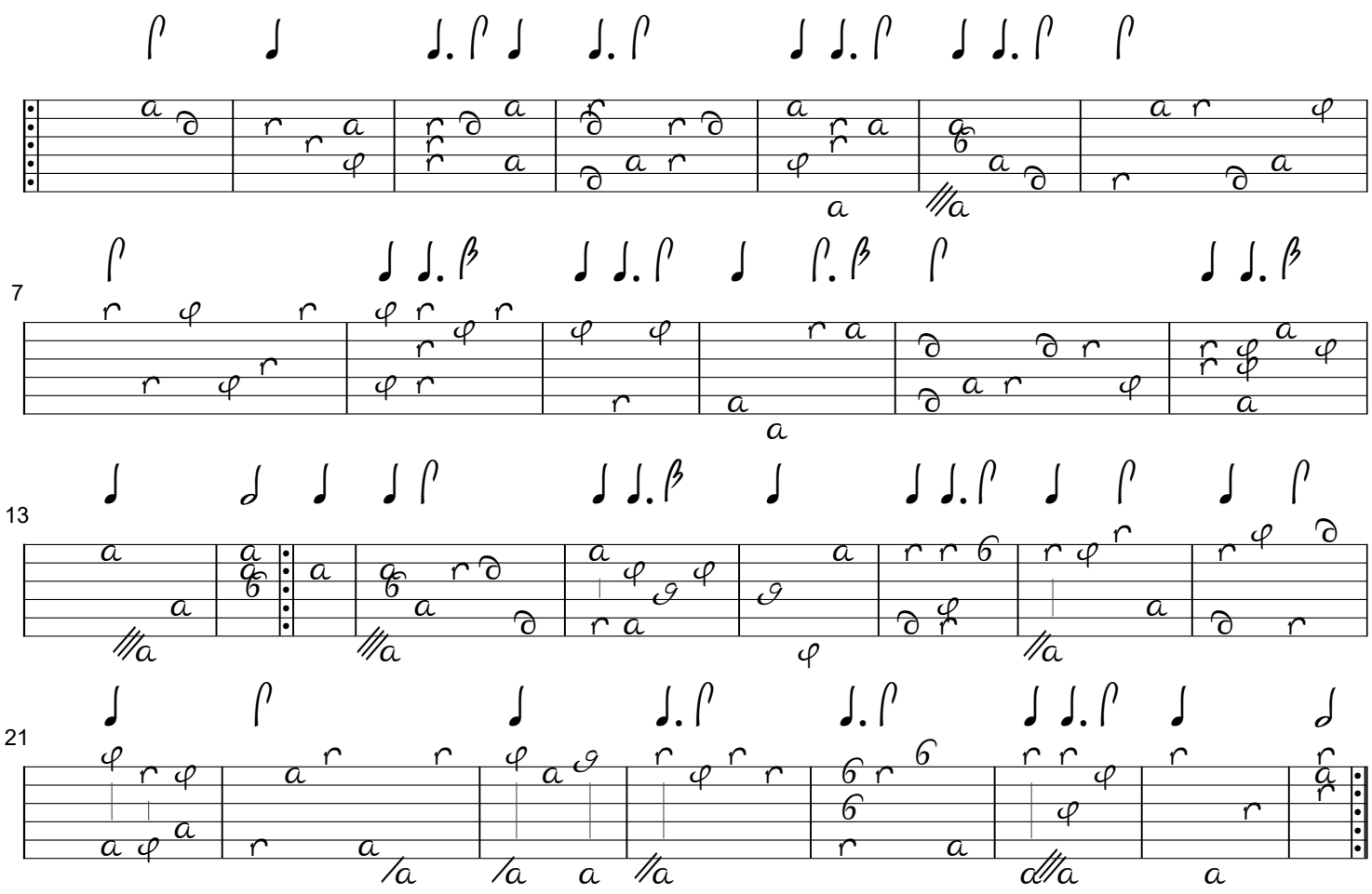
Souslidien Accord (G Major)



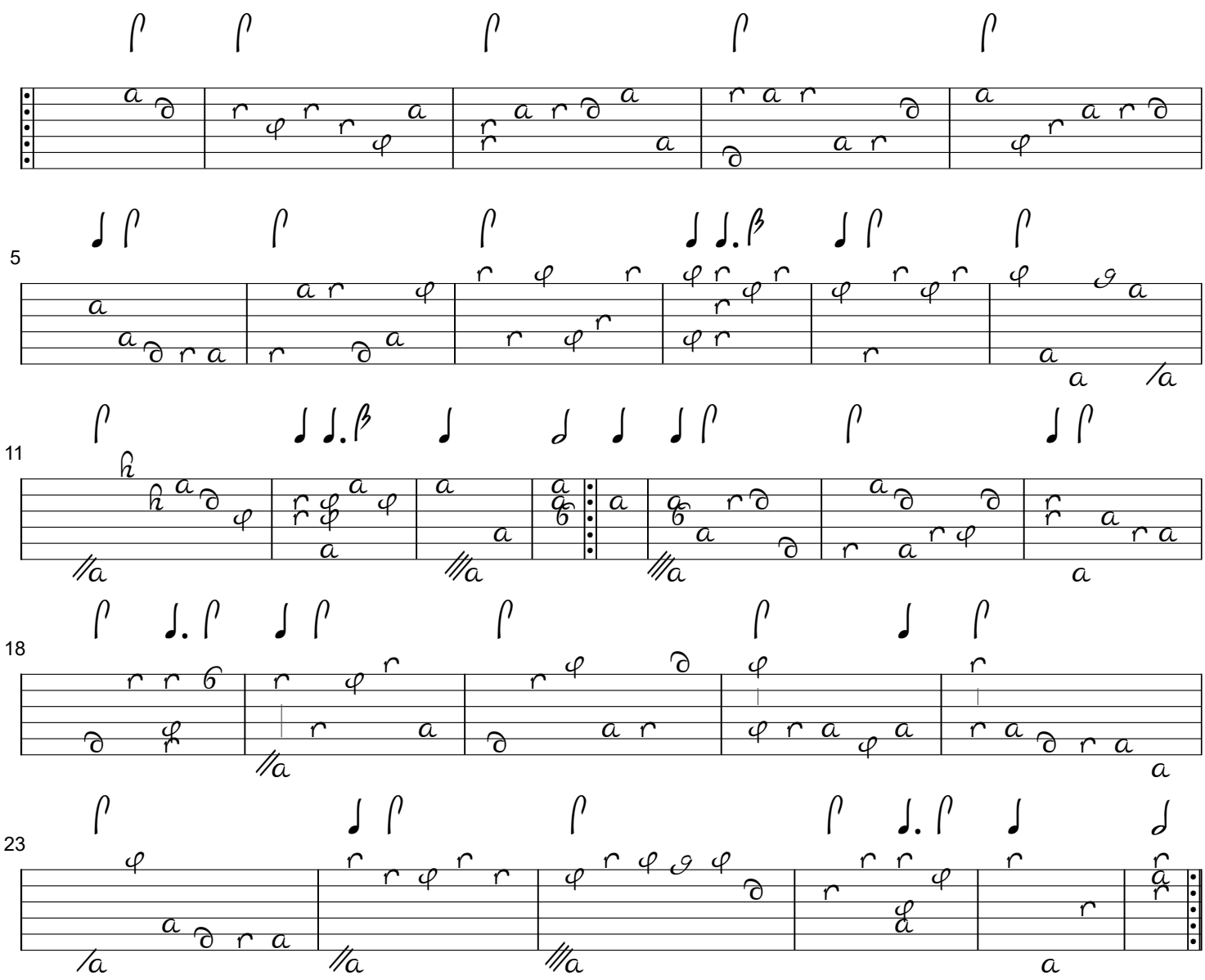
2

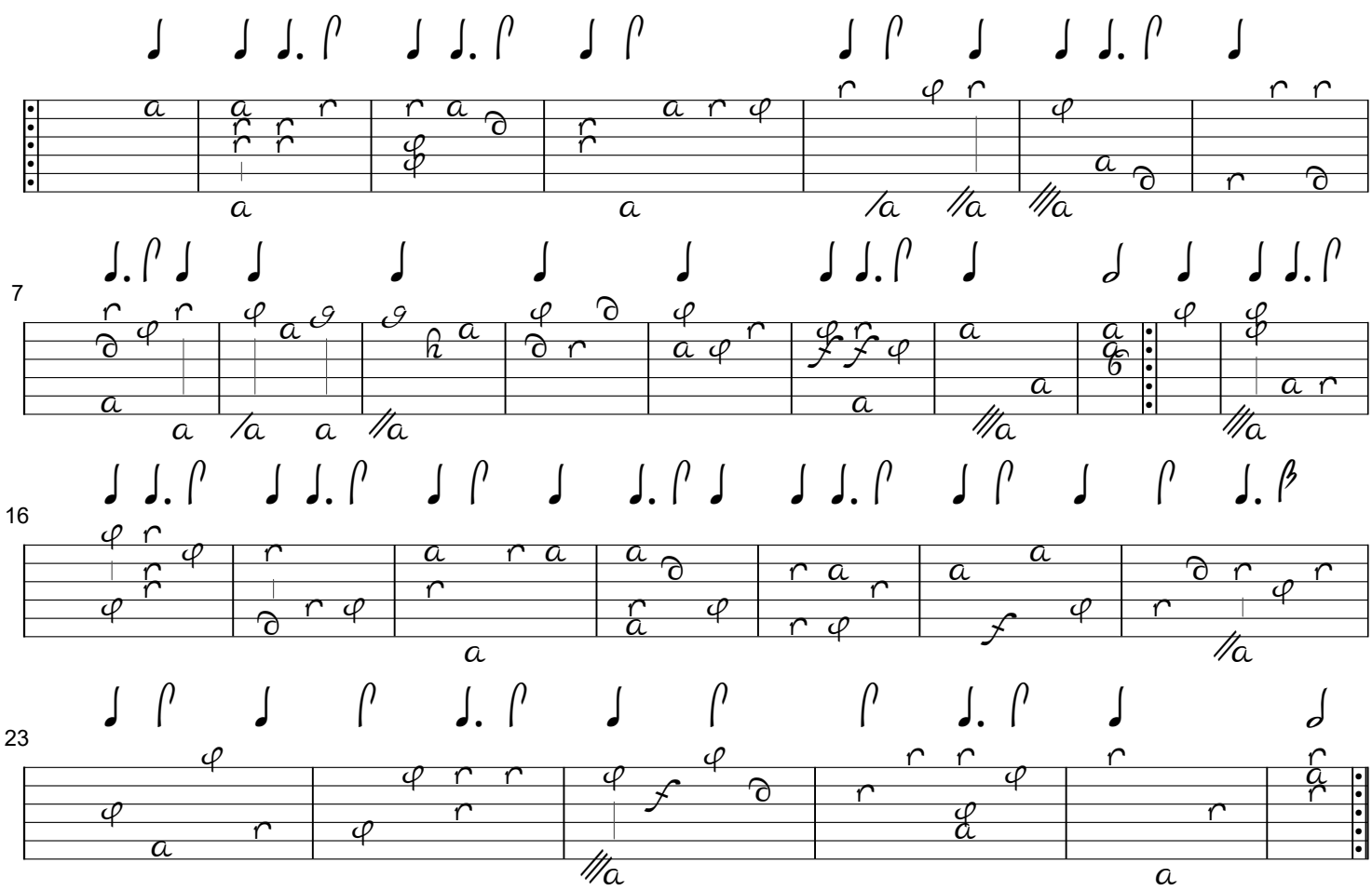


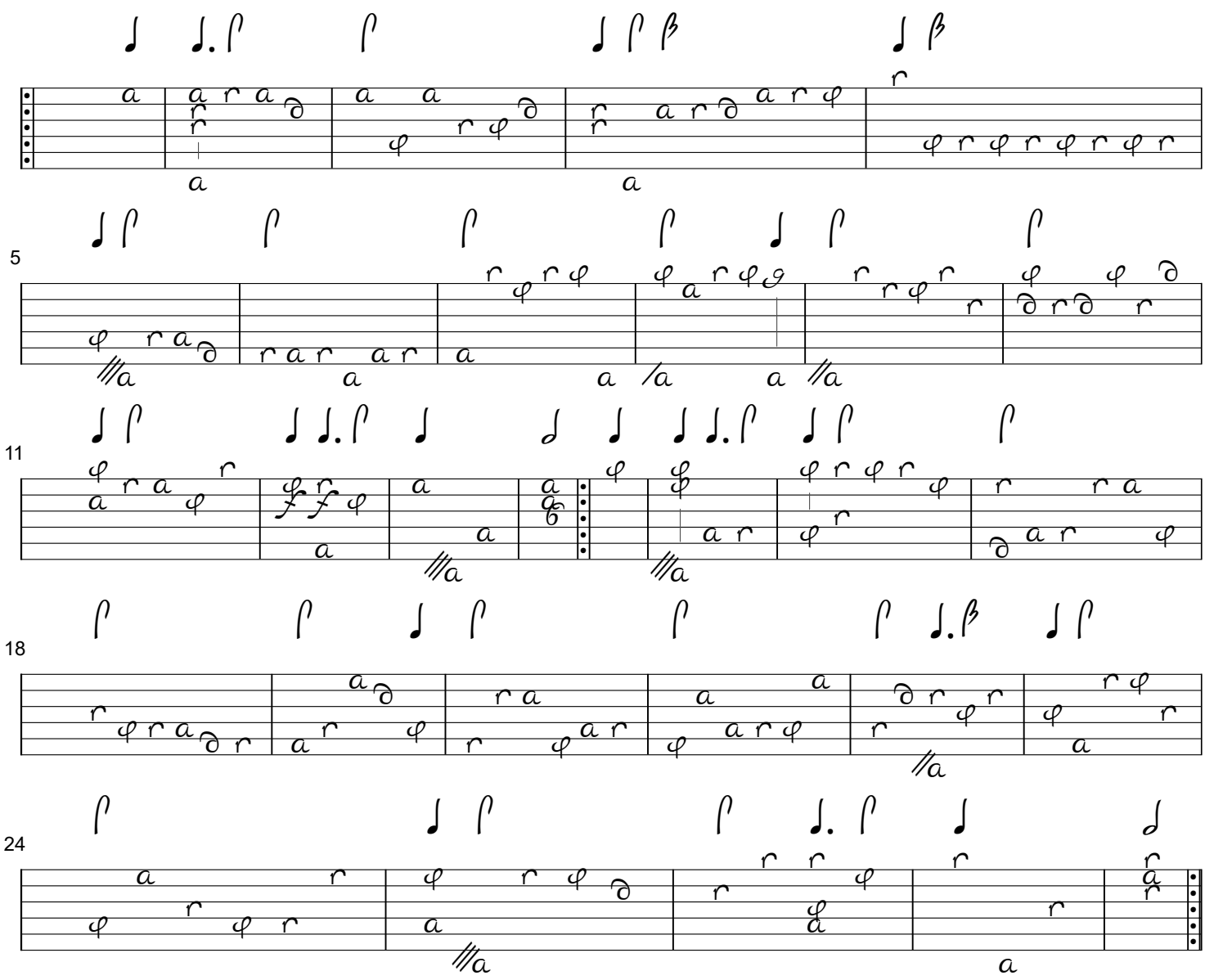
Note
In facsimile measure 13 the timing of the last chord is a quaver and is changed to a crochet to fill out the beats in the measure.

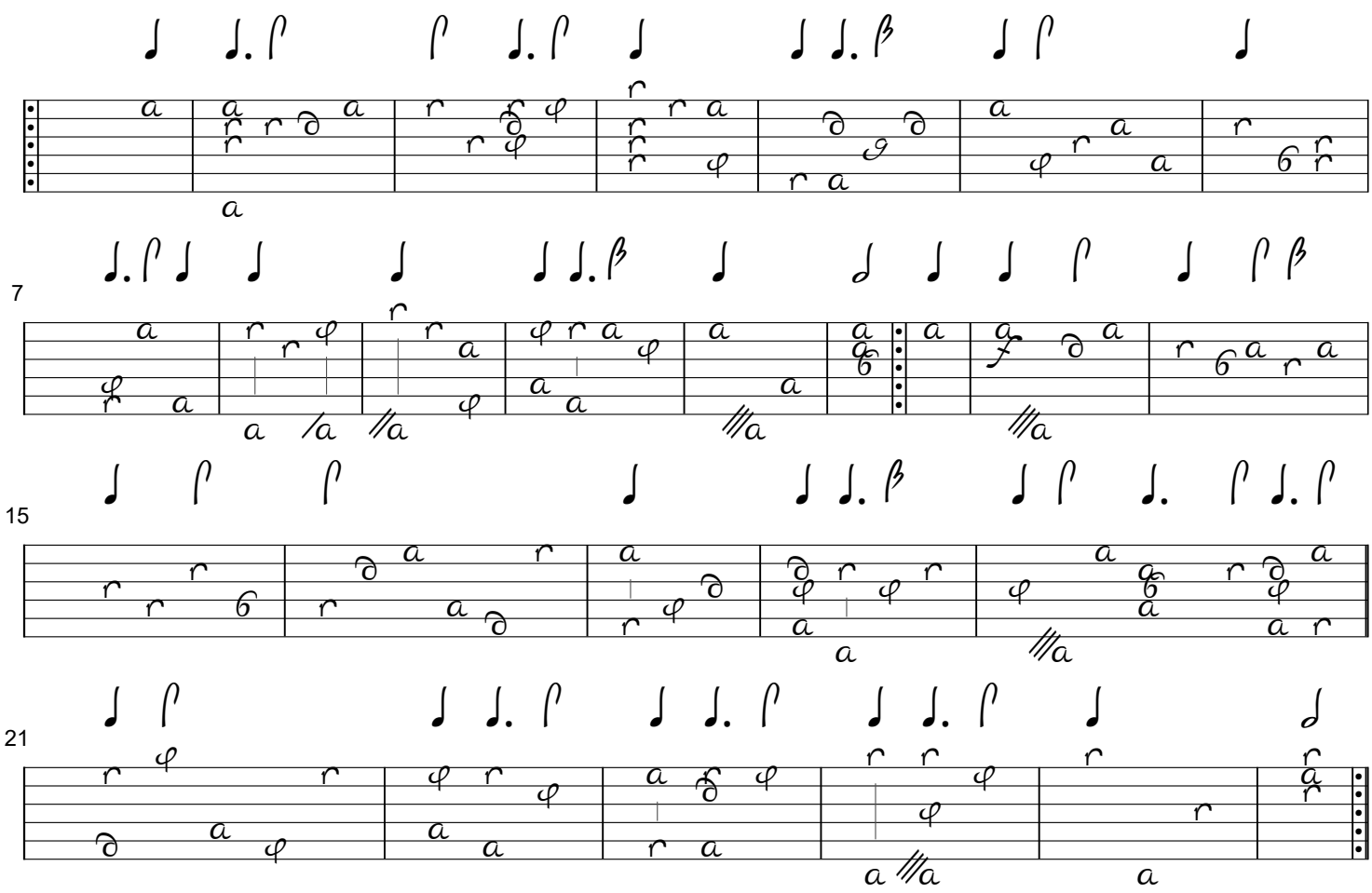


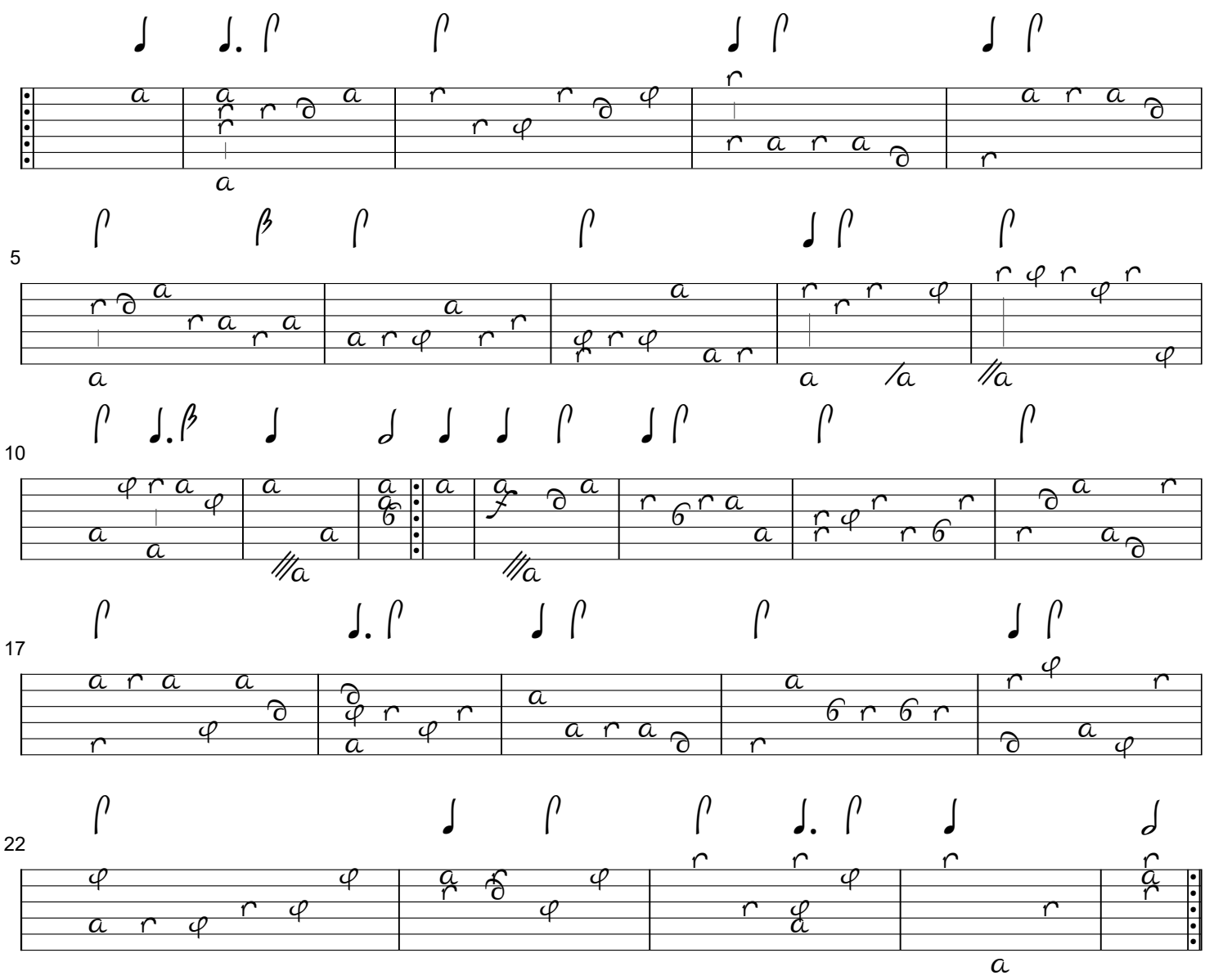
Note
In the facsimile the last note of the second full measure after
the first repeat is a d on the third string and is changed to an
e on the third string to match the e at the beginning of the ornament.

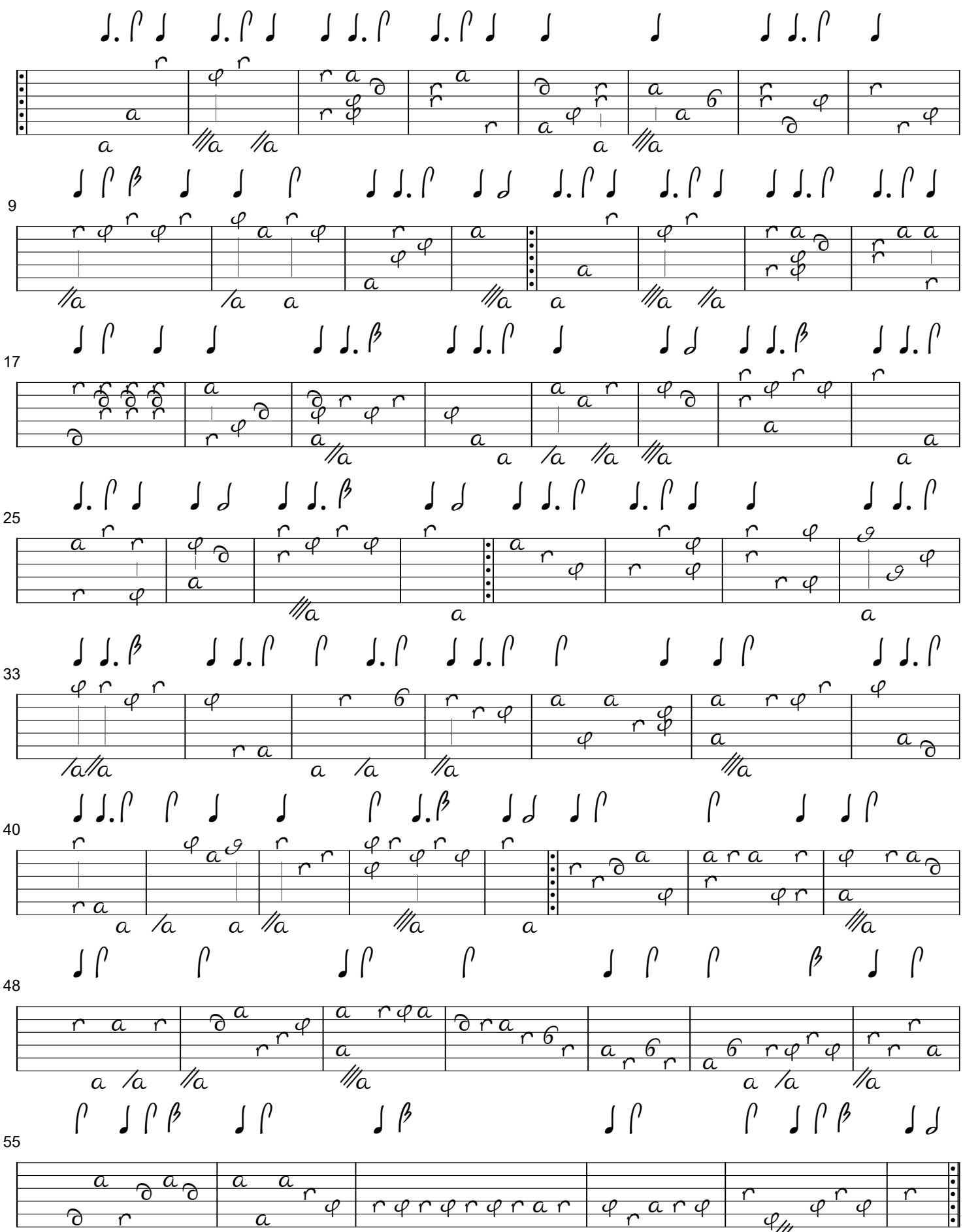




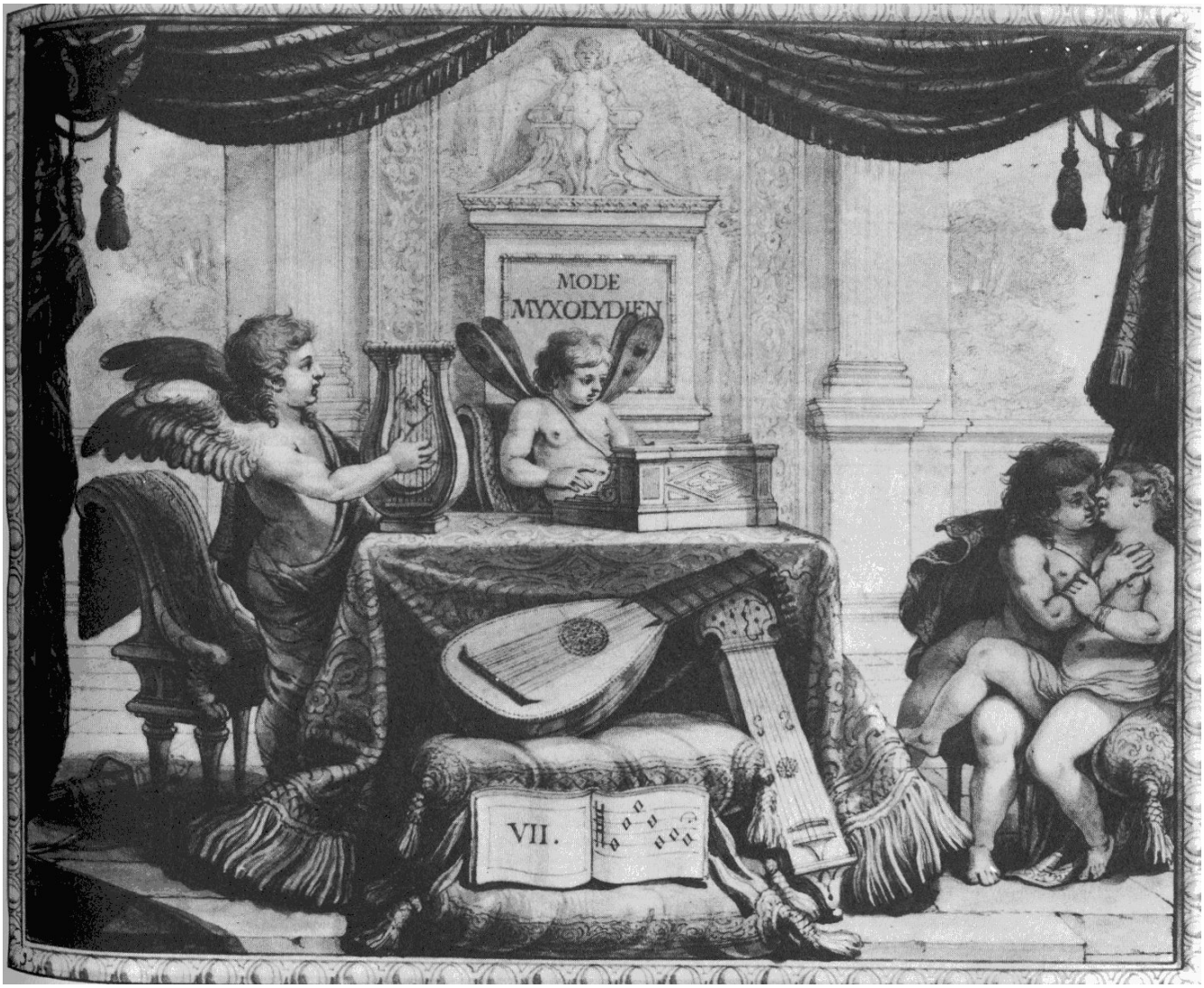




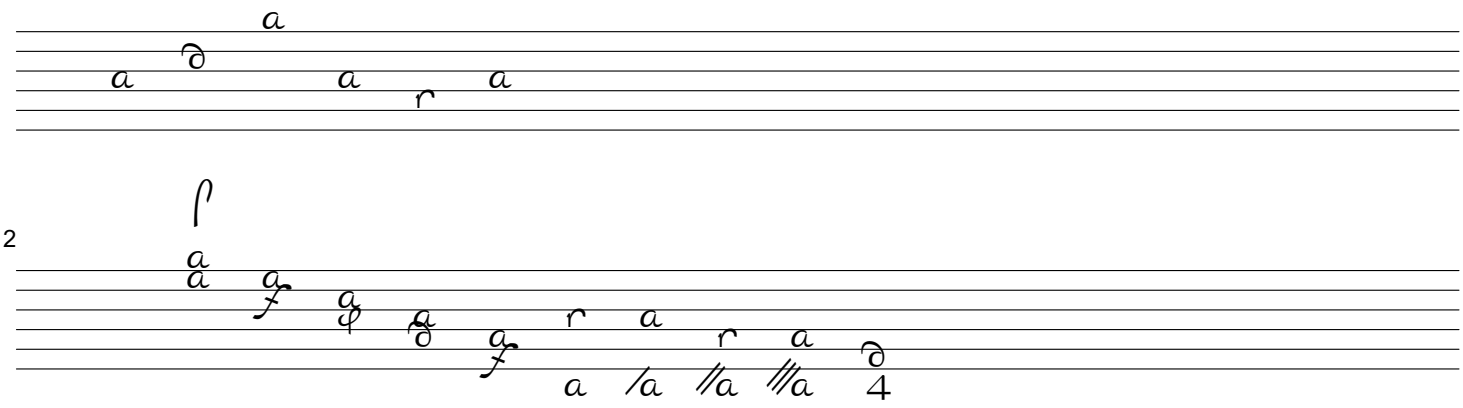




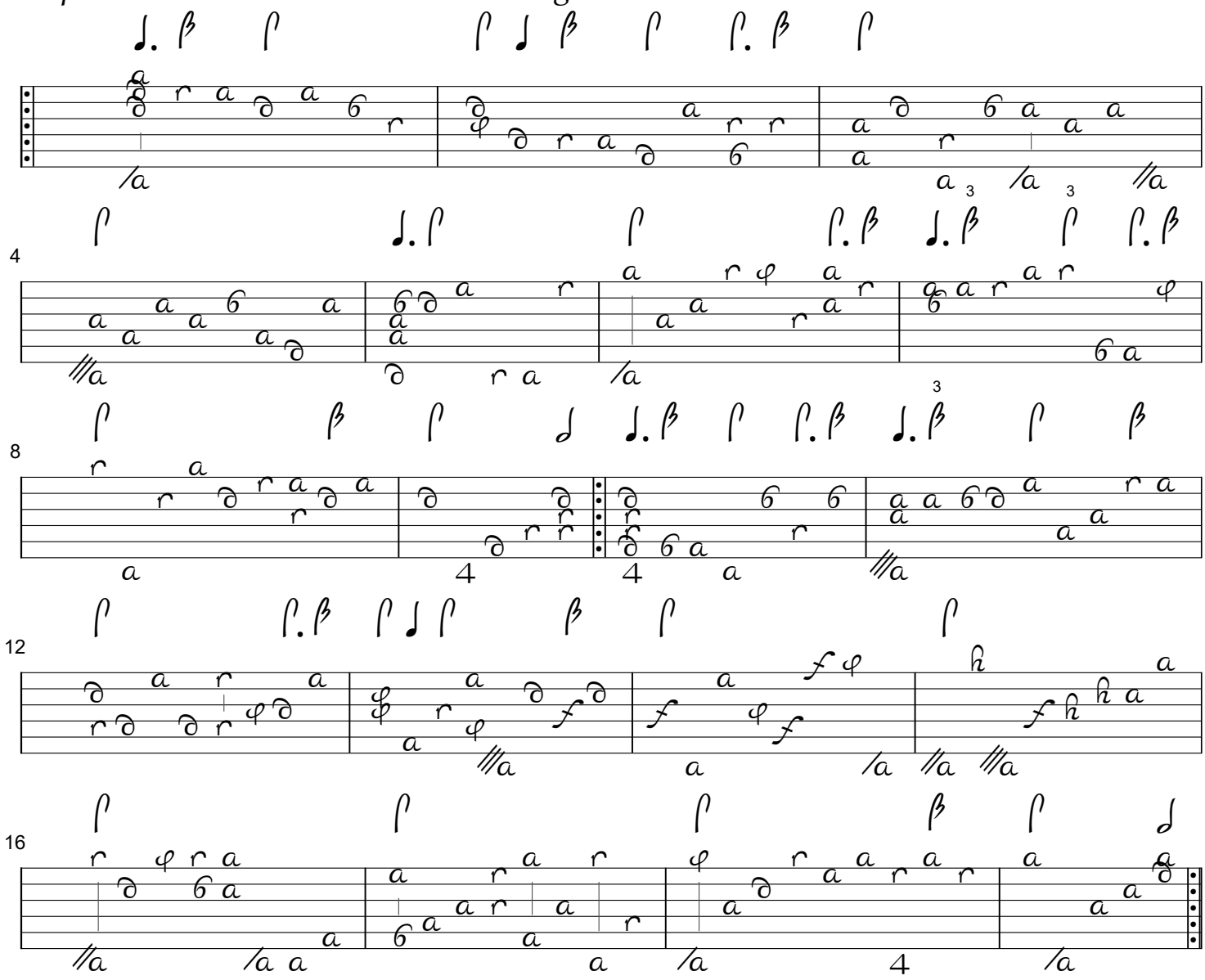
Note: In the facsimile the first note in measyure 57 is a quaver and it is changed to a crotchet here to fill in the measure.


MODE
MYXOLYDIEN
VII.

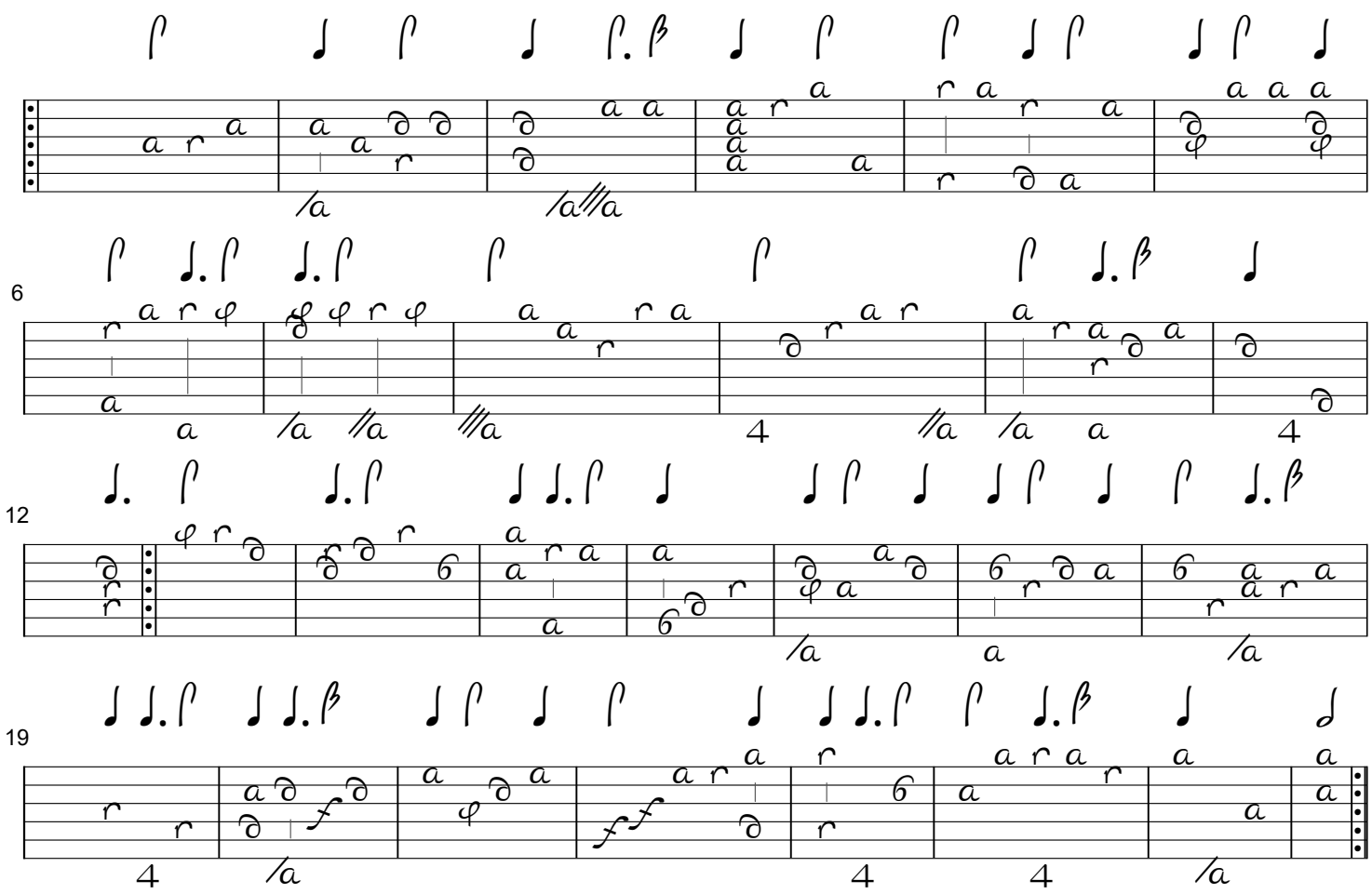
Mode Myxolydien Accord (F Major)



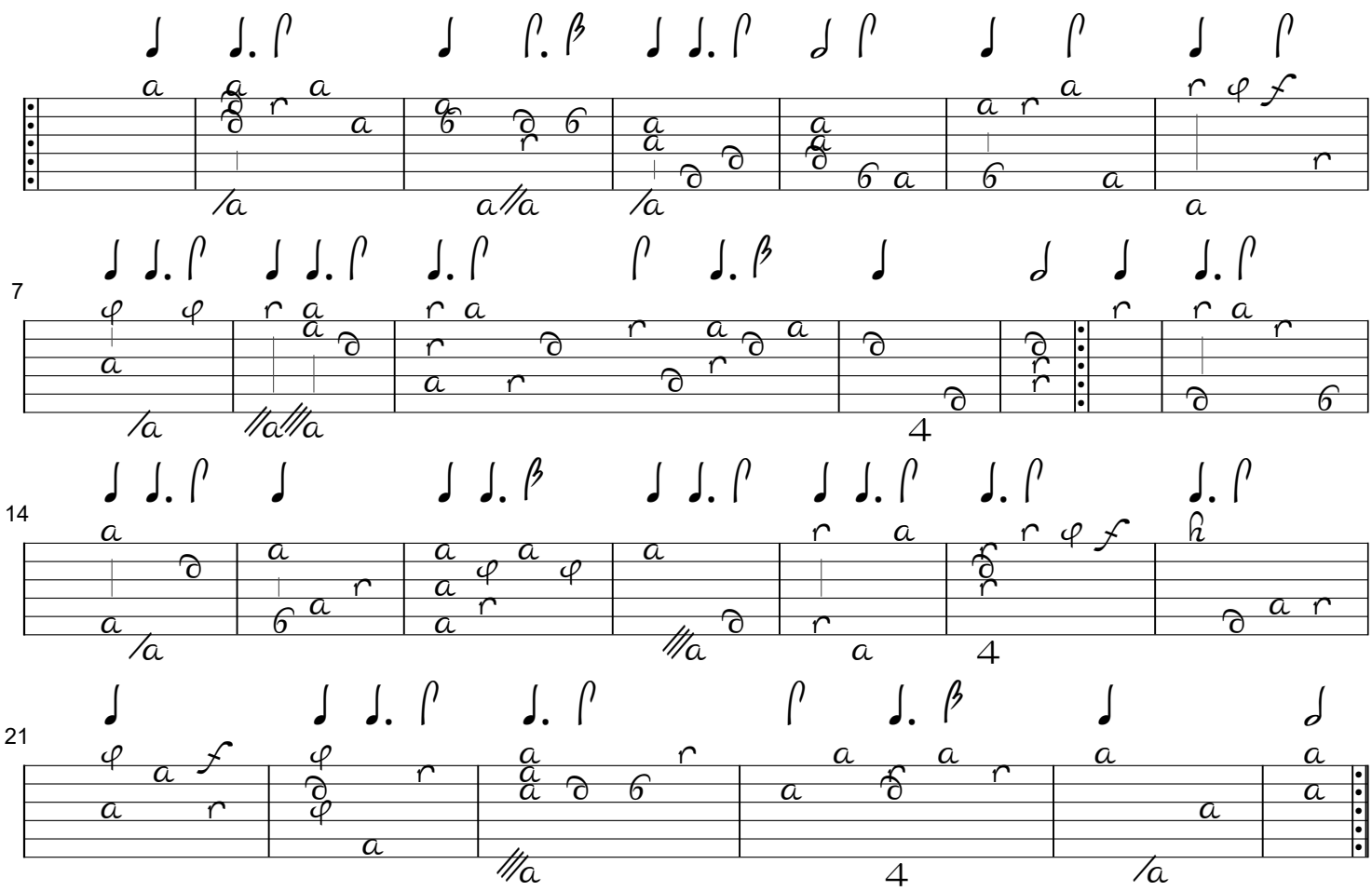
Appolon Orateur
(Apollo the Orator) [Allemande or Gigue]

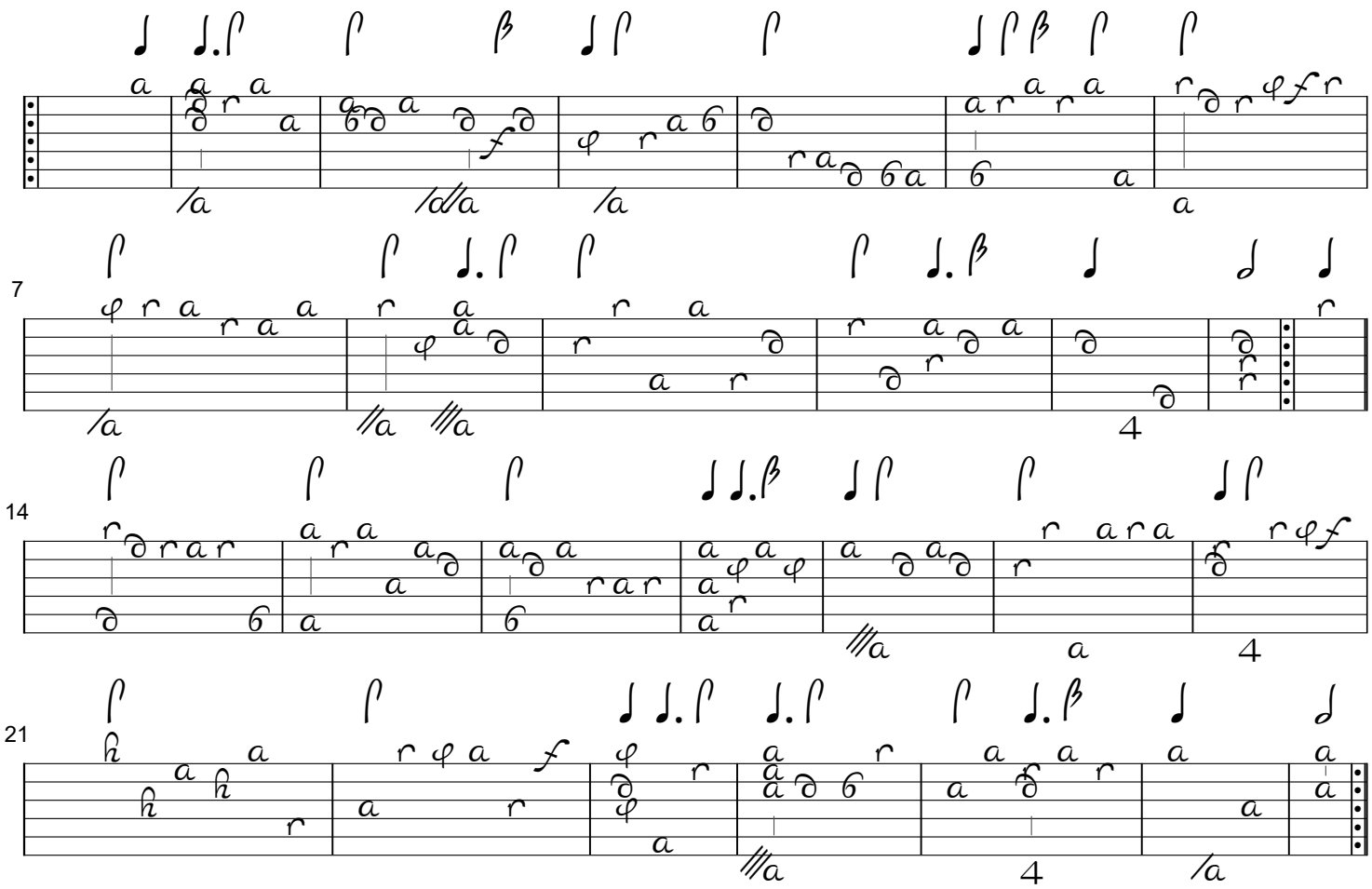


Apollo, clothed in the human form of Gaultier, displays here all the treasures of his eloquence, and by the force of his charms makes his audience become all ears.



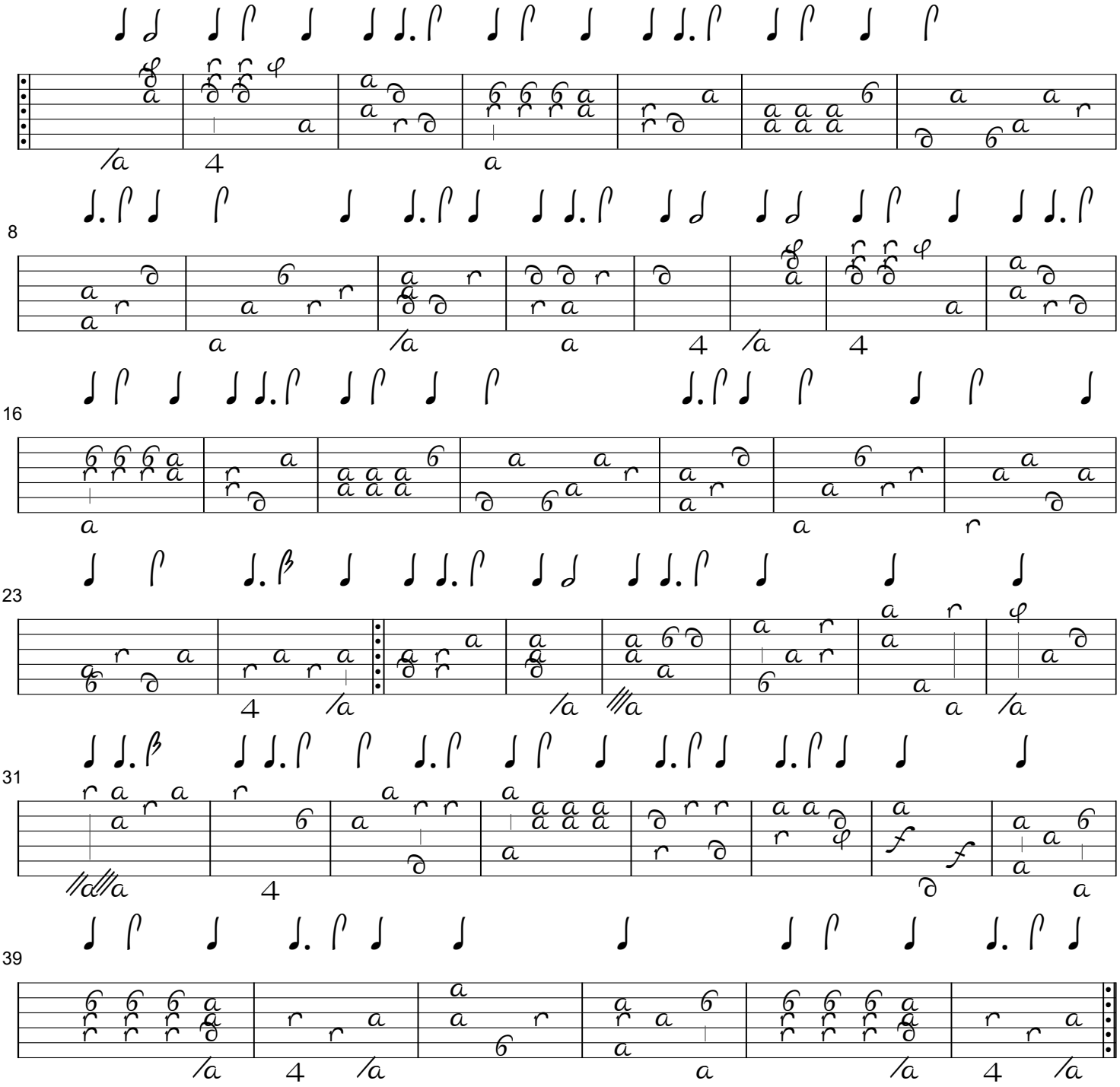
Note
In the facsimile in measure 12 the time is a minim and in this it is changed to a dotted crotchet.



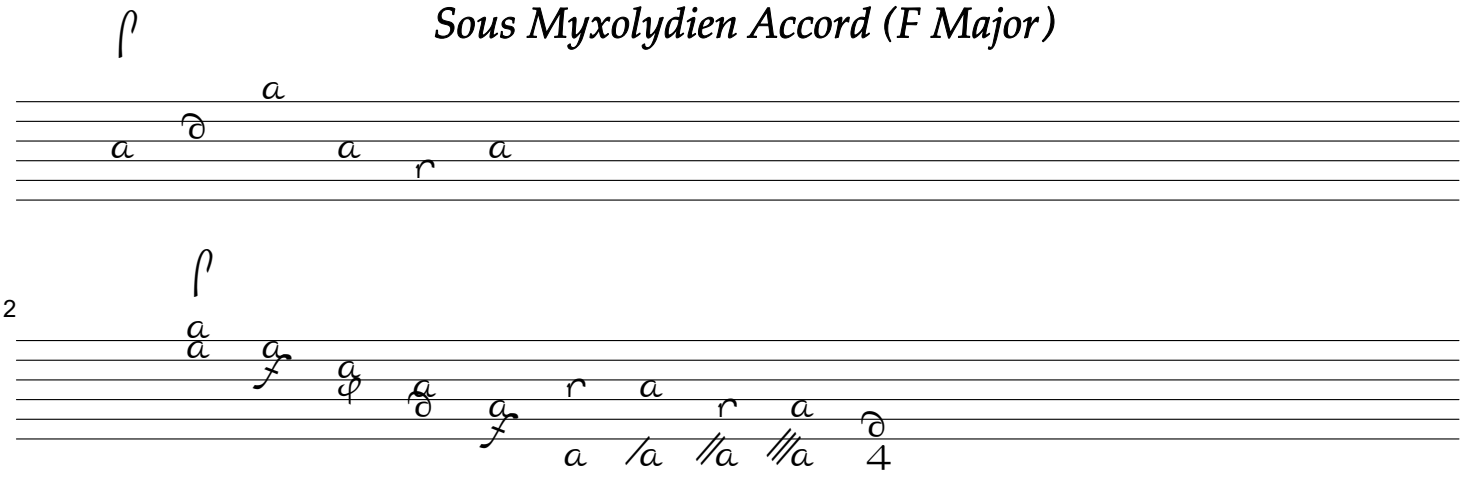


Note
In the facsimile the Double was started on the same page as
the previous Courante. Here it has been split.

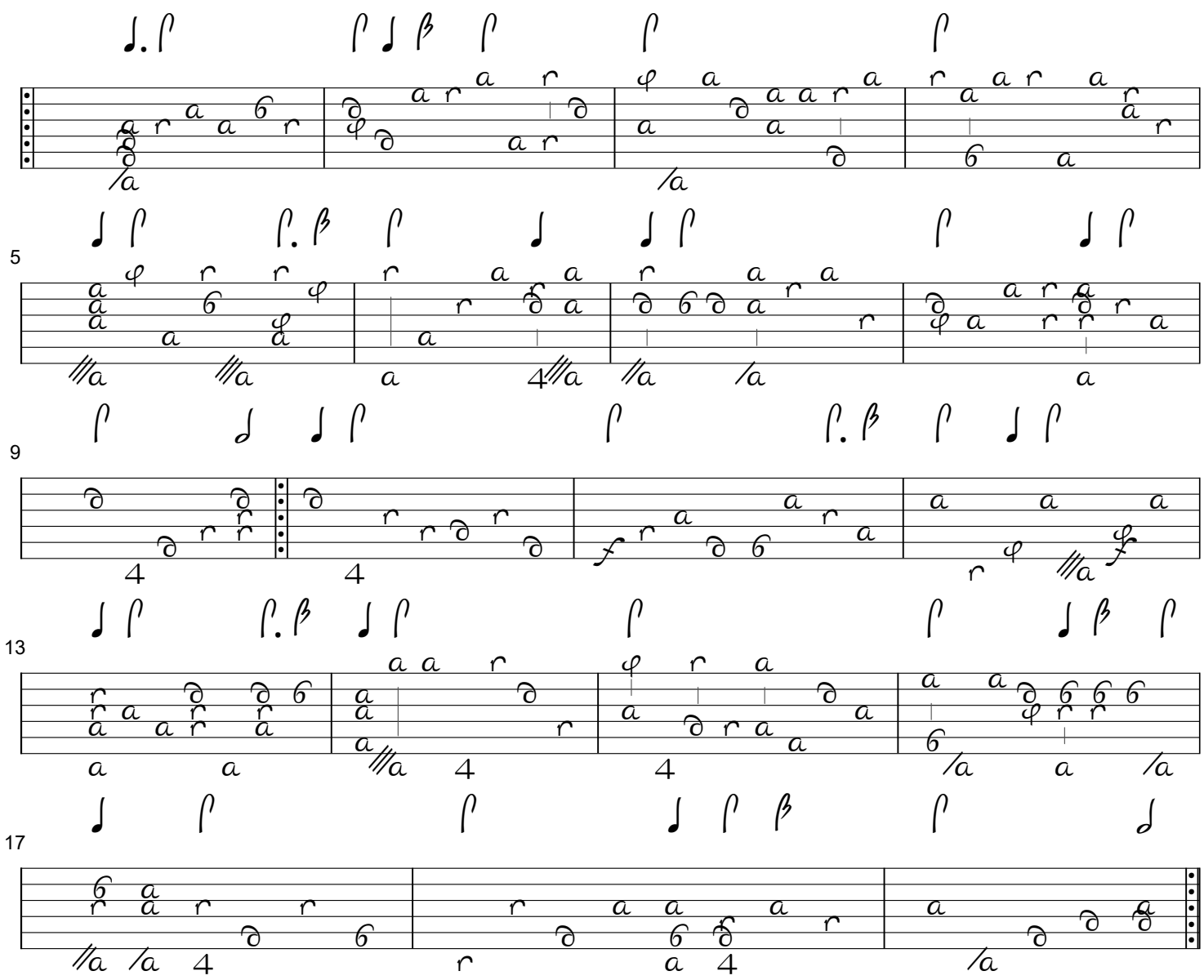
Diane au bois
(Diana in the Woods) [Sarabande]



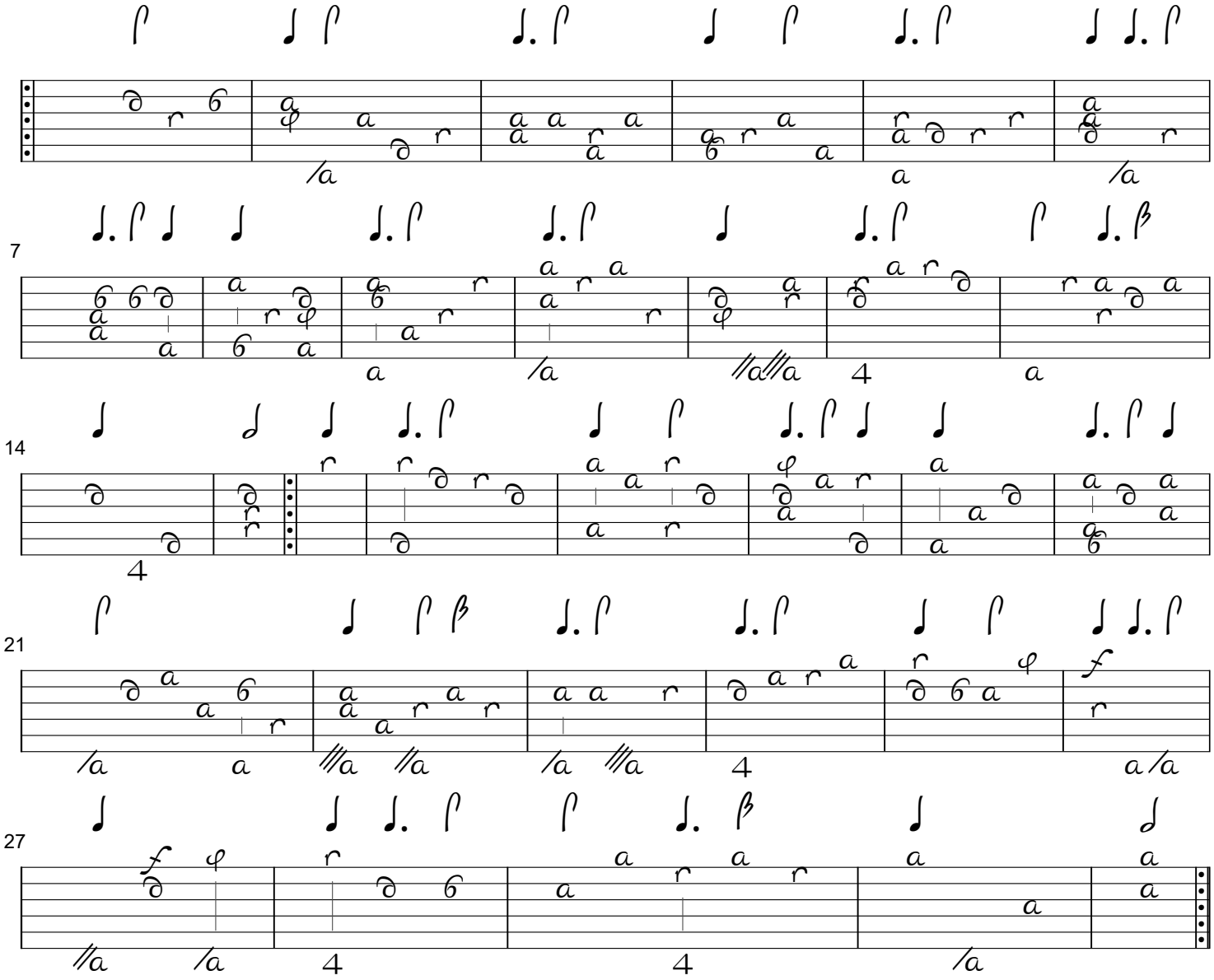
Note
In the facsimile in the first measure the second chord has a c on the second string (an e) that is a d on the second string (f) here.
The second measure ends with an a on the sixth string (an a) and is an a on the fifth string (a d) to anticipate the d minor chord in the start of the next measure. The same in the 13th full measure.


Sous Myxolydien Accord (F Major)

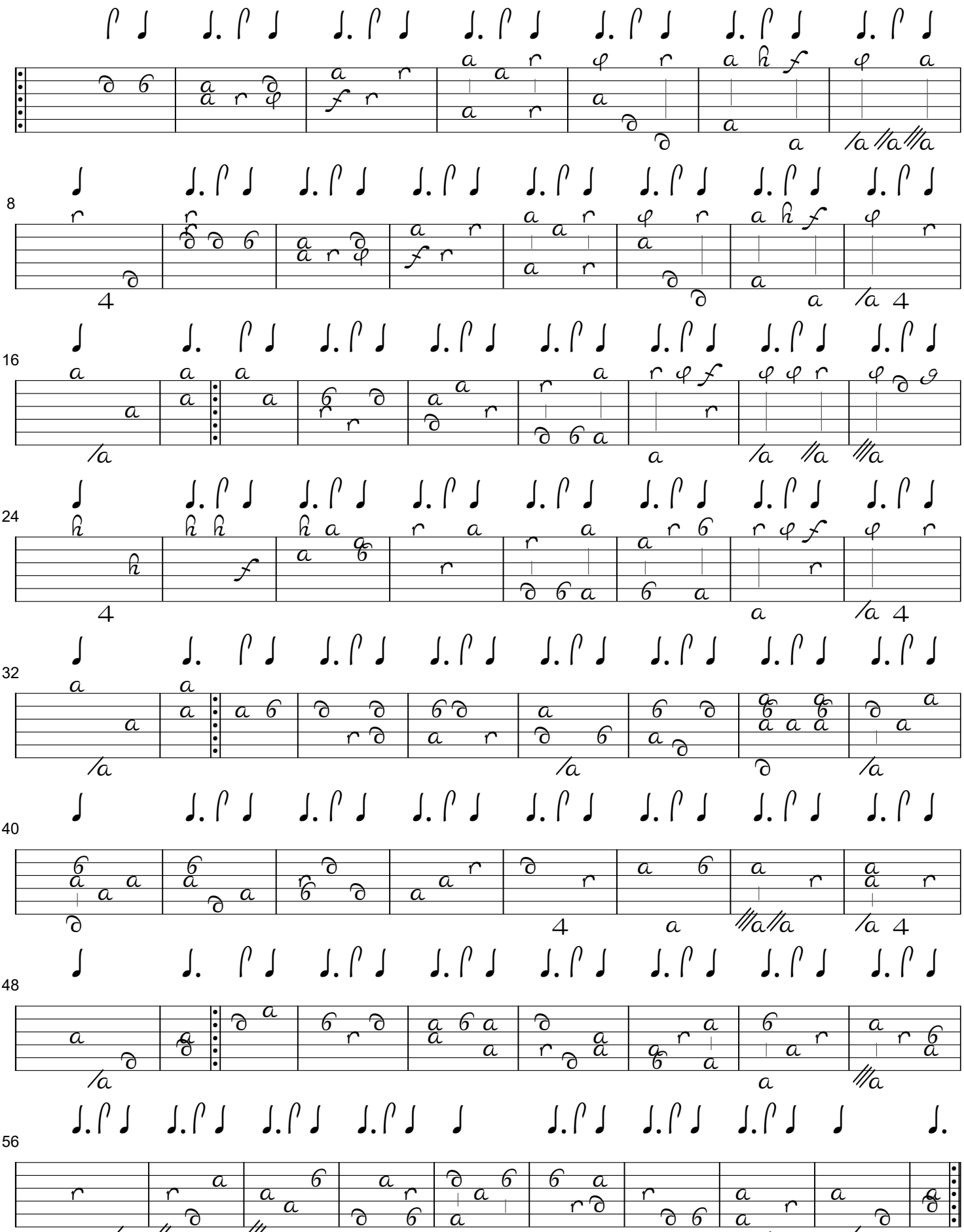
2



La Caressante
(The Tender Lady) [Courante]

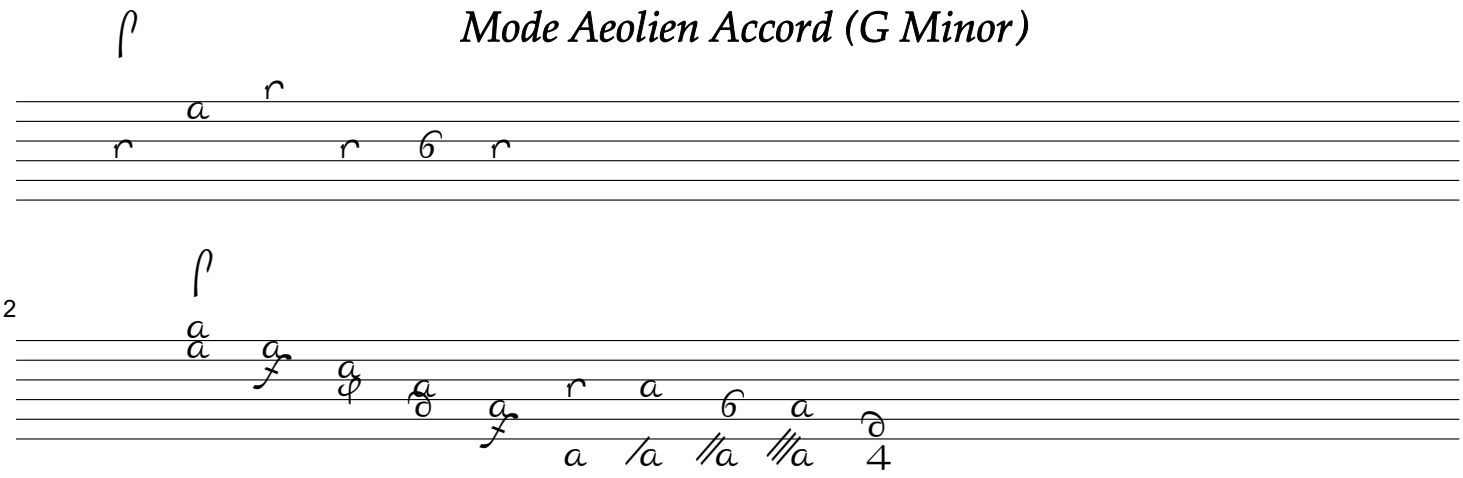


The caresses and graceful actions of this beauty have so many attractions that the most insensitive people agree that she deserves to be loved.



Note: Measure before 2nd repeat was minim, changed to dotted crotchet. The 2nd note of 1st measure dotted crotchet but crotchet here. The 4th full measure has a on 3rd string (a) changed to a on 4th string (f).

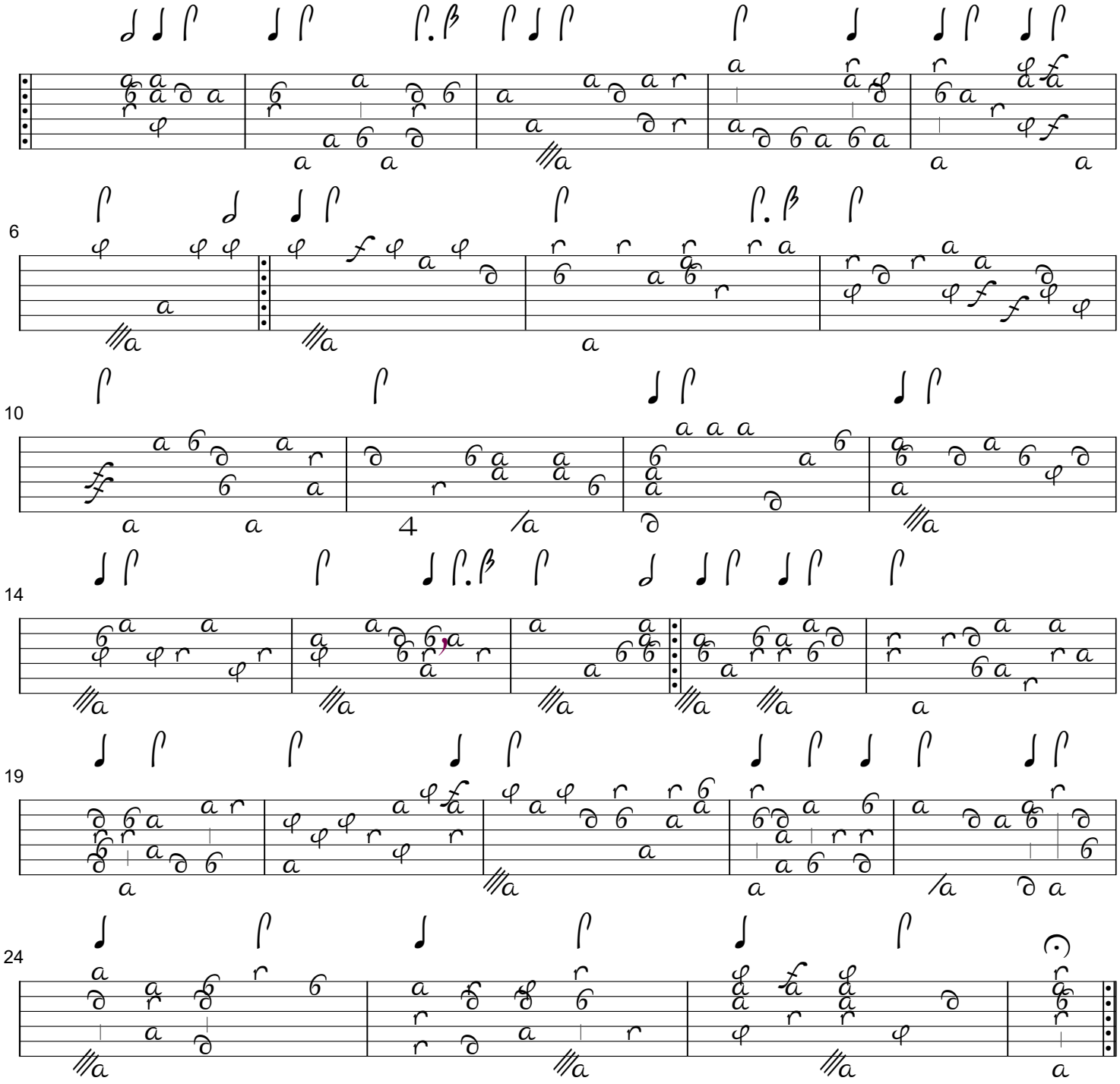
MODE
EOLIEN
IX.


Mode Aeolien Accord (G Minor)

2

Circé

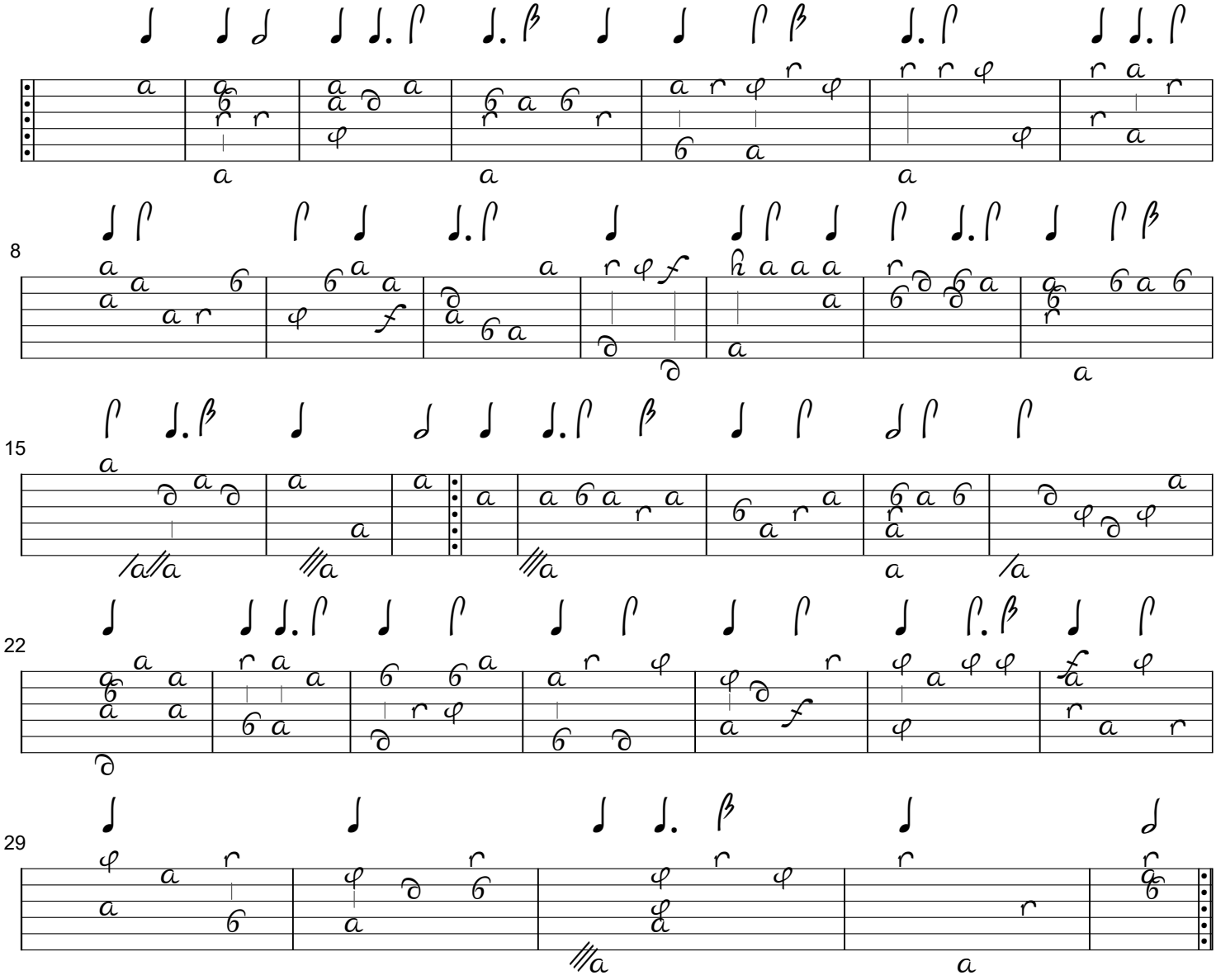
(Circe) [Pavanne]



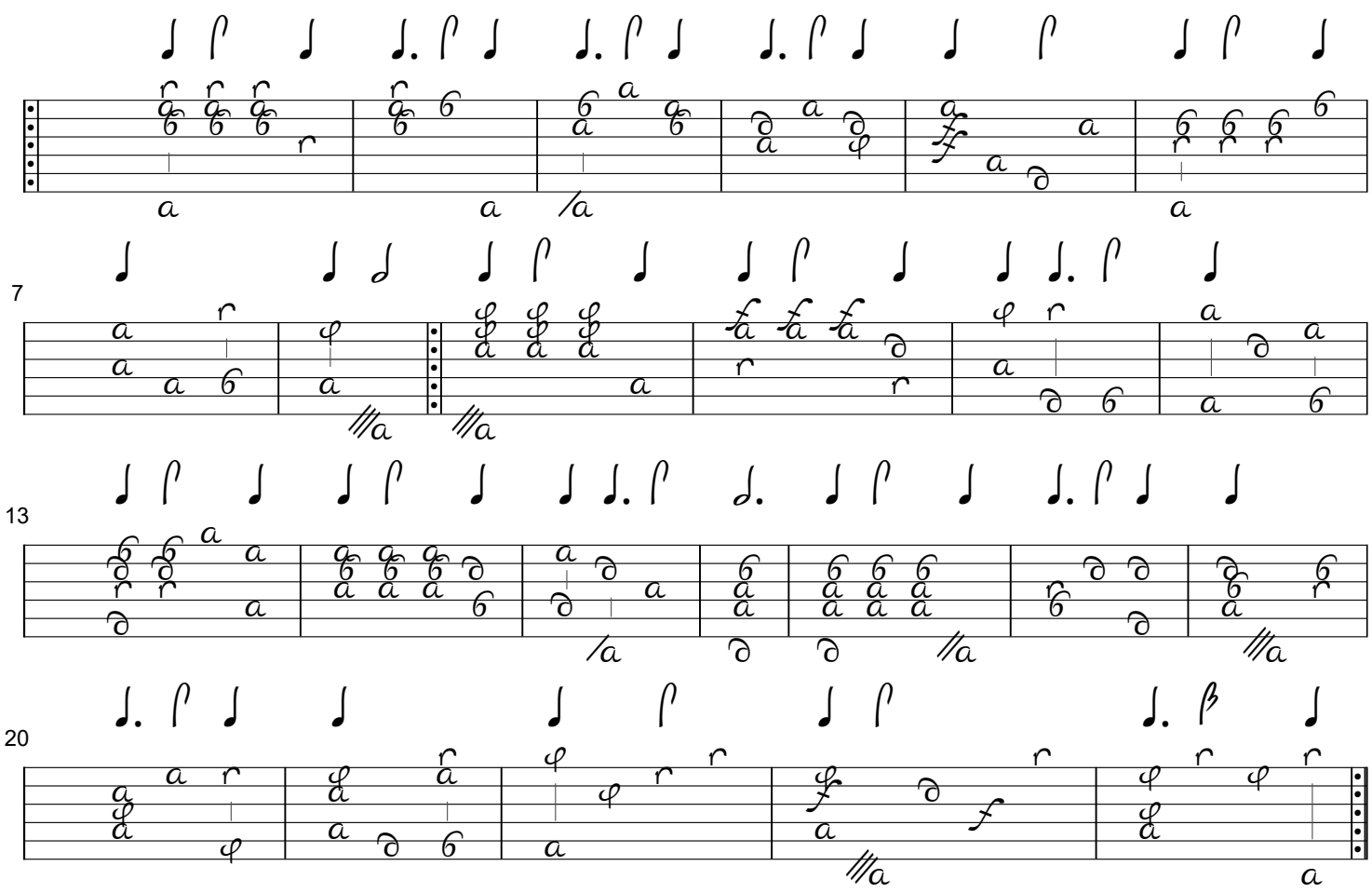
Circe, having once upon a time planned to enchant all who might want to reach her island, held with the sirens several famous concerts of which history tells the great effects that followed. The notes, having been preserved by Harmony, have since been deposited by her in the hands of true Gaultier in order that these marvels may be made known. This is what can be heard in this piece, which contains the pure substance of the beautiful works of Circe.

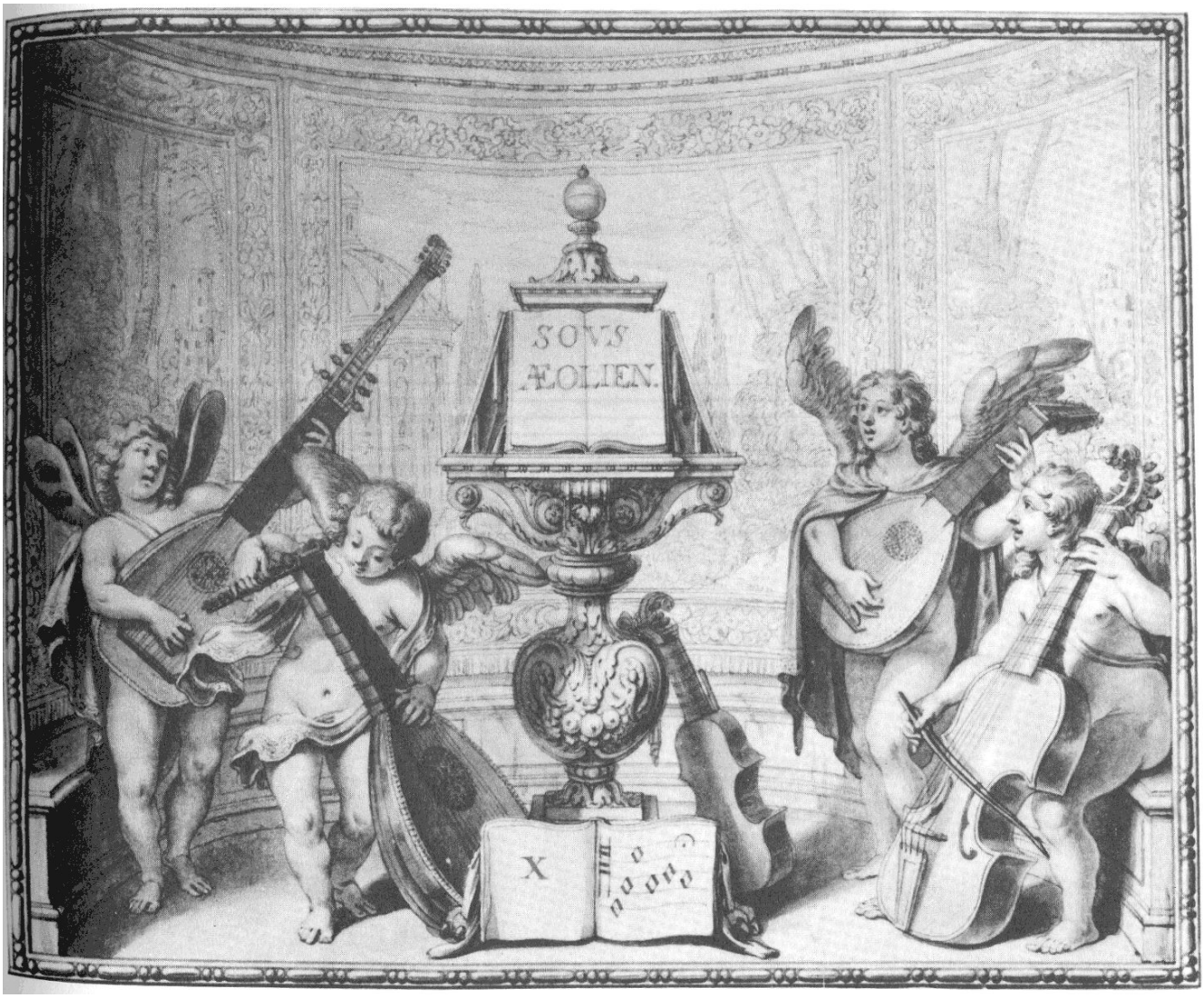
Note

In the facsimile there is a c on the fifth string (e) on the next to last beat that is changed to a c on the fourth string (g).

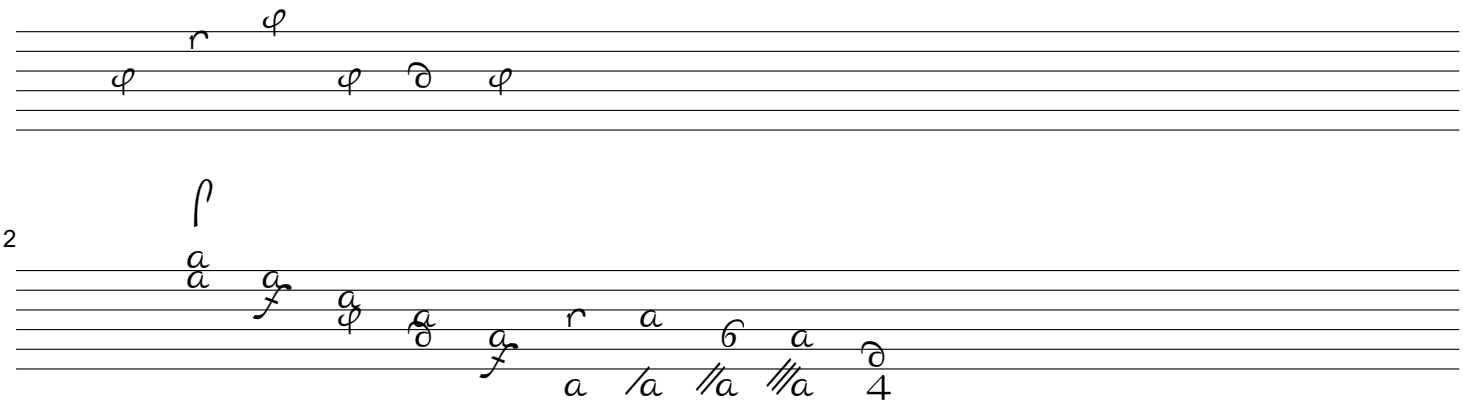


Cephalus mourns the loss of his dear Procris, of which he is the innocent cause, and accuses the gods of injustice, abandoning himself to tears in such a way that his eyes become fountains.



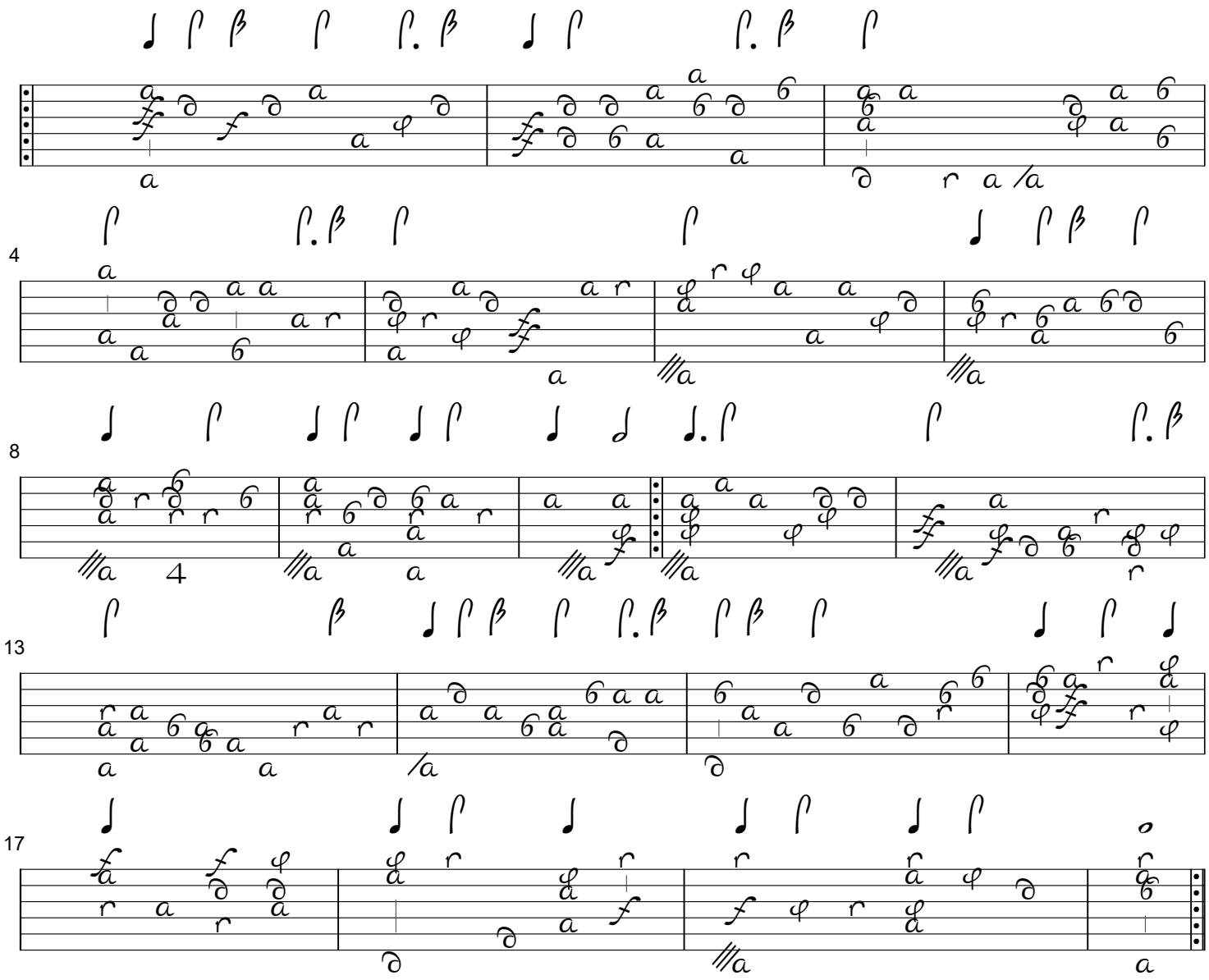

SONS
ÆOLIEN.
X

Sous Aeolien Accord (G Minor)

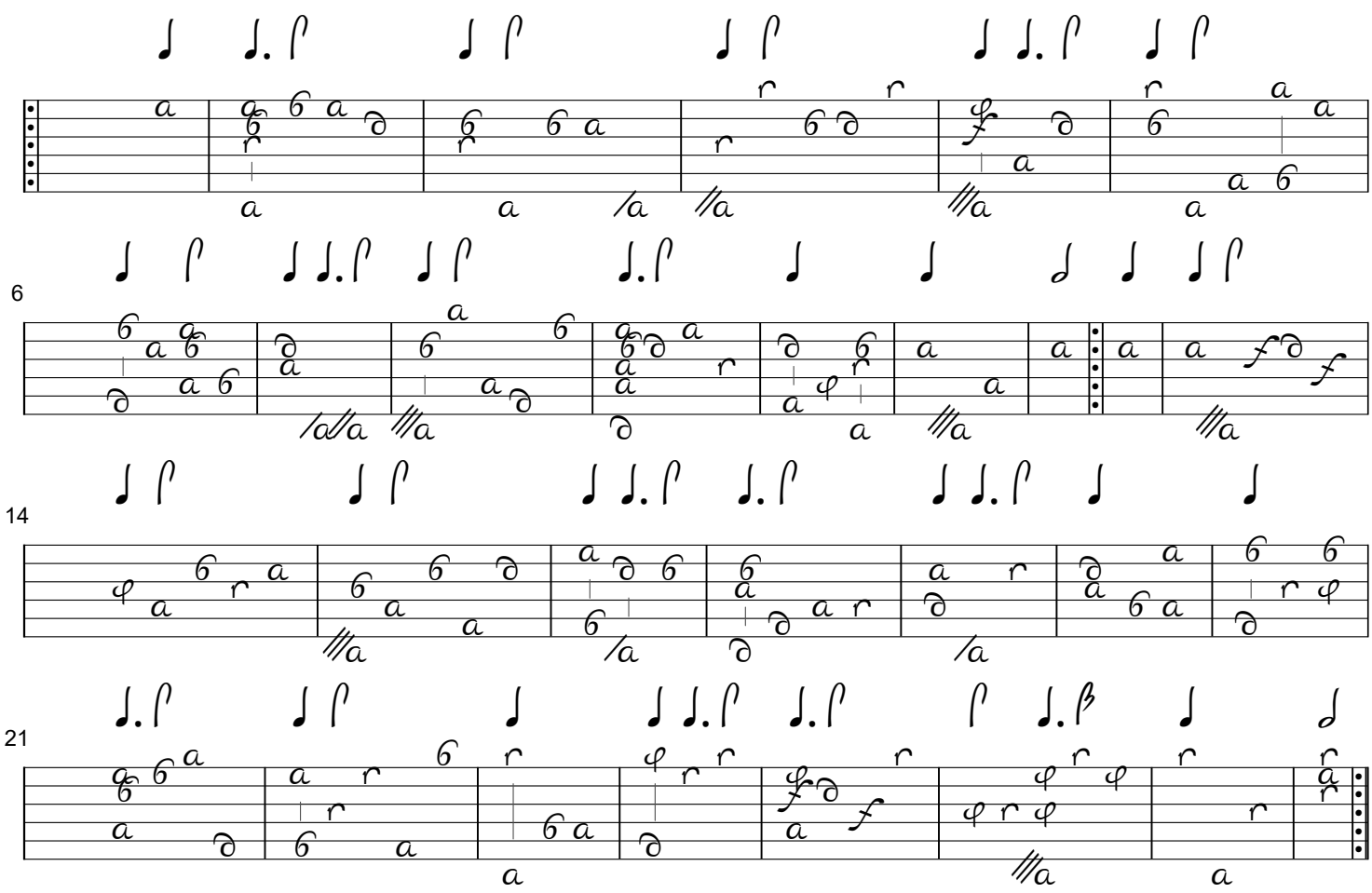


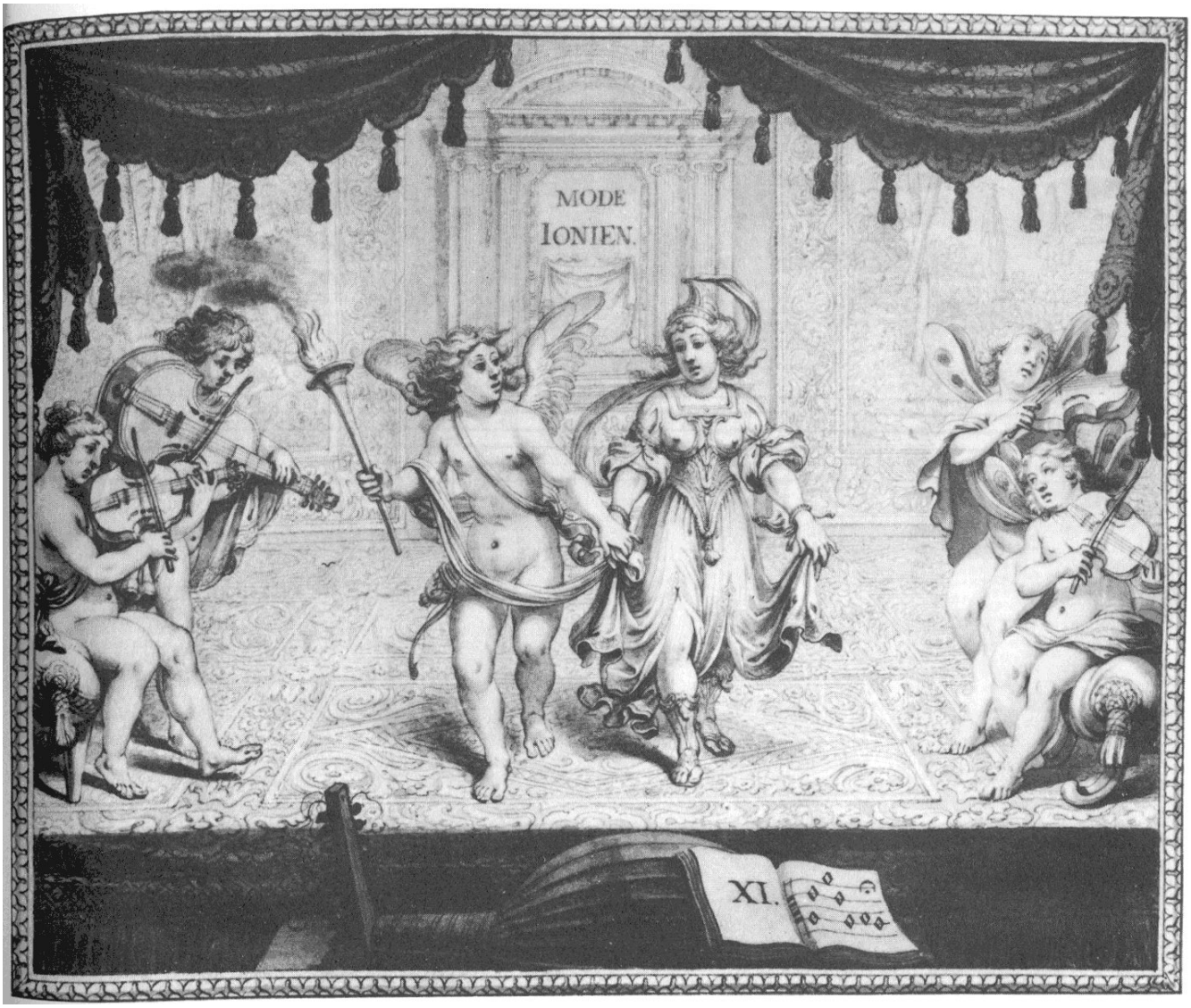
2

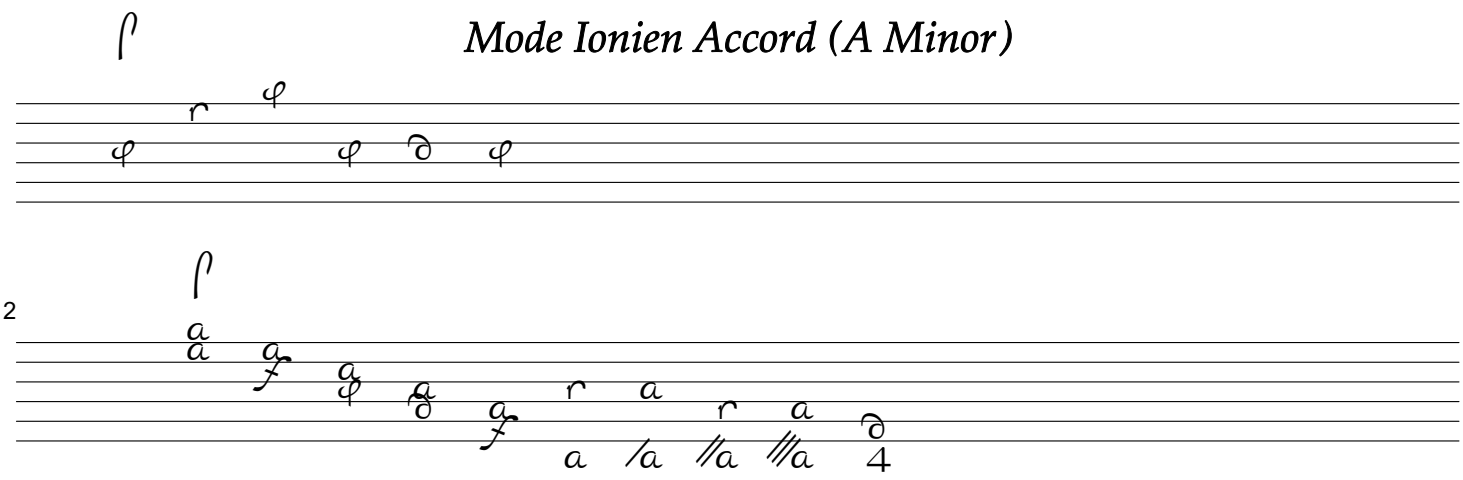
l'Héroique
(The Heroic Man) [Allemande]



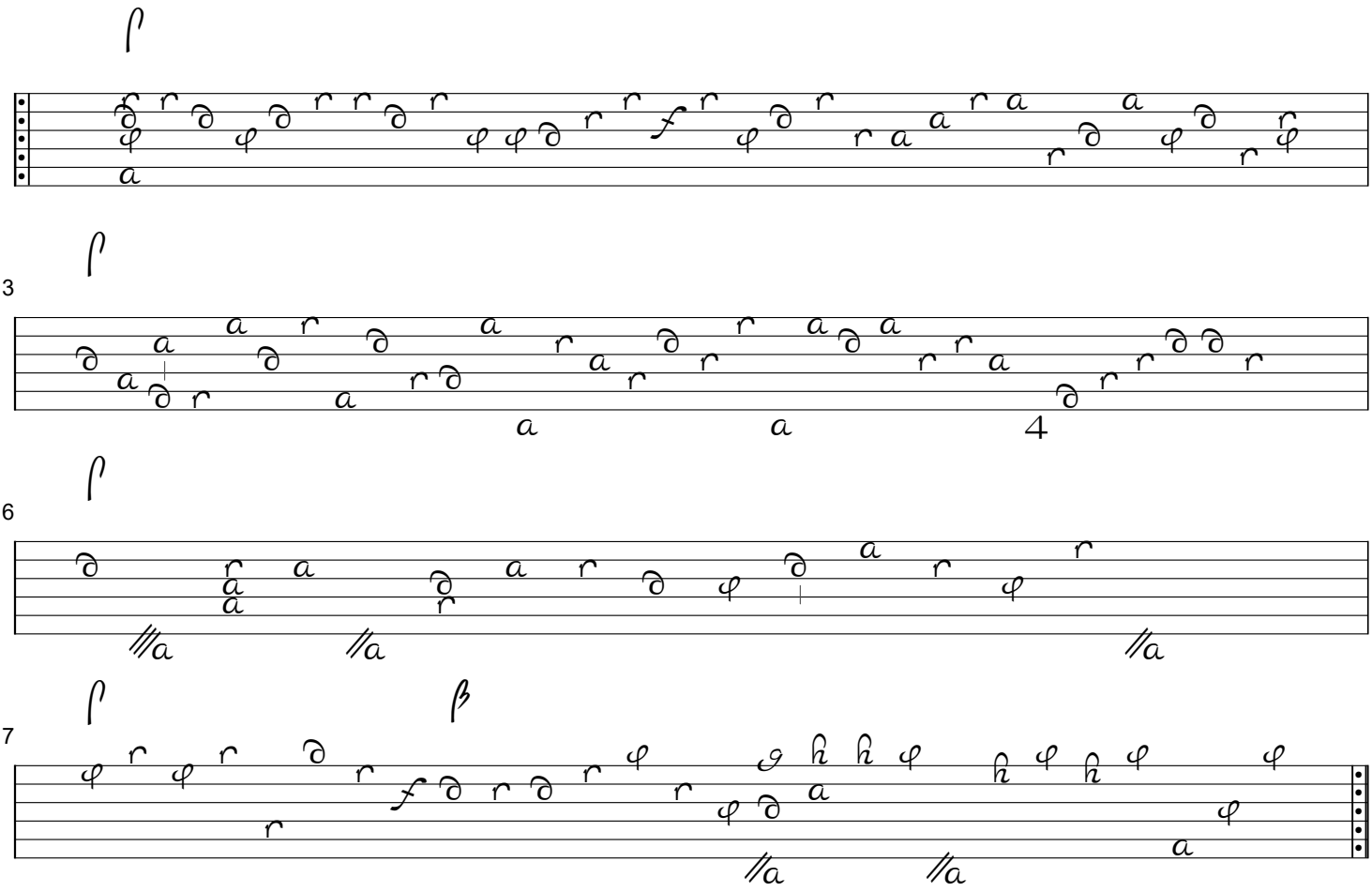
This discourse that the gods communicate to mortals by the ministry of Gaultier their orator, informs them that whoever wants to posses the quality of magnanimity or generosity must seek wisdom, must surpass all others in virtue, must expose himself courageously to great perils for just and reasonable goals, and must value life in order to do noble deeds. But he must nevertheless not fear death, he must scorn pleasures, never complain when he is deprived of the goods of fortune, love his friends faithfully, not recall the injuries that are done to him, love his enemies and hate their vices, openly declare his sentiments, not speak very much of men either in praise or in blame, and in dividing things up he must not claim all that belongs to him. If someone does good to him he must do more in return; he must not hold the wicked in esteem nor fear their power, and he must humble himself before worthy people.




MODE
IONIEN.
XI.

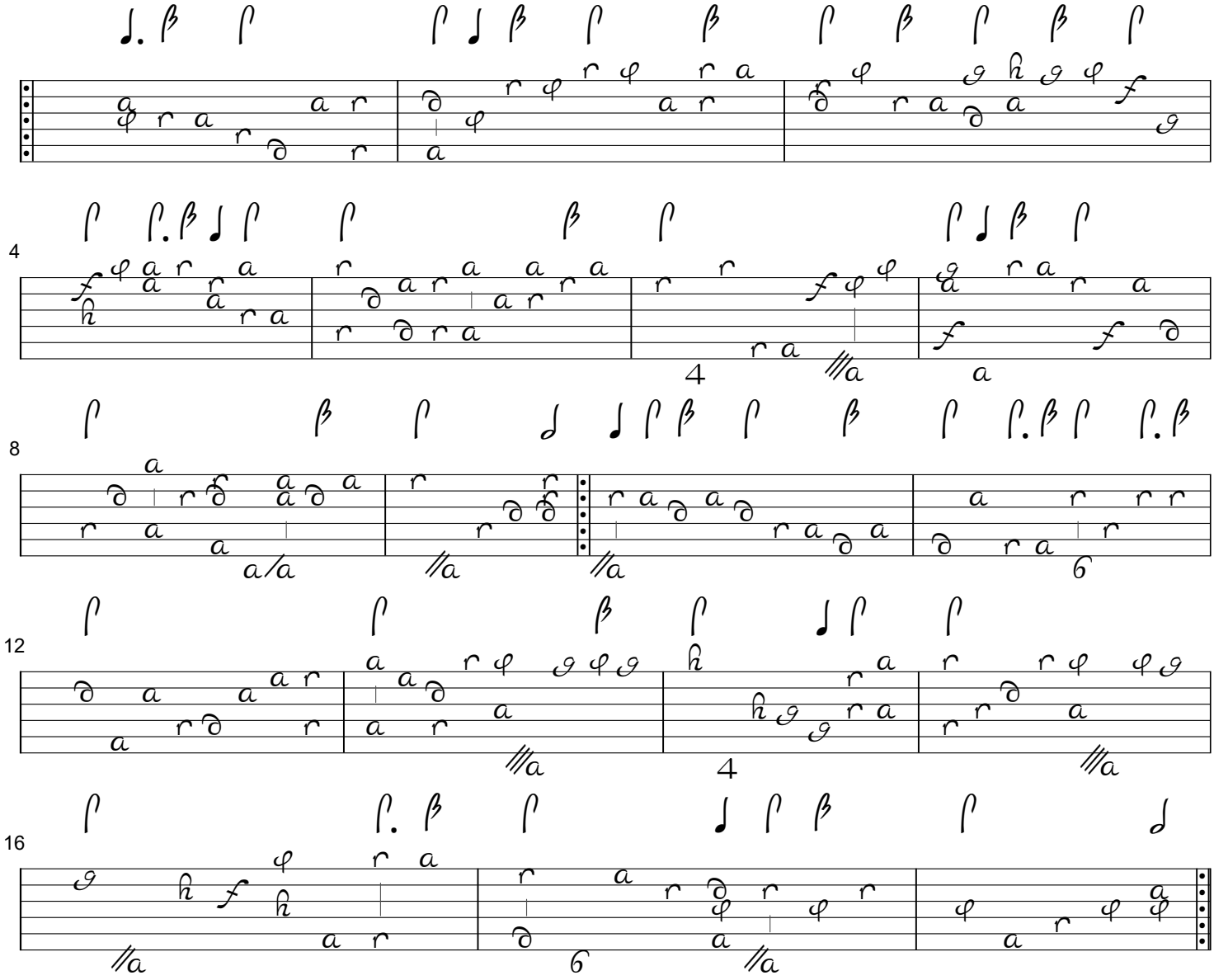

Mode Ionien Accord (A Minor)

2



Note
This Prelude was the first piece in Sous Aeolien (before l'Héroique) but is not in G Minor.
It is A Minor and fits better here.

Orphée
(Orpheus) [Allemande or Gigue]



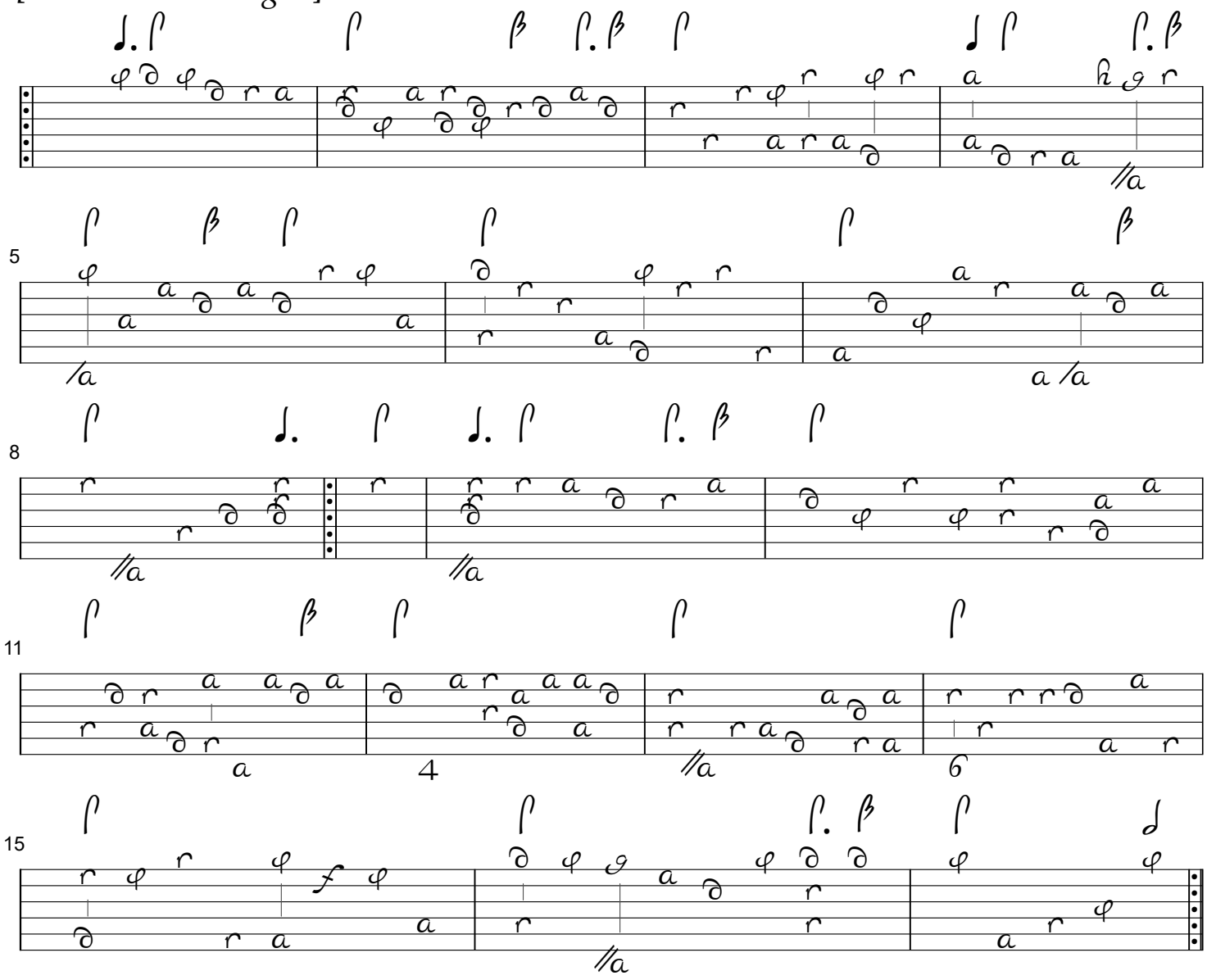
Here Gaultier has Orpheus complain that his Euridice has passed into the realm of the dead. And going beyond what history teaches us about this Illustrious grieved person, Gaultier attracts to himself all of Nature, confessing that she is touched deeply by all the sorrow of Orpheus.

Note

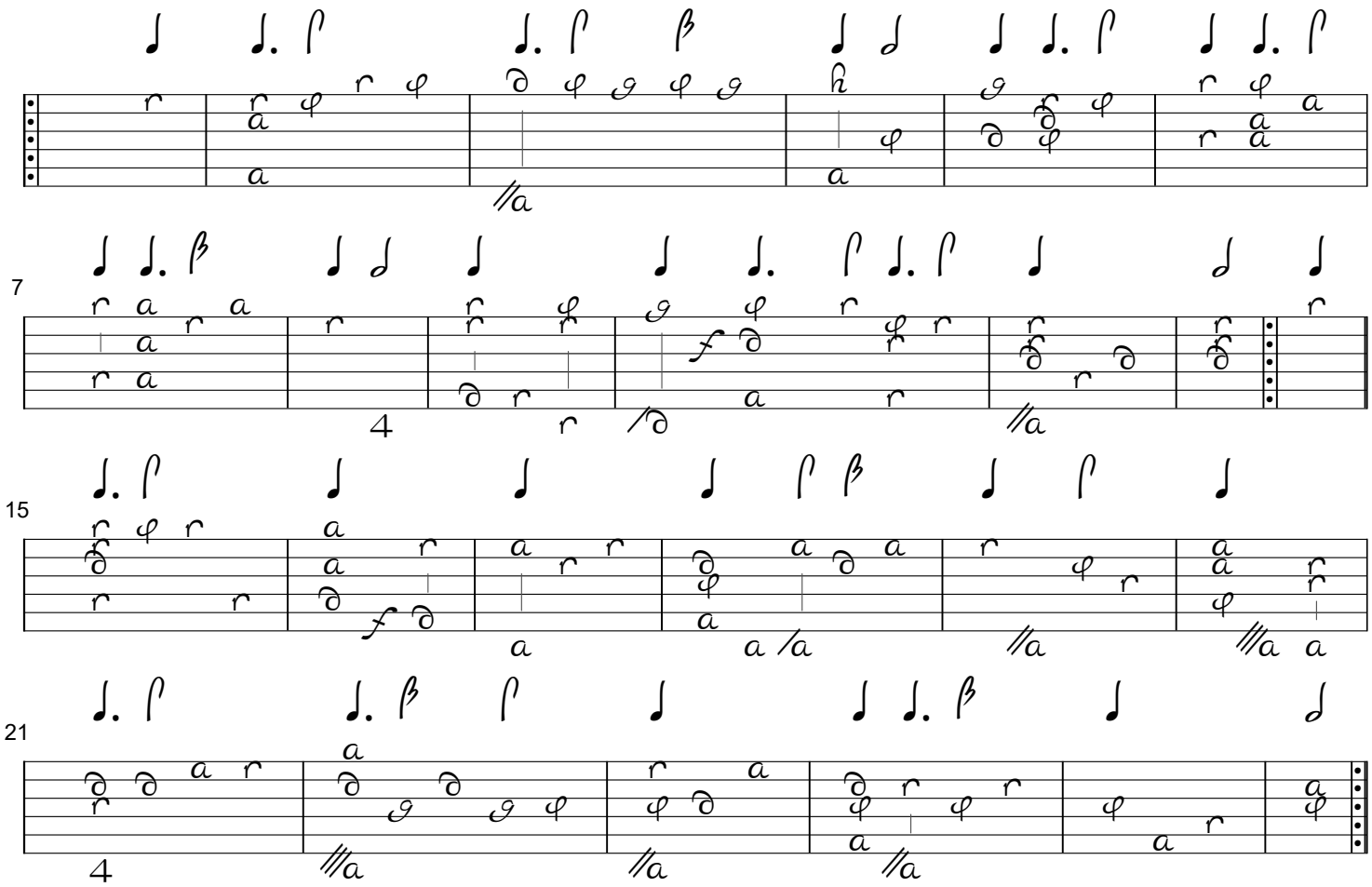
In the facsimile the last two notes are both quavers but the measure has too many beats. They are replaced with semi-quavers.

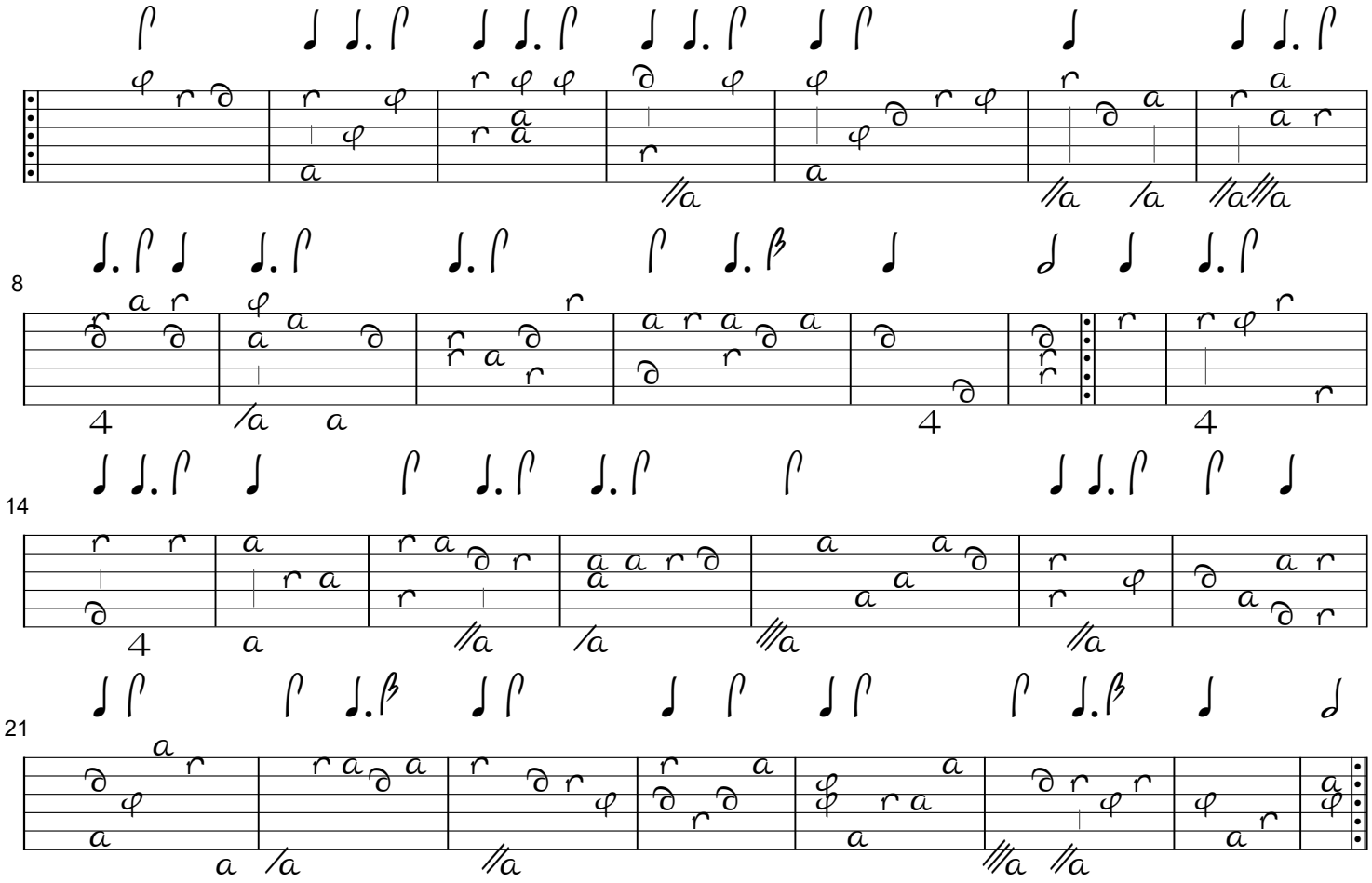
Echo

[Allemande or Gigue]

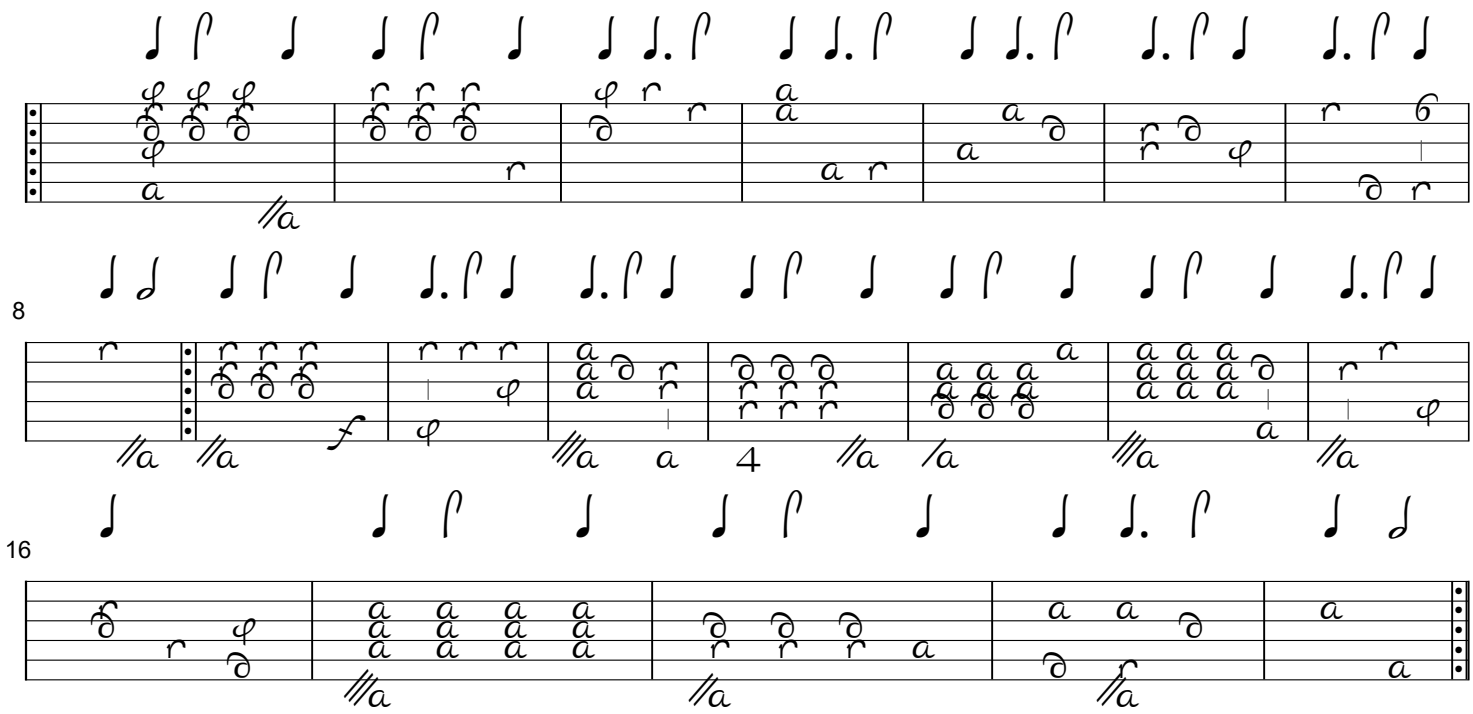


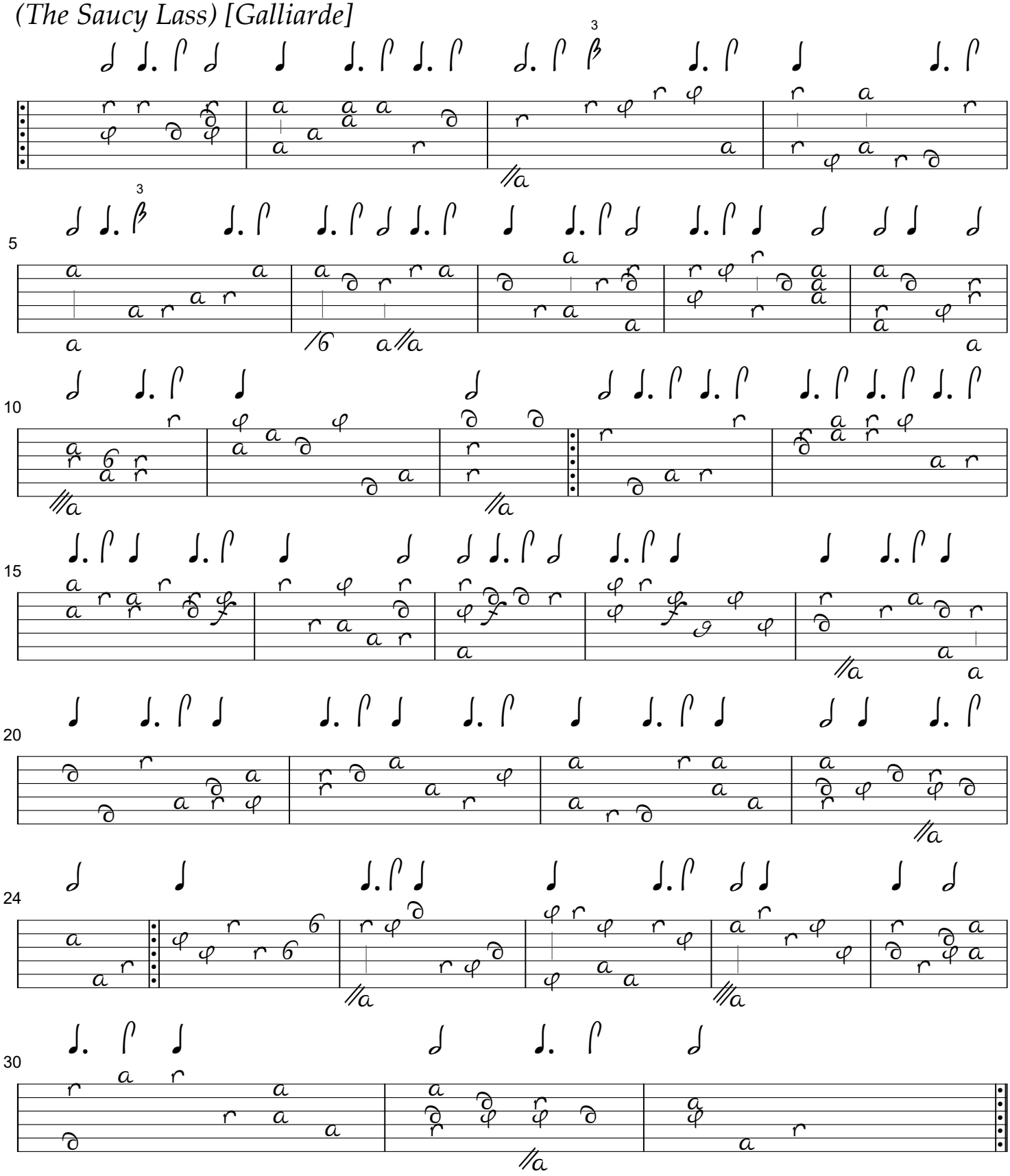
The nymph Echo, rightfully punished on account of the chatter with which she had often deceived Juno, and mistreated by Love, who had incited passion in her for an ungrateful lover, is reduced to hiding in caves and to being unable to complain of the sorrows that afflict her. All she has left is the limited power of uttering the last words of those who tell their sufferings to the rocks and the forests.



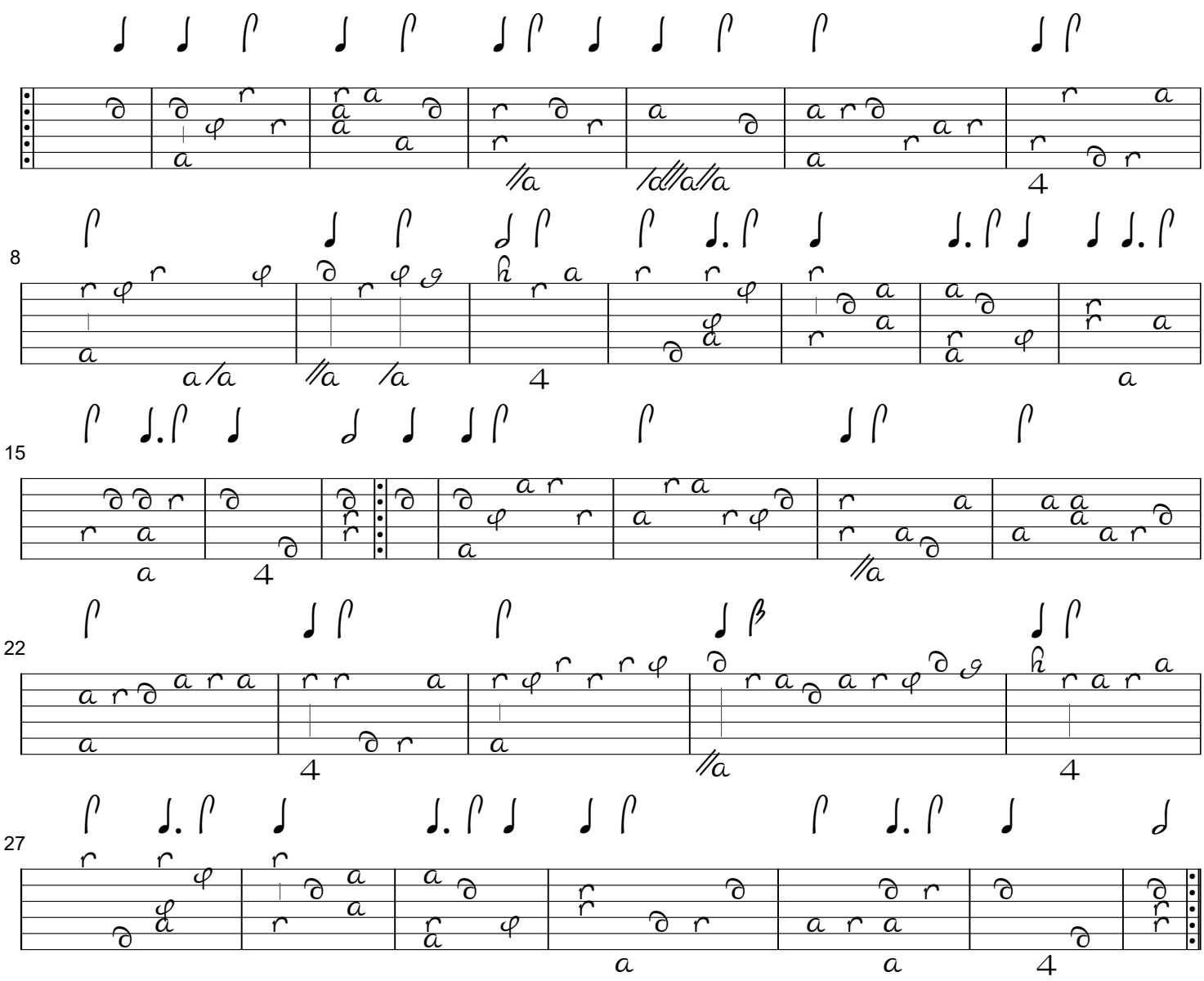


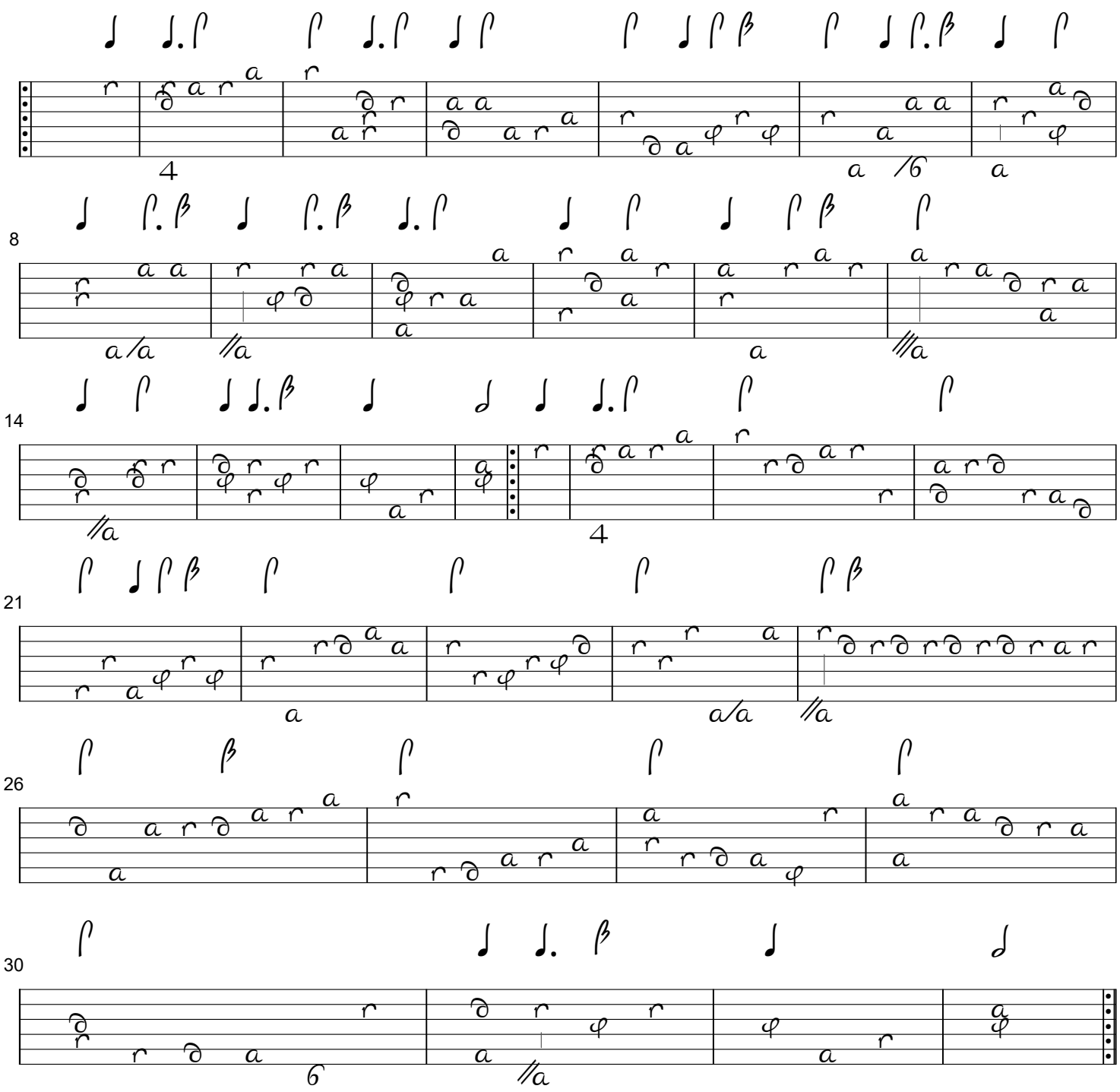
This beauty, by her charms, gives death to whoever sees her and hears her. But this death is unlike ordinary death in that it is the beginning of life instead of the end of it.





This beauty, in order to communicate her merry humour, disguises herself in a hundred beautiful ways and sings an air so perfect that it alone suffices to compose a hundred just as admirable.





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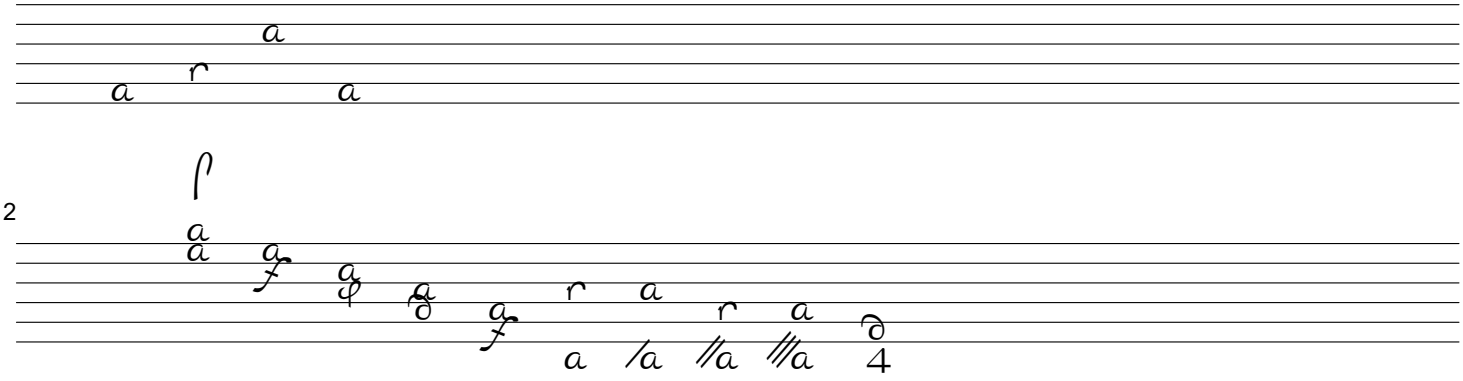
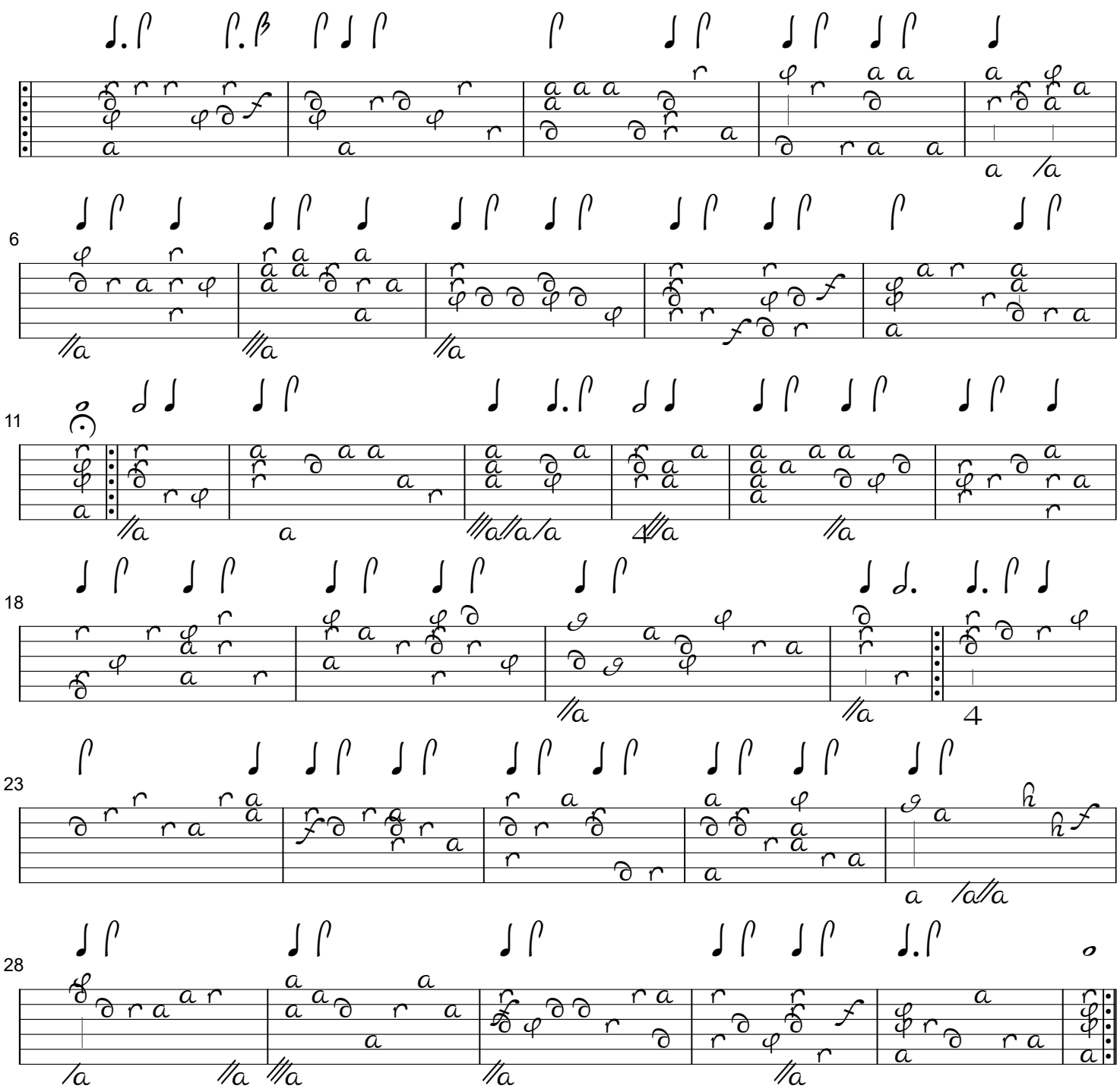
XII.

Sous Ionien Accord (A Minor)

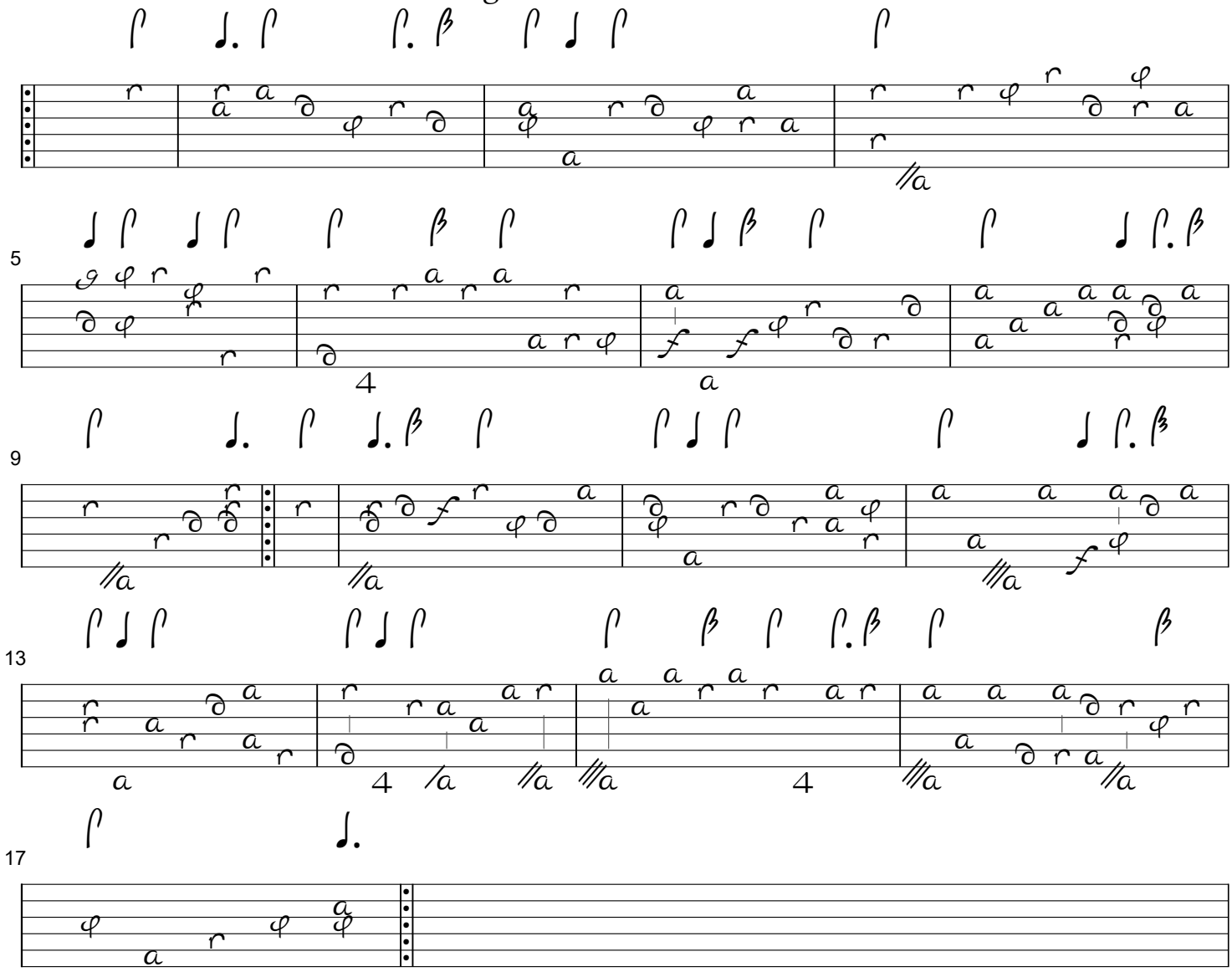




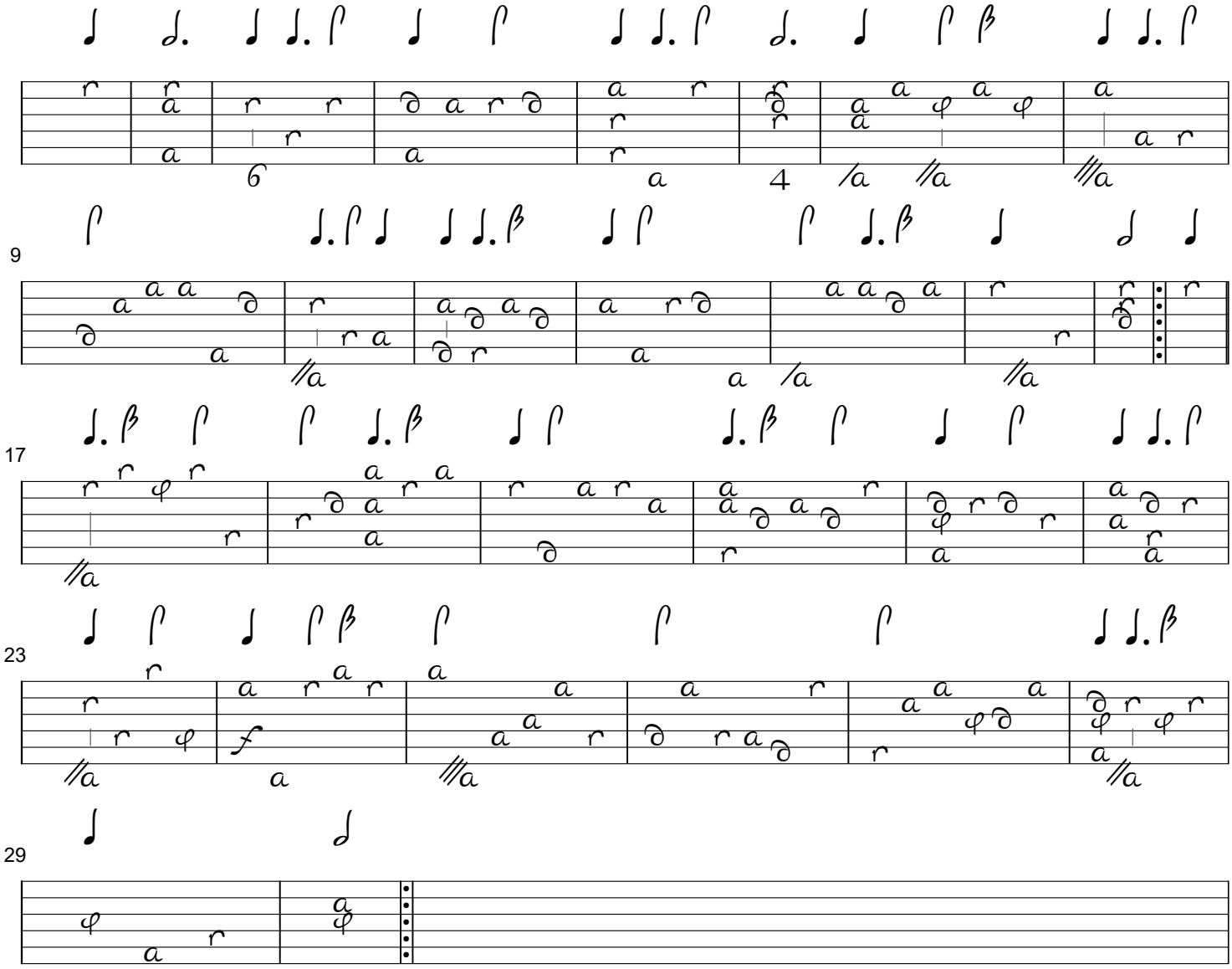
Note
In the facsimile at measure 24 (first measure after second repeat) the lowest note is an a on the eith string (an e) but an a on the fourth string (a c) is suggested by David Buch.

La Pastoralle

(The Pastoral) [Allemande or Gigue]

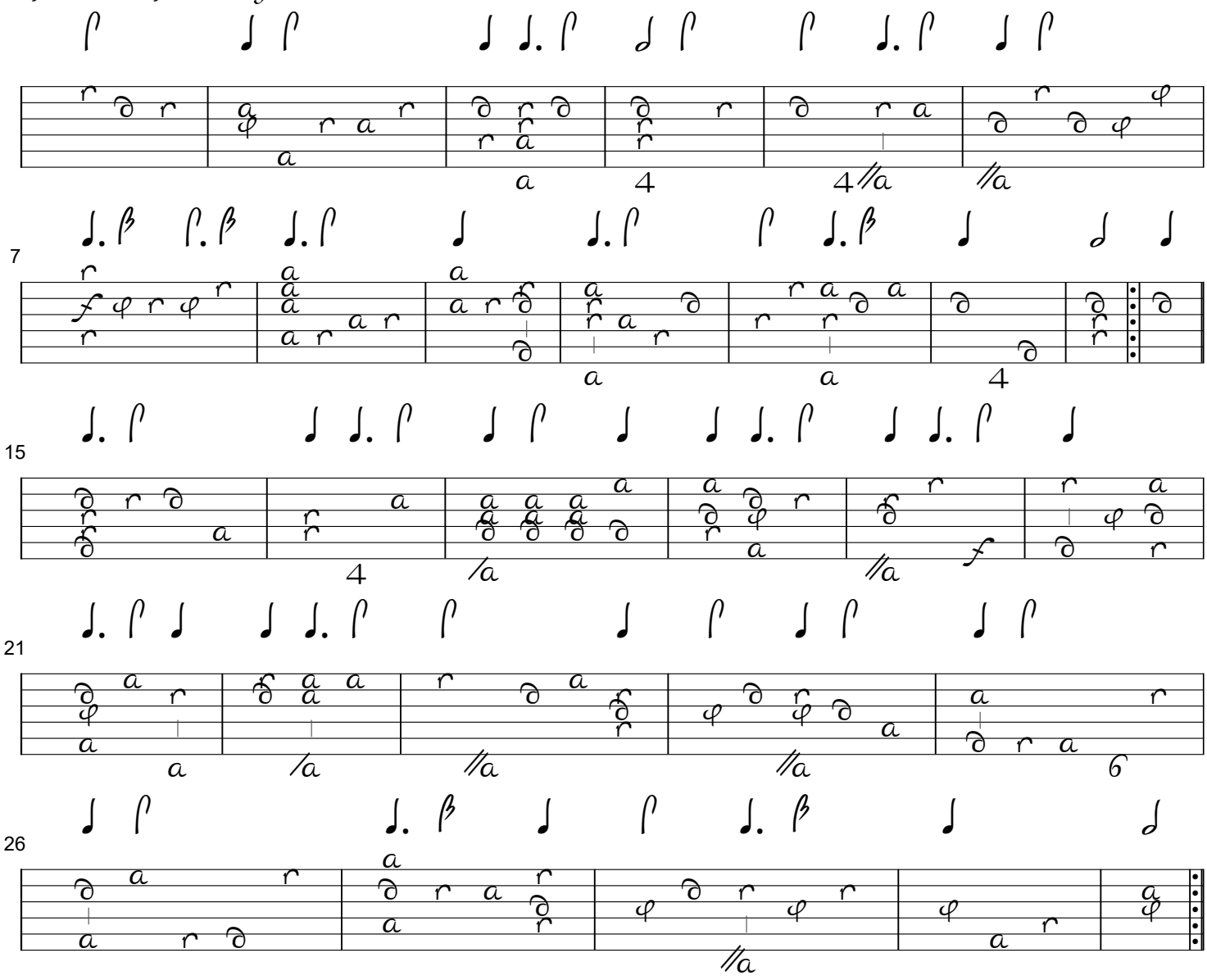


Here an innocent troup of shepherds and shepherdesses, singing and dancing in the shade of a young elm, are disturbed by a famished wolf who is stealing one of their lambs. But by running after him they make him leave his prey, and then continue their rejoicings.

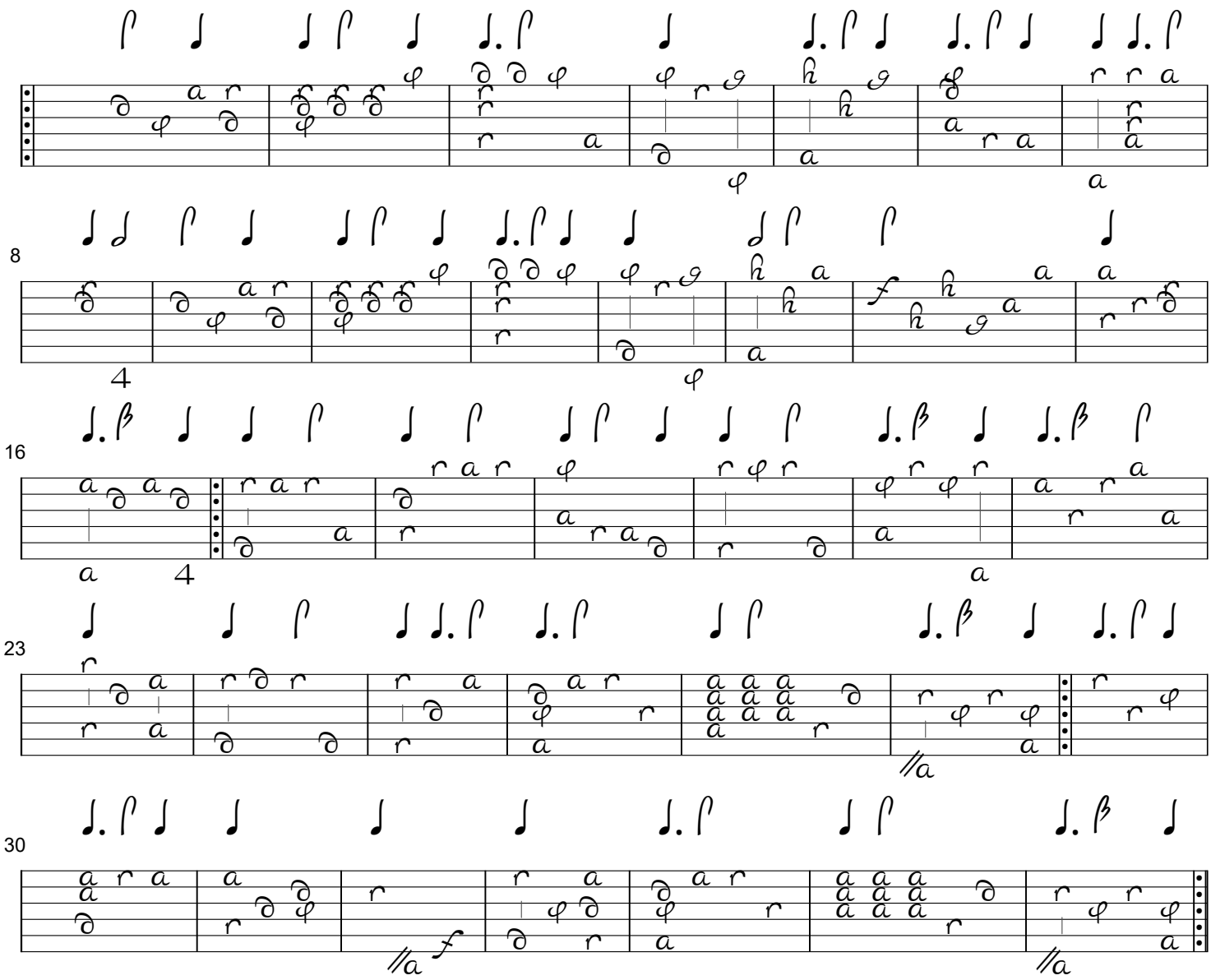


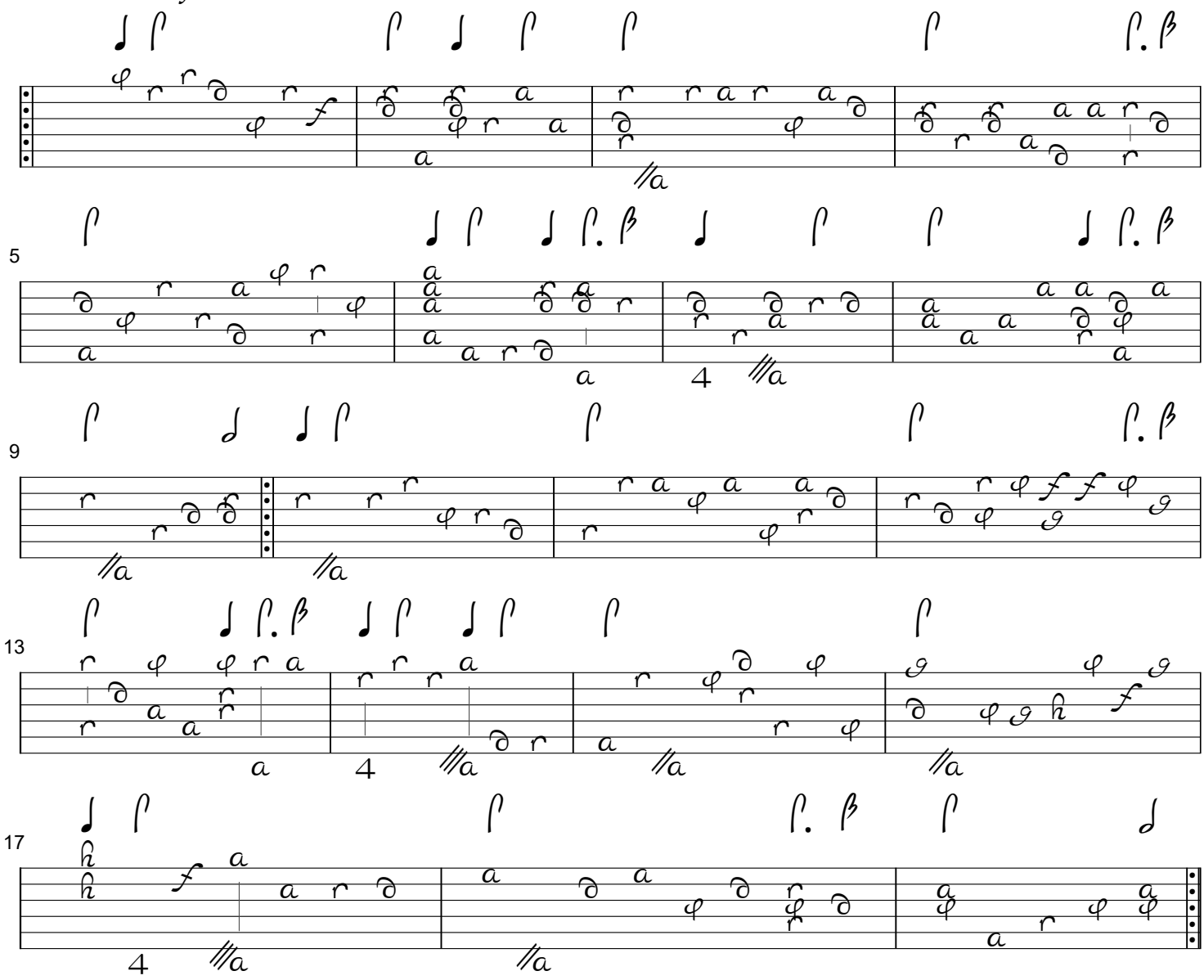
Narcissus, seeing himself in the crystal liquid of a fountain that nature had decorated with the most beautiful flowers of spring, was so smitten with his own beauty that the fire of his love dried up on the edge of this fatal water, while he complained of being unable to possess himself.

Junon ou la Jalouse
(Juno, or Jealousy) [Courante]



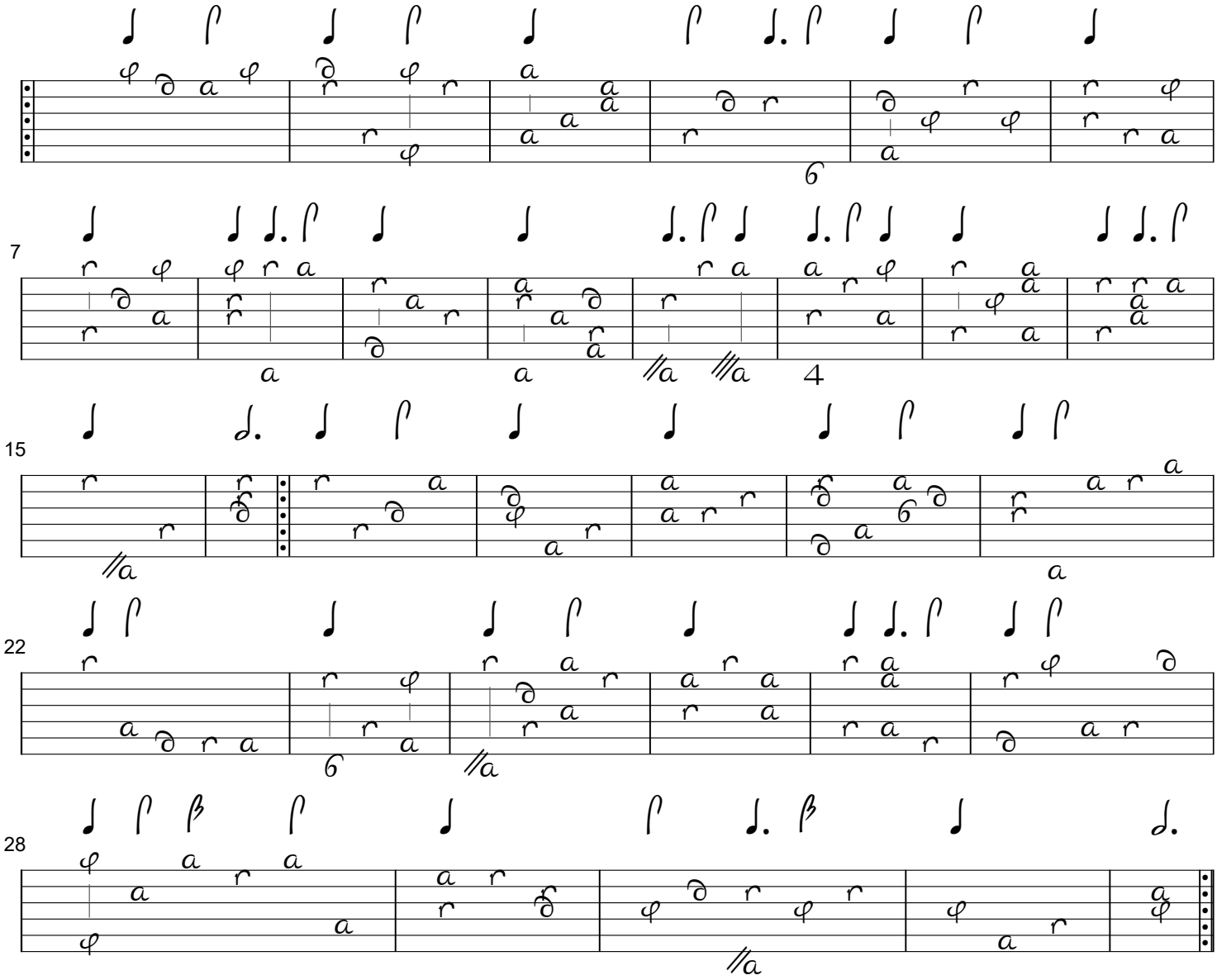
Juno, having learned about Jupiter's love affairs, entered into such a rage with such violent fits that with the mere stamping of her feet she shook the entire celestial machine. Harmony, which results from the movements of this great body, was interrupted. She changed herself during this action in the manner that the preceding piece faithfully demonstrates.

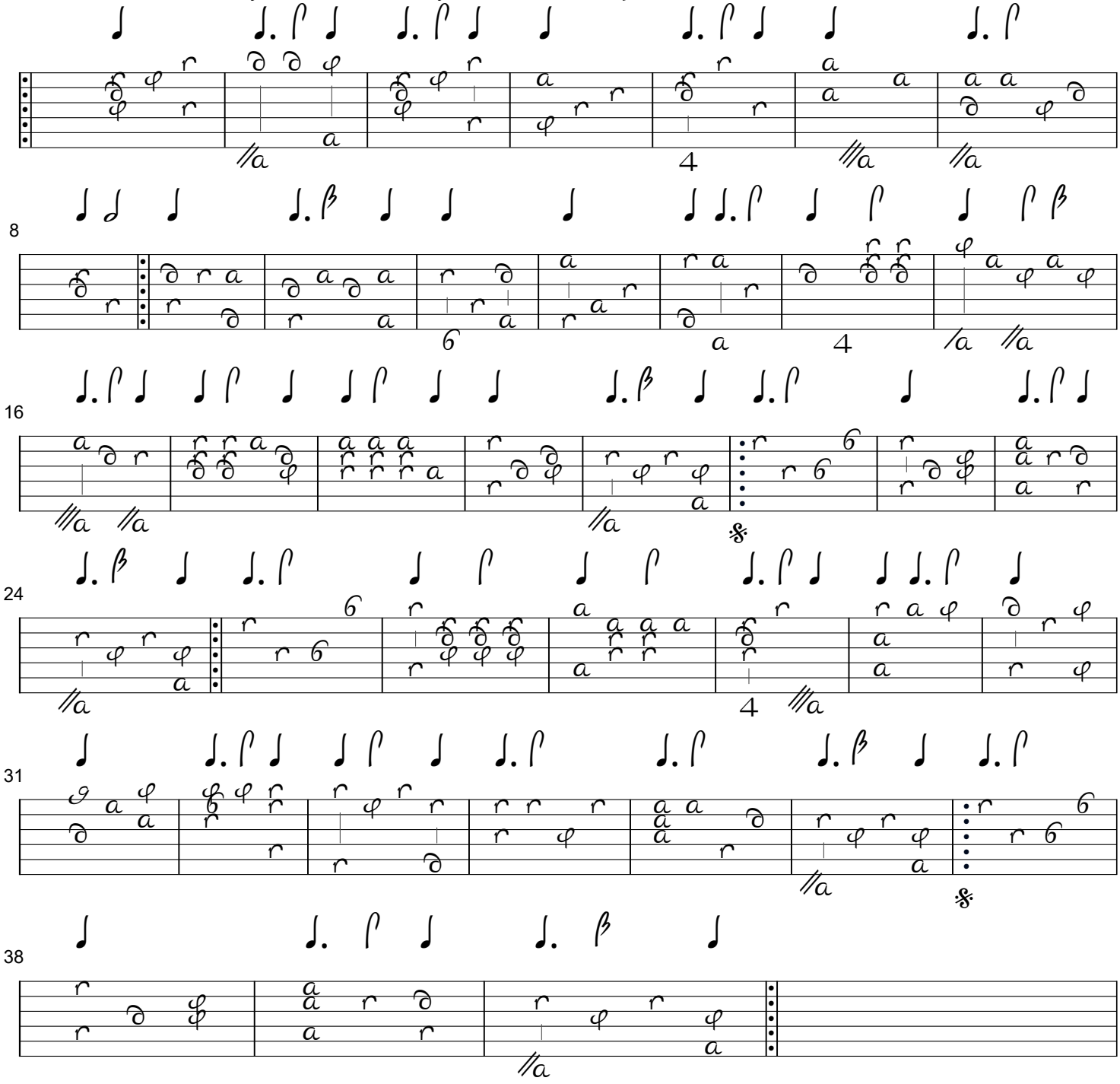
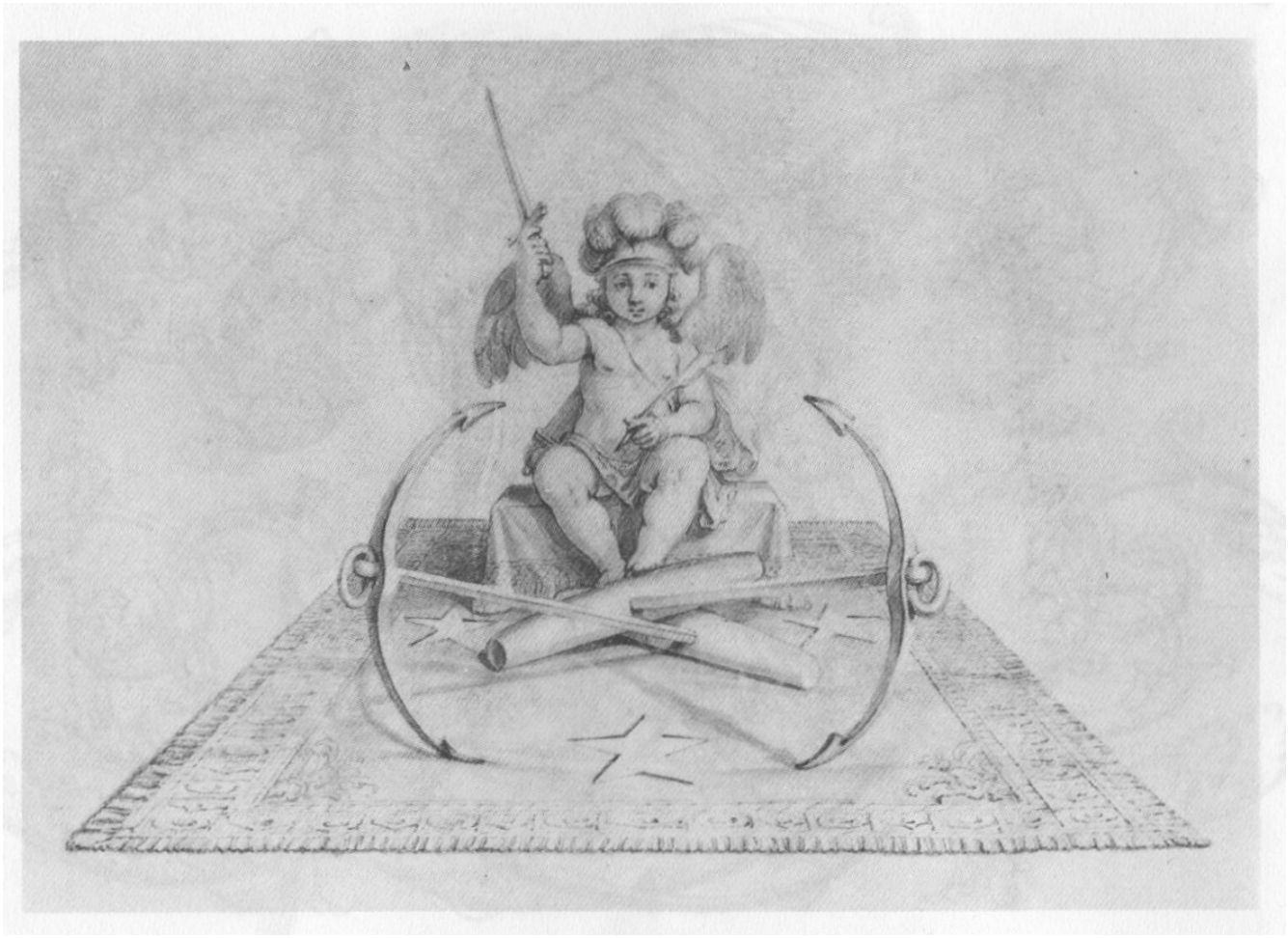
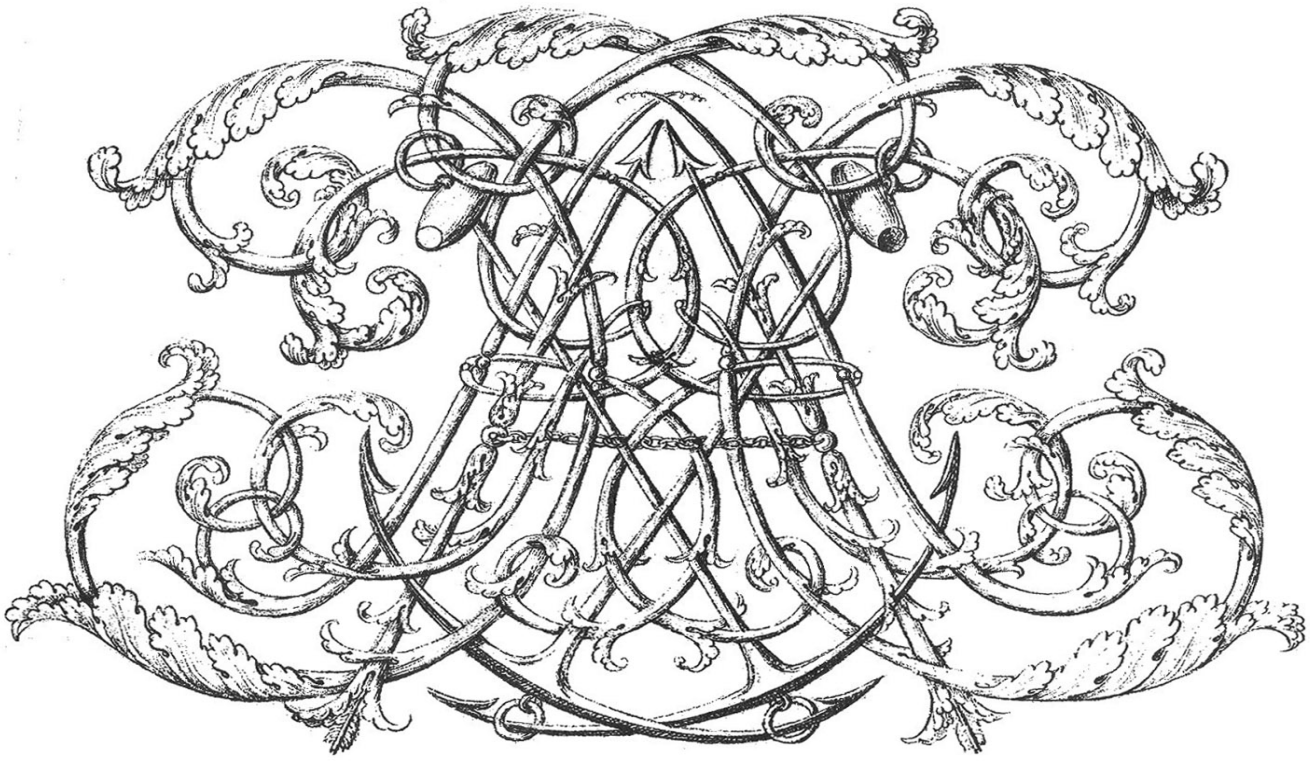




By the command of Apollo, the learned virgins gather on the sacred mountain in order to erect the tomb of Lenclos. One of the favorites of this god holds council among them as to which material to use and in which form they must build it. Finally, they make a resolution: they have a great yew tree cut down that for two hundred years had drawn its nourishment from a cemetery in which it made its residence. They make a lute from it to serve as his monument, and in this gloomy wood they put his ashes to rest. But as they recognize that their science is not great enough nor lofty enough to pronounce his funeral oration, they skillfully put this tombeau into the hands of the great Gaultier, the best friend of the deceased and the only one capable of rendering this final office. Having this trust, this divine man draws from it, through the power of his art, words that express so strongly the grief of this loss, that all his listeners take on the nature of this passion.

La consolation aux amis du Sr Lenclos
(The consolation to the Friends of Sr Lenclos) [Courante]



La Resolution des amis du Sr Lenclos sur sa mort

(The Resolution of the Friends of Sr Lenclos upon his Death) [Sarabande]