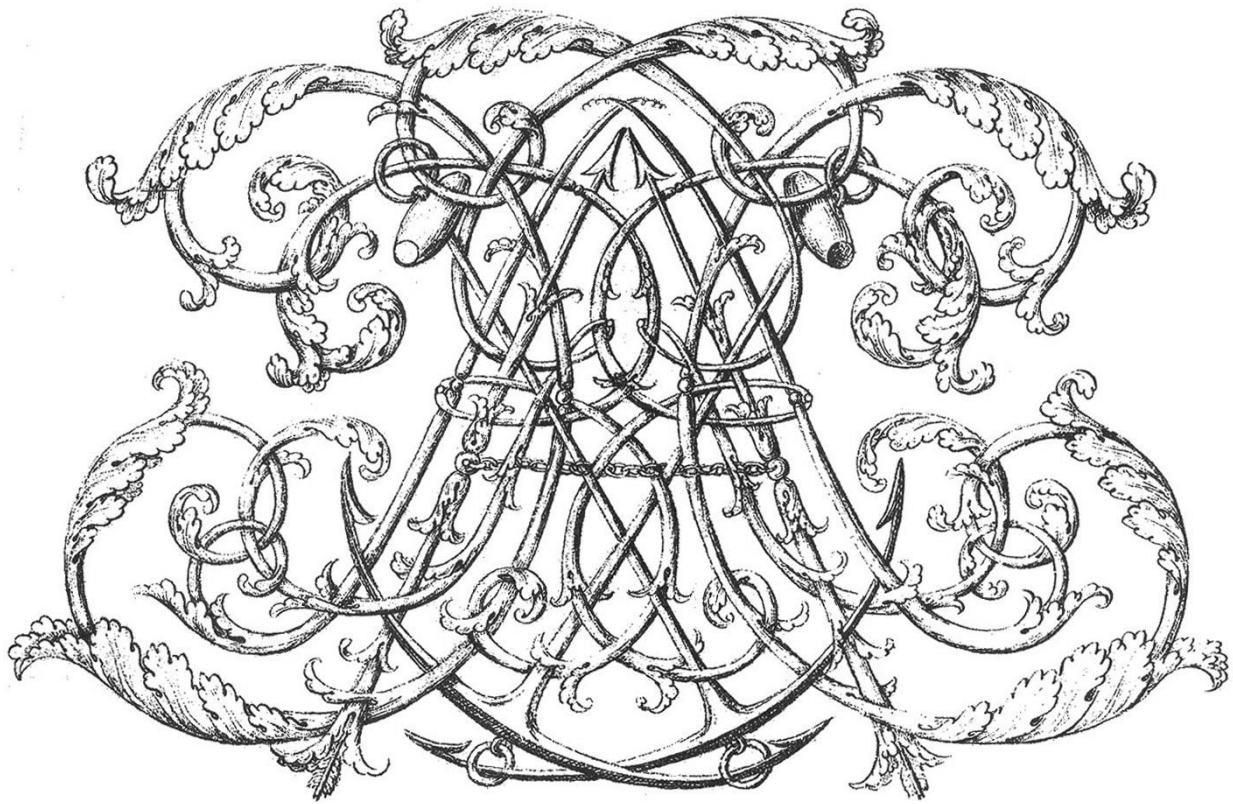


La Rhétorique des Dieux

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 Civioli edition that was revised by Alan Veylit in 2015. The tablature has been verified using the facsimile contained in **La Rhétorique des Dieux**¹ by David J. Buch and **La Rhétorique des Dieux** facsimile² by Atelier Philador. Corrections from David J. Buch's *La Rhétorique des Dieux* were reviewed and generally used. The English translation comes from **La Rhétorique 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 Rhétorique des Dieux**⁴ by David J. Buch.

¹ Gaultier, Denis. "A Facsimile of Berline, Staatliche Museen Preußischer Kulturbesitz, Kupferstichkabinett, MS. 78 C12." *La Rhétorique des Dieux*, edited by David J. Buch, A-E Editions, Inc., 1990.

² Gaultier, Denis. *La Rhétorique des Dieux*, ATELIER PHILADOR, 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, Kupferstichkabinett, MS. 78 C12." *La Rhétorique 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

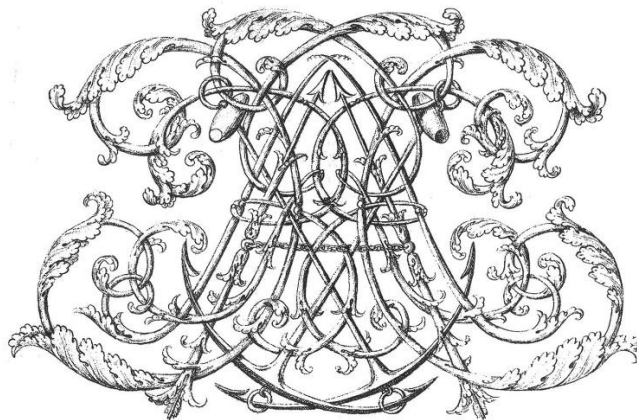
At the end of the book, a little Mars holding a sword in one hand and a writing pen in the other, seated on a carpet where the coat of arms of Master de Chambré is laid out in perspective.

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.



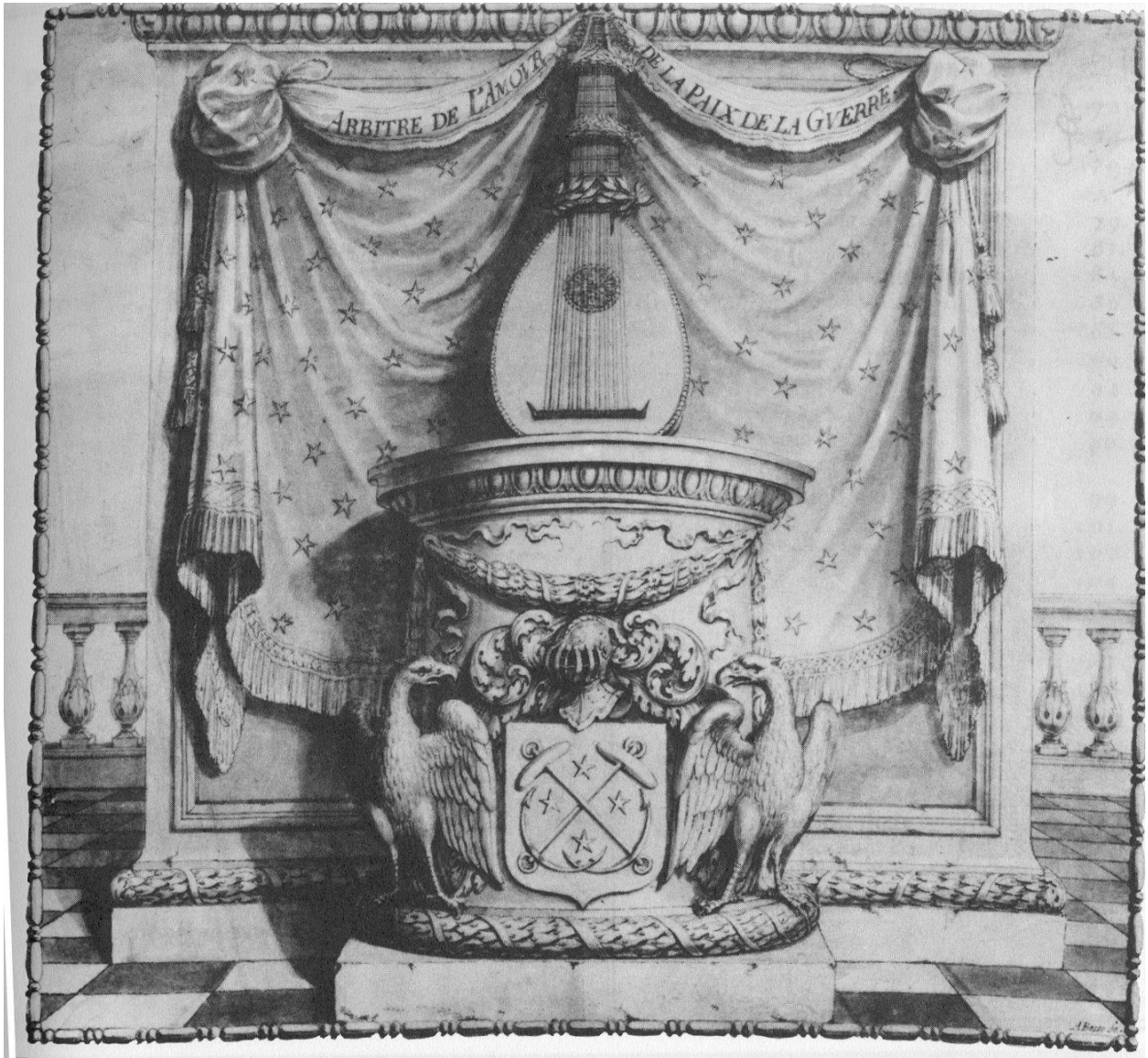


Table of Contents

<i>Editorial Notes</i>	i
<i>For Understanding the Book of the Rhetoric of the Gods</i>	ii
<i>The Lute Triumphant</i>	v
<i>Table of Contents</i>	vi
<i>Apollo in the Sky and Portraits</i>	x
<i>Sonnet of Harault</i>	xi
<i>Sonnet of Gauquelin</i>	xii
<i>Book Title with Prelude</i>	xiii
<i>Prelude</i>	xiv
<i>I. Mode Dorien</i>	1
1. <i>Mode Dorien Accord (D Major)</i>	2
2. <i>La Dedicasse (The Dedication) [Pavanne]</i>	3
3. <i>Phaëton foudroyé (Phaëthon Struck Down) [Allemande]</i>	4
4. <i>Le Panegirique (The Panegyric) [Allemande or Gigue]</i>	5
5. <i>Minerve (Minerva) [Courante]</i>	6
6. <i>Ulysse (Ulysses) [Courante]</i>	7
7. <i>[Double to the Courante]</i>	8
8. <i>[Sarabande]</i>	9
<i>II Sous Dorien</i>	10
9. <i>Sous Dorien Accord (A Major)</i>	11
10. <i>[Prelude]</i>	12
11. <i>Andromede (Andromeda) [Allemande or Gigue]</i>	13
12. <i>Diane (Diana) [Courante]</i>	14
13. <i>La Coquette Virtuosa (The Virtuous Coquette) [Courante]</i>	15
14. <i>[Allemande or Gigue]</i>	16
15. <i>Atalante (Atalanta) [Allemande or Gigue]</i>	17
16. <i>[Sarabande]</i>	18
<i>III Mode Phrygien</i>	19
17. <i>Mode Phrygien Accord (F# Minor)</i>	20
18. <i>Tombeau de Mademoiselle Gaultier [Allemande or Gigue]</i>	21
19. <i>[Sarabande en rondeau]</i>	22

20. <i>Mars superbe (Mars superb) [Galliarde]</i>	23
21. <i>Cleopatre amante (Cleopatra the Lover) [Courante and Double]</i>	24
22. <i>[Double to Courante]</i>	25
23. <i>[Sarabande]</i>	26
IV <i>Sous Prhygien</i>	27
24. <i>Sous Phrygien Accord (F# Minor)</i>	28
25. <i>Artemise ou l'Oraisō funebre (Artemisia or the Funeral Oration) [Courante]</i>	29
26. <i>Le Triomphe (The Triumph) [Courante]</i>	30
27. <i>[Courante]</i>	31
28. <i>[Allemande or Gigue]</i>	32
29. <i>[Allemande or Gigue]</i>	33
V <i>Mode Lydien</i>	34
30. <i>Mode Lydien Accord (E Minor)</i>	35
VI <i>Souslidien</i>	36
31. <i>Souslidien Accord (G Major)</i>	37
32. <i>[Gigue]</i>	38
33. <i>[Courante]</i>	38
34. <i>[Double to the Courante]</i>	40
35. <i>[Courante]</i>	41
36. <i>[Double]</i>	42
37. <i>[Courante]</i>	43
38. <i>[Double to the Courante]</i>	44
39. <i>[Sarabande]</i>	45
VII <i>Myxolydien</i>	46
40. <i>Mode Myxolydien Accord (F Major)</i>	47
41. <i>Appolon Orateur (Apollo the Orator) [Allemande or Gigue]</i>	48
42. <i>[Courante]</i>	49
43. <i>[Courante]</i>	50
44. <i>[Double to the Courante]</i>	51
45. <i>Diane au bois (Diana in the Woods) [Sarabande]</i>	52
VIII <i>Sous Myxolydien</i>	
46. <i>Sous Myxolydien Accord (F Major)</i>	53
47. <i>[Allemande or Gigue]</i>	54

48. <i>La Caressante (The Tender Lady) [Courante]</i>	55
49. <i>[Canarie]</i>	56
IX Mode Aeolien	57
50. <i>Mode Aeolien Accord (G Minor)</i>	58
51. <i>Circé (Circe) [Pavanne]</i>	59
52. <i>Cephale (Cephalus) [Courante]</i>	60
53. <i>[Sarabande]</i>	61
X Sous Aeolien	62
54. <i>Sous Aeolien Accord (G Minor)</i>	63
55. <i>l'Héroïque (The Heroic Man) [Allemande]</i>	64
56. <i>[Courante]</i>	65
XI Mode Ionien	66
57. <i>Mode Ionien Accord (A Minor)</i>	67
58. <i>[Prelude]</i>	68
59. <i>Orphée (Orpheus) [Allemande or Gigue]</i>	69
60. <i>Echo [Allemande or Gigue]</i>	70
61. <i>[Courante]</i>	71
62. <i>l'Homicide (The Murderess) [Courante]</i>	72
63. <i>[Sarabande]</i>	73
64. <i>La Gaillarde (The Saucy Lass) [Galliarde]</i>	74
65. <i>[Courante]</i>	75
66. <i>[Double to the Courante]</i>	76
XII Sous Ionien	77
67. <i>Sous Ionien Accord (A Minor)</i>	78
68. <i>[Pavanne]</i>	79
69. <i>La Pastoralle (The Pastoral) [Allemande or Gigue]</i>	80
70. <i>Narcisse (Narcissus)</i>	81
71. <i>Junon ou la Jalouse (Juno, or Jealousy) [Courante]</i>	82
72. <i>[Sarabande]</i>	83
73. <i>Tombeau de Mons.r. de Lenclos (Tombeau of Mr de Lenclos) [Allemande]</i>	84
74. <i>La consolation aux amis du Sr Lenclos (The consolation to the Friends of Sr Lenclos) [Courante]</i>	85

<i>75. La Resolution des amis du Sr Lenclos sur sa mort (The Resolution of the Friends of Sr Lenclos upon his Death) [Sarabande]</i>	86
<i>Mars on the Arms of Sr de Chambré</i>	87