The tragédie en musique is a dramatic genre invented by Philippe Quinault and Jean-Baptiste Lully in the tradition of French musical theatre; Armide was the last collaboration of those creators, and was first staged in 1686. The arch-shaped (palindromic) symmetry of the verbal, musical and dramatic structures of this genre has been pointed out by a number of scholars, whereas few have discussed its rhetorical order, another structural feature of seventeenth and early eighteenth-century compositions. Judith Schwartz was one of the few to analyse the choreography of the ‘Passacaille’ from Act V of Armide with reference to rhetorical structure. Notwithstanding, she applied the theory exclusively to choreography, leaving the music outside the rhetorical framework, which Schwartz regarded as ‘asymmetry at odds with the symmetrical impulses of the accompanying music’. To my mind, rhetorical order is not ‘at odds with symmetry’; these two systems share certain features, which are distinguished by distinct perspectives. Her positing of a structural discrepancy between music and choreography in fact contradicts the concept of rhetoric, which is essentially to bring harmony to a composition. This paper aims to clarify the similarities and differences between these structural principles, and to re-examine both the music and choreography of the ‘Passacaille’ in reference to rhetoric. Furthermore, the entire opera of Armide shall be examined from the structural point of view, for the essence of rhetorical order is to achieve coherence between the segments and the whole of a composition. My rhetorical analyses of drama, music and dance will rationalise the implications of the ‘Passacaille’ scene, while re-assessing the role of the Prologue, which at a glance appears to be dissociated from the drama, to embrace it within the rhetorical unity.

Classical rhetoric

Rhetoric was the ‘art of persuasion’, conceived for oratory though was also applied to the arts from its early stages in ancient Greece, eventually becoming the overarching principle of the classical arts at the French Academies of the seventeenth and eighteenth centuries. While musical rhetoric was widely discussed in Germany, dance treatises did not theorise the rhetoric of dance as such, but regarded dance as ‘silent oratory’. Claude François Ménestrier discussed the structure of musical theatre from the perspective of rhetoric. Ménestrier produced ballets at the Jesuit College, Louis-le-Grand, where rhetoric was a major subject in the curriculum. The librettist in Jesuit ballets was usually a professor of rhetoric, and the performers were students of the rhetoric class, alongside professionals from the Paris Opéra. Although Ménestrier did not explicitly refer to the theory of oratory in his writings, rhetorical concepts were the basis of his discussions. Later, Louis de Cahusac and Jean Georges Noverre described the structure of ballet, which was effectively the same as rhetorical order. Also John Weaver nominated rhetoric as cardinal knowledge for dancers.

Rhetorical theory consists of five criteria of oratory – inventio, dispositio, elocutio, memoria and pronunciation – of which the dispositio and elocutio are relevant to my analysis here. The dispositio, or structure, aims to unify the segments and accomplish harmony in the composition, while the elocutio concerns the manipulation of words and phrases for the effective deliverance of ideas. Oratory can strengthen its impact by elaborating the usage of words, and to this end, techniques of word arrangement were systematised into ‘figures’ and ‘tropes’; the former was absorbed into German music theory, and named Figurenlehre. According to the Figurenlehre, musical motifs are manoeuvred in the same manner as words in oratory. Although dance treatises never mention rhetorical figures, the ways steps are arranged in the notated choreographies bear a striking resemblance to these figures. A short sequence of steps often forms a choreographic motif, which functions as a building block of a phrase through repetition, enlargement, diminution and inversion – just as the manipulation of words in speech and the manoeuvre of motifs in music. This manoeuvring of choreographic motifs and phrases contributes to the construction of a dance.

Although the details of rhetorical structure differ according to the theorist, the chief concept does not change throughout its long history. To summarise the theories from antiquity to the eighteenth century, the theme of a composition should be presented in the opening section (Exposition), corroborated by refuting its opposition in the middle section (Intrigue) and recapitulated at the Denouement. The ‘refutation of the opposition’ is metaphorical in artistic compositions; it is achieved by introducing contrasting elements as the representation of otherness before restoring the original element. The unique characteristic of Western rhetoric is this introduction of a contrasting idea as the Other.

The work of art, as well as a speech, was divided into three to six sections following this overall principle. When a composition consists of six sections, these are called the Exordium, Narratio, Propositio, Confirmatio, Conflatatio and Peroratio (Table 1).

When a work comprises five sections, the Propositio is incorporated in the Narratio, which is further merged with the Exordium if the opening section is indivisible. The order of the middle section is interchangeable, with the Conflatatio being followed or preceded by the Confirmatio, for the contrasting elements can be introduced before or after the corroboration of the theme. The Confirmatio and Conflatatio are sometimes indivisible, as the corroboration of the theme and the refutation of the opposition may intertwine within a section. Ultimately, rhetorical order is fused into three sections: the Exposition, the Intrigue and the Denouement.

Rhetorical theory states that not only should an entire work accomplish rhetorical order, but that its individual segments ought to be structured in the same way, so as to achieve compositional coherence. This is the ground for the

Table 1. Rhetorical Structure

<table>
<thead>
<tr>
<th>Principal division</th>
<th>Six-part division</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>Exordium</td>
<td>Introduction of the theme</td>
</tr>
<tr>
<td></td>
<td>Narratio</td>
<td>Narration of the theme</td>
</tr>
<tr>
<td></td>
<td>Propositio</td>
<td>Clarification of the theme</td>
</tr>
<tr>
<td>Intrigue</td>
<td>Confirmatio</td>
<td>Corroboration of the theme</td>
</tr>
<tr>
<td></td>
<td>Confutatio</td>
<td>Introduction and refutation of opposition</td>
</tr>
<tr>
<td>Denouement</td>
<td>Peroratio</td>
<td>Conclusion with recapitulation</td>
</tr>
</tbody>
</table>
application of a rhetorical concept of structure to the analysis of individual dances in a large composition. In order to see the structural cohesion between a segment and the whole, I shall examine the entire opera Armide, before focussing on the ‘Passacaille’.

**Tragédie en musique, Armide**

Quinault took the theme of Armide from Torquato Tasso’s Gerusalemme liberata, his epic poem about the First Crusade; the episodes of the sorceress Armide (Armida) and a crusader Renaud (Rinaldo) appear in its latter half. The pagan enchantress and the Christian warrior are born to be enemies, but Armide becomes obsessively drawn to Renaud when she fails to attract him with her womanly charms, which easily win most crusaders’ hearts without using magic (Act I). She captures Renaud but cannot kill him, for she is overcome by love for the knight (Act II). Under her spell, Renaud surrenders to sexual pleasure with Armide, at her palace hidden in the desert. The sorceress, ashamed of her love for her foe, calls upon the help of Hate to save her from the inhibited emotion, but she then renounces her own request and resolves to cling on to her desire (Act III). Two crusader knights arrive in the desert in search of Renaud. Though the terrain is guarded by evil traps, they are armed with a magical weapon of their own and succeed in breaking through (Act IV). Renaud, when rescued and reminded of his sacred mission by the knights, leaves Armide’s sumptuous palace. The pagan princess is devastated by his departure and vows that she will wreak revenge on him (Act V).

Buford Norman points out the parallel between Acts I and V of this opera. The opening scenes of these Acts present Armide’s discourses: in Act I-i with her confidants, regarding her military victory and womanly charms, and in Act V-i with Renaud, on the subjects of love and pleasure. In Act I-ii Armide’s dilemma, of being torn between duty and love, is presented in a dialogue with her uncle, the magician Hidraot; at the end of Act V-i the sorceress departs to consult with demons in order to resolve her inner conflict. In both Acts the course of the drama changes with the arrival of new characters after the divertissement: in Act I-iv a messenger enters and announces Renaud’s emancipation of Armide’s captives; in Act V-iii the rescuing knights break Armide’s spell on Renaud. The last scenes of both Acts proclaim Armide’s vengeance. These echoing Acts create an arch-shaped symmetry with Act III at its centre, highlighting Armide’s torment through her two monologues (LVW 71/42, 43).

Act IV, however, shifts the perspective and turns the palindrome to a completely different form. This Act represents the crusader knights’ struggle in pagan territory and their success in overcoming of the evil, without the presence of the protagonist. In rhetorical terms this is a presentation of otherness, the function of the Confutatio. The Other is ‘refuted’ by returning the scene to Armide’s palace in Act V. When reunited with the rescue knights, Renaud leaves the sorceress, clarifying that he belongs to the Other. Armide seeks the help of the Underworld on two occasions, in Acts III-iii and V-i, reinforcing the central theme of the drama (Armide’s dilemma) by rhetorically corroborating in Act III and recapitulating in Act V. To tally its rhetorical functions, Act I introduces Armide’s conflicting emotions towards Renaud, which constitutes the exposition of the theme (Exordium). Act II depicts the theme in the concrete events: she bewitches Renaud but cannot accomplish her mission on account of her impossible love (Narratio). Act III presents Renaud’s indulgence in erotic love and Armide’s anguish over their unequal relationship, wherein she is attracted to his natural charms, while he is drawn to her solely because of her magic. This Act serves for the corroboration of the theme (Confirmatio). Act IV introduces new characters—the two Christian warriors, who are given the instruction to find the hidden palace where Renaud is held in thrall to the sorceress, and a magical weapon to break her evil spells in order to rescue their fellow crusader. If functions as the Confutatio, overturning the viewpoint of the drama. In Act V the three Christian knights are reunited, and Renaud decides to leave his temporary lover. The Denouement is composed of a poignant monologue of Armide, who deplores Renaud’s departure and proclaims her vow to seek revenge on him (Peroratio).

The drama of Armide and Renaud is thus completed in five Acts. Yet, as was a convention of the tragédie en musique, the Prologue presents the ultimate theme of the opera—the glorification of Louis XIV. In the Prologue the French king reconciles Fame (la Gloire) and Wisdom (la Sagesse), who together acclaim Louis for his lenience and mighty deeds. The tale of Renaud is introduced at the end of the Prologue, analogising the valiant Christian knight with the king, in his courage to ‘Follow faithful and wise counsels’ and to leave ‘the enchanted palace / Where for love of Armida he was held in thrall’ (LVW 71/10). Christian counsel is represented by the two knights, who are sent by Godfrey of Bouillon, the leader of the Christian camp. In Tasso’s epic, these knights travel through a desert island, resisting bewitchment even when two naked enchantresses try to seduce them. The knights’ hearts are unmoved by the voluptuous sight or sweet voices of these maidens; they leave the evil enchantresses with total indifference (Canto 15). By contrast, Quinault’s knights are in trouble, for the maidens disguise themselves as their beloveds; however the crusaders narrowly succeed in breaking the spells with the aid of the magic wand given them by the Wise Man of the Christian troop, in the same way as Renaud is later saved. In this context Act IV functions as the Confirmatio, rather than the Confutatio, and demonstrates the sacred power of the crusaders, analogous to the power of the Christian king of France.

Act IV was infamous among eighteenth-century critics—Le Mercure de France, Louis de Cabisac, Lecerf de la Viéville and the Parfait brothers—and Étienne Gros of the twentieth century, who unanimously condemned its lengthy deviation from the main story. However, this Act plays a pivotal role by accomplishing the rhetorical agenda through its dual function, that of the Confirmatio in a six-part division and of the Confutatio in a five-part division. Act IV brings otherness to Armide’s story in five Acts, yet at the same time corroborates the symbolic theme of the Prologue, demonstrating the hardships and sacred powers of the crusaders. Under the classical norm, therefore, this Act is indispensable at its full length, to combine the Prologue with the rest of the composition.

Critical condemnation of Act IV stems from concerns over the dramaturgical effects. The true protagonist of the drama is Armide, who suffers the dilemma of being torn between duty and love. She is a warrior herself, and falls in love with Renaud because of his military brilliance and mental strength, though on account of the latter he remains indifferent to her physical beauty. Compared to Armide’s
psychological complexity, Renaud’s psyche is flat, lacking in depth in this opera. His chivalrous accomplishments are described only verbally – there are no battle scenes on stage – and he remains oblivious to his mission from Act II-iii to Act V-ii. When released from her spell, he shows neither love nor hatred towards Armide. Although he tries to console her, by not acknowledging their conflicting standings his words sound empty and unconvincing:

If you suffer, you may rest assured
That I reluctantly forsake your eyes,
You will reign for ever in my memory,
And, after Glory, you will be
The one I shall love most.¹⁴

Reading this opera as Armide’s drama, Act IV is distracting, if not redundant, but without it the Prologue loses its dramatic relevance. Like Act IV, Act III also holds dual functions – of the Confirmatio in a five-part division, and the Confutatio in a six-part division – as it focuses on Armide’s inner drama without depicting the crusaders. In short, the composition operates at two levels: on the dramatic level it tells the story of Armide, with Act I as the Exordium, Act III as the Confirmatio and Act IV as the Confutatio, while on the symbolic level it is a celebration of Louis XIV in association with the crusader knight, with the Prologue as the Exordium, Act III as the Confutatio and Act IV as the Confirmatio. Act V serves as the Peroratio on both levels, concluding with Armide’s anguish and Renaud’s return to his sacred mission.¹⁵

The tonal organisation of the music reflects the dramatic structure (Table 2). Following the overture in C major the Prologue largely remains in the same key. Act I begins in F major, but soon moves the tonal centre back to C (ii-iv) and commences a tour of dominant keys: to G in Act II (ii-iv) and then to D in Act III (i-iv), oscillating between the major and minor modes at each key. D minor brings back its relative key of F major in Act III-iv, to recall the opening of Act I. Act IV introduces a new key, B flat major, in the scene where the two knights slay the monsters (i), but C major returns to corroborate the original key (ii). Act V, having begun in F minor, moves to G minor for the ‘Passacaille’ (ii), the same key as Act III-iii, where Renaud falls foul of Armide’s witchcraft. B flat major returns when the knights break the spell on Renaud (iii). The opera concludes in G major for Armide’s proclamation of vengeance.

### Table 2. Rhetorical structure and tonal organisation of the Armide

<table>
<thead>
<tr>
<th>Rhetorical structure</th>
<th>Symbolic representation</th>
<th>Dramatic representation</th>
<th>Tonal organisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
<td>Exordium</td>
<td>N/A</td>
<td>C-a-C</td>
</tr>
<tr>
<td>Act I</td>
<td>Narratio</td>
<td>Exordium</td>
<td>F-C-c-C</td>
</tr>
<tr>
<td>Act II</td>
<td>Proposito</td>
<td>Narratio</td>
<td>C-G-g-G-e (-a)*</td>
</tr>
<tr>
<td>Act III</td>
<td>Confirmatio</td>
<td>Confirmatio</td>
<td>d-g-D-d-F-d</td>
</tr>
<tr>
<td>Act IV</td>
<td>Confirmatio</td>
<td>Confirmatio</td>
<td>B₇-C-a</td>
</tr>
<tr>
<td>Act V</td>
<td>Peroratio</td>
<td>Peroratio</td>
<td>f-g-B₇-g-G</td>
</tr>
</tbody>
</table>

* ( ) for the entr’acte music

---

The ‘Passacaille’ in Act V-ii (LWV 71/61)
At the end of Act V-i Armide leaves her palace to consult with demons in Hell, desperate to overcome her fear of the end of her happiness with Renaud. Upon departure she summon a troupe of Fortunate Lovers (les Amants fortunés) to entertain her captive during her absence. Scene ii constitutes the divertissement, composed on the same ground bass throughout, descending from tonic to dominant of G minor, during which the lovers sing and dance of the pleasures of erotic love (LWV 71/61–63). The repetitive bass-line and harmonic cycle produce a hypnotic effect, as if to enchant the audience as well as Renaud.
Schwartz illustrates the palindromic symmetry of this music, dividing it into five sections based on the shift of the orchestral setting between tutti and trio. Among the five tutti sections and the four trios in-between, Tutti I (24 bars) and V (25 bars) echo each other, containing three 8-bar phrases each (the last phrase needs an extra bar in order to conclude the ground-bass ostinato), to sustain the central Tutti III, the longest section comprising five 8-bar phrases. Between these structural stays, Tutti II (12 bars), Trio iii (10 bars) and Tutti IV (6 bars) insert phrases of irregular lengths to create an arch-shaped symmetry (Table 3).

When turning our attention to the tonal organisation, however, another structural principle emerges. The music is in G minor, but the key drifts away from the tonic in Trio iii and Tutti IV: the cadence of Trio iii arrives in D minor and Tutti IV concludes in B flat major (Figure 1). Coincidentally, the ground bass disappears in Trio iii, to reappear in an altered form in Tutti IV. In fact, the treble part of Trio iii descends from the tonic to the dominant of B flat major, as if to take over the ostinato from the bass. The treble of Tutti IV also presents a stepwise descent in the same key. Although the bass foresees the patterns of Trio iv and Tutti V, it is a far from obvious ground bass pattern, deviating as it does from the tetrachord. Trio iii and Tutti IV thus demonstrates an otherness, which is then 'refuted' in Trio iv by returning to the tonic key and retrieving the 4-bar bass pattern. In rhetorical terms this is the role of the Confutatio. Schwartz calls this section ‘Climax’, which is brought about ‘[b]eyond the symmetrical elements’. It is puzzling that she does not consider the musical structure to be rhetorical. Rhetorically speaking, Tutti I presents the passacaille theme (Exordium), which is corroborated in Tutti III, where the original bass pattern returns (Confirmatio), and is later recapitulated in Tutti V, in the tonic key and with the tetrachordal ground bass (Peroratio), after the tonal deviation and the cessation of the ground bass in Trio iii-Tutti IV (Confutatio) (Figure 1).

As for dance, Schwartz provides an analytical diagram based on the notated choreographies: Pécour’s ‘Passacaille pour une femme danseée par Mlle. Subligny en Angleterre de l’opéra d’Armide’ and L’Abbé’s ‘Passacaille of Armide by Mrs Elford and Mrs Santlow’, as well as ‘A Passacaille’ adapted from the latter. These choreographies were all for entr’acte dancing on the London stage, to be performed outside the operatic context, but Pécour’s choreography might be an adaptation of a dance performed in the revivals of Lully’s musical tragedy at the Paris Opéra, for Pécour became the ballet master of the Académie de musique in 1687, and Marie-Thérèse Subligny appeared in the passacaille scene of the Academy’s 1703 production of this opera. In keeping with the drama, the ‘Passacaille’ could be danced by pairs of lovers, but the surviving libretto for the 1703 revival lists four male and four female anonymous dancers along with Mlle de Subligny as soloist for the passacaille scene, which renders Pécour’s setting feasible within the opera (which would have been accompanied by a group of dancers). This arrangement mirrors the musical setting of the

### Table 3. Rhetorical and Musical Structure of the ‘Passacaille’

<table>
<thead>
<tr>
<th>Rhetorical division</th>
<th>Exposition</th>
<th>Intrigue</th>
<th>Denouement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars</td>
<td>1–24 (24 bars)</td>
<td>25–60 (36 bars)</td>
<td>61–100 (40 bars)</td>
</tr>
<tr>
<td>Orchestration</td>
<td>Tutti I</td>
<td>Trio i</td>
<td>Tutti II</td>
</tr>
<tr>
<td>Key</td>
<td>g</td>
<td>g</td>
<td></td>
</tr>
<tr>
<td>Period</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Ground bass</td>
<td>O O O</td>
<td>I I-O</td>
<td>V1 D1</td>
</tr>
</tbody>
</table>

O – original ground bass (descending tetrachord); I – inverted ground bass; V – variation of the tetrachord; x – no ground bass

### Table 4. Rhetorical and choreographic structure of the ‘Passacaille’

<table>
<thead>
<tr>
<th>Rhetorical division</th>
<th>Exposition</th>
<th>Intrigue</th>
<th>Denouement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars</td>
<td>1–25 (25 bars)</td>
<td>26–61 (36 bars)</td>
<td>62–101 (40 bars)</td>
</tr>
<tr>
<td>Period</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Pécour</td>
<td>Anaphora, ellipsis</td>
<td>ellipsis</td>
<td>ellipsis</td>
</tr>
<tr>
<td>L’Abbé</td>
<td>Passacaille step</td>
<td>Passacaille step</td>
<td>Passacaille step</td>
</tr>
</tbody>
</table>
vocal airs, which are sung by a solo voice (an Amant fortuné) and chorus (LWV 71/62), alternating with the instrumental airs. As for L’Abbé’s choreography, Moira Goff speculates that his initial setting of female duo represents the duality – good and evil, love and hate, truth and deceit – which runs through the opera. Interpreted in this way, L’Abbé’s duo choreography symbolically represents the entire drama.33

Despite her division of these dances into rhetorical sections in the diagram, Schwartz does not clarify any rhetorical function of choreographic events in her analysis, explaining that ‘there is little objective basis for developing specific dramatic or pantomimic interpretation of a solo choreography such as this’.28 Although rhetorical analyses of noted dances by modern scholars have been mostly based on a narrative interpretation,22 this should not be the only approach; my method is based on purely compositional parameters, such as the allocation of a step unit representing a dance type.28 A step particular to the passacaille is categorised by Kellom Tomlinson as ‘the chaconne or passacaille step’.29 When the type of dance is treated as a theme of the choreography, the step representing the given type (e.g. pas de bourrée, pas de rigaudon etc.) appears in a section that presents (Exordium), corroborates (Confirmatio) and/or recapitulates (Peroratio) the theme.30 Pécour applies the passacaille step in the Narratio (bars 54, 58) and Peroratio (bars 136, 137) of this dance, whereas L’Abbé does so in the Exordium (bar 4), Narratio (bars 48, 52) and Confirmatio (bar 92). The fact that neither Pécour nor L’Abbé applied it in the Con turfatio seems to me more than a coincidence (Table 4).

The ground bass pattern, descending from tonic to dominant, blurs the musical phrasing, for the tonic can function as both the beginning and as the end of a phrase. Exploiting this musical ambiguity, Pécour and L’Abbé shift the choreographic phrasing: at first the phrases begin on the tonic note, but from period 2 (Pécour) or period 4 (L’Abbé) onwards the choreographic phrases begin after the tonic note, namely, at the second bar of the ground bass ostinato. Consequently, both choreographers spend 25 bars on the Exordium. Once shifted, neither returns to the initial pattern, but Pécur boldly challenges the musical phrasing in the Con turfatio section. As Schwartz demonstrates,31 Pécur’s choreography produces a remarkable double hemiola, challenging the metrical unity between the music and dance.

The music concludes Tutti IV with a hemiola (bars 115–16) in the convention of triple-time composition of the period (Figure 1). To take up this musical cue, the dance introduces two extended bars of 3/2 metre in bars 116–19 by combining two step units (Figures 2 and 4). These are the choreographic hemiolas, which cross musical bars, creating a conflict between music and dance. The harmony of the two arts is restored in bar 120, to ‘refute’ this otherness by the end of the Con turfatio.

The rhetorical construction of this dance can also be discerned in the motivic manipulations of choreography, equivalent to the word manipulations of rhetorical figures. The dance begins with a 2-bar motif composed of a pas relevé (temps)32 with a quarter turn (bar 1) and a pas de bourrée going forwards and backwards (bar 2) (Figure 3). These 2 bars constitute a thematic motif, which is presented with the dancer’s body turned right, and repeated in bars 3–4 with the dancer facing left. The repetition of an opening motif (or phrase) is the technique of a rhetorical figure called anaphora.33 The dancer faces front for the first time in bar 5, and then performs the sauté-jeté-jeté while going forwards and backwards in bar 6, the movement which echoes that of bar 2. This 1-bar sequence is treated as a shorthand theme, for a motif (or a phrase) can be shortened by ‘omitting or suppressing a reference’ (the rhetorical figure ellipsis or eclipsis),34 and reappears time and again in this dance: the Narratio contains it in bar 30, and the Confirmatio has it in bar 81, right in the middle of the section, marking the vertex of the arch-shaped symmetry; in the Con turfatio it is presented in bar 110 and repeated in bar 111 (Figure 4). The immediate repetition of a word, note, motif or phrase is called epizeuxis in rhetorical theory.35 The second half of the thematic motif is thus doubled to create a new motif of its own, to be performed facing the front. Whereas the exposition and the

<table>
<thead>
<tr>
<th>Bar numbers:</th>
<th>115</th>
<th>116</th>
<th>117</th>
<th>118</th>
<th>119</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music (Lully):</td>
<td>Tutti IV</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythms</td>
<td>3/4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hemiola</td>
<td>3/2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance steps (Pécour):</td>
<td>cb</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Step rhythms</td>
<td>3/4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hemiola</td>
<td>3/2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 2. Double Hemiola in Pécour Choreography

*cb – coupé battu; coj – coupé avec ouverture de jambe; ctb – contretemps battu (with turns and a ronde de jambe); t – tombé; éch – échappé*
Figure 3. Pécour, figure 1.
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Figure 4. Pécour, figure 7.
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corroboration of the choreographic theme are set to the tutti sections, this new motif is applied to Trio iii, manifesting a sense of otherness for the Confutatio.

**Conclusion**

The opera of Armide is a complex composition with layers of implications, and my rhetorical reading is by no means intended to invalidate other interpretations. Rhetoric within an artistic composition is a metaphor for the art as an oratory, and readings of a metaphor are pluralistic. The application of rhetorical theory to my analysis of drama, music and dance does not suggest that librettists, composers and choreographers would have consciously thought of rhetorical theories during their creative processes. Rather, those may have affected their artistic creations on a subconscious level, for these concepts were ingrained among the educated classes. No matter whether or not the rhetorical design contributed to the better understanding of the audience at the time, it certainly helps us – modern performers and audiences alike, to whose mindset those concepts are alien – to grapple with the rigorously encoded compositions, such as Quinault’s and Lully’s tragédie en musique. Structural analyses like these unveil how the composition works, for us to make sense of it.

The divertissements of Lullian operas are well integrated into the fabric of the drama. The ‘Passacaille’ of Armide encapsulates the eponymous heroine’s enchantment, with a hint of poignancy suppressing her anguish. The structural cohesion between this scene and the entire opera empowers Armide’s sensuality on both dramatic and symbolic levels. Dance in seventeenth and early eighteenth-century musical theatre was not a sheer display of corporeal movements but intertwined with literary and musical connotations in the classical tradition, which had been cultivated under the absolute monarchy.

**Notes**


3 The passacaille, 301. This article is primarily about the symmetrical structures of musical and choreographic phrases, and the emphasis is laid upon symmetries rather than rhetoric.

4 Dressler, G. Praecepta musicae poeticae (MS, 1563); Burmeister, J. Musica poetica (1606); Mattheson, J. Kern melodischer Wissenschaft (1737) and Der vollkommene Capellmeister (1739). Other German writers who proposed the rhetoric of music are Spiess, M. (1745); Baron, E. G. (1756), Kürzinger, I. F. X. (1763), Sulzer, J. G. (1771–74), Forkel, J. N. (1777) and Wolf, E. W. (1788). See Bonds, M. E. Wordless rhetoric: musical form and the metaphor of the oration, Harvard University Press, Cambridge, Mass. 1991, p.81, n.91. Outside of Germany too, Bacon, F. (Sylva sylvarum; or a naturall histoire, London, 1627), Mersenne, M. (Harmonie universelle, Paris, 1636), Descartes, R. (Compendium musicae, Amsterdam, after 1650) and Saint-Lambert, M. de (Les principes du clavecin, Paris, 1702) likened music to rhetoric.


10 For variants of rhetorical division in the theories, see my dissertation, Between the ancient and the modern: a study of danses à deux in duple-metre within changing aesthetics in France 1700–1733, Roehampton University, 2005, i, 70–73.

11 Touched by the graces, 334.


15 This reading does not contradict the widely agreed interpretation that Renaud symbolises Protestantism (see Rosow, L. Introduction. In: Armide, Jean-Baptiste Lully (Œuvres Complètes, xxii), Louis / Renaud ultimately identifies with Christian virtues, which in the end succeed against odds.

16 The passacaille, 302–303.

17 Schwartz suggests modulations to B flat major in Tutti II and to C minor in Trio ii, implying their echo with the modulations in Trio iii and Tutti IV. However, the air of...
major mode in Tutti II disappears before the cadence, while Trio ii clearly remains in G minor, only emphasizing C minor with the secondary dominant borrowed from it.

18 The passacaille, 303.
20 Notated and published by Gaudrau, M. Nouveau recueil de dance de bal et celle de ballet (Paris, c.1713), ii, 79–86.
23 Armide was revived in Paris in 1688, 1692, 1697, 1703, 1713–14, 1724–25 during Pécour’s life time. See Touched by the graces, 326.
24 Parfait, C. and F. Dictionnaire des théâtres de Paris (Paris, 1756), i, 303.
26 The passacaille, 307.
28 The significance of the steps carrying the name of a dance type in the choreographies of the given type has been discussed by Lancelot, F. La belle dance, Van Dieren Éditeur, Paris, 1996, xxxv–iviii; and Okamoto, Between the ancient and the modern, i, 138–162.
30 Between the ancient and the modern, i, 140–162.
31 The passacaille, 312–315.
32 The pas relevé, also called a temps, is a rise from a sink position without shifting the weight. See Furetière, A. Pas. Dictionnaire universel (La Haye, 1690), n.p.
33 Sonnino, L. A. A handbook to sixteenth-century rhetoric, Routledge and Kegan Paul, London, 1968, 161; Bartel, D. Musica poetica: musical-rhetorical figures in German Baroque music, University of Nebraska Press, Lincoln, 1997, 184–190. In musical rhetoric, the groundbass is also regarded as the anaphora (Musica poetica, 184).
34 A handbook, 72; Musica poetica, 245–251.
35 A handbook, 174; Musica poetica, 263–265.