POETRY AND MUSIC IN ENGLAND, 1660 TO 1760: A COMPARISON
BASED ON THE WORKS OF DRYDEN, PURCELL, POPE, AND HANDEL

by

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ABSTRACT OF THESIS

Art reflects the age in which it is produced, and any facet of Art, such as music or poetry, by virtue of this fact, is intrinsically related to other facets. Such an examination as is suggested in the title of this thesis is deemed to be of use to students of English on the ground, then, that literature, or more specifically, poetry, is not an isolated cultural phenomenon which has no relationship to other arts within a given age. In some eras, many similarities exist in the arts; in other ages, fewer. It is my contention that between 1660 and 1760 in England, there were many points of resemblance in poetry and music.

The first chapter discusses the approach to be taken in dealing with similarities in the two mediums noted above, and indicates the limitations of the thesis. Because of the great amount of both primary and secondary source material relevant
to the period between 1660 and 1760, the examination is confined to a comparison of certain representative works of Dryden, Purcell, Pope, and Handel. Some secondary source material is also brought into the discussion; as there has been much excellent critical work done both in regard to music and poetry, it is logical to try to bring together in this thesis comments of writers on both arts. Since this dissertation is intended primarily for literary scholars, the first chapter also includes a brief outline of developments in music in England in the post-Elizabethan and Commonwealth years; this inclusion is judged to be necessary in view of the fact that some of the facets of Restoration music relate to works produced in earlier years.

The second and third chapters constitute the major part of the examination. The former deals with Dryden and Purcell, and involves (respectively) a consideration of the poetic and musical influences working upon them, the courtly, secular, and occasional nature of their productions, and the presence, in the latter, of the "spectacular," the "magnificent." This portion of the chapter considers ornamentation, such aspects of the arts as theatrical elements, innovation and improvement, form, and manner. Specific works are then discussed; these include Dryden's *A Song for Saint Cecilia's Day* and *Alexander's Feast*, and Purcell's setting of Nicholas Brady's ode for St. Cecilia's day, *Hail! Bright Cecilia*, and *King Arthur*. The third chapter is like the second in many respects, but deals with Pope and Handel. The influences on these two men are discussed, and an
illustration is included to show that such influences bear a remarkable similarity to those which, in many ways, determined the nature of the works of Dryden and Purcell. The discussion dealing first with Pope and then with Handel, moves to such topics as precision and craftsmanship, representation of thought in sound, choice of words (Pope), rhythm, and selection of range and nature of music in the setting of poetry (Handel), principle of contrast, pastoral aspects, satire, influence of the belief in an ordered universe, regard for Nature, and general classification of both arts. The works of Pope dealt with in these pages include The Rape of the Lock, An Essay on Criticism, Moral Essays, Epistle to Dr. Arbuthnot, The Dunciad, and Windsor Forest; of Handel, Messiah, Kompositionen für Klavier, and Music for the Royal Fireworks. The chapter concludes with a short analysis of Handel's setting of Pope's words in the aria, "Where'er you walk" from Semele. In the case of the music of both Purcell and Handel, illustrations are provided to assist the reader. Extensive documentation also ensures the maximum utility of the dissertation.

The fourth chapter draws together the lines of the discussion. That there are definite parallels between the two arts, in the light of the evidence presented, is undeniable. As the final pages state, there is still a great deal to be done in the field in terms of further research and examination of both primary and secondary sources. However, this thesis shows conclusively that the same currents which were present in the
poetry between 1660 and 1760 were very often present in some form in the music, and there is every reason for considering the two arts "acknowledg'd sisters."
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CHAPTER I

POETRY AND MUSIC: THE BACKGROUND OF THE SUBJECT

A Statement of Purpose

In any examination of the poetry and music of seventeenth and eighteenth century England, the scholar may do no less than confess himself humbled and awed by the vastness of the ranges of the two arts. Such is the enormity of these subjects, that a dissertation, especially one involving a comparison of poetry and music, must be subject to stringent limitations. In this thesis I shall confine my discussion to the poetry and music written between 1660 and 1760, and shall deal almost exclusively with the work of Dryden and Pope, and their majestic counterparts in music, Purcell and Handel. Many of the works by these men would illustrate well the points I wish to make; however, just as the range of the subject is limited, so must the number of works included in the examination be held in careful check. Thus, in the case of the work of Handel, the majority of his oratorios and all his operas are excluded from all but slight mention; the works considered in the course of this thesis do not constitute by any means all the evidence which would support my contentions.
The purpose of this dissertation is to show that there are definite similarities between the poetry and the music of the Restoration and Augustan eras, that is, between the works of Dryden and Purcell and between those of Pope and Handel. Not only will similarities in styles, techniques, and effects be noted, but parallels in terms of the influences which operated on these men—both in regard to precursors and teachers and some of the events of their ages—will also be discussed. The question which arises here is this: what is the value of such a comparison of poetry and music? Too often, I suggest, poetry is viewed apart from music and the other arts, not only by scholars of music but also of poetry; the converse is also true. It is only right to try to show that developments in poetry had their counterparts in music, to bring the scholars of one art into touch with the other. As Dryden himself said:

Musick and Poetry have ever been acknowledg'd Sisters, which walking hand in hand, support each other; As Poetry is the harmony of Words, so Musick is that of Notes; and as Poetry is a Rise above Prose and Oratory, so is Musick the exaltation of Poetry. Both of them may excel apart, but sure they are most excellent when they are joyn'd because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same Person.1

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1J.A. Westrup, Purcell, 3rd ed., The Master Musicians, New Series ed. Eric Blom (London, 1947), p. 69. "This dedication was written for Purcell by Dryden. The original draft is in Brit. Mus., Stowe 755, fo. 34." Cf. Mark Van Doren, John Dryden: A Study of his Poetry, First Midland Book Edition (Bloomington, Indiana, 1960), pp. 56 ff.; hereafter cited as Dryden. In this thesis all footnotes will be set out according to MLA recommendations except where references involve scores of music; in the latter, to make the reference clear and useful to the reader, the publisher's name will be given.
Even in the sixteenth and seventeenth centuries aesthetic theorists and academicians considered the two arts separately; today, not only scholars of each art as well as some of the aesthetic theorists do this, but many students of 'art history' follow the same road, the road of insularity.

What are the reasons for breaking down this insularity? No art can exist independent of the spirit of an age; art is a reflection of the age; it is an expression of the man of the age, of the taste of the man of the age. The same taste which governs the poetry of an era is, to an extent, a guiding or determining force in the music, architecture, or sculpture of that age. Both Purcell and Dryden reflected the Restoration spirit; they could not fail to do so, in view of the demands of the age upon musician and poet. There is more to seeing music and poetry together, then, than just to examine them actually in combination, as, for example, in songs and stage music. A scholar of English, let us say, of seventeenth-century poetry, should know other aspects of the age with which he deals. But I suggest that he will not fully "know" his age until he is aware of the significant developments, movements, or characteristics in the other arts as well as in society. More valid, too, will be his judgements upon artistic currents if he does possess such an awareness. (That, of course, is not to suggest

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3Westrup, p. 239. Van Doren, p. 237.
that he should know each art in equal detail; a climber cannot attempt, in one lifetime, every peak in a continent, and hope to scale them all.) Therefore, just as one can say, too, that the taste of an age is seldom, if ever, confined to one sphere of art alone, one may also say that it is not good scholarship to study an art independent of the era which nurtured it. Music and poetry, sister arts, are both facets of human expression, as I have said, and though their outward appearance is different, one relying on the spoken word and the other on tone, they both exhibit, often, within an era, striking resemblances, resemblances peculiar to their era, and of interest to the student of that era.

To draw my argument together, then, I shall say that to view the arts of a given age, and to see the similarities and differences between them, not only puts each of them in perspective, but also helps one to gain a clearer view of that given age, a view which may be useful, if desired, in application to other social phenomena. This thesis, as stated above, will deal with only two arts; I do not suggest, though, that these are the only fields (poetry and music) in which examination would be both fruitful and interesting. I have said that poetry does not exist on its own, that is, without connection with the other arts. This is not to suggest that it may not stand alone, or that any other "art" may not stand alone, but it is to suggest that no one facet of artistic expression may be shut off in its own jealously-guarded, purple-draped tower and be viewed as a completely unique, independent, self-supporting entity. That
there are those who would advance such a view in regard to poetry, or even to music is a fact, as I have stated above; it is a regrettable fact. Yet let us not castigate twentieth-century scholars for this, for they are not alone to blame. Such views were held in previous centuries, and specialisation in the humanities as well as the sciences has not, in our own century, made the breakdown of insularism any easier. And before those in the humanities criticise their sciencemen counterparts for not giving the arts due regard, should they, within their own field, not be broadminded? Yet, let it not be thought that I deny anyone a love for poetry, and if one so desires, poetry alone; my point is this: if one is to have as complete a view as possible of an art, one must see it in perspective, in the light of social background, and in the light of contemporary developments in other arts.

Music in Post-Elizabethan and Commonwealth England

It would be advantageous, in this introductory chapter, to glance at the nature of the years preceding the Restoration in relation to the arts before treating the eras with which this thesis specifically deals. Prima facie the Restoration seems to have caused some rather cataclysmic changes in the political, religious, and artistic temper in England. However, investigation will show that 1660, though a year of definite change, was by no means a year which saw the rise of new customs and

4 Supra, p. 3, n. 2.
institutions which had no roots in an older order; indeed, especially in the arts, currents which were present although subdued during the Interregnum were given a chance to flow unhindered. The important point is that those currents were present. Of course, there were facets of the Restoration period which were not to be found in the epoch preceding it, but these were often the result of reaction to Puritan customs and regulations. Yet had not the latter regulations been in effect such facets might not have been so marked. Moreover, without an understanding of the nature of the Cromwellian period, a full appreciation of the artistic tenor of the later period is impossible. History is a continuous process of evolution, not a series of sporadic growths.\(^5\) I shall now, therefore, outline briefly the growth of music in the Elizabethan and post-Elizabethan eras, and then go on to indicate the artistic aura of the Commonwealth.

Just as the Elizabethan age left a glorious monument in poetry and empire, so it left a musical heritage and inspiration which gave a great deal of lifeblood to the newer veins of composition. An evidence of this heritage is to be found in the popularity of madrigals, first brought to England in 1588 in a translation of *Musica Transalpina*, a collection of Italian

works in the genre. Many of the more cultivated people as well as composers and musicians performed these works, and since madrigals were polyphonic in style and involved the active participation of a group of people, they provided much public entertainment. The playing of instruments was also popular, particularly with respect to three rather common instruments of the Tudor era, the cittern (Gittern), the pandore, and the opharion (orpharion). The cittern was the most popular and "... was standard barbershop furniture, a toy with which the waiting customer could amuse himself, and was mainly for unskilled players." 

Vocal works, then, were popular, and the composers of madrigals did not fail to cater to the prevailing taste. Byrd, Gibbons, Morley, Weelkes, and Wilbye wrote fine works of the type, although the last two are often thought to be the consummate masters of the form. Unfortunately the publication of madrigals extended only twenty-four years into the post-Elizabethan era, the printed output coming to an end in 1627. On the other hand, there were other types of vocal compositions to replace the madrigal, such as fantasias (based on the London street cries and ballads, to be sung to specific tunes, e.g., Greensleeves.) One must not, of course, forget the ayre, which was an extremely popular type of work and one which also emerged

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as part of the Elizabethan heritage. Morely and Campian both wrote ayres, but they are overshadowed by John Dowland, who wrote a total of eighty-eight ayres which were published in four volumes. Some of these works were written for solo voice and lute; others were arranged for two, three, four, or five voices. In the case of the polyphonic ayre, either all the voices could be sung, or just the highest voice, the others being played upon lutes and viols. Two excellent examples of this type of work are Campian's "Fire, Fire" (1617) and Dowland's "In Darkness Let Me Dwell" (1610).

I indicated above that the playing of instruments was a popular pastime. Indeed, instrumental music was of great importance in this period. There were many works for the virginal, "... a modest little instrument with neither pedals nor stops ... ." Often such works were in variation form, and were based on folk melodies and dance tunes. Original compositions included the pavan and galliard, e.g., Byrd's Pavana Bray and Galliarda Bray. There were also "... programmatic compositions with descriptive effects, like John Bull's The Kings Hunt ... ," and," ... as a subcategory of the descriptive works a group of little genre pieces that seem to

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8 An excellently edited selection of ayres is to be found in: W.H. Auden, Noah Greenberg, and Chester Kallman, eds., An Elizabethan Song Book (Garden City, New York, 1956).

9 Reese, p. 130.

10 Ibid., pp. 130-131.
foreshadow by more than two centuries the intimate Characterstücke of Robert Schumann.\textsuperscript{11}

Music for the lute is well worthy of attention, and much of it, like that for the virginals, had its roots in the popular and folk melodies.\textsuperscript{12} As in the case of the ayre, the most famous man in this field was John Dowland, who achieved a most remarkable balance of music and words. His \textit{Flow My Tears}, set as an ayre for solo voice and lute, as well as for virginals (with the title \textit{Lachrymae}) is a good illustration of this point. Moreover, it demonstrates that Dowland was a man whose artistry went well beyond conventionality, and whose depth of feeling was well matched by his ability to portray profound emotion in music. Let it not be forgotten, too, that the pavans, galliards, courantes, and jigs which formed a great deal of the lute repertoire and which came down to us in teaching manuals, were later to become component movements of the suite.

Instrumental ensembles were popular in the households as well as in the theatres. It seems entirely reasonable, judging from such evidence as household inventories, to suggest that the whole consort of viols—a group of string instruments resembling in a way our present day quartet—was the most enjoyed. (This

\textsuperscript{11}Ibid., p. 132.

\textsuperscript{12}Eric Blom, \textit{Music in England}, Revised Penguin Edition (West Drayton, Middlesex, 1947), p. 71. Purcell, a composer with true melodic gifts, was by no means disdainful of using well known melodies in certain works.
was despite the fact that the violin was coming to the fore.\[^{13}\] "Indeed, English instrumental music reveals important prefigurations of the string quartet of the future, and is among the most original and historically significant contributions made by England to the art of music."\[^{14}\] Among the really significant forms for viols are the fantasias, some of the finest being by Orlando Gibbons.\[^{15}\] In these fantasias are to be found fugal writing and rhythmic variation, both techniques to be used later by Blow and Purcell. Locke also wrote some fantasias; some of Purcell's sonatas make use of the cyclic form, and "Locke was clearly the model in those works, but Purcell surpasses him not only in his greater harmonic subtlety, but also in the cogency of his musical argument."\[^{16}\] Nevertheless, the

\[^{13}\]Ibid., p. 74. Cecil Forsyth, in *Orchestrations*, 2d. ed. (London, 1935), p. 299, says: "Heavy and cumbersome though the Viols were, they yet had a weak and unsatisfactory tone-quality [sic] that cannot compare for an instant with that of the modern Violin-family. Some few Viols have been refitted as Violas and even as 'Cellos. Players, however, find them difficult to manage. The lower strings have a tendency to sound heavy and funereal, while the whole instrument is easily 'overplayed.' The Viol-players must have adopted what we should consider a quiet, lifeless style of bowing. Under the pressure of a very slight 'attack,' the instruments cease to do their best. They sulk."

\[^{14}\]Reese, p. 135.

\[^{15}\]"Gibbons, Orlando," *Encyclopaedia Britannica* (1959), X, 333. It is interesting to note that the volume entitled *Fantasias in Three Parts, composed for viols* (c. 1610) was "... said to have been the first piece of music in England printed from engraved copper plates..."

groundwork had been laid, and out of the firm foundations laid by Gibbons and Locke arose some of the mighty pillars in the glorious palace of art built by Blow and Purcell.

Up to this point my consideration has dealt entirely with secular music. Sacred music must not be forgotten. William Byrd, whose life extended into the Jacobean era, left an enormous amount of church music for the Latin liturgy in the form of Masses for three, four, and five voices, and a number of excellent motifs published under the titles of Cantiones Sacrae and Gradualia. For the Anglican Church, he wrote the celebrated Great Service and a number of exquisite anthems. Orlando Gibbons was not overshadowed by this record. His appointment, first as organist of the Chapel Royal, and then as organist at Westminster Abbey—a post later to be held by Blow and Purcell—may be interpreted as a sign of the increasing importance of instrumental music in the service. He alone of his generation was able to write new music for the English liturgy which kept the lofty spirit of the older Latin music, a spirit which was to disappear to a certain extent in the sacred music of the Restoration. "His Service in F and certain of his anthems are truly polyphonic . . .," all the voices being melodious, yet the meaning of the words not being hidden by incautious overlapping. Moreover, as an innovation, he " . . .

17 For a text on Byrd which is both scholarly and readable, see E.H. Fellowes, William Byrd, 2d. ed. (London, 1948).
18 Colles, p. 47. See also Westrup, Purcell, pp. 34-37.
19 Colles, loc. cit.
sometimes wrote parts for instruments . . . " and chorus, or, " . . . more remarkable still, an accompaniment to a solo voice . . . . The contrasts between solo, chorus, and orchestra show that Gibbons' mind was moving in a direction similar to that of the Italian operatic composers."\textsuperscript{20}

The Commonwealth phase saw a great deal of opposition to elaborate church music, and the destruction by extremists of a number of church organs and music books.\textsuperscript{21} Yet, many of the leading Puritans were musical. Cromwell "borrowed" an organ from Magdalen College, Oxford, and had it installed at Hampton Court; he authorised State Concerts; music publishing came out of its infancy; and " . . . many famous collections such as Playford's \textit{English Dancing Master} appeared on the scene."\textsuperscript{22} The country was not musically destitute, but rather, tonally withered. "Choirs [were] depleted and the style of singing . . . decayed. Old Thomas Mace, author of 'Musick's Monument,' that pious 'Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the World,' is still lamenting in 1676 that the Psalms

\textsuperscript{20}Ibid., pp. 46-47. It is to be noted that "Italianate" style in music in England was not just the result of the importation of the madrigal or the influence of Carissimi on Pelham Humphrey; infra, pp. 27-28.

\textsuperscript{21}Blom, pp. 77-78. Westrup, p. 35, cites Ryves, \textit{Mercurius Rusticus} (1646), p. 215, when he touches upon the damage done to the Westminster Abbey organ during the Civil War, " . . . when troops were quartered in the abbey, who 'brake downe the Organ, and pawned the Pipes at severall Ale-houses for pots of Ale.'"

\textsuperscript{22}A. K. Holland, "Purcell and English Seventeenth-Century Music," \textit{Music and Western Man}, p. 167.
of the Prophet David are (as he might say) 'tortur'd and tormented' by choirs which could scarcely rise above one man to a part."\textsuperscript{23} Colles states that the "... original and thriving school of music for keyboard instruments ...," founded in the age of Elizabeth, was checked in its development by the Civil War and the Commonwealth--unsafe as it is to cite political changes as the causes for artistic changes--and that England had to await inspiration from abroad, the "... spirit of the madrigalists being exhausted."\textsuperscript{24} Yet, as Blom says, the Interregnum did see the start of the secularisation and the professionalisation of music; with these trends came public concerts by former members of the Chapel Royal, and the first signs of English opera which acted as a replacement for the forbidden stage plays.\textsuperscript{25}

These operas are Italianate--much to the horror of the ghost of Ascham\textsuperscript{26} and use the declamatory recitative which had been developing in England in the masque.\textsuperscript{27} Shirley's masque, Cupid and Death (1653), with music by Gibbons and Locke, is a transitional work between masque and opera. Lawes, Cooke, Hudson, and Coleman produced a real opera with Davenant's \textit{Siege}...

\textsuperscript{23}Holland, \textit{Purcell}, pp. 33-34.

\textsuperscript{24}Colles, p. 52.

\textsuperscript{25}Blom, p. 83. See also Holland, \textit{Purcell}, pp. 63, 75.


\textsuperscript{27}Blom, p. 80. See also Holland, \textit{Purcell}, pp. 14 ff., and Westrup, pp. 104 ff.
of Rhodes (1656). Blow's Venus and Adonis (c. 1682), although called a masque, is really an opera, every word being sung; and it was this work, with its use of recitative, which was to serve as a model for the Purcell opera, Dido and Aeneas (1689?). If the Puritans may be viewed as being responsible for the growth of English opera by forcing an interest in the masque, they are not responsible for its dissolution "... which is due to the Restoration and its brilliant, cynical, and licentious comedy."

I have already indicated that during the Interregnum theatres were closed and plays were placed under a ban. Just as that era caused musical development in the land to suffer by such measures as the suspension of Chapel Royal services, so the period led to a slowing down in what otherwise would have been the "normal" development of dramatic productions. Musicians, unable to find positions within the sphere of the church, had to seek elsewhere for their bread. To a certain limited extent they found it in the realm of public performance and instruction; ironically, a government of which the members had strict religious

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29 Holland, "Purcell," Music and Western Man, p. 168.

30 Blom, p. 83. Another obstacle was that composers had difficulty in combining Italian recitative style with the English language. Such difficulty was a discouragement to the production of English opera. See Holland, Henry Purcell, p. 15.
principles indirectly caused some of the citizens to seek employments more secular than those to which they had been accustomed. Similarly, although individual poets continued to write, the closing of the theatres caused dramatic authors and actors to search for some other means of subsistence; some means of livelihood they found in masques and in pastiches of farcical comedy acts.  

If it is fair to point out that in spite of the stark morality of the Commonwealth period and its masters, certain of the leading Puritans (e.g., Milton), were not averse to the blessings of music, it is also fair to note that "... there were, in Cromwell's time, dramatic performances in the houses of noblemen and even privately among cultivated Puritans." There were, on the one hand, private performances of worthwhile music and drama for the more cultivated people, and on the other, public showings of mediocre farce for the less educated. For the latter group, simple musical patterns which had their roots in ballads and folk-melodies had still not lost their attraction.

31 Baugh, pp. 748 ff. Sherburn (p. 748) states that: "Officially the theatres of London had been closed from the autumn of 1642 until after the Restoration of Charles II . . . . The lower classes . . . still delighted in 'mummings,' rope-dances, acrobatic acts, and drolls—which last were farcical fragments of plays." He notes later (p. 751) that Sir William Davenant "... had written masques and romantic plays for fifteen years before the theatres were closed . . . . During the interregnum he had evaded restrictions by producing operas and entertainments—not technically plays." He refers the reader at this point to Alfred Harbage, Sir William Davenant (Philadelphia, 1935).

32 Supra, p. 12.

33 Baugh, p. 748.
Yet, one should not forget that the production of art, either literary or musical, was, during the Interregnum at least, on a small scale. While it is unrealistic to say that the Puritan era was an artistic desert, it is, I suggest, thoroughly unscholarly to inflate the productions of that period beyond their true size and importance. The period was, in truth, no aid to English art in many respects, for although it caused a reaction in the 1660's, (with which I shall deal later,) which saw the rise of elaborate continental styles in both music and literature, and although it forced a more professional rôle on the English musician and on growth of the masque, it halted the development of the English school of keyboard music, and in general it dampened public interest in serious theatrical production to such an extent that whereas in 1600 "... London could support a half-dozen playhouses...", after the Restoration, "... if we shut our eyes to two or three years of free-for-all competition in producing plays, only two theatres maintained a struggling existence, and for the period 1682-95 only one continued regular seasons. Such conditions prevailed in spite of a considerable royal patronage." Just as it is incorrect to see in the music of the Restoration, then, a continuation and strengthening of all the factors of the art present before the years of Puritan rule, so it is equally incorrect to see in literature, and especially in the theatre, a re-emergence of all the traits of taste common to the Jacobean era.

\[^{34}\text{Ibid., p. 749.}\]
It should be noted at this point, too, that in the material given above, evidences of similarity in the development of the two arts are apparent. In both the music and the literature of the Restoration there are characteristics common to the art of an earlier age in England; yet there are also new influences, new styles, new techniques, and new effects. Some of this "newness" might have appeared whether or not the Commonwealth had occurred; but some of it was, I suggest, a direct reaction to the restrictions and the imposed taste of the years between 1642 and 1660. Similarity between developments in the two does not enter an obscure realm with the Restoration; rather, parallels become more marked, for what the preceding years did in part was to marshal artistic feeling, and to confine it within narrow bounds, so that with the advent of freer years, it burst forth in a joyous, if sometimes licentious wave. Surging forward on the crest of this wave of "radical reaction" were both poetry and music, and the basis of the wave was taste. Art has always been a reflection of its age, an indication of the taste, tenor, and temperament of its age. This may be well illustrated by reference to many eras, and particularly by reference to the years from 1660 on. The art of the Restoration, of which both music and poetry are integral parts was largely courtly, secular, and spectacular. It was lusty and public and yet, in some respects, profound and personal; it was energetic and decorative, and much of it shows a marked striving for perfection of expression. Before I go on, however, to describe in greater detail the characteristics of
Restoration art, to illustrate these with references to specific works, and to point out the great similarities between poetry and music, both of which, as components of "art" serve to delineate the age to an extent quite beyond the range of what is unfortunately sometimes termed "pure history," I propose to comment on the artistic influences which were operative in two men who were the greatest of their era in their respective arts, Dryden and Purcell. There were similarities in the productions of these two men and in the influences which determined the stylistic nature of those productions.
CHAPTER II

DRYDEN AND PURCELL

Influences on Dryden and Purcell

Dryden was not influenced by English poetry alone. The works of Classical and French writers also had a marked effect on him. His education at Westminster School under Dr. Richard Busby ensured a solid introduction to the Classics. Van Doren notes that "... it was under Busby that Dryden contracted the Latinism of thought and speech which proved later both a blessing and a curse."\(^1\) His studies at Trinity College, Cambridge, served to broaden his knowledge of the Classic poets, especially the Latin writers, whose works he preferred to those of the Greek authors. "His examples from Greek life are very few; he fell back upon Latin texts of Homer and Theocritus, and he knew Longinus only through the French of Boileau, or perhaps the English of John Hall. He preferred the severer muses of the Romans, he said, to 'the looseness of the Grecians.' He shared here the bias of his age; the Augustans were Augustans, not Hellenes."\(^2\) His chief masters were Virgil, Lucrétius, and

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\(^1\) Van Doren, *Dryden*, p. 6.

\(^2\) Ibid., p. 9. See also Westrup, *Purcell*, p. 161.
Ovid, and it is interesting to note that the London of the first two decades after the Restoration resembled in many ways Ovid's Rome; Van Doren suggests that one may see the popularity of Ovid in Restoration England in the light of this similarity. Dryden's concepts of the human emotions, of the passions, are also drawn from Classical writings. "He had learned from Sappho, according to Addison, that persons in love alternately burn and freeze. He had learned from Virgil that in sudden fright the knees tremble and the breath deserts the frame. He had learned from Lucretius the terminology of physical lore. He contracted from them all his taste for dealing in blood and hardness and cruelty. But what more deeply affected him than this was the tradition of Roman virtue, male virtue, which he found recited so admirably in the ancient histories." This tradition often found a place in his dedications, as did the other concepts a place in many of his works.

Of the English poets, there were a number whose work Dryden knew, among them Jonson, Milton, Quarles, Wither, Sylvester, and Drayton; but Cowley, Waller, Denham, and Davenant had the greatest effect on him. From Cowley Dryden inherited the tendency to varied allusion. Indeed, the latter was well

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3 Van Doren, loc. cit. See Van Doren's paragraph on Dryden's non-dramatic verse, pp. 94 ff.
4 Ibid., p. 10.
5 Ibid., pp. 10-11.
6 Ibid., pp. 2-3, 18. See also pp. 19 ff.
acquainted with Cowley's works and although they are not without faults, saw fit to imitate them on occasion. Van Doren notes that while

it has long been known that four lines in *MacFlecknoe*,

Where their vast courts the mother strumpets keep,
And undisturbed by watch in silence sleep . . . .
Where unfledged actors learn to laugh and cry,
And infant punks their tender voices try,

are a close parody of four in the *Davideis*:

Where their vast courts the mother-waters keep,
And undisturbed by moons in silence sleep . . . .
Beneath the dens where unfledged tempests lie,
And infant winds their tender voices try;

it has not been observed that the famous portrait of Shadwell near the beginning of *MacFlecknoe*,

Some beams of wit on other souls may fall,
Strike through and make a lucid interval;
But Shadwell's genuine night admits no ray;
His rising fogs prevail upon the day,

is replete with echoes from an adjoining passage in Cowley's epic:

There is a deep place, wondrous deep below,
Where genuine night and horror does o'erflow; . . . .
Here no dear glimpse of the sun's lovely face,
Strikes through the solid darkness of the place;
No dawning morn does her kindreds display;
One slight weak beam would here be thought the day.

Similarly, Dryden's debt to Waller cannot be denied; the latter was able to write with ease and freedom, and of this Dryden was capable also. "The secret of writing with ease . . . was . . . the secret which Augustan poets were to need to know . . . . His

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7Ibid., pp. 20-21.
[Waller's] ease was ease of mind as well as of meter. He was cool and gracious at the same time. "From Denham Dryden acquired the ratiocinative dignity which is secured by quiet rhetorical questions, restful aphorisms, and meditative **enjambement**!" In the prefatory essays by Davenant and Hobbes to Davenant's *Gondibert* (1651) is to be found material important in terms of Restoration poetry and, of course, in terms of Dryden's poetry, for in these essays Hobbes and Davenant set forth "... the materials for the new poetry ... . This volume of 1651 was almost a text-book of the new aesthetics." Not only the Court came to England from France with the restoration of the monarchy. Many facets of French life, from manners to cooking, came with it to influence English people in the realm of taste, especially those of the upper classes. In the field of literature, as Audra says, "avec Charles II étaient revenus d'exil plusieurs écrivains qui s'étaient formés en France, sinon sous l'influence, du moins aux côtés de leurs confrères français. Il ne nous appartient pas de rechercher ce que Waller, Denham, Davenant, Wycherly ont vien pu devoir à la littérature française contemporaine ... . La seule littérature étrangère qu'on lise couramment en Angleterre, c'est celle de la France." Dryden, certainly, was well

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8Ibid., p. 21.

9Ibid., p. 23. See pp. 189 ff. re Milton's influence and the place of **enjambement** in Dryden's poetry.

10Ibid., p. 23. See also pp. 24-27 ff.

acquainted with the works of the French authors. This fact is demonstrated in the Essay of Dramatic Poesy (1668) and in the Apology for Heroic Poetry and Poetic License (1677); in the latter he makes use of Rapin's definition of wit: "'a propriety of thoughts and words.'" A translation of Longinus and works by Boileau also had a great effect upon him. Indeed, Van Doren makes the point that it was Dryden who was "... in an important degree responsible for Boileau's vogue in England through his collaboration with Sir William Soame in 1680-1 upon a translation of the Art of Poetry. Until then Boileau's effect had been felt chiefly in satire; Etherege, Buckingham, Rochester, Butler, and Oldham in turn had imitated him in that department." St. Evremont was another to have an effect on Dryden, and it is to be noted that the latter's style as exhibited in such works as Absalom and Achitophel, Religio Laici, and The Hind and the Panther was greatly influenced by French criticism and ideals. He did not admire French poetry

12 Van Doren, p. 91. See also pp. 32-34 in regard to the "wit" of Davenant and Dryden.

13 Ibid., p. 92. Van Doren goes on to point out that "now it was Boileau's whole outlook which was transferred to England. Now it was that the accepted meanings of 'wit' and 'sense' and 'nature' and 'the classics' began to draw together; now it was that English speech and English writing in all their parts began to seem nearly civilised. The Earl of Mulgrave's Essay upon Poetry (1682) and the Earl of Roscommon's Essay on Translated Verse (1684), two sensible poems in the manner of Horace and Boileau, stamped aristocratic approval upon the Frenchman's creeds at the same time that they spoke his language and breathed his spirit. Almost the first of English verse-essays, they set the standard of decency and urbanity to which Augustans were continually returning over the next three or four decades."

14 Ibid., pp. 92-93.
per se, disliking it for its element of superficiality and the lightness of the French language; he preferred, rather, the strong English tongue.\textsuperscript{15}

English, French, and Italian music all influenced Purcell. In discussing these influences, I shall mention three prominent composers of the early Restoration period. To Henry Cooke fell the task of reorganising the Chapel Royal, and this he did in a most masterful way, selecting members with an eye to intelligence as well as to quality of voice. Among his students were Pelham Humfrey, John Blow, William Turner, Thomas Tudway, and Michael Wise.\textsuperscript{16} Humfrey was sent to France where he studied the style of Lully, and to Italy, where he came under the influences of Carissimi. On his return to England, he was appointed as Master of the Chapel Royal Choir, and thus had a great influence over Purcell, who was then a student at the Chapel. "Apart from his use of the declamatory recitative style, charm rather than depth would seem to be the characteristic feature of Humfrey's church music."\textsuperscript{17} Though his music lacks profundity, Humfrey is important in that his works

\textsuperscript{15}Ibid., pp. 93-94. See also p. 33.

\textsuperscript{16}Blom, \textit{Music in England}, p. 95. See also Westrup, \textit{Purcell}, pp. 10 ff.

\textsuperscript{17}Holland, \textit{Purcell}, p. 37. Commenting on Humfrey, Holland (p. 35) says that "whether Humfrey was actually Lully's pupil we cannot say for certain, but in Paris at that time he could scarcely avoid coming under Lully's influence. He returned to England, as Pepys remarks, an 'absolute monsieur.'"
demonstrate the new secular mood which was rising in English church music.\textsuperscript{18} John Blow, the second of Cooke's students listed above, was also an important figure. Though his harmonic experiments make him a more unconventional composer than Purcell, we feel in him "... a much greater kinship [than that of Humfrey] with the spirit of the older church composers ... ."\textsuperscript{19} It was in his capacity as organist at Westminster that he was able to exert a lasting effect on Purcell, who was his apprentice for one year.

Like literature, music was also governed to a certain extent by the prevailing current of taste, especially aristocratic taste. Charles II certainly spent sufficient time on the continent to develop a liking for French and even Italian music. Professor Westrup notes that "since he [Charles II] was a boy of ten when the Civil War broke out, he can have had very little chance of becoming acquainted with the older style of church music, which was even then in its decline. His musical education must have been influenced by the tastes of his mother, who was French, and by his residence during his exile in Paris ... ."\textsuperscript{20} I have noted above that French style in literature received aristocratic assent; in music, too, the seal of acceptance was set upon the importation of continental modes by

\textsuperscript{18}Ibid., p. 37.
\textsuperscript{19}Ibid., p. 53.
\textsuperscript{20}Westrup, p. 199. See also p. 105.
the very fact that Humfrey was sent on his grand tour at Charles II's expense; not all the approval of Italian and French music was the result of a superficial feigning of taste.  

French music had its place, then, in the Restoration picture and in Purcell's background. So fond of the Gallic style was Charles II that, in imitation of Le Roi du Soleil, he established at his own court a band of twenty-four violins, a group which at least would help to approximate the splendour of Versailles. Purcell was ever a man of his time, and his music reflects not only Italian but also French influence. "The dances in Purcell's theatrical works and the overtures to his anthems and odes are a permanent record of the impression made by the French style." Even though in the Preface to the Sonatas of III Parts, he criticised French works, referring to the "... levity, and balladry of our neighbours ...," he was not above imitating them. The "Entrée de l'Envie" from the prologue of Lully's Cadmus et Hermione interested him, and the air found its way into The Tempest in the dance following

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21 Ibid., pp. 201, 95-96; see also Holland, Purcell, pp. 34 ff.


23 Westrup, p. 48. Westrup (p. 97) comments on the decline of French influence and the rise of Italian. See also Holland, Purcell, p. 61. V. supra, p. 24.
"Arise, ye subterranean winds." Similarity with Lully's style is also apparent in *Dido and Aeneas* as well as in the Frost scene in *King Arthur* (1691), and "... several of his dance movements ... reproduce the elegant gaiety of the French ballet de cour ... But the dominant [foreign] influence in his work--and particularly in his vocal music--is Italian." However, A. K. Holland makes the following point: "It is noteworthy that to contemporary observers Purcell, and indeed English composers generally, seemed to be holding a middle course between French and Italian styles ... Purcell had himself, somewhat earlier, given credence to this idea in the preface to 'Dioclesian' ..." But it cannot be denied that some time after the Restoration there was a swing in taste in favour of Italianate music.

Many aspects of Purcell's work show traces of Italian influence. His use of the declamatory recitative is, in great part, the result of a knowledge of Humfrey's work and the latter

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24 Westrup, pp. 110-111; 146-147. Westrup suggests that Purcell probably saw a performance of *Cadmus* in London in 1686.

25 Ibid., pp. 116-120; 134. Westrup (p. 118) notes that the "Triumphant Dance" in *Dido and Aeneas* is reminiscent of the Chaconne in Lully's *Cadmus et Hermoine*.

26 Ibid., p. 242. Other composers were also susceptible to foreign influences. See Westrup's note on John Blow, pp. 113-114.

27 Holland, *Purcell*, p. 61.

28 Ibid., pp. 60-62. See also Westrup, pp. 82-92; 94; 96-98.
learned the mysteries of recitative while in Italy. Purcell's Sonatas of III Parts (1683) also show an Italian face. Indeed, in the preface to these sonatas he says that he has "... faithfully endeavour'd a just imitation of the most fam'd Italian Masters ... . He is not asham'd to own his unskilfulness in the Italian Language; but that's the unhappiness of his Education, which cannot justly be accounted his fault, however he thinks he may warrantably affirm, that he is not mistaken in the power of the Italian Notes, or elegancy of their Compositions, which he would recommend to the English Artists." Italian style is also evident in the dramatic works of the 1680's and 1690's, e.g., Circe (c. 1685?), The Fairy Queen (1692), The Indian Queen (1695), and The Tempest (1695), and in the later choral works, especially the verse anthems (in such pieces as coloratura arias,) and "... songs with trumpet obbligato." What must not be neglected is the fact that despite the foreign currents which were surging through the artistic channels in England, Purcell was certainly influenced by English music written before the Restoration. For this view there is every

29Westrup, p. 202. Purcell was susceptible to foreign influence; see also Holland, Purcell, p. 62.

30Westrup, pp. 47-48. See also pp. 230, n. 1, 241-242. Holland is skeptical as to whether the "Italian Masters" really were Italian; see his Purcell, p. 60.

31Westrup, pp. 137-152.

32Ibid., p. 206.

33Ibid., p. 158.
justification. He was familiar with the older style of English church music, as a number of his full anthems attest;\(^{34}\) "Purcell's dramatic music was built on the foundations of the Chapel Royal anthem,"\(^{35}\) and his "... vocal style was based on inflectional principles derived from his Elizabethan predecessors."\(^{36}\) In the field of instrumental music, the fancies for viols show a definite relationship with early seventeenth-century works in the *genre*, (in step-movement and imitation,) while the trio sonatas, despite the Italian features to be found therein, (e.g., lively nature, skip-movement, sequences, and use of the *basso continuo,* ) have an unmistakably English character.\(^{37}\) His use of false relation also shows him to have followed Elizabethan custom.\(^{38}\) But these are, for the most part,

\(^{34}\) Westrup, pp. 201-202. Prof. Westrup states that there is no doubt about Elizabethan and Jacobean influence on Purcell; see pp. 25-26.

\(^{35}\) Holland, *Purcell*, p. 86.

\(^{36}\) Ibid., p. 93.

\(^{37}\) Westrup, pp. 202; 233-236; 240-241. Westrup comments on the difference in mood between the sonatas of Corelli and those of Purcell (p. 236). He goes on to say that "Perhaps something of this was in Roger North's mind when he spoke of Purcell's 'Noble set of Sonnatas, which however clog'd with somewhat of an English vein--for which they are unworthily despised--are very artificall and good Musick.' Westrup cites as his source *An Essay of Musicall Ayre* (Brit. Mus., Add. 32536, fo. 78\(^{v}\)), and notes that 'North is probably referring to the first set. 'Artificiall' has the same meaning as the German *kunstvoll,* i.e. 'full of craftsmanship.'" An "English aura" is present in certain of the organ works; see Ralph Downes, "An Organist's View of the Organ Works," *Purcell: Essays*, p. 71.

\(^{38}\) Westrup, pp. 249-251.
technical matters. Though such details should be noted, to dwell solely in the realm of technical detail is often to lose sight of larger and more important questions. Here one must remember the role of literature in Purcell's life, for in terms of English influence on him, I suggest that one cannot overlook the part played by the works of Shakespeare, by lines whose very spirit and cadence form a monument to the English language, and by the works of other English writers; when Purcell handled the English language per se, he was handling an article which in itself owed no recent, Restoration homage to a continental tongue; he was dealing with one of the most priceless and beautiful possessions of his fellow countrymen. That he appreciated its beauty and its particular characteristics there is no doubt; evidence which will illustrate Purcell's ability to set the English language to music will be cited in a later part of this work.

Common Characteristics: The Court and Secularism, Occasional Art, and the Spectacular

I have more than implied, in the preceding pages, that the court had a great influence both on the music and on the poetry of the Restoration. The Puritan era saw the rise of the more independent professional musician, the man who had to seek a living outside the realm of the church or other protective body. Poets for years had, to a certain extent, at least, been

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39Tippett, "Our Sense of Continuity," Purcell: Essays, pp. 45-46. See also Dryden's praise of Purcell's ability to set English words, cited in Westrup, pp. 70, 72, and in Holland, Purcell, p. 69.
dependent on the nobility for patronage and subsistence; the situation in the years following 1660 was not different. The king and court supported music and they supported theatre also. How strong the influence was in the latter field is implied in Sherburn's statement that "the very predominance of court influence and courtier management tended perhaps to diminish the appeal of the theatre to the merchant classes . . . ."\(^{40}\) In much of the poetry also, and here I refer particularly to that of Dryden, there is every indication that the cultivation of royal and noble favour was often practised. The evidence for this opinion may be found not only in the subjects of some of the poems themselves, (e.g., *Threnodia Augustalis*, *Britannia Rediviva*, *Astrea Redux*, etc.) but also in the dedications which preface many of them.\(^{41}\) One dedication is of particular note, for it leaves no doubt as to the validity of the point which I am now making. That dedication is the one which appears at the head of the *Fables*. The inscription is to the Duke of Ormond:

> My Lord, -- Some Estates are held in England by paying a Fine at the change of every Lord: I have enjoy'd the Patronage of your Family from the time of your excellent Grandfather to this present Day. I have dedicated the Lives of *Plutarch* to the first Duke;


\(^{41}\) To *His Sacred Majesty*, *To My Lord Chancellor*, *Annus Mirabilis*, *Fables*, and some of the epistles and complimentary addresses have dedications to members of the nobility.
and have celebrated the Memory of your Heroick Father. Tho' I am very short of the Age of Nestor, yet have lived to a third Generation of your House; and by your Grace's Favour am admitted still to hold from you by the same Tenure.

I am not vain enough to boast that I have deserv'd the value of so Illustrious a Line; but my Fortune is the greater, that for three Descents they have been pleas'd to Distinguish my Poems from those of other Men, and have accordingly made me their peculiar Care. May it be permitted me to say, That as your Grandfather and Father were cherish'd and adorn'd with Honours by two successive Monarchs, so I have been esteem'd and patronis'd by the Grandfather, the Father, and the Son, descended from one of the most Ancient, most Conspicuous, and most Deserving Families in Europe.

In his poetry and in his plays Dryden worked to satisfy noble taste; in this task, for the most part, he succeeded. It is true that some of the plays were unsuccessful, and Sherburn suggests certain reasons for this. Nevertheless, it cannot be denied that the taste which he followed in his plays and in his poetry was satisfactory to a court continentally-minded in artistic matters. I have noted above that the King had Gallic tastes, and Dryden catered to the prevailing flavour. When the monarch demanded splendour and magnificence in art, Dryden had little difficulty in providing them. Dryden's art, then, was a courtly art. It should not be thought here that I am viewing

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42 John Dryden, "To His Grace the Duke of Ormond," The Poems of John Dryden, ed. John Sargeaunt (London, 1925), p. 264. Other citations of Dryden's works will be to this volume unless otherwise noted; citations will be to Dryden, Works. See also Van Doren, Dryden, p. 236.

43 Van Doren, p. 140.

44 Baugh, loc. cit.
him in a vacuum, and that other literary men were not working with similar principles; Sherburn's words on Restoration theatre make quite clear the fact that Dryden was not alone in his use of spectacular devices. Indeed, Van Doren states that at the end of the century there was not . . . serious doubt in the minds of beginning poets as to what was the best in matter, form, and style; Dryden had stamped an image of himself on every world of verse, and few could refrain from falling in some measure into the cadences of his prologues, his epilogues, his satires, his discourses, his songs, his odes, his narratives. Publicly also it was understood that Dryden represented the taste of the nation in poetry. The man who once had subsisted by panegyrizing the Crown, by propitiating the coxcombs of the theatres, and later by being a partisan in verse, was now more honorably engaged in selling his verses to the readers of England generally.

Like Dryden, Purcell was dependent for a living upon noble favour—particularly royal favour. Indeed, since his first appointment as assistant to John Hingston in 1673, he remained in the royal service, for while some musicians had to

45Baugh, pp. 750 ff.

46Van Doren, p. 237. The author notes the rise of the reading public at the end of the century. Whereas patronage had been a vital factor in a poet's livelihood, "the bookseller with his subscription editions was now in a position to guarantee a kind of independence and professional prosperity to men of gifts . . . ." On the reading public, see also Ian Watt, The Rise of the Novel (Berkeley and Los Angeles, 1959), pp. 35 ff. Van Doren, pp. 140 ff., comments on Dryden's partisanship; Holland, Purcell, pp. 45-46, notes his professionalism.

47Westrup, pp. 22-23.
seek subsistence from purely professional work, without the assistance of continued patronage, Purcell, although what one might call a "professional," remained in the sphere of the court. His compositions not only reflect the influences working on him, as described above, but also reflect court taste. And Purcell's taste and court taste were one and the same. Westrup says that

in June 1683 Purcell ventured into print on his own account for the first time with a work which, as far as we know, marks a new departure—the *Sonatas of III Parts* for two violins and bass with organ or harpsichord.

Yet even these works were dedicated to the King:

On the title-page he is proudly described as 'Composer in Ordinary to his most Sacred Majesty, and Organist of his Chapell Royall,' and the first violin part is enriched with an engraved portrait, which we are assured is the 'vera effiges Henrici Purcell, aetat. suae 24.' The work is dedicated to the king, by whose royal favour the composer declares he has been emboldened to lay his compositions at His Majesty's 'sacred feet.'

In them, too, is the same Italian style with which Charles II became acquainted when he was still in France; moreover, it is the composer's avowed intention to write in this style. He says he has tried

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48 Holland, *Purcell*, p. 75. V. supra, p. 31, n. 40.
49 Westrup, p. 47.
50 *Loc. cit.* See also p. 255.
... principally to bring the seriousness and gravity of that sort of Musick into vogue.

It was this style which, with the French traits added, marked so many of the composer's anthems and odes, works undeniably written for royal occasions and with an eye to royal favour. Professor Westrup speaks of Purcell's acquisition of a "brilliant manner" in regard to the odes, and notes also that it is in 1683 that he is able to show his true mettle in this type of work. The same desire for colourful, brilliant effects that influenced Dryden had its effect upon Purcell.

The 1687 ode, Sound the trumpet, beat the drum, opens with pompous magnificence. The style suggests Handel in its breadth and splendour. The solidly built opening chorus of Now does the glorious day appear (1689) has the rock-like determination commonly associated with Handel's choral works. The instrumental writing shows the same richness, and the use of strings in five parts, after Lully's model, gives an added richness to the texture.

Even in the last year of his life, in his setting of Shadwell's adaptation of The Tempest, he does not seek a quieter style.

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51 Purcell, Preface to the Sonatas of III Parts, cited in Ibid., p. 48. Professor Westrup states that this preface may have been written by Playford for Purcell, but that the latter was in all probability in agreement with the content of the piece. See p. 230. For a good discussion of Italian influence in Purcell's sonatas, see Michael Tilmouth, (supra, p. 10, n. 16), passim. See also Holland, Purcell, pp. 60-61.

52 Westrup, pp. 172 ff., 197 ff. See also p. 152, and Holland, Purcell, pp. 127 ff.

53 Westrup, p. 172.

54 Ibid., pp. 180-181.
True, his style develops through the years, but, judging from Westrup's examples, here is the work of the same man who, influenced by French and Italian models, wrote the earlier anthems and odes. Here is the man of the court reflecting the taste of the court, which enjoyed the often spectacular continental aura. Although *The Tempest* was not written specifically for nobility, it still retains characteristics of the many works which were.

Post-Restoration music, then, like poetry, was indeed a courtly art, and Purcell, in the eyes at least of North, was "Orfeus Britannicus." The influence of the court was, moreover, secular, and the Restoration years saw a rise in secularism in the arts, a trend on which I shall comment briefly. I suggested above that the Puritan regime did not kill artistic enthusiasm in the country; rather, it confined it, and in 1660, with the end of strict control over musical and dramatic activity, England experienced the rise of a taste which bore many continental marks. While certain men of the arts went to France for genuine inspiration in their field, others sought European manners and graces without considering first whether they had particular merit in a given situation. The rise of the professional musician (mentioned earlier) and subsequently of the virtuoso also aided the growth of the new trend. "Charles II's tastes were eminently secular, but [Holland

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suggests] his influence in changing the direction of English music has probably been overrated."^\textsuperscript{56} Charles II's group of twenty-four violins and his craving to emulate the splendour of Versailles contributed to the magnificent and rather worldly aura. Continental styles found their way not only into secular music but also into sacred music. It is significant that John Evelyn comments in his diary that on December 21, 1662, after a sermon delivered by one of the king's chaplains,

instead of the ancient, grave, and solemn wind musique accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or a playhouse, than a church.^\textsuperscript{57}

Even sacred anthems were written in the new harmonic style which had originally developed in the opera and in the masque.^\textsuperscript{58}

[^56]Holland, Purcell, p. 30. In view of what I have said in the immediately preceding pages, however, let us not underrate the effect of the court—a secular court with predominantly French manners—on the art of England. In the new era, music, as Blom says (Music in England, p. 91,) "... not only emancipated itself, as it quite properly should have done, from the inhibitions of Puritan morality; it began at once to be pressed into the service of courtly laxity." A moderate position in regard to the extent of court influence is the most scholarly one.


[^58]Blom, p. 96. "Wherever the necessary material was obtainable, the service was now allowed to be orchestrally accompanied, and this in turn encouraged the use of the new harmonic style, in which blocks of chords supported contrapuntal parts . . . ."
Blom notes that

the fashion as such had the upper hand, and it was not to be expected that the church, influenced on the one side by the frivolity at court and on the other by an inevitable reaction against Puritan stringency, should override it with any great show of severity.\textsuperscript{59}

It was not instrumental music \textit{per se} which was new; it was its " . . . introduction in divine service to which Evelyn, and no doubt others of the same temper, took exception, especially when the music played was modelled on the French practice, and hence, in their view, frivolous."\textsuperscript{60}

Professor Westrup, in describing the church music of Purcell's day, remarks on the use of the declamatory style of the Italians " . . . with its characteristic effects of pathos and dramatic expression . . . ," and on the development of the " . . . anthem into a cantata . . . [with] the introduction of instruments on an equal basis with the voices."\textsuperscript{61} He also cites Tudway's notes on Restoration church music, notes which describe Charles II's attitude toward sacred music and which tend to show the monarch as being solely responsible for all the changes in that field. In the interests of clarity, I shall quote them in part.

\begin{itemize}
\item \textsuperscript{59} Ibid., pp. 96-97. See also Holland, \textit{Purcell}, p. 39.
\item \textsuperscript{60} Westrup, \textit{Purcell}, p. 28. See also pp. 207-210, 152.
\item \textsuperscript{61} Ibid., pp. 199-200.
\end{itemize}
His Majesty . . . Order'd the Composers of his Chappell to add symphonys &c. with Instruments to their Anthems; and these upon Establis'd [sic] a select number of his private music to play the symphonys & Retornellos which he had appointed.

In about 4 or 5 years time some of the forwardist & brightest Children of the Chappell, as Mr. Humfreys, Mr. Blow, &c., began to be Masters of a faculty in Composing. This his Majesty greatly encourag'd by indulging their youthfull fancys, so that ev'ry month at least, & afterwards oft'ner, they produc'd something New of this Kind. In a few years more severall others, Educated in the Chappell, produc'd their Compositions in this style; for otherwise it was in vain to hope to please his Majesty.

Thus this secular way was first introduc'd into the service of the Chappell, And has been too much imitated ever since by our Modern Composers.62

Westrup is in agreement with Holland in saying that Tudway's views about the king's influence are exaggerated. He points out that, like Evelyn, Tudway disliked the "secularity" of the instrumental symphonies.

But once let it be accepted that instrumental music in church was admissible, and it is clear that the only style in which it could have been written was the secular style. There was no tradition of instrumental church music. To the Restoration composers instrumental music was simply instrumental music, without any qualification. It has too often been supposed that a secular style means a frivolous style, unsuited to divine offices; whereas it should have been obvious that secular music can be, and often is, as sober and dignified as anything written expressly for the church.63

62 Brit. Mus., Harl. 7338, fo. 2v-3, cited in Ibid., pp. 199-200. See also p. 17.
63 Ibid., pp. 201-202.
We should not, however, misunderstand Professor Westrup. What he says of secular music is quite true. But the fact remains that instrumental symphonies were added to the anthems in order to make the service more attractive, not specifically to induce greater devoutness in the members of the congregation. H. K. Holland is quite definite about this point:

The conventions of the period led to the selection of texts, as Bumpus has pointed out in his 'Cathedral Music,' notable for their highly coloured imagery. The anthem was the most characteristic form of English church music. Pepys constantly refers to it and Hawkins tells us of a modish habit of the gentlemen of the time, who escorted a lady to the afternoon service at St. Paul's especially if there was a new anthem. It may not have been a very religious practice but it was at least a sign of musical interest. The Chapel Royal anthems were quite frankly a musical entertainment. With their ritornelli, their brilliant solos, designed to show off the voice of the Rev. John Gostling, or some other famous chanter, their choruses and final alleluias, they were an extremely spectacular feature of Restoration religion.

They were part of

... the religious entertainment that was mapped out for the diversion of the royal ear.64

On the one hand then, while such continental attractions appealed to the listener because of their variety and colour, it must not be forgotten that certain composers could use such devices with the greatest sincerity and consciousness of the place in

64 Holland, Purcell; pp. 126-127.
which their music was to be heard. Purcell was one of those.  

Just as Tudway and Evelyn believed that English music degenerated with the importation of continental traits, so certain men of letters regarded Restoration poetry as inferior to that of previous eras in that they found little of the profundity or at least sound thought which characterised some of the latter.

It was charged [too] that France had corrupted English song with her Damons and Strephons, her 'Chlorisses and Phyllisses,' and that the dances with which she was supposed to have vulgarized the drama and the opera had introduced notes of triviality and irresponsibility into all lyric poetry. Dryden . . . ran them [dances] into his plays whenever there was an excuse.66

Van Doren states that "the seventeenth century in England was a century of secularization, first under Italian and then under French influences," and that "poets drew much of their best knowledge and inspiration from musicians, so that any alteration in musical modes was certain to affect the styles of verse."67

65 Ibid., pp. 127-129. Purcell's handling of his musical resources was always in keeping with the situation for which he was writing; secular devices which found their way into his church music were treated with tact and discretion and an awareness not only of his audience—a court congregation—but also of his text and its meaning. See also Westrup, pp. 207-210. Purcell's position should not be equated with that of Palestrina after the Council of Trent.

66 Van Doren, Dryden, p. 175. Van Doren goes on to note Dryden's indebtedness to Molière and Voiture.

67 Ibid., p. 176. (See Holland, Purcell, p. 60, in regard to the change from French to Italian taste in the years following the Restoration.)
Instead of the intricacies of the rhythms and harmonies of the music and poetry of the former age, the simplicities of dance measures now rang through the works of church and stage and "... all the world of lyric poetry."\(^6\) "Dryden for his own part was inclined to welcome swift, simple, straight-on rhythms ...;"\(^6\) these were rhythms akin to the dance measures of the day. Just as Purcell moved from the full anthem to the verse anthem and out of close touch with pre-Restoration music, so Dryden moved away from the style of his early songs, with their distinctive aura of the Caroline period to a new style, a more simple, direct, dance-like mode.\(^7\) The examples in Van Doren's text provide ample illustration of this point, and that critic notes that by no means are these songs of Dryden's to be classed as profound. They were, I suggest, the poetical counterparts of many of the short works of Purcell; they possess the same slightly frivolous and brilliant nature which is to be found in the latter.\(^7\) Indeed, they border on the virtuosic, a characteristic of Restoration art which I shall touch on later.

\(^6\)Van Doren, p. 177. There was, the author notes, strong resistance to the newer style.

\(^6\)Ibid., p. 179.

\(^7\)Ibid., p. 180. The author quotes a song from *The Indian Emperor*, and states that Dryden moved from the style of this "... to a more modern, more breathless world of song, a world where he fell at once, in *An Evening's Love*, into the dactylic swing that was to win him his way into the irrepressible *Drolleries* ... ." Purcell moved into more rhythmic frameworks; see Westrup, p. 241.

\(^7\)Peter Pears, "Homage to the British Orpheus," *Purcell: Essays*, pp. 1 ff.
The songs of Dryden show a lightness and sprightliness, then, not to be found in much of Caroline verse. But the analogy with Restoration music goes deeper, for I suggest that even when the poet is dealing with serious subjects as he is in the epitaphs and elegies, there is not the depth of feeling of Jonson, Donne, or Milton. His ode "On the Death of Mr. Purcell" is possibly a sincere tribute, it is true, but its conventions tend to limit the depth of expression, to mask what might otherwise be a statement of true feeling. I do not say that there is no feeling in the poem, but that the emotional impact is severely limited. Yet, one cannot say that the elegy, as a poem, is not very beautiful. The same comments might be made about "Upon Young Mr. Rogers," "On Mrs. Margaret Paston," and "Epitaph on a Nephew." Compared to Jonson's personal and very beautiful "On My First Son," his lovely "Epitaph on Elizabeth, L.H.," and his strong yet sympathetic utterance on Shakespeare, Dryden's elegies, like his songs, are not as profound, as deeply infused with the poet's personality. It would appear that the lightheartedness of much of Restoration art had penetrated even here. The only hymn which can be confidently attributed to Dryden, *Veni, Creator Spiritus*, though sincere and more moving than the elegies, has not the depth and personal conviction of, let us say, Donne's Holy Sonnets, especially "Batter my Heart . . ." with which it has

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[^1]: Van Doren, p. 185. For the author's comments on Dryden's epitaphs, see pp. 122 ff.
a number of similarities in terms of thought. Van Doren says of this hymn that it

... is in a certain sense rounder and deeper utterance than any of the songs. The vowels are more varied and the melody has a more solid core to it; the bass of a cathedral organ rumbles under the rhythms.73

He states too that Dryden "... was a born writer of hymns ... " and that "praise with him was as instinctive as satire."74 Yet, like Purcell's, his praise and his devotion are naturally tempered with the tenor of the times, and, as I stated above, the tenor was one of attractiveness and splendour. Thus, while Purcell and Dryden perhaps used the contemporary conventions of their arts quite sincerely, and knew what they were expressing, the very use of those conventions sometimes stood in the way of complete communication of the depth of a thought or emotion. One is inclined to agree with Landor in his judgement on the opening of Religio Laici, for indeed, this is perhaps Dryden's most profound point. "'Landor once said to me,' wrote Henry Crabb Robinson in his Diary for January 6, 1842, 'Nothing was ever written in hymn equal to the beginning of Dryden's Religio Laici,--the first eleven lines.'"75

73Loc. cit. See also p. 123.
74Ibid., p. 185.
75Loc. cit. Purcell is able to achieve great depth in some of his work; e.g., the music for the funeral of Queen Mary, 1695.
Both Dryden and Purcell were devout men. Both celebrated their faith in their arts, but both, even in profound moments, reflect the influence of continental styles, styles which suited the court and which, for the most part, were eminently secular. And it was with Purcell, heavily influenced by French and Italian examples as well as by English ones, that Dryden, working under many of the same influences and striving to improve his own work and to satisfy the taste of the times, joined. The poet obtained "... the full advantage of an association with this powerful composer who, as Motteux put it in the first number of his Gentleman's Journal in 1692, joined 'to the delicacy and beauty of the Italian way, the graces and gayety of the French.'" 76

Before going on to discuss more specific characteristics of the art of Dryden and Purcell, I shall turn for a moment at this point to note an important factor which is evident in both poetry and music in so far as they are connected with the court and the society surrounding it. One might expect that a continuing patronage would incline if not compel a poet or a composer to produce a continuing stream of works for the satisfaction and pleasure of his employer, and that these works would be produced whether or not state or "social" occasions occurred which demanded special productions. However, in the

76 Ibid., p. 178. See also Westrup, Purcell, pp. 67-73. For a list of Dryden's works set by Purcell, see Van Doren, pp. 177-178, and Westrup, App. B., pp. 271 ff. See also Holland, Purcell, pp. 69, 145 in regard to Dryden's partnership with Purcell.
case of both Dryden and Purcell, "occasional" works are often the rule, and indeed, special events for which pieces had to be written often resulted in some of their best productions.

Van Doren has put the matter of the "occasional", as far as Dryden is concerned, out of question.

There is a sense in which every poem that Dryden wrote was occasional . . . . Circumstances were required to draw him out on paper. Births, deaths, literary events, political incidents tapped in him the richest commenting mind that English poetry has known. He is the celebrant, the signalizer par excellence. He succeeded Ben Jonson, the other great occasional poet of the seventeenth century, in a kind of writing that was peculiarly Augustan . . . . The temper of the century had swiftly become suited to a sort of expression aiming "rather at aptitude than altitude," as Thomas Jordan put it in the dedication of his Poems and Songs in 1664. It had become more and more agreeable to read and write verses that suavely wreathed themselves around plain, social facts.77

He states, too, that Dryden not only rose to his occasions, but rose above them, that he " . . . brought to them richer stores of thought and melody than were adequate,"78 that he never

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77Van Doren, p. 107.

78Ibid., p. 108. Some interesting lines relevant to this point are to be found in J.W.N. Sullivan, Beethoven: His Spiritual Development, Mentor Book Edition (New York, 1949), p. 73:
"Even with poetry, which often professes to have its origin in some particular occasion, the poem is never the effect of the particular occasion acting on some kind of tabula rasa. The experience of the particular occasion finds its place within a context, although the impact of the experience may have been necessary to bring this context to the surface. A genius may be defined as a man who is exceptionally rich in recoverable contexts. But the formation of these contexts is, for the most part, an unconscious process."
entirely deserted the realm of the panegyric during the reigns of Charles II and James II, that "his official praise rings with a round Roman grandeur," and that "he writes as if he lived to praise, not praised to live." How correct Van Doren is may be judged by reading any of Dryden's panegyrics; while To His Sacred Majesty, A Panegyric on His Coronation (1661) is certainly a poem designed to attract royal favour by virtue of its panegyric nature, it is also a good poem *per se*. It in no way contradicts what that critic has said of Dryden's praise-in-verse; rather, it illustrates his words. It is full of praise and warm compliments, yet not replete with them to the point of being fawning. The poet, I suggest, knows when to stop—an admirable professional characteristic. Further, the praise in this poem is always poetic rather than just pedestrian. The images are not excessive or inappropriate, as they might be in the work of a lesser man. The lines, too, sing with the music of a master:

Next to the sacred Temple you are led,  
Where waits a Crown for your more sacred Head;  
How justly from the Church that Crown is due,  
Preserv'd from ruine and restor'd by you!  
The gratefull quire their harmony employ  
Not to make greater, but more solemn joy.

Van Doren, p. 110. The author also notes that "... it was only with the return of Charles II from France and the setting up of what was believed would be a permanent little social court that literary England came for awhile to be something like literary Rome in the fourth century or like literary Italy in the fifteenth." See p. 109 for an enlargement of this statement.
Wrapt soft and warm your Name is sent on high,
As flames do on the wings of Incense fly;
Musique herself is lost, in vain she brings
Her choisest notes to praise the best of Kings;
Her melting strains in you a tombe have found
And lye like Bees in their own sweetnesse drowned.

A much later work, "To the Earl of Roscomon, on his Excellent Essay on Translated Verse" (1684), shows the same talent for this sort of writing and the same deft execution of the laudatory poem. Filled with well turned compliments, the piece could not have failed to achieve its object, viz., to please and delight the Earl and to inform readers of his prowess. The gist of the poem is given in the following lines:

The Wit of Greece, the Gravity of Rome,
Appear exalted in the Brittish Loome;
The Muses Empire is restor'd agen,
In Charles his reign, and by Roscomon's Pen.

How will sweet Ovid's Ghost he [sic] pleas'd to hear
His Fame augmented by a Brittish Peer,
How he embellishes His Helen's loves,
Outdoes his softness, and his sense improves.

It should not be assumed that these complimentary addresses of Dryden's were unmarked by progress in poetic style. Speaking of two later works of this type, Van Doren remarks that

80 Dryden, To His Sacred Majesty, A Panegyric on His Coronation, Works, p. 12, ll. 45-56.
81 Dryden, "To the Earl of Roscomon on his Excellent Essay on Translated Verse," Works, p. 153, ll. 26-29, 59-62. In line 59, "he" should be read "be".
the famous lines to Congreve on his *Double-dealer* (1694), and those to Sir Godfrey Kneller of the same year, probably in acknowledgement of a portrait of Shakespeare, which Kneller had given him, represent a more reflective stage in the progress of Dryden's epistolary manner. They do not charge upon their subjects with the breathless speed of the early addresses; their discourse, which in one case is upon the dramatic poetry of the last age and in the other case is upon the history of painting, seems packed and ripe.  

In the same way that Purcell's last two birthday odes for Queen Mary, *Celebrate this festival* (1693) and *Come ye sons of art away* (1694), have an aura of splendour and magnificence about them, the poet's "... last two epistles of all appeared with considerable pomp in ... [his] last volume, the *Fables*." Indeed, the lines to the Duchess of Ormond have an almost martial sound to them in places; trumpets and drums would not be out of place by way of accompaniment.

On some of the epitaphs, also in the realm of occasional verse, I have already commented. In speaking of Dryden as a narrative poet, Van Doren remarks that his "... narrative surface is more animated than moving." The same is true in a

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82 Van Doren, p. 118. Somewhat the same comment could be made in re the development in Purcell's "Birthday Odes;" see Westrup, pp. 181 ff.

83 Westrup, pp. 187 ff.

84 Van Doren, p. 120. These are the prefatory poem to *Palamon and Arcite*, dedicated to the Duchess of Ormond, and *To My Honour'd Kinsman, John Dryden* . . .


86 Van Doren, p. 229.
way about his elegaic poetry, for although one will agree with
the critic that To the Memory of Mr. Oldham is sincere and
beautiful, one will also feel, I suggest, that it does not
have great depth of feeling in relation to other poetry of this
type. Perhaps an even stronger example, though, of the
importance of occasional pieces in Dryden's poetry is the wealth of
prologues and epilogues to be found there. "They give, more
adequately than any other division of his work, a notion of
his various powers; his speed, his precision, his weight, his
melody, his tact . . . . They are his most speaking poems;
they have the warmth of flesh and blood." They are neat and
succinct, direct and alive. Purcell, was often at his best in
his incidental music for various plays; Dryden is like him, for
he is brilliant in the prologues, etc., and what are these but
finely turned overtures and finales written for theatrical-social
occasions? "Prologues and epilogues were poems now that could
stand alone . . . . Bayes [in The Rehearsal] was right; prologues
and epilogues had become social events." These pieces were
important to the audience in Restoration theatre, and Van Doren
states that

87Ibid., p. 124.
88Ibid., p. 128.
89Ibid., p. 130. For Van Doren's full discussion of these
pieces, see pp. 128-139.
If Dryden wrote his first prologues and epilogues perfunctorily, it is plain that he wrote his later ones both with instinctive delight and with due attention to the precautions necessary for insuring their success. 90

For Dryden, then, an occasional piece was not an unimportant triviality to be tossed off without proper attention. Indeed, such works form a great part of his total output and contain much of his best work. What are the Cecilia odes (with which I shall deal in detail later), if not occasional pieces? Pieces of this type were a very real factor in the Restoration era, and literature was not alone in displaying the era's taste for them. Music, and in particular, that of Purcell, contains many counterparts to the works of Dryden which I have just been discussing.

One has only to glance at Professor Westrup's catalogue of Purcell's works to see that my statement is not unfounded. It is filled with the names of odes, welcome songs, anthems for special services, incidental works for plays, and so on. Even Dido and Aeneas (1689?) the composer's only real opera, is an occasional piece, like Blow's Venus and Adonis (c. 1682), to which it owes a certain debt. 91 As Van Doren notes the aptness of Dryden's verse for "personal" occasion, so A. K. Holland remarks on the same feature in Purcell. There are striking parallels in the critical opinions here:

90 Ibid., p. 133.
Purcell's music was always 'rightly fitted and adapted' to whatever was the purpose of the occasion. The charge of being an 'occasional' composer or poet is one which is apt to have depressing associations in a country that has not always been too fortunate in those on whom the official laurels have been placed . . . . Even when he is confronted with the empty bombast and servile flatteries of some of the royal odes, his art is never demeaned and rarely sounds forced . . . . He never failed to rise to a great ceremonial opportunity. His whole career was made up of such opportunities and his essentially dramatic genius passed easily from the theatre in Dorset Gardens to the theatre in public life. 92

Although certain pieces which might be classed as incidental music are linked to particular plays by virtue of dialogue or action, others, particularly purely instrumental works, could fit in any one of a number of stage pieces in the same way that some of Dryden's prologues and epilogues could. 93 However, it should not be inferred from this statement that all or even a great deal of Purcell's "occasional" pieces might have suited one occasion as well as another. The comment above refers specifically to some of the incidental music for plays. To include other works would be unscholarly and incorrect. Most of

92 Holland, Purcell, pp. 78-79.

93 Ibid., p. 152. See also Van Doren, p. 130. Van Doren says that " . . . it became possible for audiences to be addressed on special subjects. Prologues and epilogues were poems now that could stand alone; often it made very little difference at what play or in what order they were spoken." Holland points out, in regard to incidental music (p. 152), that "these movements are invariably short but contain much sparkling music. They have no particular relevance to the play in hand and might equally well be transferred from one to another. But they are excellent theatre music . . . ; Purcell's copiousness of melodic invention is scarcely anywhere seen to better purpose . . . . Purcell's sense of movement, of gesture, is supreme."
Dryden's pieces, e.g., *To His Sacred Majesty*, are eminently suited to the occasion; so are those of Purcell.

This fact is particularly noticeable when one comes to look at the royal odes. Even the early ones are entirely suitable in view of their purpose, and although they do not reach the standard of the later odes, are by no means musical doggerel. Professor Westrup's discussion of these odes renders unnecessary an outline of their development here; suffice it to say that his treatment of the subject is quite full and is adequately illustrated with musical examples. These odes are magnificently written; they are martial and thrilling, and undeniably beautiful despite their Restoration lavishness.

Westrup says of *Celebrate this festival* (1693) that "... the baroque magnificence of the choral writing and the proud energy of the melodies make the work as a whole an imposing pièce d' occasion. Such solemn Jubilee is proper to a queen's birthday." Even bad verse—which it was sometimes his lot to set—did not prevent him from excelling himself, as in *Come ye sons of art away* (1694). The four Cecilia odes, as I have remarked above, are also without doubt admirably designed for the day being celebrated,
I suggest, the best. Many of the anthems, occasional pieces though they were, contain some of the composer's best writing. Professor Westrup mentions in particular *My heart is inditing*, a verse anthem for the coronation of James II, as being of exceptional magnificence. The *Te Deum and Jubilate* (1694), a sacred work written for the St. Cecilia celebration, is another work which shows the composer producing a good work for a particular occasion, although as Westrup says,

> the reiteration of the chord of D major, however glorious the choir and however magnificent the trumpet-playing, no longer excites us as it did Purcell's contemporaries and the audiences of the

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98 Westrup, *Purcell*, p. 209. See Henry Purcell, *The Works of Henry Purcell*, Published for the Purcell Society (London: Novello and Co., Ltd., 1878), XVII, 69-118. (These vols. are hereafter referred to as Purcell, *Works.*). *My heart is inditing* is a fascinating and beautiful work. There is a Fugal-type entry of the vocal lines after a long instrumental introduction. It is a verse anthem of wonderful proportions containing ritornelli and the characteristic \( J \) rhythm in the second verse. The work ends with a final glorious "Alleluia" in \( 3/2 \) time, first in half notes and then in flowing quarter notes. Cf. the treatment of "glorious" (pp. 79 ff.) and that of "heroic" and "glory" in *The Libertine*, vol. XX of *Works*, pp. 65-67. The two funeral sentences, *In the midst of life* and *Thou know'st, Lord* are also very beautiful. The earliest version of these is in *Works*, XIII, 1-5 and 6-10. There is a certain overlapping of entries, yet the distance between the parts is such that the words are not obscured. (See Colles, *Growth of Music*, p. 47. V. supra, p.11 ). Especially remarkable in *In the midst of life* is the chromaticism on pp. 4-5. The composer moves through ten keys in six bars, yet the harmony is not what one would call overly-fluid. Each part flows of its own accord and modulation is often achieved through judicious use of an augmented chord. (See Illustration No. I ). Later versions of these two anthems are given with *Man that is born of a woman* in *Works*, XXIX, 36 ff. These were used at the funeral of Queen Mary in 1695.
eighteenth century, to whom such magnificence was still novel and striking. 99

It would be possible to carry on a discussion of a great number of Purcell's works simply under the heading of "occasional pieces." My point here, though, is to show that like Dryden's, much of Purcell's work is in this realm, and that much of it is excellent. Like Dryden, Purcell not only rose to an occasion, but rose above it. I would like to cite here one more work by way of illustration. That is the utterly suitable, magnificent, and moving music for the funeral of Queen Mary in 1695. The sections for a quartet of trombones and drums alternate with some of the finest choral writing in the history of English church music. The anthem, Thou knowest, Lord, the secrets of our hearts, is moving in its simplicity, and glorious in its counterpoint. It is a fitting homage to a queen, and a more than adequate demonstration that occasional works need not be uninspired or trivial. 100 Purcell and Dryden were in many cases, then, "artists of the occasion," and in almost every case what was produced not only suited the occasion and whatever

99 Ibid., p. 220. The taste for magnificence illustrated by clever use of trumpets, extended into the eighteenth century. Handel's debt to this work is clear; see Eric Blom, Music in England, p. 117. See also Holland, Purcell, pp. 123-124.

100 See Westrup, pp. 82 ff., for details of this work. The music was heard at Purcell's own funeral in Westminster Abbey in November of the same year. The Canzona for trombones is also used in a setting of Shadwell's The Libertine; see Purcell, Works, XX, 55. V. supra, p. 54, n. 98. See Van Doren, p. 23, in regard to dignity in Dryden's verse.
magnificence or sentiment it demanded, but was also worthwhile as art.

I have indicated that the desire of the court was for an art of magnificence and extravagance. Many of the occasions which art was called upon to celebrate were state events; both Dryden's poems and Purcell's works, (e.g., the royal odes) reflect this trend. However, the demand for opulence in art did not stop with state occasions. Indeed, it went beyond, to enter the playhouse, and, as I have stated above, the church. Dryden's heroic plays, for example, demonstrate well the emphasis on the "spectacular" in the theatre, for Holland notes that

. . . the complete change of outlook that had come over the theatre between the decay of the poetic drama and the rise of the heroic play in a large measure accounts for the type of work presented. Stage-machinery was a comparative novelty and it was soon developed to a point that seems incredible even to us, who are accustomed to the scenic splendours of the modern stage.101

These heroic plays were not only elaborate from the point of view of stage design, but were magnificent for their very sound. Often incidental music was used to add greater appeal.

As the authors of The Censure of Rota . . . put it, 'An heroic poem never sounded so nobly, as when it was heightened with shouts, and clashing of swords;

101 Holland, Purcell, pp. 149-150. The author describes some of the stage devices, and notes that "Dryden seems to have reconciled himself to the fact that in opera it was music and the spectacle that counted--'these sorts of entertainment', as he said, 'are principally designed for the Ear and the Eye.'" (See p. 150.) See also pp. 68, 173.
... drums and trumpets gained an absolute dominion over the mind of the audience (the ladies and female spirits); ... Mr. Dryden would never have had the courage to have ventured on a Conquest had he not writ with the sound of drum and trumpet. 102

After citing this passage, Van Doren proceeds to discuss the heroic plays and in particular, The Indian Emperor, stating that in the latter, there is

a more powerful ground-rhythm than has been heard before. This metrical plunge and bound was the discovery and glory of the heroic plays. It was exactly this which was to give spring to Augustan heroic verse. 103

It should be noted, then, that an aura of magnificence extended even to the rhythms of the poetry, as well as finding a place in the words themselves and in the images which they created. Van Doren puts the matter clearly when he points out that in regard to his images, Dryden "... was more at home among the warriors of the Aeneid ...", 104 and that in connection with his rhythms, "Dryden's habit of dilating his heroic verse with Alexandrines not only grew upon him so that he indulged in flourishes when flourishes were not required, but it became contagious." 105 Just as the eye was important, so was the ear,

102 Van Doren, p. 86.
103 Ibid., p. 87.
104 Ibid., p. 214. See also p. 218.
105 Ibid., p. 192. For Van Doren's comments on Dryden and the Pindaric, see pp. 196 ff. Dryden's comments on the form could fit well in a treatise on harmony.
and the vehicle for much of the heroic verse was the couplet.

Writing them [heroic plays] with a flesh-and-blood audience, an actually hearing audience in mind, he could not be inattentive to the claims of the ear. His dramatic triumph, such as it was, was a triumph of the ear.106

It is not only in the plays, though, that the reader is to find Dryden conscious of the ear of his listener, for many of his shorter poems illustrate this tendency well, e.g., On the Death of Mr. Purcell (1695), A Song for St. Cecilia's Day, November 22, 1687, and Alexander's Feast (1697).

The last-mentioned poem is really an artistic tour de force. Magnificent and grand in every way, it is perhaps the best "purely poetic" (as opposed to dramatic) example of the spectacular in Dryden's verse. It is easy to see why Van Doren notes that "poets called themselves 'virtuosos.'"107 Poetry

106 Ibid., p. 85. Van Doren states on this page that like Corneille, Dryden "... had a fondness for stage argument and stoic declamation, and from him he learned the value of an obvious, unbroken melody." The former has its parallel in opera in the recitative, the latter in the extended coloratura line which is to be found in many of the areas of the period. Both of the musical parallels are, in great part, a result of French and Italian influence, and Dryden's debt to Corneille is certain. Just as Dryden wrote for his audience, so, too, did Purcell, and his triumph in stage works as well as non-dramatic pieces was one of the ear. Van Doren (p. 59) also says that "it was precisely the music of the couplet, easy and continuous rather than intricate and intermittent, that won the couplet its prestige at the start." This has a parallel in the growth of homophony; (V. infra, p. 60, n. 111).

107 Ibid., p. 46.
which is highly ornamented, (in part by elaborate imagery,)
eloquent, and rhetorical in some respects, is, in its own way,
very beautiful. Its manner is one of baroque splendour. Yet
in it, as in much of the highly ornamented music of the day, is
an air of artificiality, of contrivance, or ornamentation, of
elegant imagery for its own sake, for the sake of convention.\textsuperscript{108}

It is only in a poem like \textit{Alexander's Feast} (or in some of the later
works of Purcell), that such ornamentation is handled with a skill
which makes the effect and not the device itself particularly
apparent.\textsuperscript{109} What Van Doren says about poetry is equally true
of music: "... it was ... sophistication, easy expertness,
and obvious perfection of finish [that] became of paramount
importance ... ."\textsuperscript{110}

The manner of the heroic plays and of some of the poems
of Dryden, then, is often the ornamental, figurative manner of
the baroque, but the form which was in many cases used to convey
the manner, viz., the couplet, was a device with singularly
classical traits. It made for neatness, compactness, antithesis,
and balance; it was a form in which control and correctness
were to become paramount, in which perfection was to become a
major goal.

\textsuperscript{108}Ibid., pp. 46-47. On ornamentation in music, see Holland, \textit{Purcell}, p. 91.

\textsuperscript{109}Westrup, \textit{Purcell}, p. 140. Professor Westrup indicates that
Purcell gained gradually his control over Italian technical de-
vices, and that he finally mastered them in \textit{The Indian Queen} and
\textit{The Tempest}. "No longer does he use technical devices for their
own sake; he has made them his servants."

\textsuperscript{110}Van Doren, p. 46.
It was precisely the music of the couplet, easy and continuous rather than intricate and intermittent that won the couplet its prestige at the start, . . . The preface to Joshua Poole's *English Parnassus* (1657), an enterprising forerunner of the handbooks on poetry which Bysshe, Gildon, and others were to issue in the eighteenth century, placed particular emphasis upon the "Symphony and Cadence" of poesy; right accent, "like right time in Music, produces harmony;" rhyme is the "symphony and music of a verse." It became easy, by Pope's time, to write in flawless cadence.\[111\]

In "variety of tone," sheer diversity, and "genuine melody," Dryden is a master.\[112\] Dryden, believing always that 'versification and numbers are the greatest pleasures of poetry,' tended to cherish heroic verse as a musical instrument, and to work for 'harmony and rhythm alone' . . . . His desire was always [sic] for more 'even, sweet, and flowing lines.'\[113\] Circumlocution or periphrasis also appealed to him,\[114\] and

\[111\]Ibid., pp. 59-60. Dryden accepted and developed the couplet; see pp. 69 ff., 85. However, I suggest it was not "easy" for Pope to write "flawless" couplets. Purcell moved in the direction of homophony and euphony, out of which came more clearly defined tonality, even in his polyphonic works. By Handel's time, it was easier to use both polyphony and tonality. See Westrup, pp. 216-217, 245-251.

\[112\]Van Doren, p. 60.

\[113\]Loc. cit. He admired Italian for its softness and melodiousness, and in an attempt to "soften" his verse, used polysyllables—trochees which in music have a counterpart in short suspensions. See p. 61. It should be noted that he did not "always" strive for "... sweet, and flowing lines." Van Doren's generalisation is, I suggest, too broad. See Westrup, p. 254, in regard to melodic lines. V. infra, p. 79.

\[114\]Van Doren, p. 61.
this may have its musical parallel in the statement of ideas in long, ornamented vocal lines. 115

Correctness, balance, precision, and melody: these were features of Dryden's lines. Van Doren cites two lines from Pope's Essay on Criticism which bring forth one further characteristic of Dryden's verse with which I should like to deal before returning to Purcell's music to draw more lines of comparison.

'Tis not enough no harshness gives offense,  
The sound must seem an echo to the sense.  

Essay on Criticism, 11. 164-165

The second line of his couplet referred to Dick Minims who insisted that "imitative harmony," or "representative harmony," or "representative versification," as it was variously called, was an indispensable ingredient in poetry . . . . The chief secret, confided Dryden in the preface to Albion and Albanius, "is the choice of words; and, by this choice, I do not mean elegancy of expression but propriety of sound, to be varied according to the nature of the subject. Perhaps a time may come when I may treat of this more largely out of some observations which I have made from Homer and Virgil who, amongst all the poets, only understood the art of numbers." 116

115 The tendency in the nineteenth century was towards more concise expression both in the poetry per se and in lieder; there was not nearly so much repetition, in the latter, of phrase fragments, which repetition causes delay in the transmission of an idea.

116 Ibid., pp. 62-63. For the counterpart in music, see Westrup, p. 209, and pp. 168-169. There are many examples of "picturesque" detail in Purcell's works. See also Holland, Purcell, pp. 85-94, 97-98, 171. V. Supra, p. 54, n. 98; v. infra, p. 65, n. 124.
There is no need to relate here the details of Dryden's imitative harmony, since Van Doren does this and provides examples as well. It should be noted, though, that Dryden, a poet whose effects are often baroque in their magnificence, places importance on the word "propriety." That word is a key to the classical mind. Imitations of sound or speed could not be achieved in a haphazard way; they had to be worked with good taste, and they could not, I suggest, be overdone.

From Cowley to Dick Minim, Dryden was the great example of the imitative versifier, as he was also the great example of most of what the Augustans believed to constitute a poet . . . . But nothing is more natural than that his best music should be heard in the poems which he most meant. It was when he was most oblivious of the problem of adapting sound to sense, when he was fullest of the scorn or the admiration which he knew better than any other poet [how] to express, that he fell into his properest rhythms.117

What Van Doren says here cannot be disputed. Art reflects the man—and the age. When Dryden laboured less to make sound echo sense, he was at his best. When he used technical devices less for their own sake, his work became more alive and less artificial.118 This is true, too, of Purcell, for while he strove to improve his technique of composition, and while technical devices sometimes give a slightly artificial air to some of his work, he was, fundamentally a true musician whose artistic honesty cannot be doubted.119

117 Van Doren, pp. 65-66.
118 Ibid., p. 67. See also pp. 46-47.
119 Westrup, pp. 241, 253, 255-257.
In discussing late seventeenth-century music, and particularly that of Purcell, in the light of the Restoration secularism and the attachment of art to the court, I stated that magnificence and majesty were features of that art, even when it entered the church. For not only was the church, and with it, the music for the services, dominated by the court, but the theatre [also] was bound up with the court. Its audience was drawn not from the citizens of London, who looked askance at its licence and immorality, but from the aristocracy and the king's immediate circle.  

The same taste which required instrumental symphonies in church services prevailed in the theatre, and its desires were only satisfied with an equivalent dose of artistic magnificence. It is necessary to look at only a few of the operatic scores to see that this is true. The Indian Queen and The Tempest are excellent examples in this regard, and much of the incidental music for some of the plays displays the same type of splendour. This is particularly true in the case of the music for Abdelazer, Amphitryon, and Aureng-Zebe. However, it should not be assumed that all is bombast and trumpeting. These works, even

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120 Ibid., p. 103.

121 Purcell, Works, XVI and XIX. See also Holland, Purcell, pp. 168 ff., 84 ff. Holland says that "the trend of vocal music during the 17th century was towards an increasingly ornate style, coinciding with the growing taste for decoration in the plastic arts." See also p. 99: decoration and ornateness were more excessive in the early eighteenth century when instrumental writing technique gained superiority.
in their most energetic moments, contain interesting contrapuntal writing and harmonic "solidarity" combined with a superb sense of line.\textsuperscript{122} There are some diminutive pieces in the incidental music too; among them, the Minuet (V) from Abdelazer and the Sarabande (II) from Amphitryon are perfect gems, and contain all the grace, balance, and perfection which one would wish in the most classic of pieces and which one would expect to find in the best of Dryden and Pope in their quieter moods.\textsuperscript{123} Pomp finds its way into anthems and theatre music alike; it certainly plays a rôle in the royal odes in which, indeed, one would expect to find it. In the St. Cecilia Odes also there is a tendency towards "richness" of harmony, of ornamentation, and of orchestration which makes for a truly baroque atmosphere, although the balance of line and the precision and neatness of the counterpoint reflect almost a classic tendency. Even Fishburn's rather trite verse does not damage Purcell's skill in setting \textit{Welcome to all the Pleasures} (1683). It is vigorous and interesting; the flowing chromatic \textit{cantus firmus} of the second verse, "Here the Deities approve . . ." is certainly not without power and beauty. The imitative treatment of "Then lift up your voices . . ." (the third verse) is also well done and quite lovely. Pomp returns, of course,

\textsuperscript{122}V. supra, p. 60, n. 113.

\textsuperscript{123}Purcell, \textit{Works}, XVI, 10. 25.
with the finale, and is to be found in the same fashion in Raise, Raise the Voice (1683) and in Laudate Ceciliam (1683) also. The setting of the Nicholas Brady ode, Hail! Bright Cecilia (1692), also contains its share of sumptuous counterpoint and long, elaborate vocal lines in choruses and solos like "Hail! bright Cecilia" and "'Tis nature's voice." Dryden's manner was often one of eloquence and magnificence, and his form, especially in his heroic plays and later works, is of classic perfection and control. Purcell's manner and form are quite similar, and just as Dryden improved in his control of the couplet, so Purcell extended his command of Italian technical devices and also moved towards a type of writing which was far more diatonic in tonality than that of his early works, moving through an evolution, Professor Westrup says, equivalent to the musical development between Monteverde and Scarlatti. As the couplet gave greater unity and control to Dryden's verse, so the newer harmony and the acceptance of the basso continuo gave greater unity to Purcell's music. Van Doren, as I have said, notes that Dryden used

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124 Purcell, Works, X. Note the picturesque treatment of "raise" on p. 29, and "pliant" on p. 36. This sort of thing, of which these instances are but specific examples, is the counterpart to Dryden's "imitative harmony." See also Westrup, pp. 50-51, 77, and Holland, Purcell, p. 120 ff., 155. V. infra, p. 68, n. 135.

125 Westrup, Purcell, pp. 245 ff., 255. V. supra, p. 58, n. 106, and p. 60, n. 111.

126 Ibid., p. 244. In regard to Purcell in terms of the "baroque" and the "classical" and in regard to his sense of form, see Holland, Purcell, pp. 97-98; see also Tilmouth,
rhythm to create effects of magnificence and indeed, sometimes over-indulged in rhythmic subtleties. What Professor Westrup says about Purcell's stock-in-trade is interesting to consider:

Certain things will strike at once the most casual student of Purcell's music--the use of a syncopated rhythm in 3/4 time (as in 'Fear no danger to ensue' in Dido and Aeneas); the dancing trochees (\(\frac{2}{7} \frac{4}{7}\)) that do duty for triumph, victory, storm and the like; the fondness for melting appoggiaturas, particularly if the piece is vocal and if the word "soft" is there to prompt imagination. All these were the stock-in-trade of seventeenth century composers, and if Purcell used them more than others, it was because they satisfied some natural whimsy in his own mind.

I wrote earlier of Dryden's gift of melody, of his desire for a smooth, flowing line. He had a constant desire to perfect and improve his verse. Professor Westrup, in concluding his text on Purcell, has this to say:

It is Purcell's sense of form that should engage our final attention, first in the limited span of melody and then on a larger scale. As a melodist he was and is supreme. I have suggested elsewhere that his mastery of formal proportion and inevitable grace may well have been due to constant effort, to a persistent desire to polish and adjust . . . . The most remarkable thing about Purcell's tunes is their length. They

"Purcell's Sonatas," Music and Letters, p. 110: "Purcell's style became smoother in his later years as his feeling for tonality became stronger . . . ." There is a baroque element in the organ works; see Downes, "The Organ Works," Purcell: Essays, p. 69.

V. supra, p. 57.


V. supra, pp. 59-60. See also Van Doren, pp. 148, 214. This author states (pp. 196-197) that Dryden " . . . let his ear preside; he let his cadences rule and determine one another in the interests of an integral harmony. He placed his words where they would neither jar nor remain inert, but flow. His best Pindaric passages are streams of words delicately and musically disposed."
spread in spacious curves, depending for their symmetry less on repetition than on an ingenious equilibrium of contrasted elements. The singer or listener who exclaims after one of Purcell's songs: "What a perfect melody," would do well to study more closely the basis of that perfection—how range and rhythm are adjusted to the temper of the words and how skilfully passing notes are used to smooth the way.  

Yet "narrowness of range" should not be taken too literally. Van Doren has said that Dryden possesses great "variety of tone" and tremendous "diversity." Purcell, too, both in the large number of types of works he produced and in the variety of tone he achieved within individual sections of a particular work shows enormous versatility in his medium. The man who so beautifully set Dryden's little poem "Go, tell Amynta, Gentle Swain" is the same one who wrote "Arise, Ye Subterranean Winds," that spectacular bass air in Act II of The Tempest (written for the Rev. John Gostling) and the "Great Chorus" in Hail! Bright Cecilia (1692).  

I have referred on occasion to Purcell's use of florid coloratura lines. I suggest he used such an imported technique

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130 Westrup, Purcell, pp. 254-255. See also Van Doren, pp. 101, 105-106. Narrowness of range is also a feature of the Augustan poets, states Van Doren; see p. 60. See also Holland, Purcell, p. 173.

131 V. supra, p. 60.

132 Purcell, Works, XXII, 133 ff., and XIX, 124 ff. See also Purcell, Ode for St. Cecilia's Day (1692) (supra, p. 53, n. 97), pp. 106 ff. Other citations to the last vol. will be to Ode, and will refer to the edition cited above. See Holland, Purcell, pp. 57 ff., in regard to Purcell's diversity.
quite sincerely because of its effectiveness in portraying
and giving rise to a wide variety of emotions. On most occasions,
I think, he handled it well, and produced some splendid, grace­
ful, flowing, and yet, at times, forceful lines. "That is to
say, Augustan poetry at its worst grew rhetorical, vague, and
monotonous; at its best it was far different." But Dryden
was able to write highly decorative poetry well, (e.g., Alexander's
Feast,) and Purcell was able to do the same in music, (e.g.,
"Arise, Ye Subterranean Winds"). The latter is a magnificent
aria, florid and forceful, yet not without grace. The lines
are long, but the piece does not lack unity. In both the rapid
passages and in the quieter ones, the composer has indulged in
picturesque treatment, (e.g., "arise," "howl," and "languish,"
and for me, the result is entirely effective. Another bass
solo which exhibits somewhat the same characteristics is
"Wond'rous machine" in the setting of the Brady ode (1692). It
combines stately and florid writing, and the picturesque
treatment of "warbling" is a fine example of the composer's
method of imitating the meaning of words in sound. It should

133 Van Doren, pp. 44-45, 171. For a discussion of the develop­
ment of vocal style and coloratura writing, see Holland, Purcell,
pp. 84-90. V. supra, p. 63, n. 121.

134 Purcell, Works, XIX, pp. 124 ff.; see Illustration No. II. See also Westrup, Purcell, pp. 145-147. Westrup compares this
with a setting by Pietro Reggio (1674); see pp. 145-146, 93; see Holland, Purcell, p. 125.

135 Purcell, Ode, pp. 72 ff. See also Westrup, pp. 168-169 for
a comment on the "picturesque" and Holland, Purcell, p. 13.
not be thought that florid writing is to be found only in the vocal music. Even the little suites in *A Choice Collection of Lessons for the Harpsichord or Spinet* (1696) contain examples of this.¹³⁶

Purcell was a competent writer of coloratura lines, then; he was also eminently capable of creating beautiful, expansive melodies, balanced, sweet, and perfect, which can live, in the musical sense, in any age. This is true in terms of many of his songs, both in dramatic and non-dramatic works. One for which Prof. Westrup has a particularly high regard is "I attempt from love's sickness to fly," in *The Indian Queen*. "... a perfectly polished gem and an outstanding example of Purcell's gift of melody."¹³⁷ Prof. Westrup has every ground for his opinion of this fluid and charming little song. Indeed, it is the simplicity of a little work like this which often causes one to forget that Purcell, like Dryden, was, in a way, a developer of existing forms. Both men were content to use forms that lay at hand; yet, within them, each worked in his own way not just to improve but to expand his range and control. Van Doren says:

¹³⁶ Henry Purcell, *Six Suites for Harpsichord or Pianoforte*, ed. G. M. Cooper, published for the Purcell Society (London: Novello and Co. Ltd., n. d.), pp. 4-5, 10-11. These are reminiscent of some of Scarlatti's little Sonatas. See Illustration No. III.

¹³⁷ Westrup, p. 144. See also pp. 135-136, 154, 163-171, and Purcell, *Works*, XIX, 74-75. V. supra, p. 60, in regard to melody in Dryden's poetry.
Dryden's style was a constant delight to his contemporaries because it was unfailingly fresh; new poems by Mr. Dryden meant in all likelihood new cadences, new airs. He was perpetually fresh because he perpetually studied his versification... There can be no question that he experimented freely and was always sensitive to novel demands that novel subjects might make upon his medium. He generally knew beforehand what effects he should gain; and he had a happy faculty for hitting at once upon rhythms which would secure those effects.138

Purcell, too, was continually aware of the demands of a musical situation, and would indulge in what some critics have called "irregularity" in order to meet them. "There is, in fact, almost no end to the surprises he is prepared to spring on the listener."139 However, this experimentation and "irregularity" never gave rise to a weakness in structure. "He was able to give a coherent structure to his music, while paying the most scrupulous regard to the sense and accentuation of the text."140

Later, Holland remarks that Purcell's grasp of construction increased with his years, and that the Canzonas, late instrumental works, point "... to a growing sense of formal construction.141

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139 Westrup, p. 252. See pp. 251-253. See also Holland, Purcell, pp. 8, 106.

140 Holland, Purcell, p. 99. **

Dryden not only obtained great unity in his verse with the couplet, but, in terms of the ideas which he sometimes conveyed with it, engaged in ratiocination. He "... was fascinated by the technical problems involved in making rhyme and reason lie down together." Purcell had a similar fascination for a similar problem. Ratiocinative argument may help to bind a poem together; so does the cantus firmus, the basso continuo:

Purcell revelled in the [latter] device. Sometimes it ran away with him, and the ground bass would go on repeating itself mechanically ... . More often he held it in strict control and so far subdued it to his will that he could use it to provide the miracle of Dido's lament. An examination of almost any one of his songs on a ground will show a most ingenious subtlety in circumventing the dangers of the form ... .

With experimentation, then, came greater expression, but not at the loss of unity. Ariel's aria, "Dry those eyes," in The Indian Queen and "Here the Deities approve" in Welcome to all the Pleasures (1683) are both good examples of ground basses expertly handled. Correctness, balance, precision, and melody: these, I said, were features of Dryden's poetry; they are also features of Purcell's music.

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143 Westrup, pp. 244-245. See also pp. 160-161. In regard to balance in Purcell's work, see Holland, Purcell, pp. 101-102.
144 Purcell, Works, XIX, 136 ff., and X, 8 ff. Westrup (p. 245,) notes ways in which Purcell counteracts any monotony which might be likely to occur through the use of the form.
Specific Works Considered

I should like to turn now to a more detailed examination of several of the works of Dryden and Purcell which have been written under similar stimuli. These are Dryden's *A Song for St. Cecilia's Day* (1687) and *Alexander's Feast; Or, The Power of Music*, (A Song in Honour of St. Cecilia's Day, 1697) and Purcell's *Hail! Bright Cecilia*, the 1692 ode written for the same festival. I should also like to include some comments on *King Arthur* (1691), an opera in which both collaborated.

Dryden had a high regard for music, and in the opening lines of *A Song for St. Cecilia's Day* (1687) he heralds its supreme power:

> From Harmony, from heav'nly Harmony,
> This universal Frame began
>
> *A Song* . . ., ll. 1-2

> From Harmony to Harmony
> Through all the Compass of the notes it ran,
> The Diapason closing full in Man.
>
> *A Song* . . ., ll. 13-15.

These are lofty organ sounds, with the rich depth of the "great" giving a sonorous power to the words.

> What Passion cannot MUSICK raise and quell?
>
> *A Song* . . ., l. 16.

As when Jubal struck upon the shell, so, in the second verse, Dryden's words soar melodically to portray the influence of
harmony upon the passions of man. Few of the lines of Browning in "Parleying With Charles Avison,"\(^{145}\) or of the statements of Wagner in "Ein glücklicher Abend,"\(^{146}\) have said more in praise of music than this verse, which "... slips through liquid cadences and dissolves in the sweet sounds of a harp ...."\(^{147}\)

In stanzas two to seven inclusive, Dryden describes the capabilities of the various instruments. In doing so, he gives a clear indication of his own power and technical brilliance. The rapid triplets which are employed in the description of the trumpet are effective in their stirring manner, as are the thunderous rolling words which connote so well the beat of the drum. Certainly, the man was a master of imitative harmony.

\(^{145}\) In this section of the thesis, in which several poems are considered in detail, line references will be given directly below the quotations rather than in footnotes. *Alexander's Feast* will be indicated by Alex. F., and *A Song for St. Cecilia's Day* by A Song .... As a corollary of the mention of Browning's poem and in connection with the powers of music, the statements of Avison are most interesting. Avison, a British musicologist and organist, said without "... experimental evidence in 1775: that 'the force of sound in charming the passions is prodigious,' and that music 'does naturally raise a variety of passions in the human breast, similar to sounds which are expressed; and thus, by the musician's art, ... we are by turns elated with joy, or sunk in pleasing sorrow, roused to courage, or quelled by grateful terrors, melted into pity, tenderness, and love, or transported to the regions of bliss, in an extacy of divine praise ....' There are certain sounds natural to joy, others to grief or despondency, others to tenderness and love; and by hearing these, we naturally sympathize with those who either enjoy or suffer." See Charles Avison, *An Essay on Musical Expression* (London, 1775), pp. 3-4, cited in Susanne K. Langer, *Philosophy in a New Key*, Mentor Edition (New York, 1955 [copyright 1942]), p. 173.


\(^{147}\) Van Doren, p. 202. The author states that Dryden had a
The poet's ability to change the mood of his piece is admirable. After the Purcellian martial sounds of the third verse, the flute is heard, in the fourth, hinter dem orchestra, the gentle words with delicate, soft consonants, e.g., "f," "v," and "w," liquid "l's" and sibilant "s's," and flowing iambics giving a typically woodwind atmosphere to the portrayal:

The soft complaining FLUTE  
In dying Notes discovers  
The Woes of hopeless Lovers,  
Whose dirge is whispered by the warbling LUTE.

A Song . . . , 11. 33-36

Subtle vibrations occur in the last line as the master hand touches upon the lute strings.

The violin, just coming to the fore at this time among stringed instruments, certainly merits a place in the poem—as it merited a place in Purcell's scores. Despite the fact that certain tonal imperfections of the instrument were just being removed by the geniuses of Cremona—members of the Amati and later of the Stradivari families—Dryden recognised its expressive capabilities. The poet could not deny the range of the violin, and we, in the light of this poem, cannot deny the range of his verse. In describing the instrument, he uses words exactly


148 Westrup, Purcell, pp. 223-225.
appropriate to portray its nature, and capabilities of expression, e.g., "pangs," "fury," "frantick," and "pain," etc. After five short and meaningful lines about the violin, he changes the tone and mood once more to consider the might of the organ.

But oh! what Art can teach
What human voice can reach
The sacred ORGANS Praise?
Notes inspiring holy Love,
Notes that wing their heavenly Ways
To mend the Choires above.

A Song . . . , ll. 42-47

This is reputedly Cecilia's invention\(^{149}\) given lavish praise as the most heavenly of all instruments.

. . . bright CECILIA raised the Wonder high'\(r\):
When to her Organ vocal Breath was given,
An Angel heard, and straight appear'd
Mistaking Earth for Heav'n.

A Song . . . , ll. 51-54

The organ, with all its stops of different "tone colours" and vibrant pedals, is a "combination" of many instruments and their individual powers. Its sound can be present, yet scarcely heard, melancholy, yet not sorrowful, and joyful, yet not happy. There is hardly one human emotion which this instrument cannot evoke.

\(^{149}\)Christopher Hollis, Dryden (London, 1933), p. 157. Cecilia is only the legendary inventor of the organ, which can be traced back to the second century B.C. and perhaps earlier.
The last stanza of this poem is, I think, the best. It
is at once lofty in expression and technically brilliant in
performance. If the final stanza of the Brady ode, *Hail! Bright
Cecilia*, is magnificent in Purcell's glorious setting, the
excellent climax of Dryden's work is equally stirring without
such an instrumental aid, because in the latter, the music is
in the poetry, and the words, as if sung by a splendid cathedral
choir, rise on "the viewless wings of poesy." 150

As from the Pow'r of Sacred Lays
The Spheres began to move,
And sung the great Creator's Praise
To all the bless'd above;
So, when the last and dreadful Hour
This crumbling Pageant shall devour,
The TRUMPET shall be heard on high,
The dead shall live, the living die,
And MUSICK shall untune the Sky.

Grand Chorus, *A Song* . . . , ll. 55-63

*A Song for St. Cecilia's Day* cannot, of course, compare with
*Alexander's Feast*, "but it is curious how many lines and phrases
it has contributed to the list of stock quotations--especially
curious when it is remembered that the whole piece is only
sixty-three lines long." 151

150 Van Doren (p. 201.) is disparaging about most of the poetry
belonging to the St. Cecilia tradition in England and even about
some of the music of Purcell and Handel written for the celebra-
tion of the Saint's day. I suggest that he is unfair. The
works by Purcell and Handel are not, at worst, " . . . cheap
programme music . . . ", and the Brady poem, while not equal to
those of Dryden, at least deserves honourable mention.

151 G. Saintsbury, *Dryden* (London, 1881,) p. 110. The use of
"curious" here is in itself curious; why many of the poem's
lines have become so well known is perfectly obvious: they are
Another ode on the same subject as the one just described is *Alexander's Feast* (1697). It contains a number of Dryden's expressive traits and it is what one might call a thoroughly "musical" poem. Moreover, "the idea of casting a music ode into narrative or dramatic form was itself a new and happy one."\(^{152}\) As the mood of the narrative might change, so the temper and music of the verse might alter, and indeed, in this work, there is never any inconsistency between the thoughts expressed and the tone and technical devices used to convey them.

The first two stanzas together form a splendid overture. The first contains all the regal tonality of one of Lully's "Versailles" introductions so well imitated by Purcell, and portrays by means of its stately rhythm and description the splendour of the feast's setting.\(^{153}\) The second stanza bears

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\(^{152}\)Van Doren, p. 204. Van Doren gives a good summary of the material which was probably at Dryden's disposal when he wrote this poem.

all the marks of a more restrained Largo, which moves from the tonic, in swelling cadential harmony, to the dominant seventh which demands resolution (line 41). To a jaunty, spirited Allegro, the dominant seventh resolves:

Sound the Trumpets, beat the Drums!

\[\text{Bacchus Blessings are a Treasure;}
\text{Drinking is a Soldier's Pleasure;}
\text{Rich the Treasure,}
\text{Sweet the Pleasure,}
\text{Sweet is Pleasure after Pain.}\]

Alex. F., 11. 50, 56-60

There is a true zest and vigour here, an energy which is not the effect of a group of words trundled out by a mere versifier whose mind is in a state of suspended animation. Not only the joyful rhythm—brisk trochees—but also the words, full of bite and life in their consonants, make this passage highly effective, and the repetition of the last five lines in the succeeding chorus serves to heighten the forceful dramatic quality.

In this poem, the theme of the power of music is like a ground bass. Thus, in the fourth stanza, through poetic counterpoint, the tonal epic grows as the poet describes the king, "soothed with sound," refighting his battles. Yet this mighty crescendo is checked with the relation of the fall of Darius. After the mighty rhythmic romp and fury of lines sixty-five to seventy-two, this sudden change is most effective.
He sung Darius Great and Good,
By too severe a Fate,
Fallen, fallen, fallen, fallen,
Fallen from his high Estate,
And weltring in his Blood . . . .

Alex. F., 11. 75-79

Line 77 is especially remarkable, for Dryden, with complete control of his medium, uses a mournful yet beautiful series of phrased "descending seconds" which bring out perfectly the mood of the passage. 154

Perhaps both Dryden and

The Mighty Master smiled to see
That Love was in the next degree . . . .

There is a sweetness to the fifth section which is conveyed by an easy rhythm and well chosen words. The humming sounds of the middle lines of the stanza (99-105), like Tennyson's "murmuring of innumerable bees," 155 or like Keats' "murmurous haunt of flies on summer eves," 156 have an hypnotic quality to them. The repetition of "looked" and "sighed" conveys, in the latter part of the stanza, the limpid sound as well as the languid picture of the conqueror's "love and death" throses. Once again, the reiteration in the chorus of the last lines of

154 V. supra, p. 60, n. 113.
155 "Come down, O Maid," l. 31.
156 "Ode to a Nightingale," l. 50.
the stanza creates an admirable and pleasing solidity of mood. That Alexander's reactions occur at the feast is, of course, due to music. To that art, and to Timotheus, go the laurels.

After the gentle andante of the fifth stanza, the outburst of passion in the furiously paced sixth part is a brilliant and not a distressing contrast. The ability of music to fire the passions to a white heat is shown well here. The vigorous, irregular beats (ll. 123-135),

Break his Bands of Sleep asunder,
And rouze him, like a rattling Peal of Thunder.
Hark, hark! the horrid Sound
Has raised up his Head;
As awak'd from the Dead,
And amaz'd, he stares around.

Alex. F., ll. 123-130.

the magnificent pictures (ll. 131-145),

"Revenge, revenge!" Timotheus cries;
"See the Furies arise.
See the Snakes that they rear,
How they hiss in their Hair,
And the Sparkles that flash from their Eyes.

Behold how they [the Grecian hosts] toss their Torches on high,
How they point to the Persian Abodes,
And glitt'ring Temples of their Hostile Gods!"

Alex. F., ll. 131-135, 143-145.

and the wealth of "sound effects" produced by a careful choice of words bring a true fury to the passage as does the music of Purcell to the eleventh section of Brady's ode. Indeed, "the
enormous vitality . . ." of Dryden's poem " . . . not only has
insured its long life; for a century it inspired ambitious.
imitators and nameless parodists."\textsuperscript{157} Despite all the control
which, in ancient times, Timotheus, with "his breathing lute
and sounding lyre," was able to exert over the emotions of man,
Cecilia rose to even greater heights, for the organ must be
acknowledged as superior to all other instruments, and its
"inventor," the brightest star in the universe of tone.

Let old Timotheus yield the Prize,
Or both divide the Crown;
He rais'd a Mortal to the Skies;
She drew an Angel down.

\textit{Alex. F.}, ll. 167-170

I would suggest that the Grand Chorus is not merely a
repetition of lines 161-170. It does not just restate the
thought of the seventh stanza. Though its linkage to that part
is obvious, it would seem to serve far more as a coda to the
whole work, containing, as it does, an expression of praise of
the mighty organ and its inventor. As Purcell uses the full
orchestra and chorus in the Grand Chorus of Brady's poem, so we
are privileged to hear Dryden express his thoughts here in that
full, organ-toned range which is his to command. In one of his
last letters, he states that his life-long wish was to improve
the language, and by so doing, improve the poetry.\textsuperscript{158} "Dryden

\textsuperscript{157} Van Doren, p. 206.

\textsuperscript{158} Saintsbury (supra, p. 76, n. 151), p. 187. V. supra, pp. 59-60.
is always striving . . . to find better literary forms, a
better vocabulary, better metres, better construction, [and]
better style . . . . Considering what he started with, what
he accomplished, and what advantages he left to his successors,
he must be pronounced, without exception, the greatest crafts­
man in English letters . . . ."  

A Song for St. Cecilia's Day and Alexander's Feast
illustrate his craftsmanship, as well as his high regard for
music, and show his poetry to have a distinct musical quality,
as well as a richness of expression like that of the ornamented;
yet melodic music of the day. "Dryden's Song for St. Cecilia's
Day in 1687 and his Alexander's Feast in 1697 were the most
distinguished performances [in the St. Cecilia's Day tradition]
of the century, each making fashionable a new and sensational
method."  

To Scott, Alexander's Feast was "the best of
English lyrics;" to R.L. Stevenson, there was in the odes
of Dryden "'more sustained eloquence and harmony of English
numbers than in all that has been written since.'"  

Pope had
lavish praise for the "Timotheus ode" in a paraphrase of it in
An Essay on Criticism; Voltaire, on the continent, was also
generous in his accolades.

159 Saintsbury, pp. 188-189; cf. Westrup, pp. 137, 241, 253-
257.
160 Van Doren, p. 201.
161 Ibid., p. 251.
162 Ibid., p. 245. Van Doren comments on Dryden's reputation.
"De toutes les odes modernes, celle où il règne le plus
grande enthousiasme qui ne s'affaiblit jamais, et qui
ne tombe ni dans le faux ni dans l'ampoulé est le
Timothée, ou la fête d'Alexandre, par Dryden; elle est
encore regardée en Angleterre comme un chef-d'œuvre
imitable, dont Pope n'a pu approcher quand il a voulu
s'exercer dans le même genre. Cette ode fut chantée;
et si on avait au un musicien digne du poète, ce serait
le chef-d'oeuvre de la poésie lyrique."163

"Vous appelez Cowley Le Pindare anglais ... c'était
un poète sans harmonie ... La vrai Pindare est
Dryden, auteur de cette belle ode intitulée Fête d'
Alexandre, ou Alexandre et Timothée. Cette ode ...
passe en Angleterre pour le chef-d'oeuvre de la poésie
la plus subtile et la plus variée; et je vous avoue
que, comme je sais mieux l'anglais que le grec, j'aime
cent fois mieux cette ode que tout Pindare." Boswell
told Johnson "that Voltaire, in a conversation with me,
had distinguished Pope and Dryden thus: 'Pope drives
a handsome chariot, with a couple of net trimmings;
Dryden a coach, and six stately horses.'"164

Indeed, as Dr. Johnson says,

what was said of Rome, adorned by Augustus, may be
applied by an easy metaphor to English poetry embellish-
ed by Dryden, "lateritiam invenit, marmoream reliquit,"
he found it brick, and he left it marble.165

163 Ibid., pp. 234. This comment appears in Voltaire's article
on Enthusiasm in the Dictionnaire Philosophique.

164 Ibid., pp. 234-235. This comment of Voltaire's appears
originally in a letter written from Ferney on March 9, 1772, "to
M. Chabanon, who had just published a translation of Pindar with
an essay on the Pindaric genre ..." On late seventeenth and
eyearly eighteenth century opinions and settings of Alexander's
Feast, see Myers, Handel, Dryden, and Milton, pp. 23 ff.

165 Johnson, "Life of Dryden," in Selected Prose and Poetry,
p. 485. The source of the Latin phrase is given as Suetonius,
Augustus, XXIX.
Both *A Song for St. Cecilia’s Day* and *Alexander’s Feast* are secular pieces and both are show pieces. This description of them, of course, does not detract from their stature. Dryden sought to improve the English language and to master it as a means of expression, in which task he certainly succeeded, and Purcell sought to improve techniques in composition and to excell both as a writer and a performer in the medium of music.¹⁶⁶

Purcell’s setting of Nicholas Brady’s ode in 1692 is a remarkable work in almost every way. What is not remarkable is the verse, although it does, as I have suggested above, deserve honourable mention. The music, though, is a wonderful counterpart to Dryden’s two poems discussed above. The opening ten bars, marked in the Tippett and Bergman score, *maestoso*,¹⁶⁷ convey to the listener an impression of grandeur and of control, a control which is never to be lost in any section of the work. One of Purcell’s technically brilliant and unified canzonas follows the slow introduction.¹⁶⁸ It is light and fresh, yet

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¹⁶⁶ Basil Willey, *The Seventeenth Century Background*, Doubleday Anchor Edition (Garden City, New York, 1955), p. 95. Willey says in part: "The difference between Dryden and Donne is largely due to the fact that in the interval which separates them the Cartesian world-picture had replaced the Scholastic. The order, precision and correctness of post-Restoration art echo the methodical regularity of Descartes' thinking and the perfection of his mechanised universe."

¹⁶⁷ Purcell, *Ode*, (V. supra, p. 53, n. 97). See also Westrup, *Purcell*, pp. 77, 123, 191-4, and Holland, *Purcell*, pp. 122-123. Holland (p. 123) says "few of Purcell's works show a greater consistency of style than this splendid Ode." Dr. Nicholas Brady was Chaplain to the Queen and a minor poet and dramatist.

¹⁶⁸ V. supra, p. 70.
it does not lose a supple strength which characterises the best of Purcell's contrapuntal writing. This canzona is followed by a moving adagio, far more homophonic than the preceding movement, in 3/2 metre, and which moves to a quick 3/8 section which includes trumpet and timpani—a typical "fanfare" movement. The characteristic rhythmic motif here is \( \texttt{\textbackslash d\textbackslash d\textbackslash d\textbackslash d\textbackslash d} \) . The introductory symphony concludes with a grave section of ten bars in length, score for strings and oboes, a moving piece which sets the mood for the first chorus, "Hail! Bright Cecilia."

This first chorus is truly majestic in its opening bars, and at bar thirteen, with the words "Fill every heart with love of thee and thy celestial art . . ." there enters a melody both flowing and beautiful. The contrapuntal writing in this part shows the composer to be a master of his craft. It is fresh and yet controlled, inventive and not outlandish. There is ornamentation here, too, in the development of the melodic line, but it is never outside the realm of the good taste of the era. There is both syllabic and coloratura work, and both follow one another well.\(^{169}\) This chorus leads to a duet, "Hark, each tree," again full of many beauties. Notable here is the delightful manner in which the instruments are recognised by the composer, as they were by Dryden, as possessing different tonal

\(^{169}\) Purcell, Ode, p. 21.
qualities, for he lets them answer one another playfully.\textsuperscript{170} Purcell's love of word painting, of the picturesque is also evident here in his treatment of "sprightly violin."\textsuperscript{171} For sheer vocal pyrotechnics, however, the alto solo, "'Tis Nature's voice," (which follows,) cannot easily be equalled. Brilliant coloratura and word painting are both here, together with an incredible sense of line.\textsuperscript{172} "Purcell himself sang the counter tenor solo (No. 4)'with incredible graces."\textsuperscript{173}

The glorious chorus, "Soul of the world," contrasts well with the preceding piece, although certainly it is not devoid of ornamented and picturesque passages. One in particular strikes the listener; that is the treatment of "jarring." The word is repeated, and is given one eighth note, per syllable, and is accompanied by tremulo eighths in the strings. The result is most effective, and portrays exactly the meaning of the word in

\begin{flushleft}
\textsuperscript{170}Ibid., p. 28. Note the dialogue between the recorders and violins. See also Holland, \textit{Purcell}, p. 116, on Purcell's delight in instrumental conversation.

\textsuperscript{171}Purcell, \textit{Ode}, p. 31. The bass sings of the violin; the soprano, in a less decorative fashion and in more mellow tones, of the flute. The tessitura of the bass part is high, of the soprano low; thus the composer cleverly secures a fair imitation of the qualities of the instrument he is describing in music.

\textsuperscript{172}Ibid., pp. 38 ff. This is declamatory recitative at its best. Note the treatment of "moving" in a descending, tripping line, and later of "grieve" (p. 41) a slow descending chromatic passage as contrasted to the cheery sixteenth notes of "rejoice."

\textsuperscript{173}\textit{Gentleman's Journal and Monthly Miscellany} (November, 1692), p. 19, cited in ibid., Historical Note, p. ii. See Illustration No. IV.
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the same way that Dryden's use of, let us say, "fallen" in Alexander's Feast gives rise to a feeling not only of falling itself, but of sadness and despondency. The gentle soprano solo and chorus, "Thou tun'st this world" follows, but not before the artistically woven polyphony of the setting of "various parts" is resolved by the simpler homophony of "one perfect harmony."

Praise of the organ inspired flights of fancy in Dryden and it did in Purcell too. "With that sublime celestial lay" contains a variety of types of lines in its course of praising the "noble" instrument. Florid word painting, slower, graceful, moving lines--these are all part of what amounts to a musical kaleidoscope. This whole work is a display case

174 Ibid., pp. 45-46. V. supra, p. 79. See also Westrup, Purcell, p. 134, in regard to Purcell's use of the tremolando. Note the excellent use of the ground bass in "Thou did'st the scattered atoms bind," pp. 46 ff. In regard to "Soul of the World," see Illustration No. V.

175 Purcell, Ode, pp. 52-54. "Thou tun'st this world" contains one of Purcell's most characteristic rhythms, viz. \( \frac{3}{4} \), which looks trochaic but which often sounds iambic when repeated. (See Westrup, pp. 165, 175, 244. This rhythm is found in many French and Italian works.) Note the florid treatment of "move," pp. 63-64.

176 Purcell, Ode, pp. 66. Note the florid treatment of "noble" and, on p. 69, the lightness of the setting of "brisk" in the allegro. The drop of a third and fourth in the two alto parts in the word "lightness" in the fourth bar of the allegro (p. 69) is also a clever touch and contrasts well with the settings of "grave" and "dulness" at the end of the piece (p. 71). cf. Van Doren, p. 61, in regard to Dryden's attempts to "soften" his verse with polysyllables; Purcell has achieved the same effect by a drop in tone, in the case of "lightness," of an interval of a third in one part and a fourth in another.
containing many of Purcell's finest wares, and is comparable to Dryden's poetic orchestration in praise of the Saint. One of his stock-in-trades was the *basso ostinato*, and in the *da capo* bass solo, "Wond'rous machine" there is an excellent example of this device. The piece itself is sturdy and linear, and despite the *basso ostinato*, never becomes dreary. Here, again, is word painting. Notable especially is "warbling;" the line does what the word suggests: it warbles. In the following sections, "The airy violin" and "In vain the am'rous flute," one is again regaled with an instrumental-vocal impression of the tonal characteristics of the two instruments described. Both sections are quite beautiful; the first is treated in a sprightly manner, with a dotted rhythm \( \frac{3}{4} \) in \( \frac{3}{4} \) metre, and the second is slower, softer, and more gentle. In both movements the music entirely conveys the spirit of the poetry. It also does this in "The fife and all the harmony of war" which forms a decisive and martial contrast to the mild-mannered minor measures which describe the timid flute. The instrumentation here is entirely suitable, viz., trumpets, timpani, and bass viols. The piece is martial and thrilling, and is full of decorative brilliance. The idea, however, that no instrument is capable of excelling the organ is carried on, and in the next section, "Let these among themselves contest," virtually a vocal contest between two basses, the thought is stated again.

\[177\] Purcell, *Ode*, p. 73, V. supra, p. 68.
Each bass part is a beautiful entity *per se*, and the variety of entries and the echoing of the parts by each other against a modest continuo part serve to show Purcell to be a supremely competent writer of polyphony.

The conclusion of the whole work comes with the Great Chorus, "Hail! Bright Cecilia," which contains all the dignity and splendour that I mentioned earlier as being a part of Restoration art. This is Purcell at his most majestic point. The seemingly slow moving choral part is perfectly supported by the driving and yet dignified instrumental accompaniment. Trumpets, timpani, oboes, and strings are given interesting and well integrated parts in the first part. "Who whilst among the quire above . . . ," the second section of this magnificent finale is somewhat quieter in tone, and, like other sections of this *Ode*, contains some truly masterful part writing. It is in turn followed by a still slower section, "With rapture of delight," a solo quartet, which serves as a preparation for the return of the first and most martial chorus, *da capo*. The words of this Great Chorus are reminiscent of those of the final choruses of Dryden's two St. Cecilia odes; they approximate his thought well. Much of the age, with its splendour, its

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178 Purcell, *Ode*, p. 113.

179 Ibid., pp. 120-122. V. supra, pp. 53 ff. Purcell is often the Pindar of Restoration music, just as Dryden was Pindaric in temper. See Van Doren, pp. 192-193. Many of the odes of Purcell contain a similar "Pindaric" temper. See, for example, Westrup's comments on *Arise my Muse* (1690), in Purcell, pp. 183-185.
lavishness, and its love of art, is contained in this final section. Much of Purcell is here too, for there is not only the majesty of a full orchestra and chorus, but also six-part choral fugal writing, and a short, slow section for quartet. Here is majesty; here is art; here is Dryden; here is Restoration music. At every point, as Dryden does with words in verse, Purcell creates with careful orchestration and control of line the exact mood which is appropriate to the thought of the line. The ability to do this stems from a true knowledge of the capabilities of the human voice; the composer himself was an excellent counter-tenor. Virtuosic though his music often is, it is always music and never sheer display; the same comment may be made on Dryden's poetry. The virtuosity of such music is not to be held in contempt. The trend to rich, baroque ornamentation can be seen in the other arts as well. It is necessary only to look at Dryden's lavish diction or at the splendour of the court circles to realise this, for art, although it had become professional, had not yet become bourgeois. Though "no composer ever had a greater flow of spontaneous melody, . . . Purcell's vocal music is based on the practice of the time."180

As may be gathered from the pages of this thesis, Purcell was an expert in the setting of English poetry. What is important to remember is that he combined technical competence with musicianship; he was never a lifeless note-arranger. Dryden recognised the composer's genius:

180Holland, Purcell, p. 90. See also p. 91. V. supra, p. 59.
What has been wanting on my Part [i.e., in Amphitryon], has been abundantly supplied by the Excellent Composition of Mr. Purcell; in whose Person we have at length found an English-man, equal with the best abroad. At least my Opinion of him has been such, since his happy and judicious Performances in the late Opera [i.e., Dioclesian]; and the Experience I have of him, in the setting my Three Songs for this Amphitryon. 181

In the Preface to King Arthur (1691) he reiterates this judgment, but goes on to discuss the technique of writing poetry which is to be set to music. 182 English is certainly more difficult to set than Italian, chiefly because of the large number of hard consonants and brittle endings; but it is quite incorrect to assume that Dryden used feminine endings only when writing poetry which was to be set. 183 Westrup quotes Professor Nicoll in regard to the words in King Arthur: "'had all operas such beautiful libretti as these two [i.e., Albion and Albanius and King Arthur] have, there would be small cause for complaint." 184 If Dryden

181 Letter by Dryden prefixed to the published text of Amphitryon, cited in Westrup, Purcell, p. 67. See also Van Doren, pp. 177-178.

182 Westrup, Purcell, p. 72.

183 V. supra, p. 60. For expositions of Dryden's views on the matter of writing such poetry, see Westrup, loc. cit., and pp. 109-110, 132-133, Van Doren, pp. 178 ff., 186-187, and Holland, Purcell, pp. 69, 114, 157. In regard to Purcell's ability to set music, see Holland, pp. 69, 78, 86 ff., 91, 97, 110, 145, 158-161, and Westrup, pp. 125, 218-219, 254.

felt cramped when he wrote the libretto for this work, it does not show. Westrup says that "the lyrics of King Arthur contain nothing that could offend Dryden's reputation." However, later in his work he blames the ill-effect of the following lines on feminine endings:

Honour prizing,
Death despising,
Fame acquiring
By expiring,
Die and reap the fruit of glory.

I suggest that the fault of these lines lies not in the feminine endings per se, but in the unfortunate choice of words.

185 Westrup, loc. cit.
186 Ibid., p. 133. See also Henry Purcell, The Music in Dryden's King Arthur, ed. J.A. Fuller Maitland (London: Boosey and Co., 189 - ), pp. 14-15. For Westrup's discussion of King Arthur, see Purcell, pp. 131-137. See also Holland, Purcell, 157-160. It is claimed by some critics that the music is merely incidental in relation to the words, and that often the melodic lines do not fit with the poetic lines. I submit, however, that the music is entirely effective. Where a word may seem to be unbalanced in terms of the rhythms of normal speech, e.g., Cupid's aria, "Thou doating fool," Purcell with his usual mastery of his medium, has utilised--to the best advantage of both music and poetry--the weight and the melodic vocal properties of the vowels, etc. Any imbalance, so called, is therefore justified. Much of the adverse criticism stems from a failure to understand seventeenth-century artistic techniques; it is similar in nature to the failure of critics to appreciate Chaucer's metre. I entirely agree with Professor Westrup; this work is worthy of performance today. See pp. 136-137 of his discussion. See Illustration No. VI.

187 The lines just quoted are bad, and this Prof. Westrup recognises. I would put this question: how can he reconcile his view about this passage with his earlier comment that no fault could be found with the libretto? See Westrup, Purcell; cf. pp. 72 and 133.
For the most part though, King Arthur is a very pleasing work. Both composer and poet show a remarkable ability to write well in various moods; both show an awareness of the importance of rhythm and of choice of words and harmony in view of the meaning which is to be conveyed. Such beauties as the gentle, tuneful little air of Cupid, "Thou doating fool . . ." and such splendid statements as one finds in the battle scene in Act I, "Come if you dare," are not uncommon in it; nor are such contrasts unusual. Word painting and coloratura effects are to be found here, too. Dryden has an eye to spectacle and splendour in this work, and Purcell has not failed in his task of supporting the design. Indeed, some quite interesting effects are achieved, such as the shivering effect in the frost scene, which I mentioned earlier. For sheer beauty of poetry and melodic line, Venus' aria, "Fairest Isle," is a fine example, while Purcell's ability in contrapuntal writing is displayed to advantage in many of the sections, e.g., the very fine G minor Passacaglia. For pure magnificence of thrilling sound, one can always turn to the final chorus, (reminiscent of those of Purcell's odes,) and to the Grand Dance, a charming

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188 Purcell, King Arthur, pp. 20 ff., 59 ff. N.B. the drum's rhythm in the poetry and in the music, pp. 4, 21. For true spectacle, see the sacrificial scene, Act I, p. 5.

189 Ibid., p. 31. Note the treatment of "down." See also pp. 94 ff.

190 Ibid., pp. 58-59. Westrup likes this scene. Van Doren, Dryden, p. 187, says its effect is " . . . not exactly happy." See also Holland, Purcell, p. 92. See Illustration No. VI.

191 Purcell, King Arthur, pp. 109 ff., 83 ff.
chaconne which follows the chorus. It is not only beautiful melody, good counterpoint, an awareness of the mood and nature of the verse, and interesting harmony which distinguish this work from the musical point of view.

It is more mature, both in technique and in imagination, than Dioclesian, and there is more variety in the invention . . . . The best movements in this opera, whether simple songs or elaborate contrapuntal structures, have that quality inseparable from fine craftsmanship—<br>they appear inevitable.

From the poetic point of view, there is beauty of verse, of couplet, of line, of phrase, and of word. And there is beauty of artistic honesty, too. Both Purcell and Dryden, using similar techniques, have produced a patriotic spectacle in their best Restoration manners. What Prof. Westrup says about the work in this connection is of note here:

There is a patriotism that finds expression in banners and bugles and another less ostentatious—a patriotism of the spirit. Look beneath the conceits and conventions that form the crust of Dryden's text [of Purcell's music], and you will find the same emotion to which Rupert Brook gave expression when he wrote that "the actual earth of England held for him a quality . . . which, if he'd ever been sentimental enough to use the word, he'd have called 'holiness.'"

192 Ibid., pp. 122-127. Note the clipped trochees in "Hither this way" duplicated in the rapid, breathless eighth notes of Purcell's setting; the interval leaps contribute to the "nervous" aura, pp. 36-37.

193 Westrup, p. 137.

194 Holland, Purcell, pp. 66-67 comments on the characteristics of English opera in the Restoration.

Westrup's own estimate of Purcell the man--the man in the music--says somewhat the same thing for the composer's sincerity and artistry.¹⁹⁶
CHAPTER III

POPE AND HANDEL

Influences on Pope and Handel

In this section which deals with the work of Pope and Handel, I shall approach the question of a comparison of their works in the same fashion as appears in the preceding pages on Dryden and Purcell. That is to say, the artistic influences at work on the two men will be considered before specific works are discussed with a view to comparison of styles, techniques, and effects.

It has been made clear in pages dealing with French influence on Dryden and Purcell that an extremely powerful Gallic current was running in English Restoration taste. French literature retained an important place in English letters in the eighteenth century also; Pope knew the works of French authors and was influenced by them. In fact, he learned the language especially to read them. "Pope ait pu apprendre tout seul assez-de français pour lire nos poètes, nos moralistes, [et] nos critiques . . . ."  

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1Audra, L'Influence Française dans l'Oeuvre de Pope, pp. 19-20. V. supra, pp. 22-23.
2Audra, p. 33.
We conquer'd France, but felt our captive's charms;
Her arts victorious triumphant o'er our arms;
Britain to soft refinements less a foe,
Wit grew polite, and numbers learned to flow.  

Here is an admission by Pope of the influence described above.
Yet, "... à l'influence des livres venait ajouter celle des hommes." Several concrete examples of the influence of French authors upon Pope may be cited. Boileau imitates Horace in his Satire II:

Je fais mille serments de ne jamais écrire
Mais quand j'ai bien maudit et Muses et Phébus,
Je la vois qui paraît, quand je n'y pense plus;
Aussitôt malgré moi tout mon feu se rallume;
Je reprends sur le champ le papier et la plume.

Pope's Epistle to Augustus is distinctly similar:

I, who so oft renounce the Muses, lie,
Not --'s self e'er tells more fibs than I;
When sick of Muse, our follies we deplore,
And promise our best friends to rhyme no more;
We wake next morning in a raging fit
And call for pen and ink to show our wit.


4Audra, p. 35.

5Boileau, Satire II, 26-30, cited in ibid., p. 362.

6Audra, p. 362.

The end of the Epistle to Dr. Arbuthnot bears a striking resemblance to Boileau's Epistle X. Sherburn notes that apart from a trip to London made with the purpose of learning French and Italian, Pope's education took place mainly at Binfield.

Whether he was in London long enough to master any language one may doubt: evidently he had some training and did much reading in the four that he attempted—Latin, Greek, French, and Italian. Of the last two he probably tried to acquire only a reading knowledge. Voltaire exaggerated Pope's ignorance of French, which the poet read, though he could neither speak nor understand the spoken language.

The influence of the Classics on Pope cannot be questioned. His ideas of poetry and nature stem from them;

Nature and Homer were, he found, the same.

His pastorals convey, at times, an atmosphere of the Classics, an atmosphere which was maintained even in the neo-Latin poems. Virgil had imitated Homer, and although to imitate Virgil was not the same as to imitate Homer directly, it was perhaps more satisfactory

... to the Renaissance poet since the dominating element in the Renaissance was Latin. In English poetry, it is the poets of Rome who have the most say till the

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10 An Essay on Criticism, I, 35. See also 60 ff.
purer glory of Athens is discovered more fully in the mid-eighteenth century . . . . "11

All through Pope's poetry there are Classical influences and references; he is always acknowledging his indebtedness to the Grecian and Roman poets, citing them as the source of poetic wisdom, and advising others to seek the same Parnassus.

You then whose judgment the right course would steer, Know well each ancient's proper character.12

Pope is himself. He is also of his own time. But he is nevertheless half a Roman poet . . . . The Roman poets deepen his mood and strengthen his sense of what is worthy. They help him to form his critical standards of poetry.13

While Classical critical standards containing high regard for balance of line and perfection of sound, in fact, for "correctness," were being employed in the formation of the nation's poetry, Greek and Roman architectural concepts were finding a solid place in many of the elaborate buildings of the period.14 The taste for Classical elements in eighteenth-century poetry was by no means a lone "sport," as Beverly S. Allen's excellent

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12 An Essay on Criticism, I, 118-119.
13 Tillotson, p. 11.
14 For a good discussion of the influence of Italian architecture in England, see Beverly S. Allen, Tides in English Taste, 1619-1800 (Cambridge, Mass., 1937), I, 19 ff.
volumes show, just as it was not a freak feature in Dryden's day. Indeed, Pope's use of the Classics demonstrates, I suggest, the logical outcome of their continued use in the Restoration and earlier periods. For decorum, for verse form, for manner, Pope often turned, in my opinion, with splendid result, to Virgil and Ovid.\textsuperscript{15} Pope's words in \textit{An Essay on Criticism} make this point quite definite:

\begin{quote}
Learn hence for ancient rules a just esteem;
To copy nature is to copy them.\textsuperscript{16}
\end{quote}

Let it not be thought that Pope was not swayed or influenced by the poetry of his own country, or that he thought little of it. His respect for Dryden is obvious in his paraphrase of \textit{Alexander's Feast} in \textit{An Essay on Criticism}. Dame Edith Sitwell states that in after life he stated repeatedly that everything he knew about versification he learned from Dryden, and that even at the age of twelve he could distinguish the difference between softness and sweetness in the texture of several poets ....

Dryden, at this time, was still living, and could be seen; and to this child the dream of seeing Dryden was like the dream of seeing poetry in some bodily form .... It was while he was still at the school at Hyde Park Corner that Pope, in his passion for

\textsuperscript{15} MacDonald, p. 75. In regard to Classical influence and the criticisms of Pope's poetry by Welsh, see Sherburn, (supra, p. 98, n. 9), pp. 56 ff.

\textsuperscript{16} \textit{An Essay on Criticism}, I,139-140.
Dryden's poetry, induced some friends to take him to the coffee-house where Dryden was usually to be seen, that he might please himself with the sight of the old poet. "I saw Dryden", he told Spence, "when I was about twelve years of age. I remember his face well, for I looked upon him with veneration, and observed him very particularly."\(^\text{17}\)

He recognised the greatness of a great many English poets,\(^\text{18}\) and he had a tremendous admiration for John Donne.\(^\text{19}\) "He imitates not only the Romans but Chaucer, Donne, and several smaller English poets."\(^\text{20}\) He had, also, a real veneration for Dean Swift. Dame Sitwell suggests, and I think with every foundation, " . . . that no poet of his or any other time, was more learned on the subject of his art."\(^\text{21}\)

If Pope felt a certain passion lacking in the love poetry of the seventeenth century, he certainly tried to fill

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\(^{19}\)Sitwell, p. 93. The author discusses Pope's taste in poetry, and notes that it was not affected by the tastes of the age.


\(^{21}\)Sitwell, loc. cit. Van Doren would probably debate the issue in support of Dryden; at best, he could hope for a draw. See also Dame Sitwell's discussion of the couplet in Pope's work, pp. 215 ff. She is, I think, unfair to Chaucer, p. 216.
the breach in *Eloisa to Abelard*. Yet his attitude toward the
love poetry was by no means deprecating.

There are no Modern Writers, perhaps, who have succeed-
ed better in love-verses than the **English**. . . .
Never was there a more copious Fancy or a greater reach
of Wit, than what appears in *Dr. Donne*; nothing can be
more gallant or gentle than the poems of Mr. Waller;
nothing more gay or sprightly than those of Sir John
Suckling; and nothing fuller of Variety and Learning
than Mr. Cowley's.\(^{22}\)

Walsh, a man of considerable influence on Pope, while acknowledg-
ing the pleasing aspect of the love poetry of Donne, Suckling,
and Waller, sees that " . . . their poetry betrays the fact that
they were in no true sense great lovers."

I am satisfied [he writes], that Catullas, Tibullus,
Propertius, and Ovid, were in love with their
Mistresses . . . . I confess I cannot believe
Petrarch in Love with his, when he writes Conceits
upon her Name, her Gloves, and the Place of her Birth.\(^{23}\)

He goes to the length of cautioning the little wizard, however,
on being so correct in his poetry that there is no life left in
it. That revision with a view to perfection was a good idea
Walsh acknowledged, but a simultaneous wringing out of spirit
was to be placed under a ban. Mechanical rules alone do not

\(^{22}\) *Letters and Poems, Amorous and Gallant* (1692) cited in
*Tillotson*, pp. 14-15. This is Pope's position as stated by
Walsh in the preface to the anonymous volume.

*Early Career*, p. 57.

\(^{24}\) Sherburn, p. 58.
create poetry. "In fact, the only 'rule' that he [Walsh] commonly invokes is that of propriety . . . ." 24

Like Dryden, Pope is seen to be a product of French, and Classical influences; in the opinion of Tillotson and other critics he is also the product of English influences. By his own acknowledgement he is greatly in debt to his seventeenth-century predecessors. He continues the tradition built up by Dryden, and what outside influences are at work on him are essentially no different from those which were at work on Dryden; rather, they are complementary. Dryden's death does not mark the end of a tradition, but only a point in its overall continuation.

Like Purcell, Dryden, and Pope, Handel was influenced by three main currents of composition, in his case, German, Italian, and English. All these men, apart from combining the lessons learned from their predecessors to produce new, fresh works, show that spark of individualism and genius which removes them from the field of merely ingenious derivation. German by virtue of his birth and by virtue of a great part of his personality, Handel was tempered with the lyricism and bel canto of Italian opera, some of which he may have absorbed from Zachow, with whom he studied at Halle. Yet he was in many ways an English composer. His Germanic background and training show clearly in his music, especially in the stately slow movements and in his thorough command of technique which lends such power to his works. Sir Newman Flower states that Zachow

24 Sherburn, p. 58.
adopted the boy Handel as the object for the outpourings
of his whole musical enthusiasm .... He gave to that
genius all the service he knew, sparing himself nothing.

The result was that Handel derived far more than a
musical teaching from Zachow; he was imbued with a
certain amount of his style. There is, [sic] in
several of Handel's compositions, distinct leanings to­
wards Zachow .... The world's debt to Zachow lies,
not in his musical remains, but in the sound and strictly
accurate tuition which he gave to the boy Handel.25

Sir Newman Flower implies that Keiser, the owner of the
Hamburg opera house where Handel found a position in the second
violins after his arrival in that city from Halle, may have had
a certain amount of influence over Handel in the matter of
composition; the matter is left rather in doubt by this
author.26 However, Edward J. Dent is quite explicit on this
point and notes a definite resemblance between Almira (1705),
Handel's first opera, and those of Keiser.

The recitatives of Almira are in German, and Handel
sets them in a purely German style, using melodic out­
lines that to a modern reader suggest Bach's cantatas
rather than Italian opera ....

Young Handel, like many Germans, tended to think
instrumentally rather than vocally; in his arias an
over-elaborated violoncello part often diverts too
much attention from the melody of the voice. Keiser,
like all Germans, delights in showy songs with trumpets
or hunting horns .... Handel naturally imitates
Keiser, and this is no doubt the reason why horns play

25 Sir Newman Flower, George Frederic Handel (London, 1959),
p. 49. See pp. 49-51. Handel often stated that he owed every­
thing to Zachow; see pp. 130-131. See also Gerald Abraham,
"Some Points of Style," Handel: A Symposium, ed. Gerald Abra­

26 Ibid., pp. 62 ff.
such a large part in most of his operas and in many of the oratorios too.27

The St. John Passion written for the Holy Week of 1704 also bears similarities (such as the lack of chorales) to Keiser's work, and Julian Herbage states that

it is certainly Germanic in its fullness of harmony and accompaniment, but its melody owes much to such Italian influences as Cesti and Stradella.28

It is also possible that Handel may have gained some knowledge from Johann Mattheson whom he also met in Hamburg, but the evidence is not conclusive. Mattheson was older than Handel by four years, and towards him "... adopted the attitude of the experienced and worldly wise teacher."29 He states in his Ehren-Pforte that


28 Julian Herbage, "The Oratorios," Handel: A Symposium, p. 70. See also Flower, pp. 70-72.

29 Flower, p. 64. Johann Mattheson (1681-1764) was a German musicologist, organist, and composer.
he [Handel] mostly came for free meals to my late father's, and in return revealed to me certain special tricks of counterpoint. I for my part helped him considerably in dramatic style.30

It is the very egotism of these lines that causes one to doubt the complete accuracy of his words. At least we can say that Handel and Mattheson traded information, and engaged in energetic if bitter conversation. The friendship between the two men is an interesting one, and Flower's details provide a fascinating if not exhaustive survey of it.31

Examples of the Germanic stateliness and fullness of harmony, mentioned earlier, are to be found in the overtures to the Music for the Royal Fireworks and the Suite No. VII for Harpsichord, and the "Largo" of the Concerto Grosso No. XII. This Germanicism, this Teutonic personality, this slight ponderousness—which achieves full expression in the large choruses of his oratorios, particularly Esther32--fitted well with certain aspects of Hanoverian England. Indeed, as Young notes,

30Johann Mattheson, Grundlage einer Ehren-Pforte, etc. (Hamburg, 1740), I. neudruck heransgegeben von Max Schneider (Berlin: 1910), cited in ibid., p. 65. Sir Newman notes the irony of this statement.


ceremony of State, unsurpassable in dignity, was a part of the English way of thinking and... ceremonial music was a contributory factor to such elegant advertisement... 33

Handel's music was to offer much that was in keeping with the desire of the English for majesty and magniloquence of sound; he was never at a loss when the time came to don the mantle of dignity in tone in a noticeable way; I suggest that such a mantle is Handel's casual clothing too, even in the little Harpsichord Sonatas. Thus, what might be described as a national trait, this rather intangible Teutonism that one more often feels than identifies, by no means hampered him in his work; nor should it hamper him, for truly great art, despite local colour, is always universal.

Although the Germanic influence was not the strongest current in Handel's music, his work is as at home in England as it is in Germany; one can say the same of Handel the man, in agreement with Eric Blom who finds fault with Chrysander and others who say that Handel "... found himself lonely as an honest German amid a foreign quagmire of corruption, for what was corrupt in London much resembled what was so anywhere else in the eighteenth century, including the German courts... . . . As an artist he was far less German than he was Italianate and Anglicized. 34

33 Ibid., p. 46. See also Young's essay, "Handel The Man" in Handel: A Symposium, p. 4.
The liquid arias of his oratorios and operas demonstrate to a great degree the Italian operatic influence. Certainly the influence of the da capo aria cannot be denied. This type of aria was static in terms of stage movement, and therefore was utterly dependent on the voice, broad melodies, and unobtrusive accompaniment. The da capo aria was found in the Opera Seria, the characteristics of which had been firmly established, in part, by Allessandro Scarlatti; it is present in Sosarme, and later appears in the oratorios.\(^3\) Surely Agrippina (1707) and Rinaldo, (produced in London in 1711,) also attest to the influence of the Italians upon his techniques in opera, or the effect of Corelli and the Scarlattis upon his writing for strings. Just as Purcell felt strongly the attractions of the Italian style, so did Handel.\(^3\) Sir Newman Flower's account of Handel's travels and work in Italy, at Florence, Venice, and especially at Rome, under the influence, in the last city, of that rather spectacular patron of the arts, Cardinal Ottoboni, makes it quite clear that the composer, not only thoroughly absorbed contemporary Italian styles but mastered them.\(^3\)


\(^3\)F. Raguenet in *A Comparison between the French and Italian Musick and Operas* (1709), p. 14, cited in Westrup, *Purcell*, p. 242, makes a fairly clear distinction between the styles of France and Italy.

\(^3\)Flower, pp. 80 ff., 87-88. See also Haweis, pp. 145-150; the author's note about Ottoboni is concise and interesting. The works of some of the English composers writing in the 1760's and 1770's also bear an Italian stamp. This is particularly
In terms of influences acting upon them, Pope was poetically not just French and Classical, and Handel was musically not merely German and Italian. Like Pope, Handel was influenced by English precursors. To the country to which he came, the native of Halle owed a great deal; to its giant, Purcell, homage and a gift of thanks. Handel's use of trumpets coupled with drums often bears the Purcellian stamp.38

Turner and Croft, both doctors of music, and both Purcellians, counted for a good deal, and may have influenced Handel to some extent . . . . Where else indeed, could he have studied the English tradition, which certainly affected even such early works of his as the Chandos anthems (1716-18) and the masque of "Esther" (1729) [sic]? Who else could have so fitly shown him the style of Purcell, so little of whose work was published, but whose "Te Deum" and Jubilate" of 1694 he imitated directly in the two similar works written to celebrate the peace of the Utrecht in 1713?39

noticeable, for instance, in Hawdon's Two Concerti for Organ in F Major and Bb Major (London: Longman and Broderip, c. 1780). MS copies, c. 1850, are in my possession; these were made from the printed version, of which there is a set in the Manchester Library.


39Blom, p. 117. Blom is incorrect in regard to the date of Esther. The work was first called Haman and Mordecai, and was composed in 1720; it was not called Esther until 1732, when it was revised and words by Samuel Humphreys were added to the original ones of Pope. The Arnold edition of the Esther gives the date of composition as 1720; properly, it should be 1732, in order to eliminate confusion over title and date. (See G. F. Handel, Esther, A Sacred Oratorio, In Score, Composed in the Year 1720 (London: Arnold, c. 1794).) What Blom's evidence is for
While certain similarities between the works of the two composers may be explained as the result of similar influence, (e.g., Italian) there often occur passages in which the resemblance is too striking to be merely coincidental. In writing of Purcell's Sonatas of IV Parts Professor Westrup notes that "the end of the opening adagio of the second sonata is curiously similar in mood to a passage from 'He was despised' in Handel's Messiah." Holland sees a distinct resemblance between Purcell's The Tempest in the setting of the italicised words in the lines

In Hell with flames they shall reign
And for ever, for ever shall suffer the pain.

and the same words as they appear in the "Hallelujah Chorus" in Messiah. Holland seems in doubt about Handel's role as a

suggesting 1729 I cannot say; to the best of my knowledge, there is none. Anthony Lewis in "Handel," Music and Western Man, p. 204, rather vaguely supports the Haman (1720)-Esther (1732) pattern; this vagueness is unusual for Lewis, who is a good scholar. Sir Newman Flower is quite definite about the matter; see pp. 137, 157, 213-218. He also refutes the story that Handel composed Esther or Haman on the organ at Whitchurch, Edgeware, (originally the Cannons Chapel,) as a plate placed on the organ by Mr. Juteus Plummer in 1750 still attests; cf. p. 137 and Haweis, pp. 156-157.

140 Westrup, Purcell, p. 235. See also p. 216, 195, 180-181, 175, 153, 123. See also Holland, Purcell, p. 89, 122-123. In regard to Purcellian influence on Handel, see also Dent, pp. 59-60, and Herbage, "The Secular Oratorios and Cantatas," Handel: A Symposium, pp. 134-135 (familiarity with Dido and Aëneas as seen in Acis and Galatea,) and 142 and 144 (influence of Purcell's sacrificial scenes displayed in Semele (1743).)

141 Holland, Purcell, p. 51; the illustration given by this author is quite convincing. The author gives the following note: "In the 'Dublin Courant' for 14-17 January, 1749, there was advertised a revival of 'The Tempest' with the original songs and
successor to Purcell in the setting of vocal music. Professor Dent states quite definitely, in the light of Acis and Galata, that Handel must have known Dido and Aeneas, while Herbage notes Purcellian influence in L'Allegro and also in Semele (1743), stating that in the latter, the first act "... owes much to the sacrificial scenes of Purcell," and the second act in its later stages

... assumes the character of a Purcellian masque, particularly in the choruses "How engaging, how endearing" and the alla hornpipe "Now Love that everlasting boy." Handel's style was different, it is true, but in many ways it was the logical outcome of that of Purcell. Differences in personality and national background may certainly cause differences in style, in manner. Herbage, however, is quite definite in regard to this point:

... "music 'by the celebrated Purcell.' There were certainly earlier revivals. Handel was in Dublin in 1742 for the production of Messiah." I would suggest that Holland's assumption that Handel knew Purcell's setting of these words is quite reasonable. Indeed, he may have heard The Tempest in Dublin, but the fact remains that he would have had to have heard the work earlier than 1742 for it to have had an influence on Messiah, for he finished that work on September 14, 1741. See Flower, p. 290. The legend that Handel wrote at least part of Messiah in Dublin is pure fiction, albeit a boost to the Irish ego.

42 Dent, pp. 134-135.

Handel has been accused of destroying the English musical tradition. Actually, despite his foreign origin and early training, he did more than any other composer to fulfill the tradition of Purcell.\footnote{Ibid., pp. 140-141. See also Larsen, p. 50.}

That Handel borrowed from, or more properly, was influenced by Purcell Holland does not debate;\footnote{Holland, \textit{Purcell}, p. 144.} in fact, he states conclusively that

he [Purcell] had a few minor imitators, such as his brother Daniel, and one great and overmastering follower, George Frederick Handel.\footnote{Ibid., p. 51. Cf. p. 144.}

Further evidence, in the form of some of the harpsichord suites of these two men, may be put forward in order to show that the style of Purcell influenced Handel. I would suggest that a comparison of Purcell's \textit{Suite IV}, in A minor, and Handel's \textit{Suite III}, in D minor, will reveal a distinct similarity in the moods and styles of writing. Professor Westrup, in an excellent article, "Purcell and Handel" in \textit{Music and Letters}, while very hesitant to discuss English composers' influence on Handel except in a general way, makes reference not only to Purcell's \textit{Te Deum}, and \textit{Jubilate} of 1694 in connection with Handel's Utrecht \textit{Te Deum}, but also the latter's "Birthday Ode" for Queen Anne.\footnote{Westrup, "Purcell and Handel," \textit{Music and Letters}, XL (April 1959), 106.}
In the same issue of the journal containing the article just named is a paper by Charles Cudworth entitled "Handel and the French Style." I have stated above that Handel, for the most part, was indirectly influenced by French music; that is to say, if French characteristics appear in his music, and they do to a certain extent, they have come to him mainly through the works of Purcell and others. However, certain of his "French" works were written during his Hamburg days, and in these we must assume a more direct influence. This is particularly true in some of his overtures, which, like many of Purcell's, show distinct Lullian traits. Other Gallic musical influence stems from his association with Mlle. Marie Sallé, the French danseuse, in the 1730's.

Of the three great German composers of the early eighteenth century, Handel, Telemann and J.S. Bach, it seems to me that Bach spoke his musical French and Italian with a strong German accent, Telemann spoke his German and Italian with a strong French accent, and Handel his German, French and English with a strong Italian accent.

Although Purcell died fifteen years before Handel arrived in London, the prevailing taste in that city was

48Dent, p. 17. Prof. Dent notes, in connection with dance music, that "Handel . . . is at home in it from the very beginning. He must have been well acquainted with French dance music and the whole French instrumental style before he went to Hamburg." He indicates the French influence in Almira.

49Charles Cudworth, "Handel and the French Style, Music and Letters (supra, p. 112, n. 47) p. 131. This is a very good article.
Italianate in flavour. However, Purcell's early death had left a gap in terms of worthy artistic works, and what was produced between 1695 and 1710 was often neither worthy nor artistic. It is not for me to describe these intervening years or the artistic scene in London when Handel first arrived; Sir Newman Flower and Eric Blom have done that to quite a sufficient degree. Handel came and willingly assumed the mantle of musical primate with the Italianate Rinaldo; he was by no means forced into writing this way as Haweis would seem to suggest. Michael Tilmouth indicates the continuation of musical genius in England very well:

The hundred-years long tradition of English chamber music, which Purcell had fused with Italianate procedures to produce the noblest sonatas of his age, was lost; the art with which he had shown the "Perfection of a Master" was forgotten. Topham and Corbett poured out their insipid imitations of Corelli to the delight of the town and the material advantage of Mr. J. Walsh, for

A substitute shines brightly as a King
Untill a King be by.

A new monarch soon came. The problem posed by the failure of the English line to propagate itself was solved by the arrival of a virile gentleman from Hanover.

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51 Haweis, Music and Morals, pp. 150-151. The author implies that Handel wanted to write oratorios all the time, and was forced into complying with the public taste in the production of secular Italian operas. This is perhaps a moral judgment; it is quite definitely a stupid one. Cf. Flower, p. 172.

52 Tilmouth, "Purcell's Sonatas," Music and Letters, 121.
Theory of Similar Influences

Given that two men in different fields are working in the same country at approximately the same time and under similar economic, social, and artistic influences, the works they produce are artistically comparable and aesthetically similar.

A remarkable similarity between patterns I and II exists if the influences are diagramed. In II the doubtful existence of line  and the presence of line  are solely the result of Handel's German birth; had he been English, then there might have been no difference in stage B in II. Line  in II is not a strong one; the French influence comes, in part, through Purcell, et al.
Handel, then, was swayed by the works of Germany, Italy, England, and to a certain extent, France. Working on him were almost the same influences as were at work on Purcell. Pope was swayed by the works of France, ancient Greece and Rome, and England, the same sources which played powerful roles in determining Dryden's course. There is also a striking parallel between the influences working, on the one hand, on Dryden, on the other, on Purcell, and similarly, on Pope and Handel. These diverse influences combined, I suggest, in each man, not only to produce entirely unified and balanced forms of artistic expression, but to produce between them, as far as it is possible with two different fields of art, a great similarity of styles and effects.

Pope and Handel: Some Individual Characteristics

To compare the works of Pope and Handel is to set side by side the works of two men who, superficially, could not be more dissimilar. Dr. Johnson's *Life of Pope* contains an excellent description of the little poet. Tiny and deformed, weak and sickly, fond of being pampered and of eating good food, often silent when with people and easily put out of humour, Pope was nevertheless, to judge from Johnson's depiction, a "great heart" to those whom he loved. If his manner and behaviour were at times niggardly and somewhat selfish, it should be noted that his letters contain "... nothing but liberality, gratitude, constancy, and tenderness."#53  Forthright in his

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#53 Samuel Johnson, *Life of Pope*, p. 85. See also pp. 79 ff.
approach to his contemporaries, "'he never flattered those whom he did not love, or praised those whom he did not esteem;" he wielded the most fearsome pen in the England of his day, as the demolition of Sporus in The Epistle to Dr. Arbuthnot attests; yet it should be noted that it does not appear that he lost a single friend by coldness or by injury; those who loved him once, continued their kindness.

Unlike Dryden, he was not what we might call an "occasional" poet, and indeed, was unconcerned (poetically) about royal weddings and other splendours of state, despite the fact that the Prince of Wales managed to overcome the poet's dislike of the Court because of the Hanoverian neglect of poetry. Johnson states that he was never reduced to the necessity of soliciting the sun to shine upon a birth-day, of calling the Graces and Virtues to a wedding, or of saying what multitudes have said before him. When he could produce nothing new, he was at liberty to be silent.

Dryden, like Purcell, wrote to please court circles as well as himself; this I explained in Chapter II. Handel, as Sir

54 Ibid., p. 84.
55 Ibid., pp. 89-90.
56 Ibid., pp. 87, 93. See Johnson's comparison of Dryden and Pope, pp. 94 ff.
57 Ibid., p. 93.
Newman Flower points out, wrote for his art as well as for his public, while Pope was concerned more with his art than with his reading public, at least in the first instance, and what might have satisfied his readers might not necessarily have satisfied him.

Though Pope and Handel were in many ways the technical and even "material"heirs of Dryden and Purcell respectively, they lived in a freer world of art; that is to say, they did not allow themselves to be quite so bound to the taste of a specific circle as did their predecessors. In addition to the rise of a more middle-class audience, two factors which aided in their emancipation were money and personality. Neither Handel nor Pope was a man who would tolerate with good grace opposition to his artistic aims, and both men had a certain amount of money which gave them at least a degree of independence. Here Pope was luckier than Handel; Sherburn suggests that he may have received as much as £9000 from his translation of Hómer (1726), which amount would have secured for him a reasonable yearly income. Johnson notes that the poet's income may have been about £800, which in terms of purchasing power, was a very respectable sum. Handel's fixed income was far less really, as he was sure only of a £200 pension given to him by Queen Anne in

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58 Flower, p. 172. V. supra, p. 114.
59 Baugh, History of English Literature, p. 924.
60 Johnson, Life of Pope, p. 83.
1714; however, again considering the purchasing power of the amount, the composer was by no means a pauper. His independence of character and the pension, not to mention what he made from his productions, could have sufficed to make him quite wealthy. However, in his earlier years he lacked one quality which Pope had, the ability to be continuously frugal, for although he was to know the bitter pains of bankruptcy, his life was marked by extreme generosity. The competition in the London musical world was also a cause of severe financial reverses. Yet if Handel had not been forced to turn to oratorio, (because of his penurious state, the distaste of London audiences for Italian opera, and the negative attitude towards the presentation of dramatic works based on Biblical texts,) if he had been completely independent and able to go on producing operas after 1738 simply out of love of the form and despite failure, perhaps Messiah and Israel in Egypt would never have been written. 62

This, of course, is conjecture, but it would be wrong not to consider, even momentarily, the possible influence of his uncertain financial state.

61 Ibid., p. 83.

62 In regard to the objections of the Church, (particularly of Dr. Gordon, Bishop of London,) to the presentation of dramatic works with Biblical texts, see Flower, p. 214. The Bishop forbade the performance of Haman and Mordecai in London in 1732; it was subsequently revised and presented as the oratorio, Esther. Flower states that "Esther was the first oratorio, and the Bishop had caused it." He notes also that the Bishop was not the only ecclesiast to object to the performance, but does not indicate whether there were specific regulations against such works as Haman in force at the time. V. supra, p. 109, n. 39.
This early lack of frugality was only one way in which Handel differed from Pope. His appearance was also quite different; he was tall and somewhat stout; one critic writing for readers in the medical profession has gone so far as to describe his face as "equine;" to make matters worse, he was careless about his apparel, like Johnson and in contrast to Pope; and while the latter author and Handel both enjoyed a good repast, Handel indicated his delight by "snorting with pleasure." His appearance was by no means in contrast to his behaviour; I mentioned above that Pope and Handel would brook little opposition to their artistic aims, and whereas Pope's fury was expressed by his pen, Handel's at times found expression even in physical violence, as on the occasion when he threatened (with more than a jest) to hurl Francesca Cuzzoni out of the window unless she rendered a song according to his wishes.

It would have been a ludicrous contrast to have seen these two men side by side, so thoroughly dissimilar. But a comparison of the art of the German Handel, thoroughly at home in English surroundings, and the art of Pope, will show many parallels. It is to some of those parallels that I shall now turn.


64 Flower, p. 162.

65 On the effect of English environment on Handel, see Young, "Handel the Man," Handel: A Symposium, pp. 3-4.
Characteristics of Pope's Art

There is always a classicist's care and precision in Pope's writing. There is also a subtlety of expression—which is often not appreciated—which stems from his use of the couplet. If Handel's use, say, of Italian conventions and an often-ornamented melodic line, (especially in slow movements,) has led unhearing listeners to categorise his work as "mechanical" or "technically nice," the use of the couplet by Pope has caused a number of readers to adopt toward his work the same attitude. 66 Yet as strength and beauty lie in Handelian conventions, so do they rest in Pope's heroic couplets. It is true that in the hands of some versifiers the couplet may become a series of numbing iambics, but this is not the case when it is graced by the hand of Pope. Johnson makes the point that he "... was never content with mediocrity when excellence could be attained." 67 His desire for "perfection" was something that he felt within himself, and the very independence gained by the Homer translation would indicate that he was not forced, in his later years, to compete for the laurel with his contemporaries. Johnson says that

he was one of those few whose labour is their pleasure; he was never elevated to negligence, nor wearied to impatience; he never passed a fault unamended by

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66 One such reader was Leigh Hunt, whose attitude towards Pope's writing is noted below, p. 126.

67 Johnson, Life of Pope, p. 92.
indifference, nor quitted it by despair. He laboured his works first to gain reputation, and afterwards to keep it.\textsuperscript{68}

The mind which fits the pattern described by Johnson is a keen one backed by a great degree of energy and love of the poetic art. Dr. Johnson was never a man to bestow bounteous accolades on the undeserving, and his praise of Pope is considered and worthy of note. Writing of Pope's intellect and attitude, he says that the poet had

\ldots genius; a mind active, ambitious, and adventurous, always investigating, always aspiring; in its widest searches still longing to go forward, in its highest flights still wishing to be higher; always imagining something greater than it knows, always endeavouring more than it can do.\textsuperscript{69}

Considering the heights Pope reached as a poet, it is, in the light of these words, staggering to think of aspiration to an even higher level.

To choose examples of the perfection which one finds in his poetry is both easy and difficult. There are many passages which illustrate it well, and to select one is to leave an hundred others unmentioned, such was the consistency of his skill. A selection must be made, and the lines which contain the beautiful description of the sylphs, the protectors of

\textsuperscript{68} Loc. cit.

\textsuperscript{69} Ibid., pp. 91-92.
Belinda's honour in *The Rape of the Lock*, serve well as an illustration here.

Some to the sun their insect-wings unfold,
Waft on the breeze, or sink in clouds of gold;
Transparent forms, too fine for mortal sight,
Their fluid bodies half dissolved in light,
Loose to the wind their airy garments flew,
Thin glitt'ring textures of the filmy dew,
Dipt in the richest tincture of the skies,
Where light disports in ever-mingling dyes,
Where every beam new transient colours flings,
Colours that change whene'er they wave their wings.

This passage is not only an example of perfection of rhythm in relation to the thought expressed, or of the choice of words. It is an example of over-all perfection. I suggest that there is not a word which could be altered without damage to the picture created, and certainly, improvement could never be gained by further refinement. If Pope had not been satisfied with the passage, it would not appear in print in its present form. The aura of the passage is one of lightness. The words are finely chosen, themselves being almost "fluid bodies half dissolved in light." The open vowels and the liquid consonants play an effective rôle in giving transparency to the passage. As Root says, "... the poem is constructed with the nice craftsmanship of a watchmaker," and "... imagination

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71 *The Rape of the Lock*, II, 59-68.
72 Johnson, *Life of Pope*, p. 94.
An important point to note here though is that while the poet exercises a firm control over his work, he does so, only to the extent that his work is ordered and correct, and not to the extent that it is constrained. Rarely does the reader feel that a thought contained in a passage seems to want to break the bounds of that passage and to spill over into several extra lines in order to be fully expressed or truly intelligible. Never, despite the conciseness of Pope's writing, does the reader find images that appear to have been pruned, like trees on a metropolitan boulevard, in order to squeeze them into the couplet form. Pope seldom overstates; nor does he understate. He has the true gift of being able to express neatly in a few words what other writers take lines to say. It is this gift which is part of his genius. He is able to select for a particular location the word with the largest number of relevant associations and connotative connections. Johnson indicates that his memory was of great strength, sufficient to enable him to command a vast vocabulary and range of expressions and ideas.

These benefits of nature he improved by incessant and unwearied diligence; he had recourse to every source of intelligence, and lost no opportunity of information; he consulted the living as well as the dead; he read his compositions to his friends . . . .

73 Root, The Poetical Career, p. 86.
74 Brooks, loc. cit.
75 Johnson, Life of Pope, p. 92.
He was the epitome of one of his best known aphorisms:

True Wit is Nature to advantage dressed,
What oft was thought, but ne'er so well expressed. 76

The passage from The Rape of the Lock cited above serves to illustrate Pope's capacity to describe the abstract and the ethereal vividly; a few lines from An Essay on Criticism will show instantly his ability to create pictures in his readers' minds of concrete subjects and to evoke responses to poetic techniques.

But when loud surges lash the sounding shore, (168)
The hoarse, rough verse should like the torrent roar: When Ajax strives some rock's vast weight to throw,
The line too labours and the words move slow; Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn and skims along the main. 77 (173)

This demonstration, with its magnificent imagery and rhythms, shows the imprint of a master's touch. It is, in many respects, the poetic counterpart of much of Handel's music with its beautifully worked counterpoint and often superb melodic grace. The poet is seen to be able to move from a sluggish line (l. 171) to one of gliding dexterity (l. 172) without breaking the continuity of thought. His rhythm is perfect. In line 171—in which there are more than five heavy syllables and a total of eight monosyllables--the "words move slow," and the rhythm corresponds

76 An Essay on Criticism, II, 97-98.
77 Ibid., II, 168-173.
exactly with the thought involved. The same unity of thought and rhythm is achieved in line 172, wherein the light beats coupled with the picture given, are suggestive of a bird gliding downwards to catch the up-currents of warm air, as a swallow swoops and glides over the shallows of a lake in search of flies for its seemingly day-long meal. I stated earlier that Dryden and Purcell were masters of "the picturesque;" Pope is an expert in the same thought/sound tradition. Handel, as I shall show later, demonstrates a similar ability to create music that matches perfectly with the thought and the rhythm of his text. Again, with this passage, it is entirely reasonable to note that there is not one word which can be replaced by a better one; one word added would be a superfluity; one subtracted, a grievous loss. Here is true "correctness."

The conformation of sound with thought was not just a natural phenomenon in Pope's poetry. It was his theory that such conformation should exist, that it was a vital factor in poetic technique. Lines from An Essay on Criticism show this to be so, and indicate that the Alexandrine (or rapidly-read pentameter) in the last line of the passage from that poem cited above was no mere accident or momentary caprice on the writer's part.

'Tis not enough no harshness gives offence;
The sound must seem an echo to the sense . . . .

78 V. infra, pp. 157ff.
79 Root, p. 25.
80 An Essay on Criticism, II, 164-165. V. supra, p. 152.
It would be out of place here to describe in great detail Pope's poetic technique, not only because it has already been done in other discourses, but because to do so would also necessitate a very lengthy explication of Handel's art, which, as in the case of the extension of the subject of Dryden and Purcell, is a fitter subject for a book. My duty here is to indicate similarities between these men, and technique will be a subject only in so far as the topic dictates. Dame Edith Sitwell, in a stern yet delightful description of Pope's technical devices, points out the infinite variety of rhythms and cadences he is able to achieve with the couplet form, and she comments on this variety, saying that Pope's art is seldom dull.

We might as well complain that the world is monotonous because it is round, and because it circles round the sun, as complain of the monotony of Alexander Pope.81

Such is the level of the poet's art that in his correctness there is never stiffness. Yet stiffness and monotony are two of the charges most often laid against Pope's poetry. One of the most virulent and brilliant attacks came from Leigh Hunt. Professor Tillotson, discussing this attack in Pope and Human Nature, admits a certain dullness in parts of the Iliad cited by Hunt, but defends the poet against the attack of the nineteenth-century critic.

81Sitwell, Pope, p. 225.
What is needed, by both tight and loose metres, is the effect of variety. Looseness [enjambement] does not guarantee this effect, and the surprising thing about Pope's closed, or mainly closed, couplets is that they frequently achieve it: sometimes with jubilant obviousness, as towards the end of 'The Messiah':

No more the rising Sun shall gild the morn,
Nor ev'ning Cynthia fill her silver horn;
But lost, dissolved in thy superior rays,
One tide of glory, one unclouded blaze
O'erflow thy courts: the light himself
shall shine
Reveal'd, and God's eternal day be thine!

but more often with 'niceties' of a quieter sort.  

Pope, then, introduces variations into the couplet when the thought of the line calls for them. Never is there an imbalance between the thought and the effect of the verse. "Correctness" is vital to him, and the necessity for agreement between the two is one of its facets. The reader finds

... a poet who will set him in a motion which will only change as a dance changes, not as a walk on ice changes.

Pope's handling of rhythm is superb. Just as the dotted rhythms (\(\text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r} \text{r}\)) of Handel lend at times a stately vigour and pulse to his music, and at times a graceful accent, so the poet's iambics in the description of the sylphs (RL) contain all


\(\text{83}\) Tillotson, On the Poetry of Pope, p. 115.

\(\text{84}\) Loc. cit.
the gentleness which could be desired of them. Yet, in the opening lines of the Epistle to Dr. Arbuthnot the iambics contain a tympanic vivacity. Here is the poet himself speaking: another variation of the couplet,\(^{85}\) the short chopped iambic effect, is entirely justified.

'Shut, shut the door, good John!' fatigued, I said; 'Tie up the knocker, say I'm sick, I'm dead. The Dog-ster rages! nay, 'tis past a doubt All Bedlam or Parnassus is let out: Fire in each eye, and papers in each hand, They rave, recite, and madden round the land.

There are several speeds at which this passage can be read effectively, and there are often several "effective" speeds for some of Handel's works. This matter largely depends on the taste, and to a certain extent, knowledge, of the reader or performer. The point I wish to make here is this, that if the above passage is read slowly, it will take on a fullness characteristic of an Handelian overture; if it is read more quickly, its nature becomes spirited and its rhythm driving, like those of the tenor solo and chorus, "The Trumpet's Loud Clangour," in the Handel setting of the Dryden Ode for St. Cecilia's Day. As in "Lift up your heads, O ye gates" in Messiah, the reader loses any sense of a monotonous thumping of the dotted rhythm (iambics) in the Epistle; the basic beat is there of course, but it never intrudes into the realm of thought to disturb the pictures, ideas, connotations, etc., created by the words. It was not Pope's intention that

\(^{85}\)Ibid., p. 135.

\(^{86}\)Epistle to Dr. Arbuthnot, 1-6.
the reader should be drubbed into a state of insensibility by his iambics. The engine of an excellent motor car has a variety of speeds and sounds; so has Pope's metre. Indeed, if the passage from the Epistle is read in such a way as to bring out the spirit and personality latent in it, the reader, I suggest, is apt to forget that he is reading iambics. Words, rhythms, contrasts and variations—of pauses and of light and heavy syllables—all contribute to setting the mood for the poem. Within the framework of the couplet, Pope chooses his words carefully, weighing, balancing, and counter balancing the weight of consonants and vowels:

Eternal smiles his emptiness betray,
As shallow streams run dimpling all the way . . . .

In comments on the passages from An Essay on Criticism and the Epistle to Dr. Arbuthnot, I have referred to Pope's ability to choose not just adequate, but indeed, excellent words for any given situation. Not only do the words have to fit rhythmically the form of the line, but in themselves must have suitable rhythmic and ideological connotations not just to leave intact the thought being expressed, but rather, sufficient to contribute to (to make more precise) the expression of that thought. Part of this matter I have touched on before, but it

\[\text{87 Epistle to Dr. Arbuthnot, 315-316.}\]
\[\text{See also Tillotson, Pope and Human Nature, p. 201.}\]
is, I feel, necessary to acknowledge the matter as one of import-
ance in a discussion of Pope's poetry. Although satire per se
will come under discussion at a later point, one further passage,
in this case satirical, will serve as a good example of the poet's
skill in the realm of "choice of words." I refer to the mock-
serious depiction of a chapel--possibly that belonging to the Duke
of Chandos--in "Epistle IV: Of the Use of Riches," of the Moral
Essays:

On painted ceilings you devoutly stare,
Where sprawl the saints of Verrio or Laguerre,
On gilded clouds in fair expansion lie,89
And bring all paradise before your eye.

Pope must have been thoroughly familiar with such chapels to
portray the ceiling's saints so surely. It would be difficult
to satirise better a pseudo-Renaissance chapel with its "sprawl-
ing saints" and cherubs. On the estate depicted in the "Epistle"
the chapel is really part of the ostentation. One is led to
wonder what Handel thought of the chapel. Pope's sneering tone
mocks the vanity which lay behind the elaborate decoration and
depiction of paradise. It is not fitting that a vain man should

89 Moral Essays, IV, 145-148. Pope denied that "Timon's Ville"
of the "Epistle" was meant to be Cannons, the Duke's estate.
Sherburn, in Huntington Library Bulletin, No. 8, pp. 131 ff.,
cited in C.H. Collins Baker and Muriel J. Baker, The Life and
Circumstances of James Brydges, First Duke of Chandos (Oxford,
1949,) p. 432, notes that while some details of the poem might be
applicable to Cannons, "it does not seem probable that Pope in-
tended any details to be so applied." For further comments on
this question, see Baker, pp. 432-434.
enter heaven. This is true in the case of Pope's Duke and Browning's Bishop, both of whom delight in ornate religious motifs. The words and the mood cannot be misinterpreted; the demolition of a *nouveau-riche* is at hand.  

One of the techniques at which Pope is most adept is the use of contrast, that is contrast between whole passages, as well as between single lines. Very often the shift from slow, heavy-syllabled lines to quick and more sprightly ones, as is illustrated in *An Essay on Criticism*, II, 168-173, quoted above, is to be found on a larger scale, where the tone of one section of a poem will be found to be markedly different from the tone of another section. Cantos II and III of *The Rape of the Lock* illustrate this point well, for while Canto II contains relatively lightly scored verse appropriate to the fluttering sylphs described therein, Canto III contains the shouts and alarums of a ferocious game of ombre, a battle of cards on the epic scale. The howl that rises at the end of the third Canto after the snipping of the lock climaxes what is, by contrast with the second, a relatively thunderous and noisy section. In the *Epistle to Dr. Arbuthnot* the same sort of contrast is to be found. Angry and waspish in tone though the first lines may be, there is a change in line 27 to a more gentle, questioning mood:

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90 Root, *The Poetical Career*, p. 188. Cf. Browning's *The Bishop Orders his Tomb* . . .
Here he addresses his physician, like Bolingbroke, another "Guide, Philosopher, and Friend," asking whether there is no potion which will relieve him from the difficulties of being bothered by all manner of men. This change in tone adds to the variety and consequent attractiveness of the poem. The return to a mocking, bitter mood comes soon enough with the description of requests which are sent to him, and besides, sudden changes in mood are very common in man, and occur more often than they are recognised. Pope was writing a very personal poem; he recognised his own feelings and variations of mood well, and following his own principles of poetry, set out in An Essay on Criticism, incorporated them in his missive to the doctor.

How well Pope was able to make use of contrasts without destroying the unity of a piece is to be seen in Eloisa to Abelard, in which the vicissitudes of human nature are portrayed with an accuracy which is commonly associated with such a master work as Hamlet. It is through the use of contrast in the mood and speed of the verse that Eloisa truly comes alive for all but completely insensitive readers.

Professor Tillotson, in a discussion of the "Epistle to Miss Blount, on her leaving the Town, after the Coronation,"

91 Epistle to Dr. Arbuthnot, 27-32.
notes the connections between the various paragraphs in the poem, and goes on to discuss the work in terms of Pope's

... principle of contrast. That principle owed at least its name to the painters, from whom Pope borrowed it consciously: he used it when explaining to Tonson why, not being able to show him a whole poem, he was unwilling to show him a piece of one, the 'character' of the Man of Ross:

"To send you any of the particular verses will be much to the prejudice of the whole [poem]; which if it has any beauty, derives it from the manner in which it [i.e. the 'character'] is placed, and the contrast (as the painters call it) in which it stands, with the pompous figures of famous, or rich, or high-born men."\(^{92}\)

Tillotson notes the contrasting characters who appear in the poems, and goes on to state that the poet

... makes much use of this principle of arrangement. It has even been called his 'usual method,' and compared to that of a suite of Purcell or Handel in which 'an allegro is followed by an andante or a courante by a rigadoon.' The principle of contrast is itself a principle of cohesion: to contrast is to relate.\(^{93}\)

Wylie Sypher in the brilliant *Four Stages of Renaissance Style* tends to support Tillotson's judgment on contrast as a factor in the unity of a work. "Contrast" implies relation, not indiscriminate parading of dissimilar objects, moods, and other materials of Art. Thus, while the movements of, say, Handel's


\(^{93}\)Tillotson, *Pope and Human Nature*, pp. 202-203; see also p. 253; the citations within the passage quoted are from George Sherburn, "The Dunciad, Book IV," *Studies in English* (Austin, Texas, 1944), pp. 175, 184.
F Major Sonata for flute and harpsichord contrast, they are also related. The work, like Eloisa to Abelard, is not a disjointed pastiche. Sypher states that

of Sir Isaac Newton's three laws of motion, the second, dealing with changes of momentum, acceleration, and mass, might be taken as the principle behind the dynamics of baroque art; but his third law is a basic premise of late-baroque style: namely, "To every action there is always opposed an equal reaction," or, in effect, the mutual actions of two bodies upon each other are equal and directly opposite. Late baroque writes exact equations. In the fine arts the mark of late-baroque style is the use of exaggerated contrast or counterpoise. 94

Indeed, balance and antithesis are the very marks of the couplet form, the vehicle for most of Pope's thoughts. The two lines, each of ten syllables (with very few exceptions) balance each other, and within each line, there is a lever-like poising of the words, the caesura, (often near the centre of the line), acting as a fulcrum. Two examples from An Essay on Criticism will make the point clear:

True wit is nature to advantage dressed,
What oft was thought, but ne'er so well expressed . . . .

.........................

Good nature and good sense must ever join;
To err is human; to forgive, divine. 95

94 Wylie Sypher, Four Stages of Renaissance Style (Garden City, New York, 1955), pp. 255-256. Sypher, in discussing the neoclassic tradition, places it in the late-baroque category; see pp. 252 ff.

95 An Essay on Criticism, II, 97-98, 324-325. Note the balance between "thought" and "expressed," between "to err" and
Pope's works, then, are enlivened not only by variety of accent and caesura, of syllables and sounds, within individual lines, but also by contrasts in tone and in idea between both paragraphs as well as larger sections, for example, Cantos in RL.

There is no need for me to assert here the poet's ability to write satirical, didactic, or epistolary works. His well known pieces are sufficient evidence of his versatility. A type of verse of which Pope was a master and which is less often discussed is the pastoral. "Spring" contains many gems, among them these lines:

Strephon. Sing then, and Damon shall attend the strain,  
While yon slow oxen turn the furrow'd plain,  
Here the bright crocus and blue vi'let glow;  
Here western winds on breathing roses blow,  
I'll stake yon lamb, that near the fountain plays,  
And from the brink his dancing shade surveys. 96

There is a beautiful picture painted here, and it is not unfair to say "painted" rather than "drawn." Pope has an eye for colour, and is in a way even more "painterly" than Dryden, and he is ever aware of the value of sound in a poetic description, as is the latter (e.g., Alex. F.):

"to forgive," and between "human" and "divine." Antithesis and balance constitute the technical charm of these lines, not only in terms of thought but also in terms of rhyme. Tillotson's principle (cited above), "to contrast is to relate," is borne out in these lines.

96 "Spring," 29-34.
Go, gentle Gales, and bear my sighs along!
The birds shall cease to turn their ev'ning song,
The winds to breathe, the waving woods to move,
And streams to murmur, ere I cease to love.
Not bubbling fountains to the thirsty swain,
Not balmy sleep to lab'rs faint with pain,
Not show'rs to larks, nor sunshine to the bee,
Are half so charming as thy sight to me.97

Rather than the splash of colour which is to be found in the
lines from "Spring," the reader is given here a set of ideas
supported by sound, a pastoral onomatopoeia. The semi-vowels
and the voiced fricative in line 41 cause the winds to "breathe"
in the reader's ear; the liquids and nasals of line 42, the
stream to "murmur;" and the b's in "bubbling" reinforce the
image of the crystal spring. "Winter," Pope's favourite of the
set of four pastorals, contains many poetic conventions common
to the genre to which it belongs;98 it also contains great
beauty. To this the opening lines will attest:

Lycidas. Thyrsis, the music of that murm'ring spring
Is not so mournful as the strains you sing;
Nor rivers, winding through the vales below,
So sweetly warble, or so smoothly flow.
Now sleeping flocks on their soft fleeces lie,
The moon, serene in glory, mounts the sky,
While silent birds forget their tuneful lays,
Oh sing of Daphne's fate and Daphne's praise!
Thyrsis. Behold the groves that shine with
silver frost,
Their beauty wither'd, and their verdure lost.99

97"Autumn," 39-46. Several of the songs from Tennyson's The
Princess bear echoes of Pope's Pastorals; cf. "Now Sleeps the
Crimson Petal" and "Come down, O Maid."


One is led to wonder how Hunt could possibly have charged Pope with first-degree monotony. "Messiah," a sacred eclogue, mentioned above, is another poem which shows Pope to be an expert at handling the pastoral. Even The Dunciad, especially Book III, also is an example of the poet's pastoral perfection; if his descriptions of the sylphs (RL) or of Camilla (EC) were light and airy, some of the lines in Book III are sluggish and yet equally picturesque:

Lo! where Maeotis sleeps, and hardly flows
The freezing Tanais through a waste of snows . . . .

Despite all the beauty to be found in the Pastorals already quoted and in "Messiah," Windsor Forest stands as one of the finest achievements in landscape painting, particularly in realm of "colour." The lines from "Spring" quoted in the foregoing paragraph contain a splash of colour. The following, from Windsor Forest, hold a variety of shades:

See! from the brake the whirring pheasant springs,
And mounts exulting on triumphant wings:
Short is his joy; he feels the fiery wound,
Flutters in blood, and panting beats the ground.
Ah! what avail his glossy varying dyes,
His purple crest, and scarlet-circled eyes,
The vivid green his shining plumes unfold,
His painted wings, and breast that flames with gold?

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100 V. supra, pp. 126-127.

101 The Dunciad, III, 87-88. The contrast between those lines, slow and cold though the picture is, and the vitriolic humour of the greater part of the poem is worthy of note. Pope is always a painterly poet: blackness is most obvious when contrasted with white. See also III, 13 ff.

102 Windsor Forest, 111-118.
With Handel, colour is found in melodic and in harmonic riches; with Pope, in words and their judicious use. Both men would appear to take their influence from physical or mental experience. The full prismatic range which appears in the last four lines of this quotation is magnificently executed. Lines 115-118 constitute an expertly rendered reproduction of real life which is given even more realism by the drama of the preceding four. The pheasant's breast "flames with gold" like Cleopatra's barge; so does Pope's skill. The latter is seen in these lines to range well above the sphere of mere technical perfection. Root says that

these poems [the Pastorals] have the quality of exquisite music and an unmistakable competency in literary craftsmanship--and very little more.103

Root is unfair in his judgment and confusing in his statement of it. He admits they have "... the quality of exquisite music ...;" there is little nobler in art than truly exquisite music. Technically, they show, he says, "... unmistakable competency ...." Yet his final comment decrees that they are severely limited. These poems are excellent and beautiful, considering what they are, namely, pastoral works, and measureless profundity has never been the consistent property of the pastoral tradition.104 These excellent poems illustrate the early style of the genius of later years.

103 Root, p. 52.
104 An interesting discussion of modern Latin poetry, including the pastorals of Boccaccio and Sannazaro is to be found in Jacob
Before proceeding to a discussion of several larger aspects of Pope's poetry which are relevant in regard to the comparison between that author's work and the music of Handel, I shall comment on another vital factor in his output. Pope is chiefly known for his bitter, biting, brilliant satires. Yet it is difficult to suggest in terms of Handel's works a musical counterpart for his satiric expressions. In the early eighteenth century the scherzo had not reached any real point of development as it was to do in the time of Beethoven. What might be mentioned, however, is the scherzo's probable ancestor in mood, the gigue or Laendler. Certainly, a more light-hearted sort of expression is hard to find in eighteenth-century music. But in order to achieve a basis for comparison, one must see both the satire and the gigue in terms of their respective moods. Both might be said to be mischievous, though the satires were not always written for the "delight" of the public. Yet, as in the gigue, there is playfulness and wit. There is, as one finds in The Dunciad, "... a splendid energy ... ," as well as a conscious attempt to ridicule the reprehensible. The same type of energy is generally present in the gigue, although, of course, it never contains what one might call "precise meaning." It would be unscholarly, at the moment at least, to suggest that the basis for comparison is anything more than the rather light, at times almost rollicking mood.


105 Root, The Early Career, p. 52.
It has been noted already that there is a definite relationship between the laws of Newton and the structure of Pope's poetry; the Newtonian philosophy influenced many of the poet's ideas as well.

Nature, and Nature's Laws lay hid in Night. God said, Let Newton be! and All was Light.

The emphasis on laws, on guiding precepts is strong in his works; the universe runs according to a divinely ordered plan. Poetry, if it is to be natural, Pope thought, must be ordered. It must be governed by the same sort of reason which should guide man in his life activities. In An Essay on Man, he says:

On life's vast ocean diversely we sail,  
Reason the card, but passion is the gale . . . .

Reason restrains passion, and gives some order to man's behaviour. An Essay on Criticism reflects this concept as it is applied to poetry:

First follow nature, and your judgment frame  
By her just standard, which is still the same:  
Unerring nature, still divinely bright,  
One clear, unchanged, and universal light,  
Life, force, and beauty must to all impart,  
At once the source, and end, and test of art.

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106 Epitaph Intended for Sir Isaac Newton, 5-6.  
The Ancients best imitated nature, and set the ideal poetry which was to portray man and his actions. Imagination, like passion, was to be kept under control:

'Tis more to guide, than spur the muse's steed,
Restrain his fury, than provoke his speed:
The winged courser, like a generous horse,
Shows most true mettle when you check his course.
Those rules of old discovered, not devised,
And nature still, but nature methodised;
Nature, like liberty, is but restrained
By the same laws which first herself ordained.

.............

Learn hence for ancient rules a just esteem;
To copy nature is to copy them.109

If, beside the expansive expression of the Romantic poets, Pope's lines seem formal and regulated, it is necessary to recall that they reflect the importance of reason and order in the intellectual climate of his day.

Looking at the earth as part and parcel of the Newtonian universe, how else could one reasonably see it than as participating in the sublime universal order? How could one escape the logic, as one worked in the medium of logic, that whatever is on earth must be right, simply because rightness was written across the whole universe? As one held in one's hand, as it were, the immense cosmic watch, was it not inconceivable to thought that one cog in the fine machinery failed in its harmonious relation to the whole? Could man insult the nature of God by imagining that any law of His could brook an exception? That is how Pope saw it, thinking out the matter in his Essay [on Man].110

109Ibid., I, 84-91, 139-140.

As Professor Tillotson notes, Pope, following cold reason and logic, came to the conclusion that, despite the evil in the world, "Whatever is, is Right."\(^{111}\) If whatever is, whatever event takes place, is divinely ordained, it must be right. In Pope's philosophy as well as in the structure of his couplets there is a sense of balance, order, closure, and finality. That is not to say that man has not the ability to use his reason to good end, but it is to say that should he do so, the very use of it would fit the divine plan. The spirit of the man's philosophy as well as of the vehicle for its conveyance is one of solidity, firmness, and confidence. There is not the doubt of Johnson's \textit{Vanity of Human Wishes} here:

\begin{verbatim}
Submit: In this or any other sphere,
Secure to be as bless'd as thou canst bear:
Safe in the hand of one disposing Power,
Or in the natal or the mortal hour.
All Nature is but Art, unknown to thee;
All chance direction, which thou canst not see:
All discord, harmony not understood;
All partial evil, universal good:
And, spite of Pride, inerring Reason's spite,
One truth is clear, Whatever is, is right.
\end{verbatim}

Tillotson makes two further points worthy of note here. The first is that

\begin{quote}
... whatever the answer, optimistic or pessimistic, to Pope's long and painful sum, I do not think that man is very much interested in any answer .... It [the
\end{quote}

\(^{111}\)\textit{Loc. cit.}, see also \textit{An Essay on Man}, I, 294.

answer] does not invalidate the description of man as the painful jest and riddle, if also the glory, of the world. If we distrust logic, we do not distrust poetry, and Pope's logic in *An Essay on Man* coexists with poetry . . . . Making his resplendent poetry out of materials to hand, out of Nature and its trappings, he could not wish them to be otherwise than they were. 'Whatever is' he had no reason but to take and be thank­ful for.\textsuperscript{113}

Pope is truly a poet of nature. He composes freely within a closed system, the couplet, just as the world hurtles round the sun in a closed system, its orbit. To look at the surface of nature, at, for example, a hillside of trees and underbrush is to see apparent chaos; to observe the same hillside closely, to study it and to mark its features in relation to other hillsides is to see order, and logic. Pope sees an order in all things. There is in his poems a spirit of reasonable existence and action. Yet despite this sense of order and control, he never treats man or beast as a pure machine.

Eloisa to Abelard is one of the most moving pieces of the century, and part of its effectiveness comes from the fact that care and contemplation have gone into the creation of the figure of Eloisa. Pope knows people, and it is real life which appears in this poem. It is also real life which appears in the Pastorals. Superficially, the pheasant bolting upward from the

\textsuperscript{113} Tillotson, *Pope and Human Nature*, pp. 54-55. The author discusses briefly Handel's setting of the final four words in *An Essay on Man*, I, 294, as it appears in *Jephtha* (1751); see pp. 53-54 and 54, n. 2. V. infra, p. 174.
brake in *Windsor Forest* seems, in its very action, to be a victim of chance. Yet even that occasion fits the philosophy of reason outlined in *An Essay on Man* and quoted above in part. Through all occurrences of nature run the currents of a natural law and universal order; very often the existence of the law does not seem obvious because of the naturalness of its effect.

This awareness of natural law and an affinity in style with the Newtonian schema are distinguishing marks of the late baroque, neo-classical period. Wylie Sypher, as I have noted above, cements the connection. He makes a distinction between "... the generous baroque style and stately forms in painting and literature we have called 'academic,'" which infuse Dryden's heroic plays and "... the slighter decorative rococo art of Pineau, Alexander Pope, Watteau, Lancet, Guardi, Longhi, and Tiepolo."¹¹ Yet all of Dryden's output is not represented by the heroic plays, and even between the latter and the controlled, slightly less magniloquent art of Pope, there is a distinct connection.

The academic-neoclassic tradition accepts a larger scale, keeping much of the baroque "augment," and relies on ideals of "elevation" and the "grand style;" but at the same time it has a strengthened sense of "decorum," regularity, unity and whatever is tectonic. Although British critics like Dryden and Johnson and Reynolds scorn the French "rules," they try to keep a "judicial" frame of mind. They admire the heroic, but they are devoted to an idea of "Nature" best defined by Reynolds

¹¹Sypher, p. 253.
when he says that "the whole beauty and grandeur of art consists in being able to get above all singular forms, local customs, particularities, and details of every kind."\textsuperscript{115}

Though different in certain respects, Dryden and Pope belong to roughly the same art-category. In both, as I have shown, there is a great striving for perfection and order—a balance and a firmness of control which reaches its highest peak in Pope's closed couplet. The very care and precision, the balance of thought and verse discussed earlier in the chapter, are part of this art-category, this neo-classic"correctness."

Late-baroque masses are "closed," or contained within strongly defined limits and treated with a responsible, sober, or methodical sense of order.\textsuperscript{116}

However, to attempt to classify Dryden and Pope more rigidly would be unwise. Pope is more neo-classical than Dryden, if we take into account the \textit{credo} and rules of his art; he is perhaps

\textsuperscript{115}Ibid., p. 254. Sypher goes on to discuss the late-baroque, using examples from painting, architecture, and literature, (including Dryden.) The author gives a note here to Heinrich Wölfflin, \textit{Principles of Art History}, 1951, p. 149. On this page Wölfflin (7th (Dover) edition (New York, n.d.)), says that "Neo classicism first leads back to the tectonic." He also states that "... the tectonic style is the style of strict arrangement and clear adherence to rule..." and that "everything belongs to the tectonic style which operates in the sense of limitation and completeness, while a-tectonic style opens the closed form..." He equates a-tectonic with baroque; see pp. 148 ff.

\textsuperscript{116}Sypher, p. 256. Sypher places Dryden's \textit{Ode for Saint Cecilia's Day} in the late-baroque category.
more in the rococo vein, as Sypher suggests, and as may be shown by reference to The Rape of the Lock with its balance of design and symmetry of decorative features, such as the sylphs who do not appear contorted in the least degree;¹¹⁷ and he is also quite definitely a part of the baroque stream in art, as Sypher indicates also. Neo-classicism is one of the last trends of the baroque period. But to deal with categories in art-history is to deal with truly slippery fish. No art-period exists within walls as no art exists in a vacuum, totally independent of stimuli acting on other arts. I have shown in the Dryden/Purcell section of this paper that Dryden shows both what could be called (normally) baroque and neo-classical figures. Yet properly the latter is part of a much larger trend known as Baroque. What is difficult is to separate the elements in neo-classical, tectonic art. Even Arnold Hauser admits this difficulty. He says that the classicism of the eighteenth century is

... difficult to define and open to various sociological interpretations, since it is sustained alternately by courtly-aristocratic and middle-class strata of society and ends by developing into the representative artistic style of the revolutionary bourgeoisie ... Classicistic art certainly tends toward conservatism and is well suited to represent authoritarian ideologies, but the aristocratic outlook often finds more direct expression in the sensualistic and exuberant baroque than in abstemious and matter-of-fact classicism ... Its naturalism moves in most cases within relatively narrow limits and is usually restricted to the nationalistic portrayal of reality,

¹¹⁷Cf. Woelfflin, pp. 148-149.
that is to say, of a reality without internal contradictions. Naturalness and formal discipline are almost one and the same thing here.118

Characteristics of Handel's Art

In the first part of this chapter I have described a number of features of Pope's poetry and have indicated the trend of his work in terms of art styles as laid down by scholars working in the field of art-history. It will be my purpose now to turn to aspects in the music of Handel in order to relate the work of the two men. Features in Pope's work will be shown to have their parallel in factors to be found in the compositions of Handel. There will be other points, including both similarities and differences, as well as parallels to be found in the work of other artists, which will have to be taken into account in a longer study.

There are many ways in which Pope's art displays care and precision; the same statement may be made in regard to Handel's music. Whether one looks at the overall construction of an aria or of a sonata or suite movement, or at the harmonies and counterpoint within it, one will be struck not only by a firmness of control in the writing, but by the evidence of skill

118 Arnold Hauser, The Social History of Art, translated in collaboration with the author by Stanley Godman (London, 1951), II, 623. Cf. Arnold Hauser, The Philosophy of Art History (London, 1959), p. 271. In the latter volume, the remarks about classicism and rococo are made in terms of art in France; however, I suggest that they constitute a relevant reference. The comments in regard to the social role of art styles are worthy of note.
which is present. The presence of real skill in any work of art serves to set apart the master craftsman from the competent artisan; and the presence of "soul," of real human feeling, albeit confined within the bounds of a formal artistic pattern or form, the true artist from the master craftsman. Handel was undeniably a true artist. With the presence of "soul" I shall deal later; what is important at this point is to note the element of craftsmanship in his art.

To go to any of his works is to find that element. The very beautiful Suites for Harpsichord, especially Nos. I to VIII, hold it in great measure. The balance of construction as seen in melodic lines, in harmony and in the consequent modulation, shows the composer to be entirely aware of the power of symmetry in music. This point is borne out by reference, for example, to the charming sarabande and delightful gigue of Suite IV (E minor).\textsuperscript{119} The sarabande, for example, is easily divisible into melodically and harmonically logical four-bar phrases. The piece itself is in two sections; the second part is longer than the first, and this extra length is, in my opinion, fully justified by the moderate harmonic and melodic development to be found therein. Such development eliminates any sense of imbalance between the two parts. Balance

appears also between the phrases, which appear to complement each other; they stand by themselves in terms of melodic interest and direction of line, and yet lead from one to another to preserve the logic of the whole piece.\textsuperscript{120} There is here the grace and formal balance of Pope's couplet; the aura is one of unstilted precision. The movements of the sparkling \textbf{Suite V} (E major) also illustrate the same sense of formal construction. The melodic lines, within the two- and four-bar phrases, like Pope's thoughts in the couplets, never really seem to want to spill over the bounds of the phrases in order to be complete and satisfying. Like the couplets, they lead to the following phrase; in their independence, they never cause the work to seem "pieced together." This is especially noticeable in the well known set of variations which concludes the \textbf{Suite}.\textsuperscript{121} However, there are clavier works in which the phrases, although

\textsuperscript{120}See Woolfliin, p. 149, on rococo balance in sculpture. See Illustration No. VII.

\textsuperscript{121}Handel, \textit{Suites}, I, 53 ff. Kathleen Dale, in "The Keyboard Music," Ch. VIII of \textit{Handel: A Symposium}, p. 233, regards the clavier works of Handel as inferior to those of J. S. Bach and Domenico Scarlatti. I cannot agree with her statement that the first are "... not remarkable for great refinement of workmanship." She also notes that modern editions give no indication of the "... improvisatory passage-work with which, according to contemporary evidence, he [Handel] was wont to embellish them in actual performance." The author states that the general opinion of scholars (Abraham and Steglish) is that the similarity between the themes of the movements of a suite was intentional. (See pp. 239-240.) Such rhythmic similarity makes for unity within the suite. On cross-bar rhythms, etc., see p. 245. V. infra, p.159.
theoretically existing as elements, stand only as portions of a longer line; their function is to support and to build the line, rather than to stand as entities within it.

Among the innumerable cases in point are the allemandes and courantes of the Suites in A major and D minor and the courante and the sarabande of the E minor . . . which despite their enforced division into two balancing halves, make an impression of 'perpetual motion' as phrase grows out of phrase with quiet inevitability.\textsuperscript{122}

Tillotson makes an important point which, in view of the parallels between Pope and Handel, should be noted here.

When it was assumed that the heroic couplet could achieve nothing more complex than separate epigrams, even Pope's power of constructing a paragraph was not credited to him. That his paragraphs are designed as wholes may be demonstrated by trying to remove a couplet without loss to quality (the aesthetic shapelessness and substance) as well as to quantity (amount of sense and mere size). But he also provided 'niceties' of interrelation between paragraph and paragraph.\textsuperscript{123}

The removal of a phrase from either the courante or sarabande of Suite IV (E minor) would demonstrate the same point in connection with Handel's music. Although there is probably not a 1:1 relationship between the couplet of Pope and the phrase of Handel, there are many points of similarity between them.

\textsuperscript{122}Dale, p. 245. Most of Pope's couplets are end-stopped, but many are not stopped with a period; they lead, as pointed out in the text, to the following couplet; they are part of a larger unit, e.g., paragraph. On Pope's architecture within the paragraph, see Tillotson, \textit{Pope and Human Nature}, pp. 199-203.

\textsuperscript{123}Tillotson, \textit{Pope and Human Nature}, p. 199.
Tillotson also speaks of the interrelation between paragraphs; roughly parallel to this is the unity which Handel achieves between two sections of the same movement by means of similarity in thematic, rhythmic and even harmonic motives. Again, the courante of Suite IV serves as an admirable example. In the longer poems of Pope, as canto is linked to canto in terms of subject, so in the clavier suites of Handel, the same sort of intentional thematic unity is to be found. All these points indicate precision of design and composition.

The last statement is further borne out by reference to his fugal writing. The fuga which opens the E minor Suite cited above is an excellent example of my point; the one which serves as the second movement of Suite VIII (F minor) is an even better illustration. The subject is forthright and commanding in nature, and the writing is fluid; the result is far more than a work of mere competency. It is in a way an intense piece, and expresses alternately stern power and sheer beauty of line and harmony. That Handel recognised the intensity which could be the property of a fugue is shown by the fact that he chose the style for the great "Amen" of Messiah, the final and universal expression of confidence in the Most High. It is the fusing of expressiveness in terms of melody and harmony and of the ability to handle the style which makes this F minor fugue (Suite VIII) one of his most profound

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124Handel, Suites, I, 45. See Illustration No. VII.
expressions for the clavier. Handel, then, was a composer who worked carefully, though indeed, often swiftly. However, it is difficult to deal with such a topic without touching on other factors which are important in this comparison; as the discussion moves on to other subjects, the precision and excellence per se of Handel's work will be further illustrated.

Part of Pope's skill, as I stated above, lies in his ability to make his verse balance with the thought it conveys, to make sound echo sense. The results of the same ability are to be found in Handel's scores, particularly the vocal works. Heaviness or lightness of mood, quickness or slowness of tempo—these are commonplace effects in his music, achieved in order to balance the thought conveyed, and achieved without any sacrifice of beauty or "technical correctness." Pope could shift from a line slowed down by heavy syllables to one of flitting lightness; his Ajax and Camilla in *An Essay on Criticism* are adequate proof of this. Handel, too, is able to make rapid shifts in mood or speed, not to jolt the listener from somnolence, but to take advantage of a dramatic "point" in the vocal line. Many examples can be found of this, particularly

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125 Dale, p. 233, suggests that some of the clavier works were written as "teaching pieces" for Handel's pupils and are therefore "... restricted in interest as regards keyboard technique." This is possibly true of the *Suites* which in modern editions are numbered from IX to XVI and which are on the whole slighter works than the first eight. On the sources and editions of the clavier works, see Dale's essay, pp. 234-238. In regard to the clarity of Handel's fugal writing, see Percy M. Young, *The Oratorios of Handel*, p. 111.
in the shift from recitative to aria, or in the shift in tone within a recitative or aria. One of the finest illustrations of the latter occurs in *Messiah*:

There were shepherds abiding in the field, keeping watch over their flocks by night.

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.¹²⁶

The quiet setting of the first part of this recitative reinforces perfectly the content of the verse; the mood is one of quiet solitude, and follows logically from the very beautiful "Pastoral Symphony" (No. 13) which immediately precedes it. The quiet pastoral mood, then, is well established at the end of the first half of the recitative. With the second half, that is, with the relation of the appearance of the angel, there is a complete shift to a lighter, more "airy" tone. This section could be viewed as an illustration of perfect musical lightness; no other aura would have been quite as suitable for portraying in sound such a moment. Once again, the verse is reinforced. As Pope gives the reader both colour and lightness in his description of the sylphs in *The Rape of the Lock*, so Handel provides both qualities in this passage,

for the effect of the rapid broken chords and the almost
fanfare-like soprano line bursts through the grey night-mood
set by the first part of the recitative, and the phrasing of
the violins' sixteenth notes and the intervals of the
soprano line immediately dispel any heaviness which might
have been present as the result of so many repeated notes.
The same type of dramatic shift is used again in the following
two recitatives, "And the angel said unto them" (No. 15)
and "And suddenly there was with the angel" (No. 16). What
is notable about the shifts, then, is Handel's ability to
sense the dramatic point, the point at which a change in tone
will heighten the musical description, and to take full ad-
vantage of it by writing in a manner which completely supports
the meaning of the words, and which, in fact, makes them even
more graphic. This is not word painting (properly, madrigalism):
it is passage painting.

It should be apparent also that when Handel does
set words, either in recitative, aria, or chorus, the thoughts
they express seldom seem constrained within the musical line.
The settings are short enough; they are also long enough.
This is true even when the composer repeats words many times.
I doubt, in view of its expression, that any critic has
suggested that the "Halleluja Chorus" could be a page or two
shorter, or that "Comfort ye" (to be discussed later) might
be a page or two longer--on the grounds that it does not
sufficiently portray in music the thoughts expressed. It
certainly portrays them sufficiently, but never to the degree of repletion. Handel is a composer of taste and discrimination.

Despite the argument which still rages over the subject of Handel's command of the English language, it is, I feel, correct to assume that he had a good grasp of it and a love for its beauties. It is entirely possible that certain Germanic characteristics prevailed in his pronunciation, (for example English [ʃ] = Handel [d], English [p] = Handel [b], etc.) but to equate this with a lack of understanding of the language is ridiculous. It is also undeniable that a person may have a good reading knowledge of a foreign language without being completely proficient in it in terms of speech. Sir Newman Flower states that while in his first years in London Handel thought in Italian,

as he grew older he thought in German, and even his last compositions bear these thoughts written in German on the margins, for he never really mastered the English tongue. In two years he had become proficient in Italian, yet the greater part of a lifetime spent in London never gave him the same knowledge of English. He spoke it badly, with a strong German twang [sic]. His music, up to the very end, shows repeatedly the limits of his understanding of English by his frequent bad accenting in composition.¹²⁷

Flower unfortunately does not give examples to support his statement; in my opinion, it is very largely unsupportable. Ironically, Flower himself gives us the clue that Handel thought in English, for he cites the amusing incident of the composer

¹²⁷ Flower, Handel, pp. 118-119. See also Haweis, Music and Morals, pp. 215 ff.
disturbing Dr. Morell at five o'clock one morning in order to enquire about the meaning of a word.

'What de devil means de vord billow?' which was in the oratorio the doctor had written for him. The doctor, after laughing at so ludicrous a reason for disturbing him, told him that billow meant wave, a wave of the sea. 'Oh, de vave,' said Handel, and bade his coachman return, without addressing another word to the doctor.128

To Handel, "wave" meant "wave" and not "die Welle." Young states quite definitely that Handel was quite at home in the English language and in literary circles.

Handel may have retained in speech gutteral traces of German origin, he may have stimulated sluggish colleagues with fiery broadsides of intermingled Italian, French, and German oaths, but no law of probability can be adduced to support the fiction that he spoke the pidgin English of common ascription.129

In regard to Handel's accenting of English in composition, perhaps the most logical position is not the completely negative one of Flower, nor, on the other hand, a completely positive and equally unrealistic one--unrealistic in view of the fact that the argument is still in progress. It is my view that there is evidence on both sides of the question, and that it is only reasonable to say that while at times Handel's

128. These are the words of Dr. Thomas Morell, a librettist to Handel, as recorded by John Taylor in Records of My Life, (1832), I, 334 et seq., cited in Flower, p. 334.

129. Young, "Handel the Man," Handel: A Symposium, p. 3. See also pp. 2-4, and The Oratorios of Handel, pp. 44 ff.
accentuation was not particularly good. (e.g., "He shall feed his flock.") it was often excellent. Young states that

from the musical standpoint, Handel is in one sense un-typical of his period, for, following Purcell, he was a master of verbal dexterity. He possessed a discriminating ear in accentuation (which undercuts the theory that he misunderstood our language) and accordingly allowed the subtle music of language place within the ambit of more absolute music.  

I have stated that Handel is able to shift the tone of his music to agree with every thought of the text at hand; he is able to do this with such skill as never to promote a distracting imbalance in rhythm or mood. Thus the continuity of expression is preserved between the tenor's recitative and aria, "Comfort ye." and "Every valley shall be exalted." The composer is capable of still greater brilliance in dealing with the more subtle changes within the lines (of the verse) themselves. In "Comfort ye," not only are the natural rhythms of speech kept when the words are set to music, but the thought of the text and the mood of the music match excellently. Young's statement that Handel possessed a discriminating ear is certainly supported by reference to this recitative. Thus the first syllable is held, three times, for an average of three beats, while the accompaniment moves in placid, détaché

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eighth notes. The effect of the first line of verse is comforting indeed. The tone is more conversational with the line, "Speak ye comfortably to Jerusalem . . . ," and the closing verse, "The voice of him that crieth in the wilderness . . .," is entirely effective in its declamatory setting.

Dr. Burney said of "Comfort ye" that

I am acquainted with no movement of the same cast, to the words of any language, which is more grateful or soothing than this. There is not a note, either in the principal melody or accompaniment that is become vulgar, common, or unmeaning.¹³¹

The utter joy of the aria which follows—"Every valley shall be exalted"—is most inspiring. In this aria, the sustaining of "plain" in contrast to the shake figuration of "crooked" is just another example of the manner in which Handel's music conforms to, and indeed, enhances the thoughts of his texts. The completely melismatic treatment of "exalted" is yet another example of this, and is in a way reminiscent of Purcell's treatment of "arise" in "Arise ye subterranean winds" in The Tempest. The sound undeniably echoes the sense; these illustrations have their parallel in the oft-cited lines in An Essay on Criticism (II, 168-173).¹³² Dr. Burney's words on the bass aria, "The people who walked in darkness have seen a great light," would also support this judgement:

¹³¹Young, The Oratorios of Handel, p. 110. See Illustration No. X.

¹³²Cf. Handel, Messiah, pp. 4 ff. V. supra, pp. 67-68. See Illustration No. XI.
'There is a very curious expression of the words attempted in the Air . . . where the chromatic and indeterminate modulation seems to delineate the uncertain footsteps of persons exploring their way in obscurity.'

Within the phrases of an Handelian melodic line, there is little evidence to suggest the existence of a rhythmic figure which is used with such consistency as the iambic in Pope. The Handelian phrase, as I noted above, appears to have its rough equivalent in the couplet, but its length is more variable than the latter's, and anything which resembled a fixed iambic throughout all or even the majority of Handel's works, would render him a composer of the most appalling monotony. In the music of the period under discussion, there is not the range of possibilities within the phrase for variety of pause (caesura), beat, accent, and delay and propulsion (through light and heavy syllables,) that there is in the couplet, unless the composer is to work outside a stabilised metric system. Even the freest melismatic passages in Handel have a determined pulse which is not often disturbed.²

Possibly the most unimpeded vocal writing appears in the recitatives. While the iambic is present in nearly all of Pope's

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¹³³Young, The Oratorios of Handel, pp. 110-111. See also Haweis' comments on Handel's ability to set words (in the oratorios) in Music and Morals, pp. 191 ff.

¹³⁴On the frequency of cross-bar rhythms and suspensions in the clavier works, see Kathleen Dale, "The Keyboard Works," Handel: A Symposium, p. 245.
couplets, it is often under the surface and can be detected only by a consciously rhythmic reading. This I established before. Handel's music does not contain such undercurrents; he does not set up a rhythm and then superficially dispense with it by imposing a counter-rhythm. It is always present if not obtrusive.

However, despite the fact that there is not a consistent rhythm for Handel parallel to Pope's iambic, it should be noted that on a number of occasions the musical equivalent of the iambic was put to good use in his compositions. The fresh, direct expression of the allegro of the "Ouverture" of the Music for the Royal Fireworks, in which the dotted rhythm is used extensively, is somewhat like the first lines of the Epistle to Dr. Arbuthnot. The "Ouverture" of the Water Music contains the same figuration. The use of the dramatic and more graceful iambic rhythms was not one which was limited to poetry. The latter is to be found in Messiah in "And he shall feed his flock"; the former, in the second section of the contralto aria, "He was despised and rejected," in the bass aria, "The trumpets shall sound," and in the chorus, "Surely He hath borne our griefs." Iambics are also to be found in "Lift up your heads, O ye gates," as I mentioned above. In all these examples, the rhythm does intrude to disturb the thought. As has been indicated, it is present as the propelling force; it is important to note that the beats of the bar are

135 V. supra, p. 128.
not covered by a cross rhythm, but by whatever interest in part writing there may be, by the mood, and by the melodies and ideas which are being presented. Unlike Pope's couplet, a Handel "iambic" \( \frac{4}{4} \) bar, for example, does not display a third beat moved either to the right or left of its normal position; it couldn't. If the metre of the bar is \( \frac{4}{4} \), it remains that way. The reader's consciousness of the repeated iambic pulse in Pope's couplets disappears for different reasons, then, than the listener's awareness of the dotted rhythm in "Lift up your heads." Kathleen Dale states that Handel, like Purcell, showed great partiality for dotted beats and for characteristic rhythmic figures, which he sometimes maintained throughout an entire piece.\(^\text{136}\)

The iambic rhythm, while not of equal importance in both poetry and music, was a feature of both arts.

I indicated that Pope's choice of words plays a major rôle in the successful presentation of his thought in the poetic medium, and that while it is difficult to separate out completely all the elements in his skill as a writer, the question of

\(^\text{136}\) Dale, p. 245; works are cited to support this statement. "Characteristic rhythmic figures" does not imply the presence of one dominant figure throughout the works. See also Young, *The Oratorios of Handel*, p. 55. On Purcell's use of the \( \frac{4}{4} \) figure, see Westrup, *Purcell*, pp. 165, 175, 177, 244. Professor Westrup (p. 244) calls such figures "dancing trochees;" this is not strictly accurate, for by the process of normal accentuation what is theoretically a trochaic figure takes on an iambic flavour and \( \frac{4}{4} \) becomes \( \frac{4}{4} \).
selection of the right word is at least worthy of comment. In Handel's instrumental music the parallel to Pope's excellent choice of words could be found in the selection of key, tempo, and melodic subject chosen to present a particular type of mood or feeling. Reference to his Water Music would certainly support this judgment. An even closer parallel is to be found in the vocal music, not only in the accompaniment written to support or enhance the mood and ideas suggested by the words, but in the actual progress and nature--the speed, the intervals, the character--of the melodic line of the voice part. "Comfort ye" and "Every valley" from Messiah, already commented on, from the point of view of the balance of sound and thought, are excellent illustrations of this point. What is important to note is that Handel might have selected an interval other than the drop by step of a minor third, from the fifth to the third, for the first statement of "Comfort ye" and still have retained the general mood of the recitativo.137 Yet what he has done is to pick possibly the closest representation in music of the meaning and mood of the words to be set. With Handel, as with Pope, it is not just a case of creating an adequate representation of thought; it is a matter of presenting the best representation, and this Handel had the ability to do. It is important to note that both he and Pope had excellent taste and accuracy when representing ideas and moods in their respective idioms.138

137 Handel, Messiah, pp. 4-5. See also Larsen, Handel's Messiah, pp. 105-107.

138 See also George Lansing Raymond, Rhythm and Harmony in
Calvin S. Brown in *Music and Literature*, like G. L. Raymond in *Rhythm and Harmony in Poetry and Music*, deals largely with aesthetics. Along with other topics, he discusses the "literal setting" of vocal music, using as examples of this "Comfort ye" and "Every valley." I have indicated that this recitative and aria are imitative, that is, they contain musical imitations of the sounds of normal speech. Brown's statements support this idea; he cites Charles Avison's *Essay on Musical Expression* in making the distinction between imitative music and expressive music; it is the tendency of imitative pieces

... to fix the Hearers Attention on the Similitude between the Sounds and the Things which they describe, and thereby excite a reflex Act of the Understanding, than to affect the Heart and raise the Passions of the Soul ... .139

Pure imitation badly handled, either in poetry or in music is an evil; Avison, as Brown shows, portrays well its dangers in

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Poetry and Music and Music as a Representative Art: Two Essays in Comparative Aesthetics, 2d ed. revised (New York and London, 1904), pp. 298 ff., 316. Raymond's essays in this volume are in the field of comparative aesthetics; his chapters on poetic harmony (pp. 107 ff.), quality and pitch in poetry and music (pp. 168 ff.), and representation in music through duration, blending of pitch, and quality (pp. 239 ff.) provide an analytical and technical comparison of poetry and music not with regard to any one composer but with regard to the very elements of the arts.

connection with music. But for Handel, imitation, (his operatic idiom), the selection of the melodic step or leap best suited to represent the text, was, in my opinion, merely one part of his overall technique, just as was choice of words for Pope. Both Eloisa to Abelard and "Comfort ye" and "Every valley" may be cited as examples of works containing technical dexterity in the handling of sound, but Pope and Handel are more than just virtuosic technicians; the former is a poet, not a versifier, and the latter, a musician, not a writer of notes. Like Avison, Brown feels that literal setting of words leads to a restriction of the "... range of artistic effectiveness ..." and of "... the range of literal interpretation ...". In the music of a lesser composer than Handel or Purcell, this is certainly true, for a composer whose major technical device is virtuosic imitation makes over the years few claims on listeners' time. However, just as there is real emotion in Eloisa, so there is great depth of feeling in "Comfort ye." Ornamentation and imitation were techniques of Handel's day (as well as of other periods); they were over-used neither by Purcell nor by Handel. Despite the amount of imitation, of word painting, of careful discrimination of sound in the latter's music, Brown rather grudgingly admits him to the category of expressive composers:

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140 Brown, p. 61.
The truth probably is that Handel, being Handel, could write excellent music in spite of his conformity with a rather puerile approach to the problems of vocal music.¹⁴²

In Handel's music word painting forms part of the means, not the end, and like Pope's "choice of words," should never be divorced from a consideration of the vocal music. It is the degree of excellence in technical matters as well as a marked human expressiveness which elevates their work to the realm of great art.

In dealing with one of the major techniques in Pope's poetry which leads to both variety and unity, namely, contrast, I quoted Professor Tillotson's comment that "to contrast is to relate" and also his citation of George Sherburn's point that the principle of contrast in Pope has its parallel in the variety in the movements of a suite.¹⁴³ The same principle is also to be seen operating on an even smaller scale in Handel's

¹⁴² Brown, loc. cit. This comment is unfortunate in its condescending tone; imitation (word painting, described in these pages) is not necessarily puerile. Larsen, a Professor of Musicology at the University of Copenhagen, is much more reasonable in his judgment about imitation; this may be seen by reference to almost any of the pages of the second chapter of his volume on Messiah; see pp. 96 ff. Larsen, I feel, completely supports the view that Handel is an impressive and thoroughly artistic composer. See also Bronson and Phillips, Music and Literature in England, pp. 30 ff. Bronson discusses Handel's setting of Dryden's Song for St. Cecilia's Day; see pp. 32 ff.

music, for just as one line may rise, so another often falls, creating both antithesis and balance. It is unnecessary for me to repeat here what has been said above in regard to balance, neo-classicism, and scientific thought. What I shall do, however, is to cite further illustrations of the role of the principle of contrast in Handel's works. In the suites and sonatas of Handel, as Sherburn correctly states, there is often great contrast between the movements, both in tempo and in key; yet, as I stated earlier, there is a thematic relationship which makes for unity, e.g., Suite V. Contrast is employed for variety and interest, but disunity is never the result. The Music for the Royal Fireworks (1749), for example, displays contrast in key and tempo both between the movements and within separate movements, (e.g., the "ouverture," "Bourée," and "La Paix" (Siciliana)). Even the final two movements, both minuets, show a marked difference in character. Contrast in this work is used to obtain variety and to create interest; it also gives the work a balance and proportion which it would not have if all the movements had been of the same nature as the fourth, "La Réjouissance." Similar comments might be made in regard to the variety of movements in the Concerti Grossi. There is, as I stated above in my discussion of the precision to be found

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144 See Brown, p. 122. Handel's works involve a great deal of use of this principle.

145 G. F. Handel, Music for the Royal Fireworks, pp. 44 ff. See Illustration No. XII.
in Handel's writing, a balance to be found between the phrases of a melodic line; balance, again, implies contrast.

However it is in the vocal music that the most striking uses of the principle are to be found. In the discussion of Handel's ability to vary the mood of his music according to his text, the recitatives in Messiah dealing with the appearance of the angel were cited. Recitatives 14, 15, and 16 are splendid examples of the use of contrast for dramatic emphasis. As I pointed out, the pastoral mood is completely established in the symphony (No. 13) and in the first part of the recitative which follows. In the second part the appearance of the angel is perfectly illustrated; in the darkness of the night-shrouded land there is a joyous flash of light, a musical illumination. The relation of the angel's words is properly set in recitative, (No. 15) but the latter is more dramatic in quality than the pastoral first part of No. 14. The appearance of the heavenly host creates another contrast which in a painting would probably be depicted by the addition of highlights to certain parts of a picture. Handel paints this musically by a return to the rapid sixteenth notes of "And Lo! The Angel of the Lord," (No. 14, second part) and by placing the tessitura of the recitative higher. Certainly the latter (No. 16) contrasts with the solid majesty of the chorus which follows, viz., "Glory to God;" it also leads perfectly to the chorus in the musical sense. The logic of contrast is not disunity but unity. Indeed,

\[146\] V. supra, p. 153. See Illustration Nos. VIII-IX.
Handel's use of the principle in Messiah is often noted by Professor Larsen. While there was much greater variety in the first draft and performance of the work than in the later presentations, much remains; Handel reworked the score, eliminating those elements which made for disunity.\textsuperscript{147} Larsen notes, for example, the contrasting melodic motives in "Behold the Lamb of God," (variety on a small scale), as well as the difference in character between, say, "The Lord gave the word," (No. 38), and "How beautiful are the feet," (No. 39), (variety on a large scale).\textsuperscript{148} The result of variety such as the type just cited is an emphasising of the calm nature of the aria and the creation of a freshness quite different to that built up by the recitatives leading to "Glory to God." It is the very cheerfulness and pulse of "O Thou that tellest good tidings to Zion," (No. 9) which causes a great deal of the impact of the recitative "For, behold, darkness shall cover the Earth," (No. 10) and the bass aria which follows, "The people that walked in darkness."\textsuperscript{149} In Esther also there are examples of the use of contrast; one particularly effective one is the following of the graceful Siciliano "Blessing descend on downy wings" with the cheerful, animated chorus,

\textsuperscript{147}See, for example, Larsen, \textit{Handel's Messiah}, pp. 131-133.
\textsuperscript{148}Ibid., pp. 138, 158, Handel, \textit{Messiah}, pp. 132-137.
\textsuperscript{149}On obtaining emphasis by the use of contrast (in poetry) see Raymond, \textit{Rhythm and Harmony} . . . , pp. 139-140.
"The Lord our enemy hath slain." The examples given here, though, are but few of the many which are to be found in Handel's works; for him, as for Pope, the employment of contrast in order to create balance was a major item in his technique.

Earlier in this chapter the "Pastoral Symphony" in Messiah was cited in connection with the ease with which Handel conforms to the thought of the poetry which he is setting and with his use of contrast. What has not yet been stated is that the pastoral nature of this piece is quite characteristic of a number of Handel's works. Like Pope, Handel was a painter of the countryside, and often in his works there is an aura of fresh breezes, rolling hills, country sounds in the distance, and gentleness all round. "And He shall feed his flock" contains a similar aura. Percy M. Young is also quite definite about this point:

Handel, like Haydn (only in greater degree), was what Dr. Einstein calls an 'open-air' composer. Handel is master of the pastoral style. He falls into the English lyrical tradition of the pastoral poets and

150 Handel, Esther, pp. 134 ff. On Esther, see Young, The Oratorios of Handel, pp. 43 ff.

151 According to Sypher's classifications, Handel, with Pope, would be regarded as a late baroque artist, his work being marked by "... exaggerated contrast or counterpoise," and an emphasis upon units. See Sypher, p. 256. "Late-baroque masses are 'closed' or contained within strongly defined limits and treated with a responsible sober, or even methodical sense of order." The same could be said of Handel's arias, choruses, suite movements, etc. For further discussion, v. infra, pp. 176 ff.

152 For an interesting discussion of representation through
echoes what his contemporaries, such as Dyer, Matthew Green, and Collins, were trying to achieve. The music of L'Allegro, of Susanna, of the superbly impressionistic nightingale chorus of Solomon, is not only the music of a man paying decorous lip service to the pastoral deities: it is the music of one who knew the countryside in intimate detail.153

Of course, the point is not that the depicting of pastoral scenes in poetry and music was a new idea per se; it is, rather, that Pope and Handel, living in the same age with many of the same influences working upon them, demonstrate a great ability to portray a country atmosphere in their respective arts. Handel's "Pastoral Symphony" and Pope's Windsor Forest show this to be true. Of the former it could well be said that its mood, its tone, and its evening colours, with its green, its blue, and its zephyrs, come alive, yet do so with that peacefulness which is one of Handel's best gifts. In this piece is the perfect preparation of mood, of "mental setting," for the appearance of the angel and subsequently of "... a multitude of heavenly host ... ."154 A tribute in reverse is paid to the "Symphony" by Albert Schweitzer:

In the Christmas Oratorio ... most hearers fail to perceive the beauty of the sinfonia that opens the Second Part; it gives them a slight feeling of

music, see Raymond, pp. 250 ff. See also Bronson and Phillips, pp. 33, 40.

153 Young, "Handel the Man," Handel: A Symposium, p. 7. Young lists a number of Handel's trips to the country, and notes also the influence on his music of his journey to Ireland. Cf. Young, The Oratorios of Handel, p. 57.

154 Handel, Messiah, pp. 56 ff.; in regard to the quotation, see p. 59.
disappointment. Instead of a tender pastoral, of the kind we have in Handel's Messiah, they get a movement into the mood of which they cannot quite enter. Even when played most tenderly, it has a certain restlessness in it . . . .

The views of the Rev. H. R. Haweis are completely in accord with those expressed above in connection with this marvellous piece. He discusses briefly the development of Messiah and notes that after "For unto us . . . " and the preceding sections there

. . . comes one of those pauses so common in the works of great dramatists, where the mind has been led up to the threshold of certain startling events, and is called upon to recreate itself for a moment before entering upon a train of the most exciting interest and rapid action.

That moment of recreation is the "Pastoral Symphony." It is wondrous what magical hues and feelings Handel can work by using strings and woodwinds over a bass pedal point. Just as Bunyan in Pilgrim's Progress gives one a vivid picture of the English countryside, so Pope, with complete control of his medium, causes the reader to be transported, by means of his couplets, into the country to see the pheasant shoot up from the brake in all its splendid whirrings. Both Pope and Handel are masters of the Pastoral.

156 Haweis, p. 200. See also p. 201. See Illustration No. VIII.
With the mention of Pope's satires above, I made the point that on the basis of their mood they could be compared with a type of composition by Handel. If this premise is accepted, the gigue, as I said, with its light and often witty tone is perhaps satire's closest musical counterpart (apart, of course, from works with similar intent, such as Gay's *The Beggar's Opera*). The fugal-type entries, the triplet rhythm, and, of course, the speed, all contribute to what is really a form with a polished nature. Often in the character of the subject there is an element of humour. With an attractive subject and good part-writing, the voices appear to be almost in conversation with each other. Handel's *Suites for Harpsichord* give clear examples of this, (particularly the fourth, the ninth, the twelfth, and the fourteenth suites). Reference to Bach's *French Suites*, notably Number Five, would tend to bear out my statements.

It is not necessary for me to repeat here all that I have said in regard to the balance, the precision, and the control which is present in so many of Handel's compositions. Order is a natural feature of his works, and like the works of Pope, they contain a seeming paradox in that when they are most ordered they often seem most natural and comprehensible to the listener. Through balance and contrast as well as other masterly facets, *Messiah* emerges as a great work of art. I suggest that on many occasions Handel could have let his emotion run on to artistically disastrous limits; however, his reason,
or whatever element in him was the governing force, caused him to hold in careful check those mighty forces which were his to command. It is true that there is no identifiable rule which states how long an aria must be in order to be "correct," artistically; yet it is my opinion that none of the arias or choruses in, say, Messiah, show any imbalance, in terms of length or emotional fervour, with the thoughts which they convey. It is, of course, possible to state that because Handel did not leave us in prose or poetry a statement of belief in the order of all things and in the regulation of passions by reason, we cannot, as scholars, ascribe such a belief to him. Such thinking is nonsensical. Perhaps no better statement of faith in a divinely ordered system exists in music than in Messiah, and the certainty of his faith, sealed by the composer's hand in the "Amen," is reflected in his other works, in the precision, contrast, and balance which characterise them. My point here, then, is that Handel had an awareness of a divine logic and control, that he also shows a definite sense of order, as I have shown by reference to specific works in this chapter, and that in these matters he is very similar to Pope, whose belief in the logical arrangement of all things I outlined above. Professor Tillotson cements the relationship; for in commenting on Pope's words, "Whatever is, is RIGHT," he notes the vast amount of evil as well as good taken into account in the first part of the statement and concludes that
the vast matter represented in the "Whatever is" is a sorry sight, and is unflinchingly shown as such in Pope's poems, including Am Essay on Man itself.  

He goes on to state that when Handel came to set the words, he said all this in the music: the unison phrase to which the singers enunciate "Whatever is" is a dignified wail, lying across the beat, and though the chords for "is RIGHT" are loud and quick and sudden, they arrive only after the strings have pursued a melancholy meander, as if aimlessly in "the labyrinth of Life ..."  

Pope has been described as a poet of nature, a poet, too, of human nature; Handel is his counterpart in this regard.

It would be absurd to claim that the Chandos anthems are a document of the deepest religious experience . . . . What they do contain is the expression—whether grave, thoughtful, or jubilant—of ordinary human experience: the quality in Handel which has given to "Messiah" a position denied to all other compositions.  

Like Pope's poetry, Handel's music is not merely the product of a number of formal rules and principles of construction; it has its formal elements, certainly, but within them is to

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158 Ibid., pp. 53-54. The last four words of this quotation are from Dryden's translation "Lucretius: against the fear of death," l. 270. The setting of Pope's words to which Tillotson refers occurs in Jeptha (1751) in the chorus "How dark, 0 Lord, are thy decrees." Morell is the librettist of the oratorio; the line has been "borrowed" from Pope. See p. 54, n. 2.
159 Basil Lam, "Handel and Bach," The Listener, March 14, 1957, cited in ibid., p. 54, n. 2. Lam is perhaps over-generous in his praise of the Messiah. See also Bronson and Phillips, p. 42. V. supra, pp. 140 ff.
be found the expression of the experience of man. Lam cites the Chandos Anthems and Messiah as illustrations of this element of human nature. It is also to be found in other works. Esther's moving plea to God for mercy upon the Israelites in return for the sacrifice of her own life is but one example. However, it is sufficient, with "He was despised . . ." and other arias and choruses from Messiah to illustrate my point that as in Pope's poetry so in Handel's music it is real life which comes to the fore. Side by side with an awareness of universal laws and truths and with formal principles of composition, more restraining than those which governed the Romantics, runs this tremendous, human expression.

Percy M. Young, in discussing Handel's religious principles, states that in Messiah we notice that the divinity of Christ seldom appears, whereas the humanity of Christ does; that erring mortals are contemplated with vast sympathy and with some consciousness of the inexorability of supernatural agents . . . . The via dolorosa in Handel's thought is a human way. Each of us makes his individual way to his separate Calvary. The greatness of God (and Handel subscribed to the conventional findings of theology only as a criterion by which he might assess his own judgment) finds exalted expression often enough, but in the manner of the Establishment. In the great choruses Handel feels with his fellows and speaks for them; in the recitatives and arias he speaks for himself.

160 Handel, Esther, pp. 55-60. Pope's Eloisa and Handel's Esther are very human figures.

161 Julian Herbage in "The Secular Oratorios and Cantatas," Handel: A Symposium, p. 147, states that Handel in Hercules (1744) writes at times with " . . . a warmth of lyrical emotion . . . ." His music is not coldly formal.

Like Pope's poems, then, Handel's works do not merely exist within the bounds of their forms; they live within them. Although his compositions are analysable in terms of formal rules—as are Pope's couplets—they express much that is significantly human. They are seldom, excepting his use of operatic clichés, over-burdened with artificial principles; thus, they seem natural to man, to whom, in a civilised state, some order seems, paradoxically, only natural.

I stated briefly above that Handel's work, generally speaking belongs to the late-baroque category. Hauser has indicated that in classicistic art "naturalness and formal discipline . . ." are practically identical, and my point is further supported by reference to the parallels with Pope, that is, the elements of precision and contrast, of balance and on the emphasis on the parts of a work as well as upon the whole, the decorative traces in Pope's poetry, (e.g., the description of the sylphs, of the pheasant, etc.), and in Handel's music, (e.g., ornamentation and coloratura), the confident view of an order in all things, and other points of similarity. However, such a classification can only be made in general terms, and it is wise to remember that no

163 Hauser, Social History of Art, II, 623.
164 For a discussion of the qualities of late baroque art, v. supra, pp. 144 ff. Were only one or two factors similar, even this rather indefinite statement would be unwise.
category is closed. That is to say, an artist may display qualities belonging to more than one category, as do Dryden and, to a certain extent, Handel. For while it may be seen from this rather cursory examination of a large subject that there are many points in common between Pope and Handel, the latter often paints with a larger brush than the former, as many of the choruses will attest. Handel was far more an "occasional" artist than was Pope, and the taste to which he conformed after the 1730's was not so much his own as it had been formerly. Yet, despite the dissimilarity between their personalities and between motivating factors behind their works, similarities in style, techniques and effects are, as I have shown, quite evident. Professor Larsen, discussing the Chandos Te Deum notes that the

"We praise thee' motive at the beginning is a direct reminiscence of Purcell, yet it is Purcell translated into Handel, translated from typical middle Baroque into definitely late Baroque.166

"Where'er you walk": Pope and Handel together

I should like to conclude this chapter by showing how closely the art of Pope resembles that of Handel when it appears side by side with the latter's. To do this I shall examine briefly an aria from Semele (1743), "Where'er you walk." Although

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165 Flower, Handel, p. 244. See also Basil Lam, "The Church Music," Handel: A Symposium, p. 156.
166 Larsen, Handel's Messiah, p. 50.
the words of the oratorio are by Congreve, the lines of the aria are definitely Pope's and appear in the pastoral, "Summer."

Admittedly, the words are the work of a young man who had not yet reached significant poetic stature. However, the Pastorals, despite the adverse criticism on the part of R. K. Root, are exquisite. There is the touch of Classicist influence in them, and beside it, the mark of a human being who is the product of all his learning and experience, who, as I have pointed out, knows and loves the countryside. In Handel's music in this aria one does not find just an ornate Italian style nor just a Germanic stateliness of mood. What one does find is the result of a perfect union of all the major influences combined with those modicums of individuality and genius which produce universality in art. Commenting on the second act of Semele, Julian Herbage says that if the chorus, "How engaging, how endearing," the alla hornpipe, "Now Love, that everlasting boy," and "... the final scene between Ino and Semele owe a debt to Purcell, Jupiter's air 'Where'er you walk' is an individual creation which no one except Handel could have achieved."

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169 Herbage, "The Secular Oratorios ... ;" Handel: A
poetry and the music of this aria are personal expressions on the part of their respective creators. The words are typical of Pope; the music is characteristic of Handel.

The words fit the music well, and vice versa. What is created is a gentle pastoral hymn of admiration. In the first line, the accents are present, it is true, but they are light and breezy. Pope executes a master stroke with the selection of "crowd" to depict the gathering of trees into a cool grove. The complete absence of jarring consonants puts sweetness and smoothness into the lines. The last couplet is particularly beautiful; if it is idyllic—and that is no condemnation—it is equally effective, both "rise" and "flourish" giving connotations of verdant fertility. The conventional harmony tends to promote a sense of naturalness in keeping with the words. In bars 1-8, only I, IV, V, and V7 chords are used, but they are employed with such delicacy and taste, and complement such a flowing melody, with its characteristic dotted rhythm (\( \frac{\text{6}}{\text{4}} \)) and gentle phrasing, that they never seem plain or repetitious. The theme tends to connote simultaneously the gentle whispering of leaves in the breeze and the flickering of sunlight through the green glade. Notable is the rising and falling of the music in co-ordination with the

thought of the text. The words are evenly accented in "cool gales shall fan the glade;" so, too, are the notes in the lovely descending accompaniment. Bar 5 shows the idea of shade (dark visual connotation) treated a tone lower, and rightly so, than that of breezes (light visual connotation) two bars before. The second line of the couplet is repeated, the harmony concluding convincingly in the dominant key. The same couplet is heard again (bars 9-16), and is treated by means of melodic and harmonic variation. There is absolute grace in the poetry, and the same feeling is engendered by the phrased sixteenth note figures of bars 12 and 13 as the former are heard over the gentle staccato chords of the accompaniment. That this is soft shade in sound is certainly true. The second couplet (in bars 20-26), like the repetition of the first, is set to variations of the melodic line. The most obvious change is the use of the minor key and of the consistent eighth notes which are heard in the last line. In bar 21, Handel treats "rise" by causing the melody to leap upwards a major seventh. Just as masterful is his placing of the musical climax so that it coincides with the word "all." The open first inversion under the high note (G) of the melody is especially satisfying at this point. Moreover, this peak or climax, if one takes the da capo al fine marking into consideration, is seen to be virtually in the middle of the aria. The da capo is important per se, for the listener is not left unquenched after the turning, searching, minor solution of the last three bars.
The challenge of the heroic couplet Pope meets masterfully; the challenge of setting Pope's disciplined lines Handel meets with equal mastery. Part of the reason for this is his ability to balance the words with beautiful yet controlled melodic phrases, and to support the latter with a sense of tonal closure and harmonic solidarity. Both men live in the same realm of taste. In balance, rhythm, phrasing, mood, and indeed in most of the aspects in which poetry and music are comparable, Pope and Handel are artistic brethren. That this is so is illustrated in part, at least, by "Where'er you walk." It is truly regrettable to reflect that many magnificent works never were conceived because Handel refused to collaborate with Pope and thus form a partnership of two great minds.  

CHAPTER IV

"ACKNOWLEDG'D SISTERS"

In this thesis it has been my purpose to show that poetry and music in England between 1660 and 1760 are comparable and indeed similar. It has been necessary in the exploration of this field, to remain within somewhat narrow limits;\(^1\) thus the comparison has been limited to Dryden and

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Purcell, and Pope and Handel. In addition, only relatively few works of these men have been brought into the discussion; to have cited a vast number of examples would have made the presentation of the subject, at least in its formative stages, as it is, unwieldy and confusing. A great deal of secondary as well as primary source material has been used, especially in regard to the influences on Dryden and the others of foreign as well as national cultural tendencies. Not to have noted that similar influences were at work on Dryden and Purcell would have been to leave an essential element out of the discussion; therefore it was necessary to accept the word of scholars such as Van Doren and Westrup in this regard.

In the consideration of the art of Dryden and Purcell, I noted that both men were involved in the web of a secular, courtly art, of an art which, partly because of patronage, led to a number of occasional productions. The work of both poet and composer contains that interesting combination of what is thought of as "baroque" splendour and "neo-classic" correctness, and displays a certain amount of ornamentation and richness as well as balance and precision. Both arts contain what one might call "theatrical" elements, and both contain, at times, small scale lyric expressions; both manifest innovation and evolution. The couplet of Dryden was neo-classic in its correctness and yet not so perfect as that of Pope. Similarly Purcell's eye often seems to be on the whole of a work rather than on the balance of its parts. Like Pope, Handel
is concerned not only with the overall nature of a work but with the contrast and balance of elements within it. Like Dryden's couplet, Purcell's ornamentation is more free-wheeling than that of Handel, and the effect of Purcell's "'Tis Nature's Voice" is undeniably astonishing and very beautiful; yet a Handel aria often has an aura of greater control and balance (e.g., "Every valley . . . ").

There are many parallels between the Dryden-Purcell comparison and the Pope-Handel comparison. In the eighteenth century, as I have noted, the arts show evidence of evolution; for example, Pope's couplet is more developed and controlled. The influences working on Pope and Handel are similar to those working on Dryden and Purcell. Topics such as precision, balancing of thought and sound, rhythm, and choice of words are common to both discussions. Moreover, Pope and Handel are both masters of the pastoral; both employ the principle of contrast; both, despite controlling rules of art, portray real nature; and both, generally speaking belong to the art-historians' late baroque category. There are, of course, differences between Pope and Handel, for if the former does not paint on as large a canvas as the latter, he is also less versatile in his ability to use a wide range of forms. Both Dryden and Pope wrote Odes for the festival of St. Cecilia; the subject appealed to both men; but the latter poet's " . . . 'Ode on Saint Cecilia's Day' shows how stiff and
unaccustomed Pope felt himself to be when he was not working in couplets.\(^2\)

Both comparisons (Dryden-Purcell and Pope-Handel) have been supported by reference to primary and secondary sources, and where it has been possible, references have been given to texts in both poetry and music in order to establish at least a primary collation of the comments of scholars of the period under review.\(^3\) In the comparisons themselves, the emphasis has been on influences, styles, techniques and effects. I am completely in agreement with Wylie Sypher when he says that

\[\ldots\text{ any comparison of the arts on the basis of their content or subject alone is deficient. The form of literature is not in the 'story' it tells, for a drama or novel is controlled by its own kind of style, its own mode of vision or representation. Paradoxically, literature, so far as it uses a style, is non-literary, since the anecdote or situation is a vehicle only, an instrument to make 'a complex of fine measurements,' as James knew. There are other values than 'subject' in poems, dramas, and novels so far as they aspire to formal composition. The same is true of painting and sculpture, where the subject or anecdote has imposed upon it a certain mode of presentation. It is not enough to say with Horace that poetry is like painting, if we merely imply that some pictures utilize the same subject as poetry.}\(^4\)


\(^3\)The reader may have noted, for example, that where a point is made in regard to a technique in literature which has its parallel in music, and the point is supported by a secondary source, the footnote will also include a reference to the musical parallel as discussed by a critic of music. Thus references to Van Doren and Westrup may appear in the same fn. in an attempt to bring together both primary and secondary sources.

To say, *prima facie*, that the work of a poet is similar to that of a painter merely because both men treat the same subject is to make an invalid judgment. In the comparison of two or more arts, styles and techniques have to be taken into consideration. Styles vary with different periods in the history of art and within those periods, with the men employing them.

The relationship of an artist's subject to his style is 'elastic.' His style is his language, and if this language does not allow him everything, it allows him to say what he chooses to say. To this degree style is both 'vision and design.' Technique is not merely a technical feat: if it is a way of representing what is seen or experienced, then it involves the whole cultural and social world that influences the artist to try to represent reality as he does. If style is a mode of representation, yet the artist is bound to represent the kind of world in which he lives, to which he belongs.5

Thus Purcell and Dryden represent in their art the prevailing tendencies of the life which surrounded them, and Pope and Handel do the same.

To compare two arts which use different materials is to pose certain problems for the art-historian. Poetry relies on words in which meaning is intelligible if not always definite.

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5^Ibid., p. 13. In connection with style as the artist's language, Sypher gives a note to André Malreaux, *Voices of Silence* (1953), p. 447.
The goal of every art is to incorporate in some external work an idea in the mind of the artist. In music this idea is a tonal one, not a logical one which must first be translated into tones."

Despite the difference in art-material, a comparison will often produce parallels between poetry and music, especially in the realm of techniques and styles, as this thesis shows. However, it would be wrong to expect to find a 1:1 correspondence between a poetic technique and a musical one. Thus, I have suggested that Pope's couplet appears often to have its parallel in the Handelian phrase; yet the analogy is neither consistent nor exact. It is far more reasonable to expect to find very close correspondence between architecture, sculpture, and painting, (arts involving similar principles of design); as Hauser and Wölfflin show, than between arts where a difference in materials presupposes a difference—which may, at times, be only slight—in design, in construction, and in meaning. Careful scholarship can, however, detect.

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7 Brown, p. 234. The question of meaning in music is seriously debated. We normally associated the music of "For unto us a child is born" with a serious and important religious event; Brown notes that it was originally used in a madrigal of which the words were "... erotic Italian doggerel ..." Yet we are confronted with the "Pastoral Symphony," not easily misinterpreted, and always associated with the title. On meaning in music, on programmaticism, see Brown, pp. 229-234. Descriptive music is discussed in the following chapter, pp. 235 ff.
accurately points of similarity between both arts, and it is in the interests of students of poetry and music that further research be carried out.

It is not merely to be able to place poets and composers more accurately in art-categories (late baroque, etc.), that this research should be undertaken. Indeed the labelling of an artist in such a fashion is often dangerous and misleading, and it is to be noted that in this thesis, where such terms are used, they are used with caution and only on the basis of verifiable evidence. As I stated in the introduction, the study of two arts within a given period throws light on each art, as well as on the age of which they are a part. Perspective is necessary in any study of an art, for music and poetry of the eighteenth century, for example, are reflections of that age. Knowledge of one art-form alone may be impressive in large quantities, but it leads to narrowness of vision; perspective, which comes through a broader view, leads to wisdom in regard to the field of interest. In an age of specialisation where no man can easily know one art completely, let alone two, it is works in the field of comparison which will make that perspective more easily obtainable. As I pointed out in regard to the late seventeenth and eighteenth centuries in England, insofar as comparisons of poetry and music are concerned, very little has been achieved. This, I suggest, is why Professor Tillotson described the area as both
"... interesting and fruitful ..." in terms of further research. In the form of dissertation or scholarly volume, the results of such research would be a significant contribution to English literary and musical scholarship and would further confirm Purcell's belief, set out by Dryden, that

Music and Poetry have ever been acknowledg'd Sisters ... .9

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9 Westrup, Purcell, p. 69. See also Van Doren, Dryden, pp. 44 ff., 56, Myers, Handel, Dryden, and Milton, pp. 18-19, and Chap. 1, supra, p. 2.
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might-y, O ho-ly, O ho-ly and most mer-ci-ful Sa-vi-our, de-liv-er us
dehells, in-to the bit-ter pains, de-liv-er us not in-to the bit-ter pains
might-y, O ho-ly, O ho-ly and most mer-ci-ful Sa-vi-our,
might-y, O ho-ly, O ho-ly and most mer-ci-ful Sa-vi-our, and most
for.
not in-to the bit-ter pains, the bit-
the bit-
the bit-
the bit-
mer-ci-ful Sa-vi-our,
4. Alto solo: 'Tis Nature’s voice

(‘In stylo recitativo)

Alto Solo

‘Tis na-ture’s voice, ‘tis na-ture’s voice, thro’ all the

Bassi

So spricht Na-tur, so spricht Na-tur. Ihr lauscht der

Continuo

(sempre coda parte)

wood and crea-tures un-er-stood

Wald und gi-ge-le Kre-der-stood

mf
5. Chorus: Soul of the world

[Staff notation for Violin I, Violin II, Viola, and Bass with piano accompaniment]
What Power art thou who from below Hast made me rise unwillingly, and
slow? From beds of everlasting snow?

Seest thou not how stiff, how stiff and soundless
old, far far unfit to bear the bitter cold?

I can scarcely move or draw my breath, can scarcely move or draw my

breath: Let me, let me, freeze again, let me, let me freeze again to
dearth, let me, let me, let me freeze again to death.

Vivace. Cupid.

Thou doating fool for bear, for bear! What, dost thou dream of

freezing here? At Love's appearing, All the sky clearing, The stormy

winds their fury spare; Thou doating fool for bear, for bear!
No. 13. PASTORAL SYMPHONY.

No. 14. RECIT. "THERE WERE SHEPHERDS ABIDING IN THE FIELD."

"There were shepherds abiding in the field, keeping watch over their flocks by night."
Recit. — "AND LO! THE ANGEL OF THE LORD CAME UPON THEM."

Soprano.

And lo! the angel of the Lord came upon them,

Piano.

And the glory of the Lord shone round about them, and they were sore afraid.

No. 15. Recit. — "AND THE ANGEL SAID UNTO THEM."

Soprano.

And the angel said unto them "Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day, in the city of David, a Saviour, which is Christ the Lord."

Piano.

No. 16. Recit. — "AND SUDDENLY THERE WAS WITH THE ANGEL."

Soprano.

And suddenly there was with the angel a multitude of the heavenly host,

Piano.

praising God, and saying,

No. 2.

Recit.—Comfort ye, my people.

Larghetto e piano

Viol.

Isaiah xl. v. 1, 2, 3.

Piano.

Tempo.

Comfort ye, comfort ye, my people,

Tenor.


Tempo.

Comfort ye, comfort ye, my people,

ad lib.

saith your God; saith your God;

Org. Viol.

Tempo.

comfortably to Jerusalem, speak ye comfortably to Je-

Celli.

Bass.

saith ye

No. 3.

AIR—Ev’ry Valley Shall Be Exalted.

Isaiah xl. v. 4

Where'er you walk.
Aria from "Semele."

Edited by H. HEALE.

G. F. Handel.

Largo.
Jupiter.

Voice

Piano

Whenever you walk, cool gales shall fan the glade;

Trees where you sit, shall crowd into a shade,

trees, where you sit, shall crowd into a shade;

trees, where you sit, shall crowd into a shade;

trees, where you sit, shall crowd into a shade.

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