CANADIAN THESES

THÈSES CANADIENNES

NOTICE

The quality of this microfiche is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

Reproduction in full or in part of this film is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30. Please read the authorization forms which accompany this thesis.

AVIS

La qualité de cette microfiche dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30. Veuillez prendre connaissance des formules d'autorisation qui accompagnent cette thèse.

THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED

LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE

Canada

National Library of Canada
Bibliothèque nationale du Canada

Canadian Theses Division
Division des thèses canadiennes

Ottawa, Canada
K1A 0N4

0-315-24761-4

PERMISSION TO MICROFILM — AUTORISATION DE MICROFILMER

• Please print or type — Écrire en lettres moulées ou dactylographier

Full Name of Author — Nom complet de l'auteur

CANDACE ANN MARLES

Date of Birth — Date de naissance	Country of Birth — Lieu de naissance
MARCH 24, 1959	CANADA

Permanent Address — Résidence fixe

14528-85 Ave,
EDMONTON, ALBERTA
CANADA T5R 3Z4

Title of Thesis — Titre de la thèse

STYLE AND STRUCTURE IN ANTONIO VIVALDI'S IL GIUSTINO (1724)

University — Université

UNIVERSITY OF ALBERTA

Degree for which thesis was presented — Grade pour lequel cette thèse fut présentée

MASTER OF MUSIC

Year this degree conferred — Année d'obtention de ce grade	Name of Supervisor — Nom du directeur de thèse
1984	DR MICHAEL ROEDER

Permission is hereby granted to the NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

L'autorisation est, par la présente, accordée à la BIBLIOTHÈQUE NATIONALE DU CANADA de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans l'autorisation écrite de l'auteur.

Date	Signature
July 19, 1984	Candace Marles

THE UNIVERSITY OF ALBERTA

STYLE AND STRUCTURE IN ANTONIO VIVALDI'S IL GIUSTINO (1724)

by

CANDACE ANN MARLES

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF MUSIC

IN

MUSICOLOGY

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

FALL 1984

THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR CANDACE ANN MARLES

TITLE OF THESIS STYLE AND STRUCTURE IN ANTONIO VIVALDI'S IL GIUSTINO (1724)

DEGREE FOR WHICH THESIS WAS PRESENTED MASTER OF MUSIC

YEAR THIS DEGREE GRANTED FALL 1984

Permission is hereby granted to THE UNIVERSITY OF ALBERTA LIBRARY to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

(SIGNED) Candace Marles

PERMANENT ADDRESS:

14528-85 Ave

Edmonton, Alberta

T5R 3Z4

DATED June 26 1984

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled STYLE AND STRUCTURE IN ANTONIO VIVALDI'S IL GIUSTINO (1724) submitted by CANDACE ANN MARLES in partial fulfilment of the requirements for the degree of MASTER OF MUSIC in MUSICOLOGY.

Michael T. Roche

Supervisor

Ernesto B. Lejano

Eugene Egert

Date June 26, 1984

Abstract

Much of the research on Vivaldi's operas has been of a general nature or has focused on extra-musical matters. The rest has dealt for the most part with the late works. Il Giustino, the subject of this thesis, is an earlier opera which was produced in the carnival season of 1724 at the Teatro Capranica in Rome.

Vivaldi was very active as an opera composer. Many of his works were written for Venice (a very important operatic centre at this time) but he produced operas in quite a number of other cities as well. His early works already contained characteristics of what has been called the "Neapolitan" style. Contemporary opinions about Vivaldi's dramatic works differed widely but he composed and produced operas for twenty-seven years, evidence of his success in the field.

The libretto of Il Giustino was written by Nicolò Beregan for a Venetian production in 1683 by Legrenzi. It was subsequently revised by Pietro Pariati and set by Albinoni in 1711. Vivaldi's Giustino incorporates further changes; a similar version was set by Handel in 1732. The plot is very loosely based on the life of Justin I, an Illyrian peasant who rose through the ranks of the Imperial Guard and eventually became emperor. It is a typical seventeenth-century libretto and includes several opportunities for spectacular stage effects.

The autograph manuscript of Il Giustino is contained in volume 34 of the Foà collection in the Biblioteca Nazionale in Turin. The paper used is quite different from that in most of Vivaldi's other manuscripts, implying that the work was actually composed in Rome. The score is typical of Vivaldi with regards to abbreviations and other graphic characteristics. Generally the composer's intentions are quite clear.

Elements of musical style and structure are used quite typically in the work. Some features are reminiscent of Vivaldi's early operas (strong interest in sonority, substantial choruses) while others foreshadow procedures employed in the late works (shorter 'B' sections). Transitional characteristics include texture (occasional use of a homophonic, non-thematic ritornello) and rhythm (the Lombard figure appears). Key association is the most important technique used for characterization but thematic types, rhythm, scoring, and other features also contribute. The work follows an overall tonal plan, beginning and ending in C major, with important recurrences of this tonality elsewhere. There is also an attempt to produce a sense of climax at the end of each act.

Il Giustino represents the only extant, complete operatic score by Vivaldi from the period 1721 to 1726. For this reason and in consequence of its transitional characteristics, the work occupies an important place in the composer's dramatic oeuvre.

Acknowledgements

I would like to thank Signor Giuseppe Dondi, director of the Biblioteca Nazionale in Turin (and his staff) and the staff of the Library of Congress in Washington for their friendly and efficient service.

I am very grateful to my supervisor, Dr. Michael Roeder, for his assistance and patience. I would also like to express my sincere appreciation to Beverly Beecroft for much advice and support in addition to her beautiful and efficient music copying. I am also indebted to Roberta Sciss-Zamaro for her assistance in translating the libretto of Il Giustino.

Special thanks are due to my parents for their encouragement and support.

Table of Contents

Chapter I

Introduction: Modern Revival, Research, and Publishing of Vivaldi's Vocal Music.

Antonio Vivaldi's (1678-1741) importance in the field of instrumental music, especially with regard to the concerto, has long been acknowledged. Only recently have scholars begun to realize the significance of his vocal music. Although his instrumental works still attract much attention, more and more of the vocal works are being published and recorded. The sacred music in particular is exciting considerable interest. The Foà-Giordano collection of manuscripts includes five volumes of sacred music containing forty-three works clearly attributable to Vivaldi.[1] A few works are also preserved in other sources.[2] This large and varied corpus of church music was created to fill the needs of the Ospedale della Pietà.[3] Much of it is now available in print or on recordings and several works have become quite popular. Vivaldi's one surviving oratorio, Juditha Triumphans, was published (in facsimile) as early as 1948 and has been recorded several times. Some

---

[1]Robert E. Fort, "An Analysis of Thirteen Vesper Psalms of Antonio Vivaldi Contained in the Foà-Giordano Manuscripts with an Appendix Containing Photocopies of the Manuscripts"(S.M.D. dissertation, Union Theological Seminary, 1971), p. 293.

[2]For details refer to Peter Ryom's catalogues, Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe (Copenhagen: Engstrom and Sodring, 1974) and Erganzungen und Berichtigungen zu dem Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe (1974) (Poitiers: Association Vivaldi de Poitiers, 1979).

[3]Denis Arnold, "Vivaldi's Church Music: an Introduction," Early Music I(1973): 67.

research on these sacred works has also been published.[4] Harold E. Smither, in his monumental A History of the Oratorio, uses Juditha as one of four representative examples of Italian oratorio from the 1680's to 1720's.[5] One scholar, Denis Arnold, believes that Vivaldi occupies an important position in the history of church music just as he does in the development of the concerto.[6]

Vivaldi's secular cantatas have also been the subject of research,[7] publishing, and recording,[8] but little progress has been made in the latter two activities with regard to opera. The first modern performance of a Vivaldi opera took place on September 19, 1939 at a festival held in Siena by the Accademia Chigiana. The work chosen by Alfredo Casella, artistic director to the "Settimane senese," was L'Olimpiade. The arrangement prepared by Virgilio Mortari was later reused for a recording. Substantial changes to the score were effected, including considerable shortening of the recitatives.[9] Concert performances of this work were given in September 1978 in Como, Milan, and Sabbioneta in an

[4]The earliest major work in this field was the dissertation by Fort cited above. Recently another important dissertation was produced: "Antonio Vivaldi: Performance editions of Nine Sacred Vocal Works on Liturgical Texts Preserved in the Raccolta Foà-Giordano"(D.M.A. dissertation, University of Oklahoma, 1981) by Keith Graumann.

[5]Howard E. Smither, A History of the Oratorio, i: The Oratorio in the Baroque Era: Italy, Vienna, Paris (Chapel Hill: University of North Carolina Press, 1977), pp. 348-55.

[6]Arnold, "Vivaldi's Church Music," p. 74.

[7]M.M. Dunham, "The Secular Cantatas of Antonio Vivaldi in the Foà Collection"(Ph.D. dissertation, University of Michigan, 1969).

[8]Walter Kolneder, Antonio Vivaldi: His Life and Work, transl. by Bill Hopkins (London: Faber and Faber, 1970), pp. 183, 185.

edition by F. Degrada. Another early revival was that of La fida ninfa in Brussels, Paris, and Nancy in June 1958. This production tried to remain as close to the original score as possible but was not very well received, the long recitatives in particular being criticized.[9] This work was also recorded and in June 1962 was performed at La Piccola Scala, Milan. Five other Vivaldi operas have been given modern revivals, most of them in 1978, Vivaldi's tercentennial year.[10] Two of these, Orlando furioso and Tito Manlio, have also been recorded.

Only two of Vivaldi's operas have reached publication: La fida ninfa, in an edition by Raffaello Monterosso published in 1964, and La Griselda, which appeared in a facsimile edition as volume thirty-five of the Garland series Italian Opera: 1640-1770. A number of single arias, both from the collection of independent arias in Foà 28 and from the operas themselves, have appeared in various anthologies and collections. Likewise, single arias have been recorded and some research has been done on these isolated works.[11]

Although much work remains to be done, a substantial amount of research has already been conducted on Vivaldi's operas. The earliest major study was a dissertation by Lewis

---

[9] Ibid., pp. 185-86.

[10] A list of modern revivals may be found in The Late Operas of Antonio Vivaldi: 1727-1738 by Eric Cross (Ann Arbor: UMI Research Press, 1981), p. 246.

[11] Sister Helen Maurer, "The Independent Arias of Antonio Vivaldi in Foà 28"(D.M.A. dissertation, Indiana University, 1974).

E. Rowell, "Four Operas of Antonio Vivaldi,"[12] which focused on L'Atenaide (1729), La fida ninfa (1732), L'Olimpiade (1734), and La Griselda (1735). This work did not have much impact.[13] The original German edition of Walter Kolneder's Antonio Vivaldi: His Life and Work appeared in 1965; the English translation was published in 1970. It contains an early survey and worklist of the operas. A 1968 article by Hellmuth C. Wolff provided supplementary material to this survey.[14] More specialized articles in several excellent collections, as well as a few periodical articles, have also been produced. Besides these, three books of major importance have recently appeared. The first, Il teatro musicale di Antonio Vivaldi, by Mario Rinaldi,[15] presents a complete history for each of Vivaldi's operas. The second, I Libretti Vivaldiani,[16] provides information about the librettos and details regarding the performances. The third book is The Late Operas of Antonio Vivaldi: 1727-1738 by Eric Cross.[17] This work focuses on the late operas with particular emphasis on Griselda and lays a thorough foundation for further investigation of Vivaldi opera.

---

[12]University of Rochester, 1958.
[13]It was referred to as "rather limited" by Cross (Late Operas of Vivaldi, p. ix) and was only mentioned in passing in Kolneder's biography (Vivaldi, p. 208).
[14]H.C. Wolff, "Vivaldi und der Stil der italienischen Oper," Acta musicologica XL (1968): 179-86.
[15]Florence: Leo S. Olschki, 1979.
[16]A.L. Bellina, Bruno Brizi, Maria Grazia Pensa, Florence: Olschki, 1982.
[17]This work is an extension of the author's 1980 thesis for the University of Birmingham.

Much of the research cited above is either fairly general in nature or deals largely with extra-musical matters. For this reason a detailed study of the music of one opera will produce information not available in the literature. Il Giustino, the subject of this thesis, is an earlier work (1724) than most of those previously studied and therefore may provide new insights into the changing operatic style and Vivaldi's development as a composer. Before proceeding with Giustino, however, Vivaldi's historical position and career as a Venetian opera composer will be summarized.

Chapter II

Vivaldi as an Opera Composer.

A. Vivaldi's Position in the History of Opera

Antonio Vivaldi was at the forefront of operatic activity in Venice, a city which dominated opera production throughout the seventeenth and eighteenth centuries. At least nineteen opera houses were established there between 1637 and 1800. An average of twelve to nineteen operas was staged each year, most of these having been written especially for Venice.[1] In his A General History of Music, Charles Burney stressed the importance of this city as a centre of operatic activity:

> . . . the inhabitants of this city have cultivated and encouraged the musical drama with more diligence and zeal than any other in Italy, during the latter part of the last century, and the beginning of the present . . . .
>
> . . . more dramas were written and set to Music for this city, from the year 1637 to 1730, than in any other capital in Italy . . . .[2]

In spite of Venice's preeminence as an operatic centre in Italy at this time and the fact that the new, homophonic style of operatic composition flourished there as early or earlier than elsewhere, Naples has often been referred to as the centre of this new style. The origin of the 'Neapolitan'

---

[1]H.C. Wolff, New Oxford History of Music, vol. V, Opera and Church Music 1630-1750, Chapter II, "Italian Opera 1700-1750" (London: Oxford University Press, 1975), p. 92.
[2]Charles Burney, A General History of Music from the earliest ages to the present period, 2 vols., ed. Frank Mercer (London, 1789; reprint ed., New York: Dover, 1957), pp. 542 and 556.

label has been traced to a book by Francesco Florimo, La scuola musicale di Napoli ed suoi Conservatorii,[3] and to statements made by Charles Burney in his General History which were later misinterpreted. Although Burney praises Neapolitan composers such as Alessandro Scarlatti, Gaetano Greco, and their pupils,[4] nowhere does he suggest that Naples was preeminent in the development of the new style of Italian opera. In fact, as indicated above, Burney saw Venice as the more important centre. Hugo Riemann was apparently the first 'modern' writer to concur with this view,[5] one which is finally becoming more widely accepted. Recent studies have indicated that the transition to this new style occurred more gradually than previously thought and in Northern Italy as well as in Naples. The style is characterized by a diminished use of counterpoint and an increased emphasis on ornamentation and coloratura. Vocal melody became the most important aspect of an expanded aria

---

[3]Naples 1880/82 (H.C. Wolff, "Fairy-tale of the Neapolitan opera," in Studies in eighteenth-century music: a tribute to Karl Geiringer on his seventieth birthday, ed. H.C. Robbins Landon and R.E. Chapman, p. 402. London: George Allen and Unwin, 1970.). In his A Short History of Opera, 2nd edition (London: Columbia U. Press, 1965), p.202, Donald Grout refers to this work and makes the statement that "Naples in the eighteenth century was preeminent for its music as Venice had been in the seventeenth century." However, the quote he uses to support this statement dates from 1769. According to Michael F. Robinson (Naples and Neapolitan Music, Oxford: Clarendon Press, 1972, p. 1), "It is difficult to find pre-1739 statements praising the music of Naples especially but it is easy to find ones made thereafter." Therefore confusion may have arisen in part from inattention to dates.

[4]Burney, General History II: 541, 914.

[5]E.O.D. Downes, "The Neapolitan tradition in opera," in International Musicological Society: report of the Eighth Congress, New York, 1961(Kassel, 1961), p. 279.

form. The orchestra served as a purely harmonic support, losing the certain amount of thematic independence it had enjoyed in the seventeenth century.[6] This type of writing was completely developed in Vivaldi's works, for the most part before the first operas of important Neapolitan composers such as Leo, Vinci, and Pergolesi.[7]

B. Vivaldi's Operatic Career

Antonio Vivaldi produced thirty-six operas between 1713 and 1739.[8] This does not include the numerous revivals,

---

[6]H.C. Wolff cites Vivaldi's Orlando finto pazzo(1714) as an early example of this new style. ("The fairytale of the Neapolitan opera," p. 402.)

[7]Wolff, "Vivaldi und der Stil der italienischen Oper," 180-81.

[8]The number of operas Vivaldi wrote in itself presents a complex problem. Almost every source referred to gives a different figure. In the introduction to La Griselda(Garland Series Italian Opera: 1640-1770, New York and London: Garland, 1978), [p. v], Howard Mayer Brown suggests that Vivaldi wrote at least 45 operas. Walter Kolneder states that he wrote forty-eight (Vivaldi, p. 164) while many writers avoid the question altogether. My figure of thirty-six (see Appendix 1) is derived from the list of his operas in Eric Cross' Late Operas of Vivaldi, pp. 224-45, this being the most recent and comprehensive list. I have not included any revivals or pasticcios even though some might as well have been entirely new works after all the revisions necessary to suit them to new casts. The fact that many works were revived under different titles adds to the confusion.

The question of how many scores are extant is also problematic. Kolneder says that nineteen survive (Vivaldi, p. 167), while Michael Talbot gives a figure of twenty-one ("Antonio Vivaldi," in The New Grove Dictionary of Music and Musicians, vol. 20, p. 38). Wolff claims twenty-two are extant ("Italian Opera 1700-1750," p. 99). Inconsistent organization and missing information in the list in New Grove (vol. 20, p. 44, compiled by P. Ryom) make it difficult to use for the purpose of determining the number and status of Vivaldi's scores. My survey of Cross' worklist suggests that fourteen complete *original* operas by Vivaldi survive (see Appendix 2). Three of these are preserved in more than one copy. Two out of three acts of two other

which often required extensive revisions to suit the new cast, and the pasticcios either arranged by him or making use of his work. Vivaldi himself quoted a figure of ninety-four in a letter of 2 January 1739 to Count Guido d'Aragona.' As unlikely as this figure seems, it is interesting that he chose a specific number, and less inconceivable if revivals and pasticcios are taken into account. Farnace, for example, one of his most popular operas, was first performed during Carnival, 1727 at the San Angelo theatre in Venice. Between 1727 and 1747 it was revived nine times in theatres in Leghorn, Prague, Pavia, Mantua, and Hamburg among others.

Vivaldi's first opera, Ottone in villa, appeared in May, 1713 in Vicenza, possibly because of strong competition in Venice. Shortly after this he became involved in the management of the Teatro San Angelo in Venice, a theatre with which his father, Giovanni Battista Vivaldi (a violinist), was also associated. Vivaldi's signing of the dedication of Gasparini's Rodomonte sdegnato implies that by

---

*(cont'd) operas are also extant. As well, several pasticcios survive: three in their entirety and two only in part. A substantial number of arias from several operas (e.g. Ercole su'l Termodonte) are also preserved in various sources.

The differences in figures quoted above stem, at least in part, from the different criteria used by each author in obtaining his figures: whether to include certain revivals or pasticcios; whether *partly* extant works are included; and whether the number of operas or the number of scores is referred to.

'Cross, Late Operas of Vivaldi, has served as the main source of information for this chapter. Unless otherwise noted, dates and other detailed information have been taken from this source.

January of 1714 Vivaldi was acting as impresario. It is possible that he realized, as did Handel, that the only way to safeguard his own interests was to get involved in the business side of opera.'[10]

Vivaldi produced his first Venetian opera, Orlando finto pazzo, in the autumn of 1714 at the S. Angelo. Twenty of his operas received their first performances at this theatre with which he continued to be associated until the very end of his career. The San Angelo became less important in his later output, but his last opera, Feraspe, was produced there in 1739. Throughout this period he was also employed at the Ospedale della Pietà in Venice, one of four state-supported charitable institutions for orphaned or abandoned girls. Some of these girls, such as the celebrated "Annina della Pietà," went on to become opera singers. Girls from the Pietà may also have sometimes played in Vivaldi's opera orchestra. Vivaldi's association with the Pietà as teacher and composer had begun in 1703 and continued, with intermittent breaks, until 1740.

Most of Vivaldi's operatic activity focused on Venice but he did produce operas in other Italian cities and in more distant centres as well. Four Vivaldi operas were produced in Mantua between 17 d 1720 at the court of Prince Philipp, Landgrave o He Darmstadt. Vivaldi spent three carnival seasons producing eras in Rome including Giustino in 1724. From 1730 to 1 ve of his operas were

---

[10] Maurer, "Independent Arias of Antonio Vivaldi, p. 52

performed in the theatre of Count Franz Anton von Sporck in Prague. Other centres which saw productions of his operas include Florence, Verona, and Munich. Samples of his vocal music became known in many other areas through pasticcios arranged by such masters as Handel, Telemann, Keiser, Gasparini, Leo, and Vinci.

From 1737 to 1739 Vivaldi attempted (unsuccessfully) to produce operas in Ferrara. One of his obstacles was the censure of Tommaso Ruffo, Cardinal of Ferrara. In November of 1737 the Cardinal refused Vivaldi entry to the city, citing as reasons his friendship with the singer Anna Giraud and his failure to say Mass. The latter of these charges is not as clear-cut as it appears; many clerics pursued careers in secular music. Agostino Steffani did not celebrate Mass for twenty-seven years after his ordination and did not suffer from a chronic ailment such as Vivaldi laid claim to, yet he was never censured for any dereliction of duty.'[1] Maurer suggests that there may have been personal or political reasons for Ruffo's attack.'[2] Other writers cite Ruffo's reputation for strictness as its cause.'[3]

---

[1]Francis Burkley, "Priest-Composers of the Baroque: A Sacred-Secular Conflict," Musical Quarterly LIV(1968): 175.
[2]Maurer, "Independent Arias of A. Vivaldi," p. 52.
[3]Cross, Late Operas of Vivaldi, pp. 34-35; Talbot, Vivaldi(London: Dent, 1978), p. 87.

C. Vivaldi's Librettists

Throughout his career Vivaldi worked with librettos similar to those chosen by other composers of the time. Several, such as Metastasio's L'Olimpiade, were extremely popular and were set numerous times during the eighteenth century. Baroque audiences were particularly enamoured of historical or mythological plots requiring elaborate scenic effects. Several of Vivaldi's operas cater to this and to the Venetian's special interest in Turkish culture. Il Giustino, for example, combines historical figures and events with an eastern setting (Constantinople). Other exotic locations in his operas include Persia, Greece, Africa, China, America, and Norway. Another popular theme, the medieval romance, appears in Vivaldi's Orlando furioso and Ginevra principessa di Scozia.

Several of Vivaldi's librettists were major figures in the development of eighteenth-century opera. Vivaldi set four librettos by Apostolo Zeno to original scores as well as three by Pietro Metastasio. He also arranged several pasticcios which used the work of these masters. Sebastiano Biancardi, under the pseudonym Lalli, wrote both original texts and arrangements of older works for Vivaldi. Lalli wrote the text for Vivaldi's first opera, Ottone in villa, and later became manager of the S. Giovanni Grisostomo and S. Samuele theatres in Venice.'[4] He was a friend of Metastasio and Goldoni and became court poet to the Elector

---

'[4]Talbot, Vivaldi (Dent), pp. 52-3.

of Bavaria in 1727. Carlo Goldoni, an important figure in the development of comic opera, arranged Zeno's Griselda for Vivaldi's 1735 setting and wrote the libretto for his Aristide, also from 1735. Antonio Salvi was one of the most prolific poets of the time. He first collaborated with Vivaldi on Scanderbeg for Florence in 1718, later providing him with at least two other texts. Other librettists whose work Vivaldi used several times include Antonio Maria Lucchini, Antonio Marchi, and Francesco Silvani.

D. Contemporary Opinion

Some contemporary criticism of Vivaldi's operas, especially in comparison with his instrumental music, was distinctly unfavourable. Tartini, for example, stated that "Vivaldi, who wanted to practice both genres, always failed to go over in the one [opera], whereas in the other [instrumental] he succeeded very well."[15] Other comments refute this idea. In Der Vollkommene Capellmeister of 1739 Johann Mattheson praises Vivaldi's vocal writing: "Although he was not a singer at all, Vivaldi knew so well how to forego in his vocal music the large intervals of the violin, that his arias impress the specialists in that species of composition as being a thorn in their flesh."[16] Charles Burney similarly comments that Vivaldi "had been too long used to write for the voice, to treat it like an

[15]As related by Charles de Brosses and quoted in Marc Pincherle, Vivaldi: Genius of the Baroque, trans. Christopher Hatch (New York: W.W. Norton, 1962), p. 201.
[16]As quoted in Pincherle, Vivaldi, p. 202.

instrument."[17]

The most famous criticism directed against Vivaldi, and others who represented the current style of operatic composition, was a sixty-four page pamphlet published anonymously in Venice in December of 1720 entitled Il Teatro alla moda. This satire, in fact written by a famous Venetian composer, poet and politician, Benedetto Marcello, is in several parts, each offering 'advice' to a different member of the operatic establishment. Francesco Malipiero's discovery of an annotated copy made it possible to decipher allusions to Marcello's contemporaries on its title page. In the illustration a well-dressed gentleman is rowing a peata (large Venetian gondola) in which a bear sporting a wig and flag stands at the prow while an angel wearing a priest's hat and playing the violin is situated over the rudder. The angel refers both to Vivaldi and to the San Angelo theatre. The rower of the boat represents Signor Modotto (once owner of this type of boat), impresario of the S. Angelo. The bear (orso) represents Giovanni Orsatto, an impresario at the S. Moisé who was also connected with the S. Angelo. Underneath is a take-off on the wording of librettos:

Stampato ne'BORGHI di BELISANIA per ALDIVIVA
LICANTE; all'Insegna dell'ORSO in PEATA.
Si vende nella Strada del Corallo alla
PORTA del Palazzo d'ORLANDO.

---

[17]Burney, History of Music, II: 637.

This inscription may be translated as follows:

> Printed in the SUBURBS of BELISANIA for ALDIVIVA
> LICANTE at the Sign of the BEAR in the BOAT
> For sale in CORAL STREET at the
> GATE of ORLANDO'S PALACE.''[18]

Each of the words in upper-case letters represents a specific figure in the operatic world, many of them connected with the San Angelo theatre.

In his section, "Instructions for Composers," Marcello satirizes many of the conventions of the time,[19] as well as specific style characteristics. The latter include long introductory ritornellos, unison arias, arie senza bassi, the devise and lack of basso continuo arias and ensembles. Another point of attack is inattention to key relationships: "Whenever a recitative ends in a flat key he must quickly add to it an aria in a key with three or four sharps; then a recitative in the first key will follow---all this for the sake of novelty." Marcello also objects to the use of special orchestral effects: "He should cheer up his audience with ariettas containing pizzicato and muted passages in the orchestra, as well as trombe marine and cymbals."[20] Although this last complaint probably refers specifically to

---

[18] Pincherle, Vivaldi , pp. 44-5.
[19] This includes such conventions as the required alternation of 'happy and sad' arias, the obligatory prison scene, etc.
[20] Benedetto Marcello, Il teatro alla moda (Venice, 1720), trans. R. Pauly in Musical Quarterly XXXIV(1948): 385-86 .

Vivaldi,[21] most of the techniques and elements of style to which Marcello referred were common to many composers of the time. Unison arias, for example, were quite common in Italian opera around 1700. Arias accompanied by continuo only survived into the 1720's but became increasingly rare. It seems likely that at least some of Marcello's ill-will derived from legal problems involving the owners of San Angelo, the Marcello and Cappello families, and Francesco Santurini, the theatre's original manager and an associate of G.B. Vivaldi.[22] Burney had a different theory: "It is probable that Marcello had received some disgust in his early attempts at dramatic music. . ."[23]

At least two contemporary observers comment on the success of Vivaldi's operas. One is Carlo Goldoni. The other is the abbé Conti who relates that Vivaldi's opera Ipermestra rescued the Florentine theatre from disaster in 1727. In a letter to a Parisian correspondent, Conti refers to what probably accounts for such successes: "I shall look also for arias by Vivaldi; you would be enchanted by their liveliness and their variety."[24] While it is true that Vivaldi's contemporaries held him in higher esteem as a violinist and instrumental composer than as an opera composer,[25] the sheer number of his operas that were performed proves that he certainly was not a failure in the

[21]Vivaldi's early operas in particular use a great variety of sonorities (Cross, Late Operas of Vivaldi, p. 70.).
[22]Talbot, "Antonio Vivaldi," NG, XX, p. 33.
[23]Burney, History of Music, II: 912.
[24]As quoted by Marc Pincherle in Vivaldi, pp. 201-02.
[25]Ibid., p. 201.

field. Opera was a money-making business and a composer who always failed most assuredly could not have continued to produce operas for twenty-seven years.

Chapter III

Vivaldi's Il Giustino: The Libretto.

A. History of the Libretto

The original text of Il Giustino was written by Count Nicolò Beregan (1627-1713), a well-known and widely respected Venetian lawyer, poet, and scholar. It was first set in 1683 by Giovanni Legrenzi (1626-90) for the Teatro S. Salvatore in Venice. This opera was Legrenzi's last great success and was revived at least eight times, the last performance taking place in 1697 in Vicenza.[1] The libretto was then modernized and reshaped from three into five acts by Pietro Pariati (1665-1733). In addition, changes in the internal structure and aria texts occurred in this revision. This version was set in 1711 by Tomaso Albinoni for the Teatro Formagliari in Bologna. According to Harold S. Powers, this version is one of the numerous five-act librettos which appeared at this time in connection with the classicizing Arcadian movement.[2] Pariati was active in attempts at operatic reform and collaborated with Apostolo Zeno on many librettos. His poetry was highly valued for its lyrical qualities and expressive force.

Giustino's libretto was reworked back into three acts for Vivaldi's 1724 setting, but a number of Pariati's arias were retained.[3] It was the second opera performed during the

[1]Stephen Bonta, "Giovanni Legrenzi," NG X: 618.
[2]H.S. Powers, "Il Serse trasformato - II," MQ XLVII(1962): 91.
[3]Ibid.

carnival season of that year at the Teatro Capranica in Rome. According to I Libretti Vivaldiani,[4] nine copies of the libretto for Vivaldi's Il Giustino survive. This version of the text, with some further changes, was also used by Handel for his production at Covent Garden, London, in February 1737.[5]

Although Giustino and Vivaldi's other Roman operas seem to have been quite successful with the public, the content of Giustino's libretto certainly was not popular with the censor:

> You will find in reading this drama the usual words of Idols, Gods, Fate, Deities, etc., used without right by our Theatres owing to the ever-increasing contempt of the Pagans, and a few Christian principles treated in a manner contrary no less to the laws of Nature than to those of God, adapted for People guilty of the errors of blind politeness. I condemn the aforesaid words and the concepts expressed with them as false and I detest the aforesaid Principles as a deception by those who were not illuminated by the true holy Catholic faith.[6]

B. Characters and Plot

Giustino's libretto was very loosely based on the following historical facts. On the death of the Byzantine Emperor Zeno (reigned 474-91), his widow Ariadne, daughter of Emperor Leo I, chose Anastasius as his successor and

---

[4]A.L. Bellina, B. Brizi, and M.G. Pensa, p. 73.
[5]Several other lines of descent followed Beregan's original libretto. One is based on a 1684 version for Naples and ends with a 1703 setting for that same city by D. Scarlatti (Powers, "Il Serse trasformato," p. 91).
[6]From the libretto of Giustino in the Fondazione Cini in Venice as translated by Cross in Late Operas of Vivaldi, p. 202.

married him a few weeks later. Emperor Anastasius I was a sound ruler whose religious policies nevertheless made him very unpopular. Vitalian, a highly popular military leader who hoped to dethrone him, used these religious grievances as a pretext. A common soldier who distinguished himself in the repulse of Vitalian's revolt became the next emperor, Justin I (the Giustino of this libretto). Justin was an Illyrian peasant who had come to Constantinople to join the army and make his fortune. He had served in Anastasius' Persian War (502-07) and rose to command of the Imperial Guard. When Anastasius died in 518 Justin was elected emperor through various political machinations.

The story of Il Giustino involves the following dramatis personae:

Anastasio - emperor

Arianna - his wife

Giustino - first ploughman, then emperor and brother of Vitaliano and Andronico

Leocasta - sister of Anastasio

Vitaliano - tyrant of Asia Minor

Andronico - brother of Vitaliano, lover of Leocasta

Amantio - general of the imperial army

Polidarte - captain of Vitaliano

Fortuna

The following synopsis outlines the events which occur in this version of the opera.

Act I opens with Anastasio's coronation and marriage to Arianna. The festivities are interrupted by the arrival of Polidarte, a messenger from Vitaliano who offers peace in exchange for the empress. These terms are of course vigorously rejected. Scene 4 shifts the action to an orchard where Giustino is ploughing and bemoaning his fate as "un vil bifolco" (vile ploughman). He falls asleep and the goddess Fortuna descends from the sky in a majestic machine surrounded by genii. She appears to Giustino in a dream and urges him to take up arms for the Byzantine Empire. In the next scene Leocasta enters, pursued by a bear, and is rescued by Giustino. She takes him back to the imperial court in order to repay him although he protests that "virtue is in itself reward enough." In Scene 7, Andronico appears in the guise of an exiled princess, Flavia. He is entrusted to the care of Leocasta, with whom he is in love. Anastasio then enters with the news that Arianna has been kidnapped. In the penultimate scene Arianna is taken to Vitaliano who declares his love for her. She recoils, asserting her loyalty and love for her husband. Vitaliano finally threatens her with a sea monster but she remains firm, preferring death to the barbarous tyrant.

The first scene of Act II takes place in a wood within view of the sea. It is stormy and a ship can be seen breaking up on the rocks. Anastasio and Giustino try to make plans for the rescue of Arianna. In Scene 2 Polidarte gives Arianna a final chance before abandoning her to the sea

monster. Giustino arrives just in time to rescue her and kill the monster. The emperor and empress are reunited and rejoice in her escape from the horrible monster and the impious tyrant. Giustino again refuses any reward for his valour. Vitaliano learns of Arianna's rescue and is happy that his wrath has not lost him his love forever. He is eventually captured by Giustino and is brought before Anastasio in chains. Later he is confronted with Arianna, who has been promised his head, and again declares his love, pleading for mercy. Meanwhile, Amantio has sowed the seeds of doubt in Anastasio's mind regarding the loyalty of Giustino. He suggests that Giustino's successes may induce him to seek the throne himself. In the final scene of the act, Andronico, despairing of Leocasta's love, reveals his true identity and is imprisoned. Leocasta then reveals to Giustino that she has fallen in love with him; he reflects on the complete change in his fortunes.

In Act III Vitaliano and Andronico congratulate one another on having survived great perils and plot revenge on Giustino, the one person who has managed to foil all their plans. Giustino approaches Arianna for advice in securing the hand of Leocasta. She is of course eager to help and also makes him a gift of a jewelled belt. Amantio overhears the conversation and tells Anastasio about the gift, convincing him that it is a token of love. When Giustino approaches the emperor, he is asked to surrender his sword to Amantio and is banished. In the next scene Leocasta and

Giustino part, lamenting their lost love. Giustino is then imprisoned in a mountain vault by Vitaliano. Scene 6 opens with a soliloquy in which he reviles Fortuna for having deserted him. Vitaliano enters and the mountain is struck by lightening, uncovering the tomb of Vitaliano's father. A voice emanates from the sepulchre revealing that Giustino is the long-lost brother of Vitaliano and Andronico. Meanwhile, Amantio has managed to seize the throne; the three brothers make a pact to rescue Anastasio and the others. They arrive at the imperial court just in time and Giustino prevents the villain from escaping. Amantio is sentence to death. Giustino reveals his ancestry, his brothers are forgiven, and he is given the hand of Leocasta in marriage. In his gratitude Anastasio also declares Giustino his partner on the throne. In the final scene Giustino is crowned with laurels and hailed by the people: "Viva Giustino, Giustino Augusto Viva."

The many deviations from historical fact in this libretto derive in part from the desire to introduce into the story as many opportunities as possible for the use of spectacular stage effects. These include the apparition of Fortuna to Giustino in a dream, Giustino's rescue of Leocasta from a bear,[7] and his slaughter of a sea monster attacking the Empress Arianna who is chained to a steep rock on the shore. Many other elements of the libretto are also

[7]The bear appears so commonly in operas of the time that Marcello makes numerous references to it in Il Teatro alla Moda [Trans. G. Pauly, MQ XXXIV(1948): 371-403 and XXXV(1949): 85-105].

very typical of late seventeenth-century Venetian opera. In fact, Giustino uses just about every popular convention possible. First of all, the choice of historical subject matter and an exotic locale (Constantinople) was very prevalent. Secondly, this libretto uses the stereotypical situation of a knightly hero and his struggles against a tyrant. It also incorporates the success story of a 'man of the people' who of course turns out to be of royal blood. In order to present this situation Giustino makes use of the conventional recognition scene. In this case a supernatural, disembodied voice issues from the tomb of the first emperor Vitaliano revealing that Giustino is Vitaliano's brother who was carried off in infancy by a tiger and whose right arm bears a mark attesting to his ancestry.[1] Just previously one of the obligatory prison scenes had occured in which Giustino is imprisoned in a mountain vault by Vitaliano. Other elements of the plot common to many contemporary librettos include travestimenti (the traitor Andronico disguised as an exiled princess), a dream scene, a happy ending, and secondary love interest (Andronico is in love with Leocasta). This last-mentioned element often served to provide relief from the prevailing tension of the drama, a function previously performed by comic characters.

---

[1]Pincherle, Vivaldi, p. 214.

Chapter IV

Vivaldi's Il Giustino: The Autograph Manuscript.

The autograph manuscript of Il Giustino is contained in volume 34 of the Foà collection which is located in the Biblioteca Nazionale in Turin. It and Il Tigrane, Vivaldi's other Roman opera from 1724, differ from other Vivaldi manuscripts in that they were written on smaller, darker paper (28x21 cms as opposed to a norm of approximately 32x22). In addition, they contain unusual watermarks which do not appear in any of his other opera scores. The predominant one is a fleur de lis within two circles; Giustino also contains a mark with an animal, probably a stag. These facts strongly suggest that these works were composed while Vivaldi was in Rome.[1]

Giustino is preceded in the manuscript by a non-autograph title page which specifies the title, genre, and composer of the work. No performance particulars are provided. The first page of the work itself contains the opening of the sinfonia. Above the first line of music are the title of the opera,[2] the inscription "Musica del Vivaldi," and the famous monogram which is composed of the letters L.D.B.M.D.A.[3]

---

[1]Cross, Late Operas of Vivaldi, p. 39.
[2]This is unusual: most of Vivaldi's sinfonias do not specify for which opera they were intended and were written on a fascicle separate from the rest of the opera. Peter Ryom, Les Manuscrits de Vivaldi (Copenhagen: Antonio Vivaldi Archives, 1977), pp. 65-5.
[3]The identification of these letters has been confirmed by their appearance written-out in full in three scores. Strohm has suggested they stand for the religious motto "Laus Deo Beataeque Mariae Deiparae Amen" (As cited in Cross, Late

Many of the general characteristics of Vivaldi's manuscripts as described by Peter Ryom in Les manuscrits de Vivaldi, are clearly evident in Il Giustino. These include numerous musical abbreviations, the occasional use of modal key signatures, triple metre indicated by just a '3,' and so on. In general, the composer's intentions with regard to pitch, rhythm, etc. are quite clear. Usually only the recitatives provide problems in this regard: Vivaldi almost never supplied figures and was often quite careless with accidentals. The fascicles of the manuscript are numbered, as is customary, but not consistently, especially in the third act. The score contains many corrections, revisions, and substitutions. There are two versions of Act II, Scene 3, for example, the point in the drama at which Giustino rescues Arianna from the sea monster. The first (p. 79v) is abandoned at measure twenty-eight where the first echo enters. Here the echo begins before Arianna's phrase (a cry for help) is finished. In the second version it waits until her phrase is completed. Some erasures had already been made at this place in the original version so the decision to change it again was probably what necessitated a fresh start.

Act II, Scene 12 contains an aria for Anastasio, "Se all'amor ch'io porto all trono," which is a replacement for an earlier aria marked "Alla Francese." The opening of "Se all'amor" is written on a flap of paper which covers over

---

[3](cont'd) Operas of Vivaldi, p. 205.).

the opening of the original aria. Scene 6 of Act III contains an example of a revision which was probably made sometime after the original date of composition. Its ending occurs twice, the first followed by a version of scene 8; the second followed by scene 7. The graphic appearance of the latter matches Scene 7 and not the opening of Scene 6.

The succession of musical numbers in Giustino is self-evident in most cases but occasionally requires reference to the libretto for clarification. The first act of Giustino is generally quite straightforward in this regard. There are, however, two versions of Fortuna's aria in Scene 5, "Della tua sorte." The second version is shorter and simpler in style. From the appearance of the handwriting it was obviously written in a great hurry. The first version contains quite a few crossed-out sections suggesting, perhaps, that Vivaldi had first tried to shorten this aria before completely rewriting it. The only other issue requiring clarification in Act I involves the numbering of the last few scenes which do not correspond exactly with the libretto. At the point where Scene 12 begins, Vivaldi inserted the word "scena" in the score, but did not provide a number and did not adjust the numbering of subsequent scenes to make them correspond with the libretto.

Act II is more problematic. Scene 1 contains an aria for Anastasio, "Sento in seno ch'in pioggia di lagrime," whose text does not appear in the libretto. Also, the final portion of its 'B' section, which is contained on the same

page as the opening of Scene 2, is crossed off. Because this cut is not made in a musically logical location and since the text does not appear in the libretto, it must be concluded that the entire aria was intended to be cut.[4]

Inserted material most likely resulting from displaced fascicles appears later in the act. Four pages of Giustino's aria "Sù l'altar di questo Nume" (from II. 9) interrupt Arianna's arioso "Augelletti garruletti" (Scene 8). It appears that this arioso is complete since, according to the libretto, none of the text is missing and the musical transition from one page to the next if the extraneous aria is omitted appears perfectly logical. The inserted aria appears in a slightly different version, which, however, uses most of the same thematic materials, in its proper place in Scene 9. The opening of the inserted version appears on page 107v after the completion of Scene 9. Since both texts of "Sù l'altar" are complete, either may have been the second and final version. Several factors suggest, however, that the displaced aria is actually the definitive one. Firstly, it seems likely that it would have appeared second in the score if four of its pages had not been displaced. All of the other replacement arias in Giustino follow the original aria in the score. Secondly, this aria

[4]It is impossible, however, to be absolutely certain of conclusions drawn by comparison with the libretto, since it is always possible that a supplement to the libretto (containing this aria text, for instance) was printed but has not been preserved along with the libretto. Peter Ryom discusses this question and other aspects of the usefulness of the libretto in great detail (Les manuscrits de Vivaldi, pp. 91-119).

is more compact in both length (102 measures as compared to 115) and instrumention (three-part strings vs. four-part) in comparison to the other aria. Economy of materials appears to be the motivating force behind many of Vivaldi's revisions. Also, its 'B' section relies less on the thematic material of 'A,' avoiding, perhaps, too much insistence on the opening motive of the piece. The two middle sections modulate to different tonalities but this is not particularly helpful since both (iv and v) occur commonly in Vivaldi's arias.

Act III, Scene 3 is the only part of the score which is actually missing an entire number. After the initial recitative there is the indication "Aria per Anastasio." This occurs on page 145r. 145v contains the opening of Scene 4, implying that the aria was on a separate fascicle which had to be inserted into the score. Presumably this fascicle was later lost. An aria text does occur at this point in the libretto ("Di Rè sdegnato") confirming this lacuna. Although Vivaldi does not set all of the text which appears in the libretto, those lines which he does not set to music are always preceded by quotation marks, a common practice of the period.[5] This is not the case with "Di Rè sdegnato." Similarly, the second (and final) version of Act III, Scene 6 is followed by the indication "Aria." However, in this case it appears that an aria did not occur here in the completed opera since no aria text is present in the

[5]Ryom, Les manuscrits de Vivaldi, pp. 98-9.

libretto.

Act III, Scene 7 contains two da capo arias for Arianna, a situation not permissible within opera seria conventions. The problem is easily solved by consulting the libretto which contains only the text of the second aria, "La cervetta timidetta." As is the case with the first aria for Fortuna (Act I, Scene 5; discussed above), the original aria in Scene 7, "Sentire che nel sen il cor," although meant to be cut, was not crossed out or marked in any other way in the score.

It should be noted that quite a number of Giustino's arias also survive in sources other than Foà 34. This results from Vivaldi's practice of reusing arias, a procedure common at this time.[6] Three of these arias are included in the collection of independent arias contained in Foà 28. Two of these also survive in other operas. "E pur dolce ad un'anima amante" (Foà 28, ff. 60-61v) was used previously to Giustino in Tito Manlio (1719, Foà 37, I.6) while "Lo splendor ch'a sperare m'invita" (Foà 28, ff. 127-129v) had appeared in La verità in cimento (1720, Foà 33, III.1 and 8 [6]). The text of the third aria, "Quando serve alla ragione" (Foà 28, ff. 130-32) also appeared in La verità but was set to different music.[7] Eleven other arias from Giustino survive in the scores of other extant Vivaldi operas which range from his first opera, Ottone in villa

[6]The following information derives mostly from the worklist and list of borrowings in Cross, Late Operas of Vivaldi, pp. 224-41 and 251-2.
[7]Maurer, "Independent Arias of Vivaldi in Foà 28," p. 98.

(1713), to Il Bajazet, a pasticcio he arranged in 1735.

Chapter V

Musical Style and Structure in Giustino.

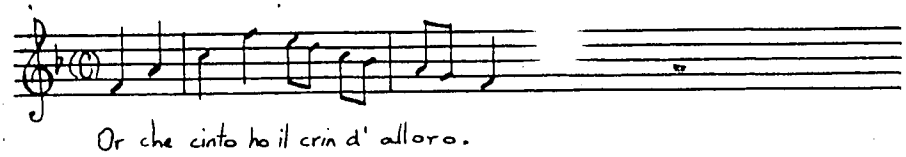
A. Melody

Giustino's melodic construction is typical of Vivaldi's entire oeuvre. Its most striking and consistent feature is a very strong tonal feeling which, in the large majority of cases, is produced by heavy reliance on the tonic triad or scale. Often, in fact, a theme (especially opening ones) will be based on the juxtaposition of both these ideas, usually an ascending tonic arpeggio followed by a descending scale. The simplest example of this is the first vocal theme of Amantio's aria "Or che cinto hò il crin d'alloro" (Act III, Scene 8; Example 1).[1] A more sophisticated version, this time using a descending arpeggio and a rising scale, serves as the opening theme for both the orchestral and vocal sections of Giustino's "Su l'altar di questo Nume" (II. 9, Example 2). Another common structure is a scale falling from dominant to tonic, often preceded by a tonic upbeat. "Ritrosa bellezza" (II. 2, Example 3) opens with this type of melody which in this case continues to rely strongly on the shape of the tonic triad. The beginning of the first vocal section of "Bel riposo de' mortali" (I. 4, Example 4) also uses this structure.

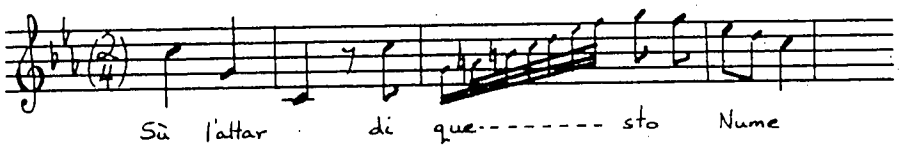
Another thematic type common to many Vivaldi works occurs in 3/8-time movements and consists of staccato

[1]Hereafter references to act and scene will be abbreviated as follows: III. 8.

EX. 1. OR CHE CINTO, MM. 13-15.

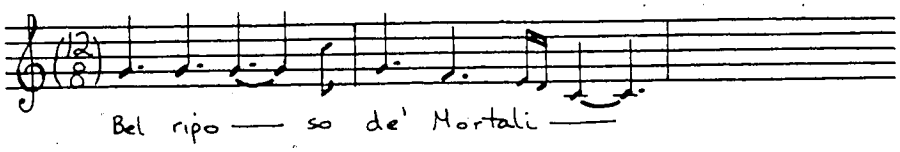


EX. 2. SÙ L ALTAR, MM. 15-18.



EX. 3. RITROSA BELLEZZA, MM. 11-14.

EX. 4. BEL RIPOSO, MM. 11-12.



eighth-notes moving in disjunct arpeggio patterns.[2] Both

[2]Both this and the preceding two thematic patterns are pointed out by Eric Cross in the Late Operas of Vivaldi, p.116.

"Quel torrente, che s'inalza" (II. 6) and "Senza l'amato ben" (III. 4, see Example 14) open their orchestral and vocal sections with this type of theme. The second of these two arias is somewhat exceptional since this type of theme usually occurs at fast tempos and its marking is Largo.

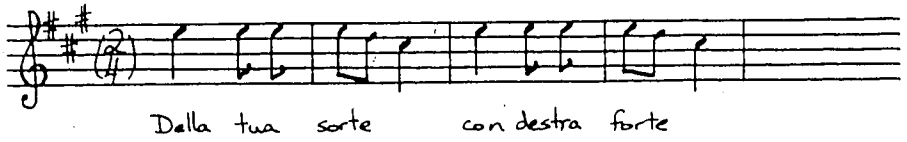
Repeated notes are also a common feature of thematic material in Giustino. In describing the late operas Eric Cross states that repeated notes seldom predominate in vocal openings.[3] This is not the case, however, in many of Giustino's arias. The most obvious examples are "Bel riposo de' mortali" (Example 4 above), "Della tua sorte" (I. 5, Example 5), and "La cervetta timidetta" (III. 7, Example 6). Repeated notes are also an essential feature of many melismatic passages.

The melodic structures described above are from opening themes but Vivaldi also seems to have been especially concerned with thematic material for the ends of sections. These melodies drive strongly towards the cadence and are therefore strongly rhythmic in nature, often syncopated. One common type is bass-like in character and is played in unison by the full orchestra. An excellent example appears in "Un vostro sguardo" (I. 2, Example 7) where it is used to end both orchestral and vocal sections. A more severe example is found in "Se all'amor, ch'io porto al trono" (II. 12, Example 8). In some cases unison scoring is only used for the final one or two measures of these themes. Whatever

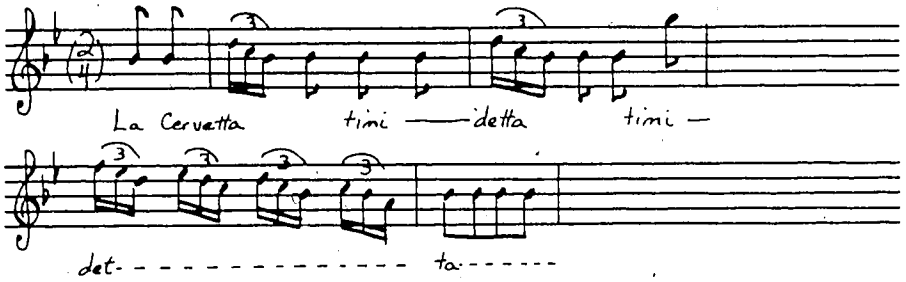
---

[3]Ibid.

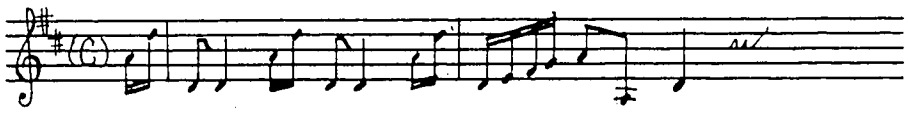
EX. 5. DELLA TUA SORTE, MM. 11-14.



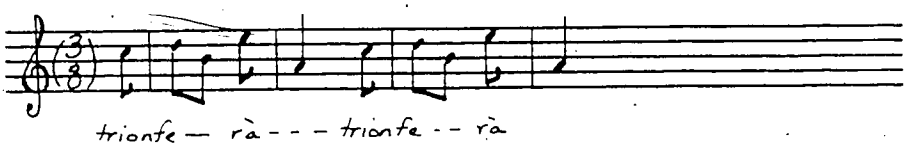
EX. 6. LA CERVETTA TIMIDETTA, MM. 20-23.



EX. 7. UN VOSTRO SGUARDO, MM. 10-11.



EX. 8. SE ALL AMOR, MM. 79-82.



the structure of a cadential theme, one pattern is extremely common at its close and that is the descending series of three notes in the treble: mediant, supertonic, and tonic scale degrees (see Example 16). This pattern is sometimes harmonized using a cadential six-four but more commonly (and somewhat surprisingly) uses the progression IV7 to V to I. It is also often harmonized with the progression I to V to I.

Certain other features of Vivaldi's melodic style should also be noted. One is his sparing use of the more unusual and expressive intervals such as diminished, augmented, and compound. Their rarity serves to make their occurrences all the more striking. Often these intervals appear in the middle sections of arias which use mostly the minor mode. The 'B' section of "La cervetta timidetta" (III. 7, Example 9) makes expressive use of a minor seventh, augmented second, diminished seventh, augmented fourth, and diminished third (resulting from the juxtaposition of the seventh scale degree with flat two [N6]). In this case (and many others) the use of these intervals appears to have been inspired by the text:

Così spera anche il mio core;
Mà trovato il dolce amore
Pien di sdegno
Fugge ingrato, e resto sola.

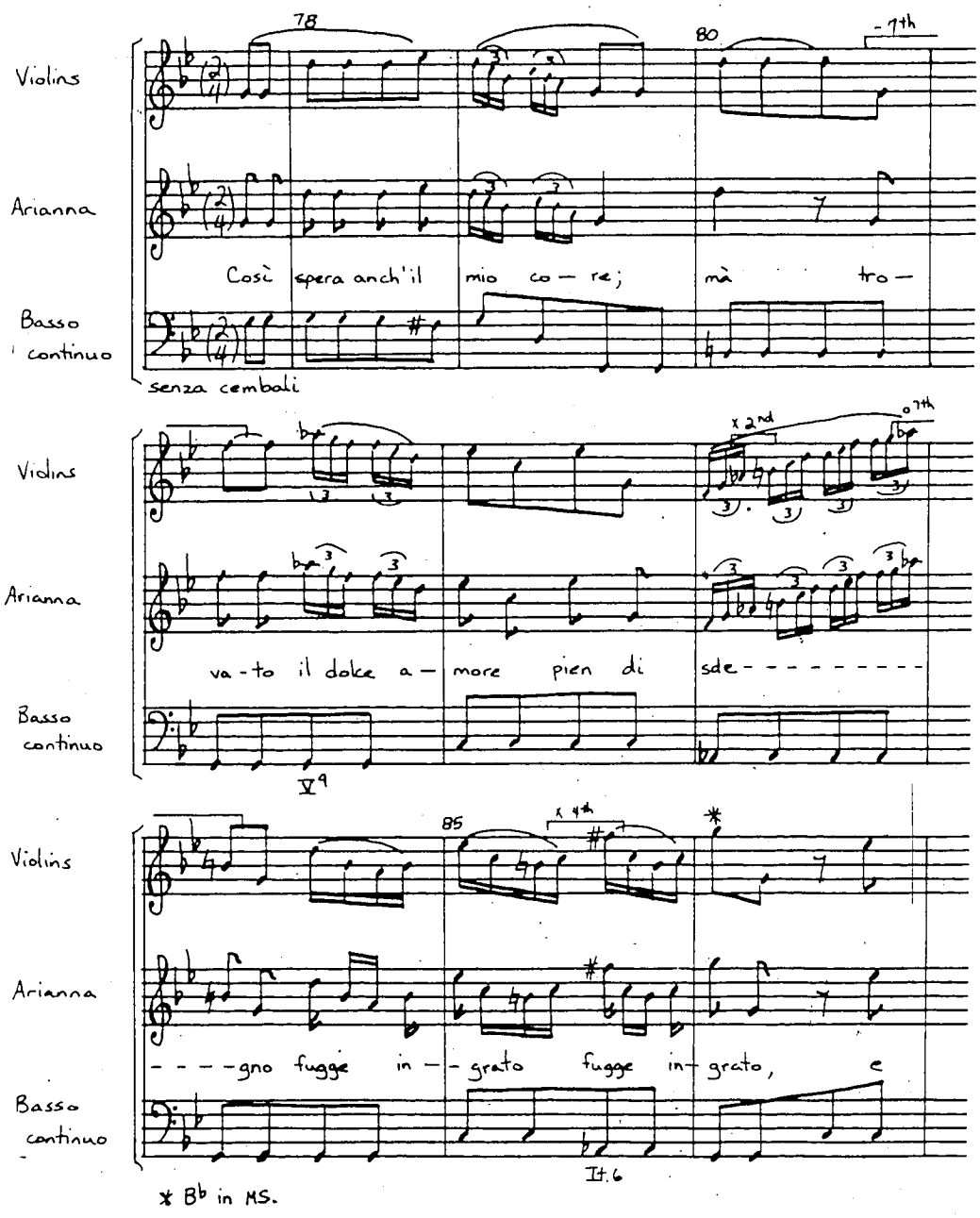
This may be translated as follows:

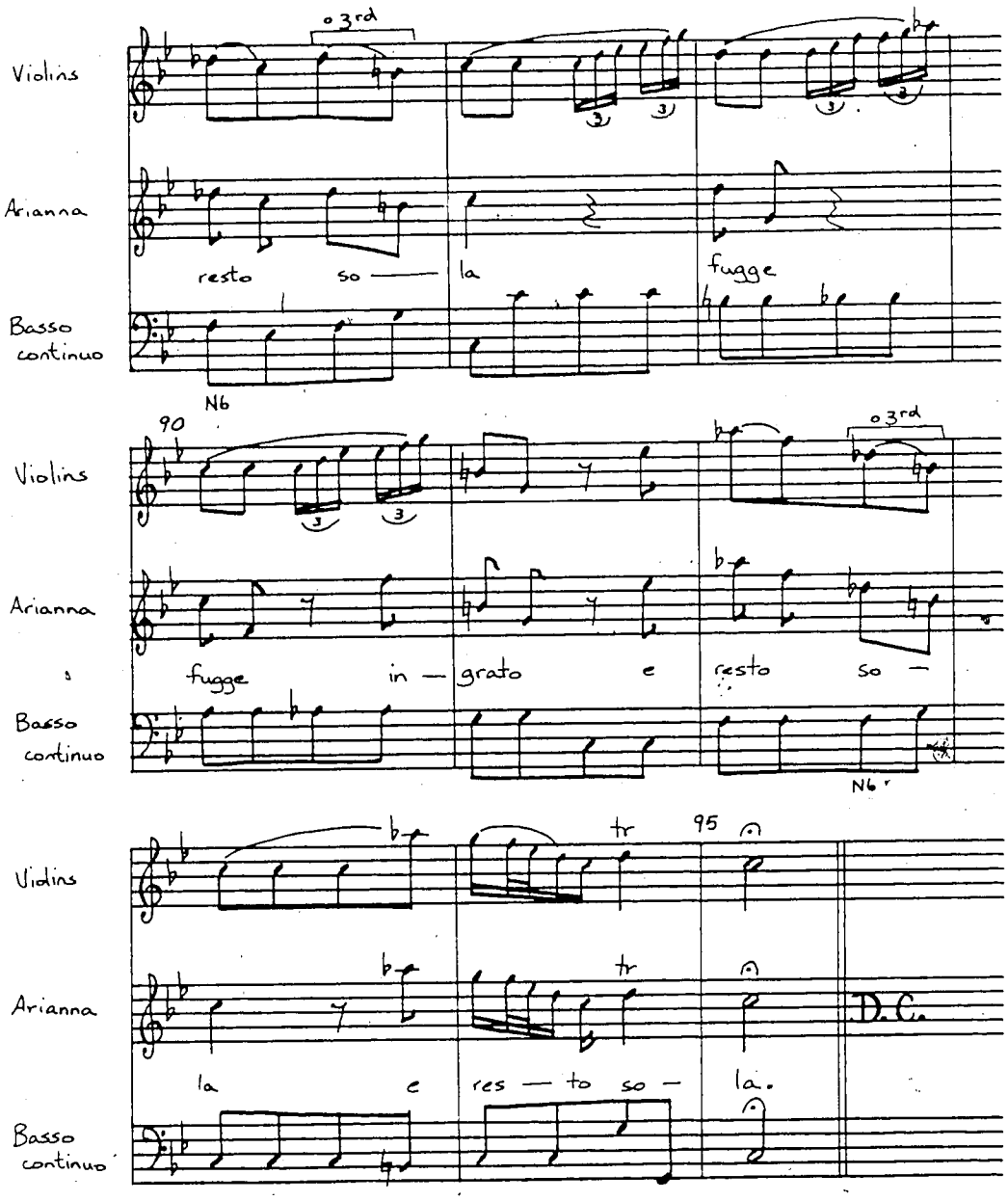
Thus also hopes my heart;
But when my beloved is found,
Full of disdain,
Ungrateful, he runs away and I am left alone.

In a few cases, however, the interval is part of a purely musical idea and does not appear to be associated with any particular word. In "Un vostro sguardo" (I. 2), for example, the diminished third first occurs in the orchestral ritornello as an integral part of the minor-mode section (this aria is in D major) and just recurs as part of that section in the first vocal paragraph. It is not associated consistently with any part of the text. It is interesting to note that this interval is produced differently here than it is in "La cervetta timidetta." It results from juxtaposing the sixth scale degree (B-flat) with sharp four (G-sharp [V/V]).

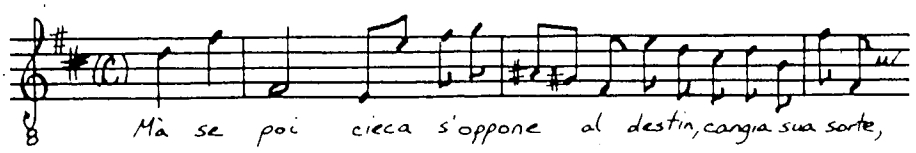
A rather different use of unusual intervals for special effect is found in Vitaliano's aria "Quando serve alla ragione" (II. 11). Its opening vocal section begins with octave leaps and includes a downward leap of a major tenth. This type of jagged (but usually triadic) melody is pursued throughout the aria. Lines such as the following from the opening of 'B' are an amazing testament to the vocal technique of Antonio Barbieri (Example 10).

EX. 9. LA CERVETTA TIMIDETTA, MM. 79-95.




Violins
Arianna
Basso continuo
o 3rd
resto so — la fugge
N6
90
fugge in — grato e resto so —
95
tr
la e res — to so — la.
D.C.

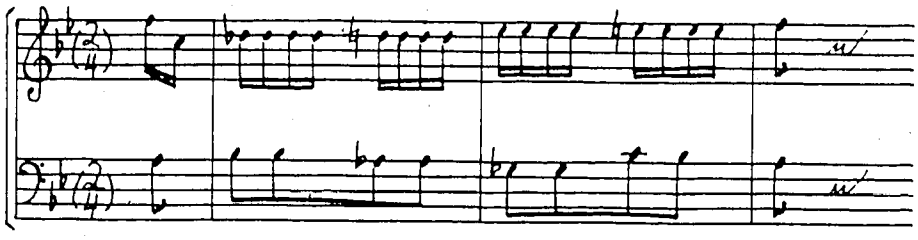
EX. 10. QUANDO SERVE, MM. 38-41.



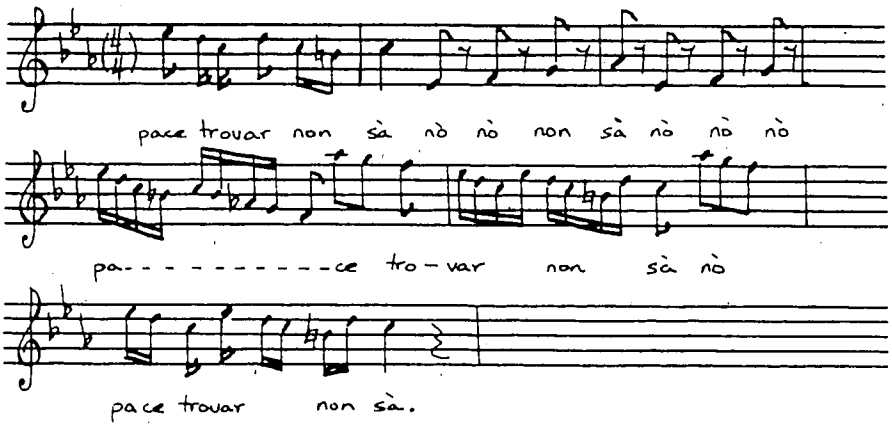
Other melodic structures commonly used in Giustino include appogiaturas ("Lo splendor ch'à sperare," III. 11), series of trills ("Mio dolce amato sposo," I. 14, see Example 15), and ascending chromatic lines. The latter is used particularly effectively in "La cervetta timidetta" where it occurs over a descending bass line (Example 11). Another device used effectively by Vivaldi in this opera is a switch to a higher range for the final phrase of a section in order to produce a climax. An excellent example occurs at the end of the second vocal paragraph of "Quell'amoroso ardor" (III. 2, Example 12). The leap up a minor tenth from F to A-flat has been made even more striking by keeping the previous few measures in a lower range and also by the figure's immediate repetition.[4] Repetition is of course an essential feature of Vivaldi's melodic style. In most cases, as above, it is accompanied by text repetition and serves as confirmation of the idea. It also is occasionally used for two parallel phrases of text. Sequence, also an important

[4]The opposite procedure (a switch to a lower range) is followed in "Mio dolce amato sposo" (I. 14) but with the same climatic effect.

EX. 11. LA CERVETTA TIMIDETTA, MM. 13-15.



EX. 12. QUELL AMOROSO ARDOR, MM. 25-30.



tool for Vivaldi, likewise may be used for text repetition. It is most commonly found, however, in "bravura" melismas towards the end of vocal sections (especially in 'A') in an absolutely astounding variety of forms, both ascending and descending.

One other feature of Vivaldi's melodic style which should be noted is his occasional use of short quasi-declamatory passages, usually in the middle section of an aria. One example may be seen above in the 'B' section of "La cervetta timidetta" (Example 9). Another instance occurs

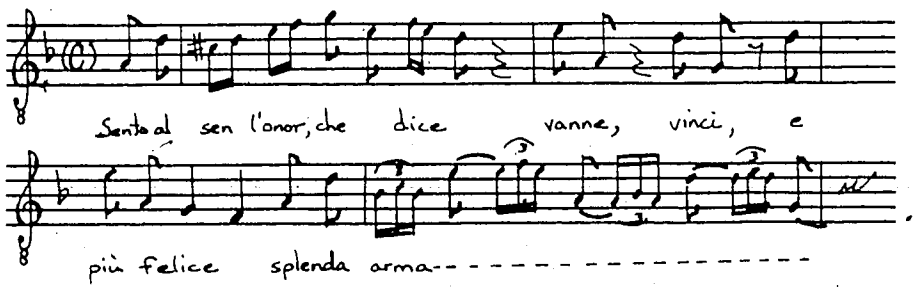
in the 'B' section of "Il piacer della vendetta" (III. 1, Example 13). This style is particularly striking in the second example since it is followed immediately by a very florid melisma.

B. Harmony and Harmonic Rhythm

The basic harmonic palette used in Il Giustino is essentially diatonic. Dominant, secondary dominant, and diminished sevenths occur quite often but other borrowed or chromatic chords are very rare. The only secondary seventh used with any regularity is IV7 which often precedes perfect cadences. The dominant minor ninth does occur at least once ("La cervetta timidetta," see m. 4 of Example 9). Vivaldi employs pedal points quite frequently, a powerful use of this device occurring in Giustino's aria "Bel riposo de' mortali" (I. 4). Sustained low C's in the double basses combine with muted strings, static rhythm, and incessant repeated notes to produce a positively soporific effect (see Example 19). This is the aria in which Giustino falls asleep prior to his vision of Fortuna in a dream.

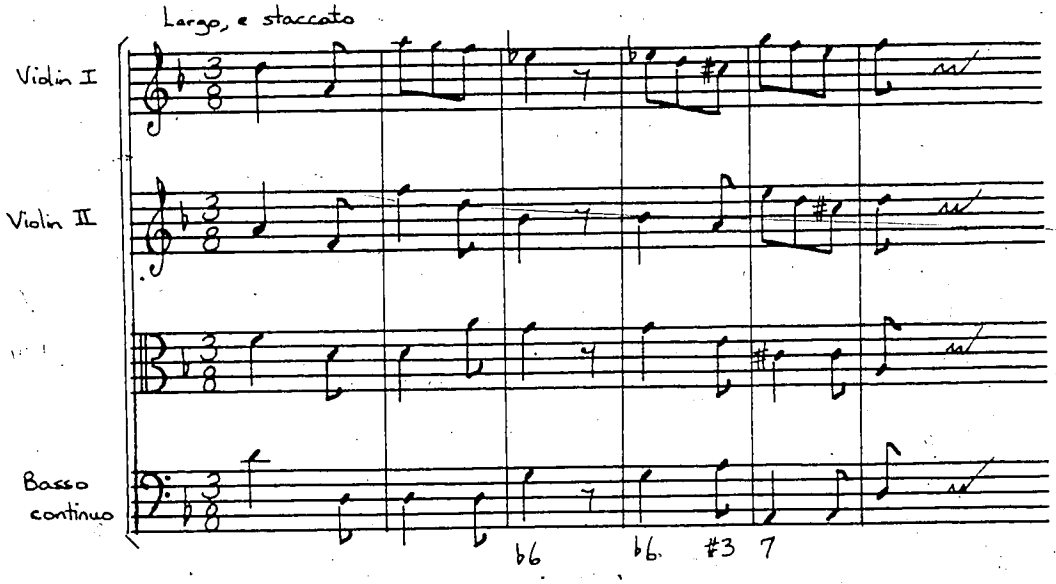
As is the case with the more unusual melodic intervals, the rarity of chromatic chords in Giustino makes their occasional appearance all the more effective. Vivaldi's favourite chromatic chord appears to have been the Neapolitan sixth. It occurs in at least six arias. In Leocasta's "Senza l'amato ben" (III. 4), sung after Giustino's banishment by Anastasio, it appears suddenly

EX. 13. IL PIACER DELLA VENDETTA, MM. 29-32.



after two measures of tonic harmony (Example 14) and recurs numerous times throughout the aria. This piece also uses an Italian sixth. Augmented sixth chords appear in two other arias, "Dalle gioie del core" (II. 12) and "La cervetta timidetta" (III. 7, see m. 8 of Example 9), as well as in the second movement of the opening sinfonia

EX. 14. SENZA L AMATO BEN, MM. 1-6.

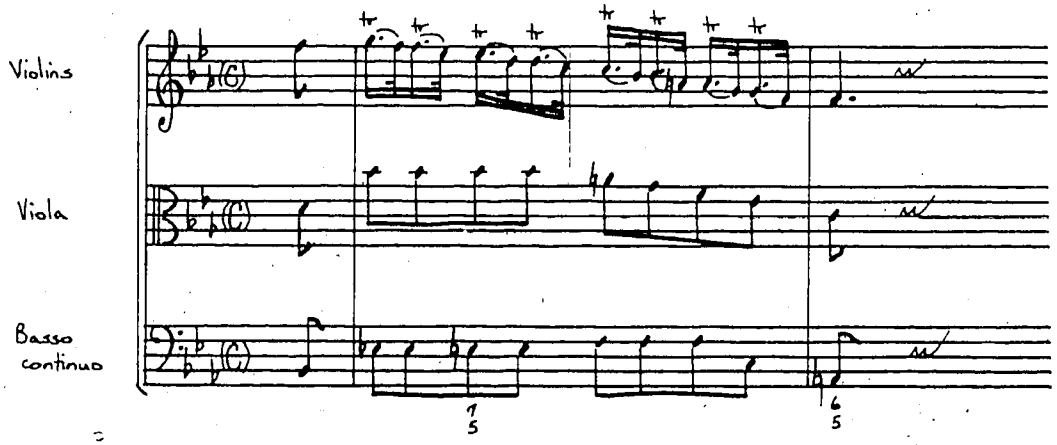


Another device which Vivaldi makes effective use of in both the arias and recitatives is the cross-relation. At least three arias use progressions which involve a cross-relation: all three occur at intense points in the drama and employ other unusual features in order to build tension. The first, "Da' tuoi begl'occhi impara," occurs in Arianna's soliloquy in Act I, Scene 3 which follows the delivery of Vitaliano's ultimatum. The second is "Senza l'amato ben" while the third is Arianna's "La cervetta timidetta" (see Example 23) which occurs just after Amantio has seized the throne.

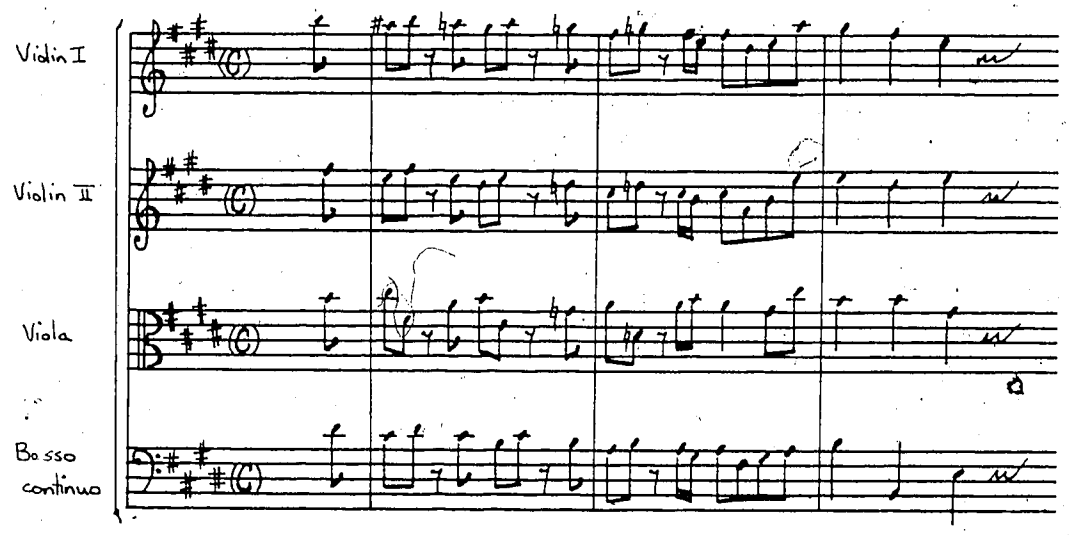
Unusual progressions in two other arias should be mentioned. The first, in "Mio dolce amato sposo" (I. 14, Example 15), results in the superimposition of E-flat and E-natural. The second occurs in "Il mio cor già più non sa" and is produced by parallel movement of first inversion triads. (Example 16).

Harmonic rhythm is highly variable and often extremely irregular throughout most Il Giustino. A simple illustration is the opening of Vitaliano's aria "Vanne sì, superba, và." It begins with two-and-a-half measures of tonic harmony followed by two chord changes in measure three. The harmony then changes once per measure for four measures, this is followed by two measures of the tonic triad in g minor and then changes of once per bar for four measures, and so on. The only predictable aspect of harmonic rhythm is that it almost always speeds up at cadences. Also,

EX. 15. MIO DOLCE AMATO, MM. 5-6.



EX. 16. IL MIO COR, MM. 7-9.



the rate of chord change is generally slower in those arias of a martial character which often use fanfare-like material and obbligato instruments such as trumpet or horn.

C. Phrase Structure

In general, phrase structure in Giustino shows little evidence of a move towards the galant style (which is apparent in the phrase structure of some late arias).[5] Phrasing is still extremely irregular and often very extended, particularly in vocal sections where complex melismas and sequences have been used. Sometimes these sections contain phrases from ten to fifteen measures in length where the thematic material was originally presented in phrases of four or five measures. Another common feature is a contrast in phrase lengths between the 'A' and 'B' sections of an aria. "Senza l'amato ben" (III. 4) is a very clear example of this. Phrases in the 'A' section are very irregular and range from two-and-a-half to six measures in length. 'B,' on the other hand, is constructed of completely regular four-bar phrases. Dovetailing of sections is another very common procedure in this music which contributes to the overall assymetrical effect and which also serves to propel the music forward. The above aria is, in fact, quite exceptional in that it contains no dovetailing whatsoever.

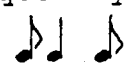
One feature of the phrase structure in this opera which appears to be a particular characteristic of Vivaldi is the grouping of phrases in threes rather than in pairs. "Il piacer della vendetta" (III. 1), for example, opens with three phrases of two, two, and two-and-a-half measures respectively (each of these presenting one important

[5]Cross, Late Operas of Vivaldi, p119.

motive). This is followed by a vocal section which also consists of three phrases (in this case two, two, and three measures each).

D. Time, Tempo, and Rhythm

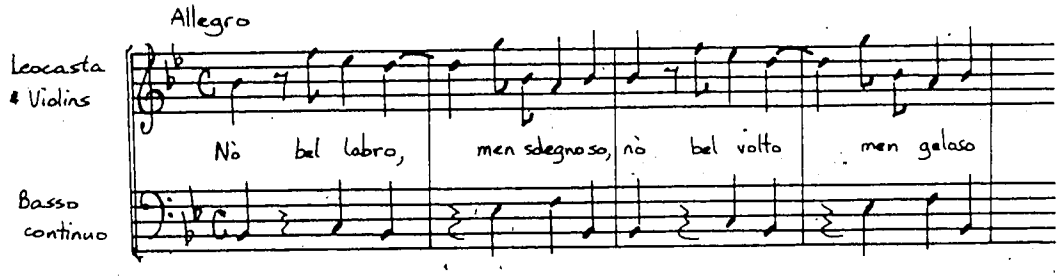
The arias, duets, choruses, and instrumental numbers in Giustino are written in a very restricted range of time signatures and tempo markings. Allegro is by far the most common tempo, appearing in twenty-eight out of the thirty-seven numbers to which Vivaldi has given tempo markings. Only five other tempos have been used: Allegro non molto (twice), Andante (four times), Andante molto (once), Larghetto (once), and Largo (once). Time signatures are a little more well-distributed. 2/4 and common time occur most frequently, each appearing in fourteen numbers. 3/8 comes a close second with twelve occurrences while 12/8 is used four times and 3/4 twice. This range of tempos and time signatures is very similar to the range employed in Vivaldi's later operas.[1]

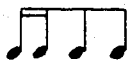
Great rhythmic energy, often the most immediately striking feature of Vivaldi's music, is also very evident in Il Giustino. Abundant use of syncopation is probably the factor which contributes most to producing the feeling of tremendous energy and forward propulsion. The most frequently used syncopated figure in duple or quadruple time is  and its variants  and . In 3/8

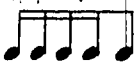
[1]Cross, Late Operas of Vivaldi, pp. 111-2.

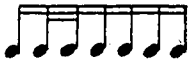
time the rhythm  occurs quite commonly, especially at cadences. Usually these figures are accompanied by a bass line moving in constant eighth or quarter notes: the interaction of these two rhythms produces further energy. Moments of rhythmic ambiguity, such as in the following example from "Nò bel labro, men sdegnoso," are rare (Example 17).

EX. 17. NO BEL LABRO, MM. 1-4.



Anapestic rhythms are also used frequently throughout Giustino, probably because they have a propulsive effect similar to that produced by syncopation. Both "Vanne sì, superba, và" (I. 13, 3/8 time) and "Quel torrente, che s'inalza" (II. 6, 3/8 time) contain sections which make insistent use of the rhythm  . In duple or quadruple time this rhythm may take the form  as in "Per noi soave, e bella" (II. 5),  as in "Quando serve alla ragione" (II. 11), or, more rarely,  as in the second movement of the opening Sinfonia. Other rhythms which reverse the more normal order of long notes followed by short are also prevalent. Andronico's "Più bel giorno, e più

bel fato" (II. 8), for example, contains considerable use of this rhythm:  . Another rhythm which follows this trend is the Lombardic rhythm or reversed dotting which Quantz claimed was introduced to Roman audiences by Vivaldi and which "made such an impression on the inhabitants that they wanted to hear almost nothing that did not resemble this style."[7] This figure actually only appears once in Giustino and that is in Arianna's aria "Dalle gioie del core" (II. 12). Vivaldi makes more extensive use of this figure in his later operas.[8]

Vivaldi uses several other techniques as well to produce this energetic, forward-moving effect. One of them is the juxtaposition of duple and triple divisions of the beat. This procedure is pursued throughout "Nacque al bosco e nacque al prato" (I. 6) and "La cervetta timidetta" (III. 7) but is also put to effective use in the sequential and melismatic portions of other arias ("Mio dolce amato sposo," I. 14). Another procedure is the insertion of a rhythmic motive consisting of smaller note values than the norm. In "Il piacer della vendetta" (III. 1, common time) groups of eight thirty-second notes are used in this manner while in "Se all'amor, ch'io porto al trono" (II. 12, 3/8 time) the figure  serves the same purpose. The opening ritornello of "Il piacer" also illustrates another important characteristic of the rhythm in this opera and that is the

---

[7]"The Life of Herr Johann Joaquim Quantz as sketched by himself," in Paul Nettl, Forgotten Musicians (New York: Greenwood Press, 1951), p. 299.
[8]Cross, Late Operas of Vivaldi, p. 113.

great variety of imaginative rhythmic figures. The first phrase uses two: the syncopation  and the thirty-second notes mentioned above. The second phrase is dominated by  while the third introduces the interesting figure  . This last-mentioned motive was apparently one of Vivaldi's favourites.'

One technique which is fairly prevalent in the later operas'° is the superimposing of different rhythmic patterns. Other than the combination of a syncopated melody with a bass-line on the beat as mentioned above, this procedure is used very little in Giustino. It seems likely that the explanation is to be found in the generally thin texture of the music which precludes a variety of rhythmic patterns.

Another testament to Vivaldi's superb control of rhythm in Giustino is the way he is able to manipulate it to create specific effects. The static rhythm in "Bel riposo de' mortali" (I. 4) and its combination with other elements to produce a somnolent mood has already been mentioned. In Leocasta's "Senti l'aura, che leggiera" (II. 8) a repetitive dotted figure,  , is combined with a slow tempo (Andante molto) and soft dynamic level (sempre piano) to create a peaceful, pastoral mood appropriate to the text. The opening chorus of the opera may be cited as another example. Here the dotted rhythm  is used to evoke a grandiose, ceremonial atmosphere, perhaps because of the

---

'Ibid., p. 114.
'°Ibid.

association of dotted rhythms with the French overture.

E. Texture and Scoring

The basic orchestra used in Giustino (and Vivaldi's other works) consists of four-part strings: violin 1, violin 2, viola, and bassi. The texture is generally also four-part as first violins usually double the voice in vocal sections. Three-part texture also occurs very commonly. Two out of three movements of the opening Sinfonia and seven arias are scored for three-part strings. Most often this means violins, violas, and basso continuo but one aria, "Da' tuoi begl'occhi impara" (I. 3), is scored for two-part violins with violas doubling the bass. Also, many arias contain large sections which use three-part texture (all violins doubling the voice, no violas, or violas doubling the bass). Two-part texture, usually violins (or violins doubling the voice) and basso continuo (often doubled by violas), is used in seven arias and, like three-part, often occurs in sections of arias scored for larger forces.

From the above discussion it becomes obvious that there is much use of contrasting textures in this opera. Usually each theme has its own texture which returns with its every recurrence. The opening theme of "Un vostro sguardo" (I. 2) is imitative and in four-parts; the second is in three-parts (no basso continuo); and the third is a unison cadential theme. When the second theme recurs at the opening of the first vocal section there is no change in texture as the

voice merely duplicates the first violin part. New lines for the voice are superimposed on the first and third themes, however, producing five- and two-part textures. Thus by the end of the first vocal paragraph there have been six sections and five different textures. Although sections of contrasting texture are not always so vigorously pursued as here, this is a general trend throughout the opera. Another trend is the use of a thinner texture at cadences. This is sometimes realized through the use of a unison theme as discussed above but may also take the form of a reduction from three to two parts, for example. This is the case in the middle section of "Candida fedeltà" (II. 10) where the violins drop their accompaniment figure and double the voice for the last one or two measures of each phrase.

Accompaniment figures are generally quite rare in Giustino. In most arias the first violins double the voice with the second violins sometimes adding thirds (usually below but occasionally above). The violas usually are given parts of little interest which serve to fill in the harmonies and which are often rhythmically linked to the bass. Those accompaniment figures which do occur are generally quite simple such as the constant triplet figure used in "Candida fedeltà." The reason for this is simple: the most important component of this style is the vocal line and every effort is made to focus attention on this line alone. Several arias do make use of more complex accompanimental figures, however. The dotted figure used in

the first and second violins in "Senti l'aura, che leggiera" (II. 8) permeates almost the entire aria and forms the foundation for an unrelated voice part. Giustino's "Hò nel petto un cor sì forte" (II. 13) makes extensive use of several different figures. Their appearance is prompted by the use of the psaltery in this aria. Major parts of the vocal sections are accompanied by psaltery and a pizzicato bass line notated on the violin stave. In addition to providing extra melodic and rhythmic interest, the psaltery's chordal figures provide the harmonic realization of the bass line which is usually provided by the continuo player. These arias which employ accompanimental figures may perhaps represent a progressive tendency in this opera since their use increases in the later operas.''

Although homophony and simple textures predominate throughout most of the opera, short sections of imitation do occur. They generally do not continue into the vocal sections, however, where imitation might provide a distraction from the dominant vocal line. One exception to this procedure occurs in the first vocal paragraph of Giustino's aria "Allor che mi vedrò" (I. 11). A short motive is presented by the voice and imitated by the second violins. Subsequent entries by the voice are doubled by the first violins to ensure that it will not be overpowered. Small sections of other types of interaction between voice and accompaniment also occur, often during the melismatic

---

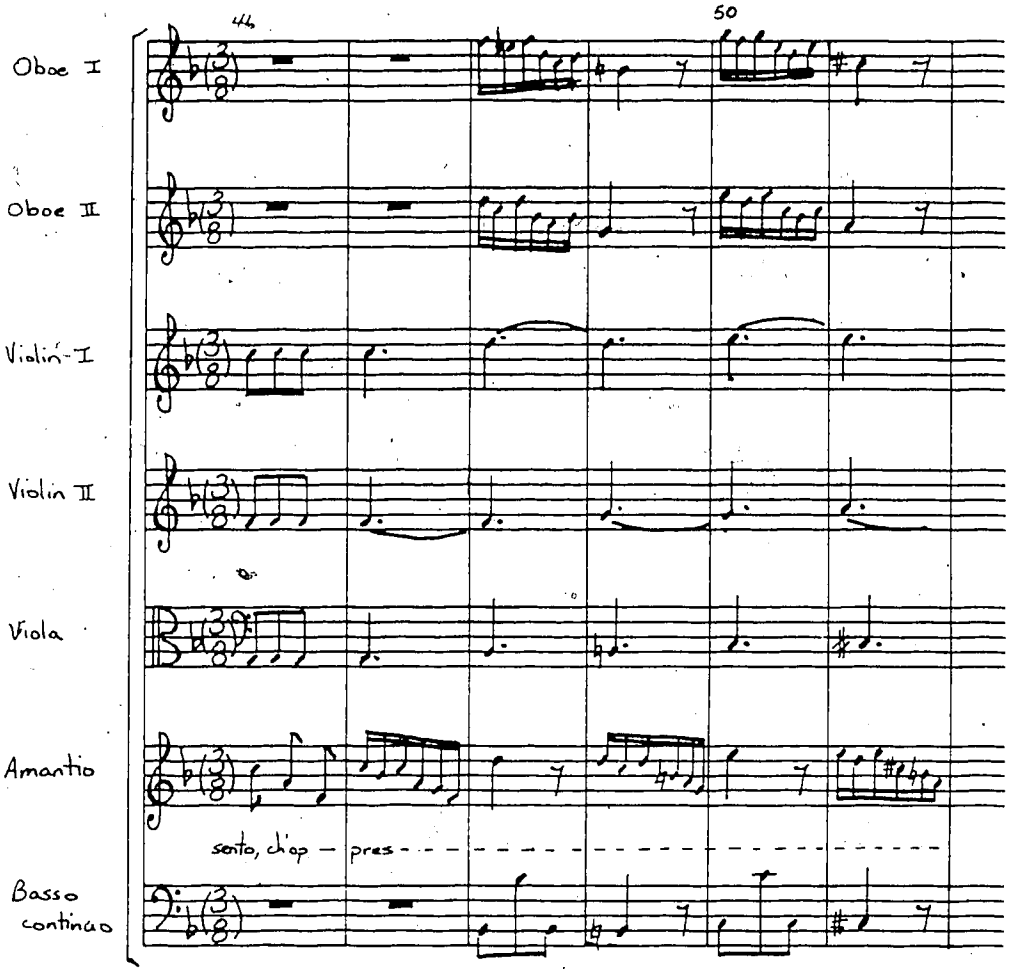
''Ibid., p. 108.

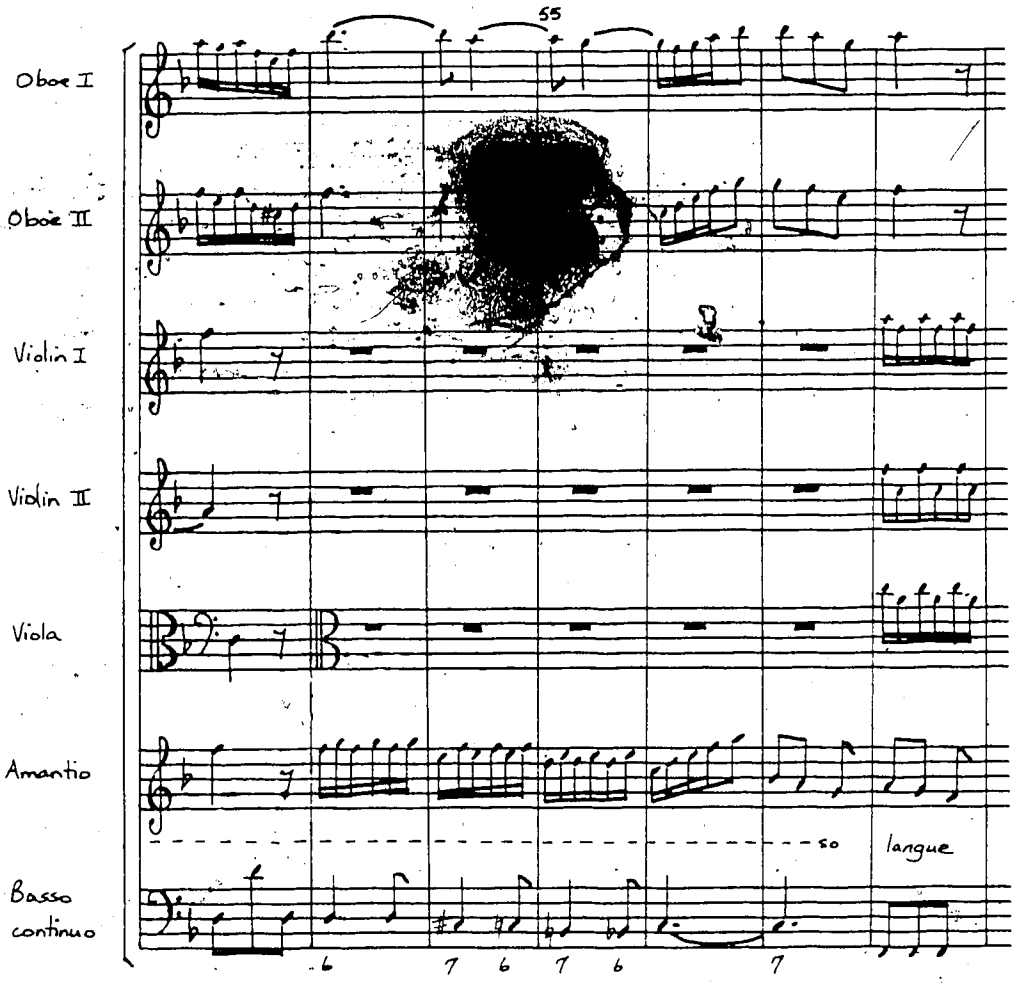
"bravura" sections of an aria. The best example appears in Amantio's "La gloria del mio sangue" (Example 18). Giustino's "Bel riposo de' mortali" includes several phrases containing sustained notes in the voice surrounded by thematic material in the orchestra (Example 19).

The textures described above are created by an imaginative variety of sonorities. One very common change to the regular string group, especially in 'B' sections, is the deletion of the bassi. Violas usually take over the bass function in these sections although occasionally the bass is dropped completely ("Sventurata Navicella," II. 13). Other changes to the basso continuo[12] sonority include the use of 'cellos without doublebass ("Taci per poco ancora," II. 10), the use of Cembali soli ("Ma dubbioso l'amor mio," II. 8), and the omission of the harpsichords. Another common change to the orchestral sonority is the omission of violas. Two-part textures are produced in an especially large variety of ways: violins and b.c. (no violas); violins and b.c. doubled by violas; violins and violas; voice and b.c.; voice doubled by violins and b.c.; voice and violins (no bass); voice and unison strings; and so on. The most common one-part or monophonic textures are produced by unison strings, voice doubled by violins, and voice in unison with the strings (Polidarte's unison aria "Ritrosa bellezza," II. 2).

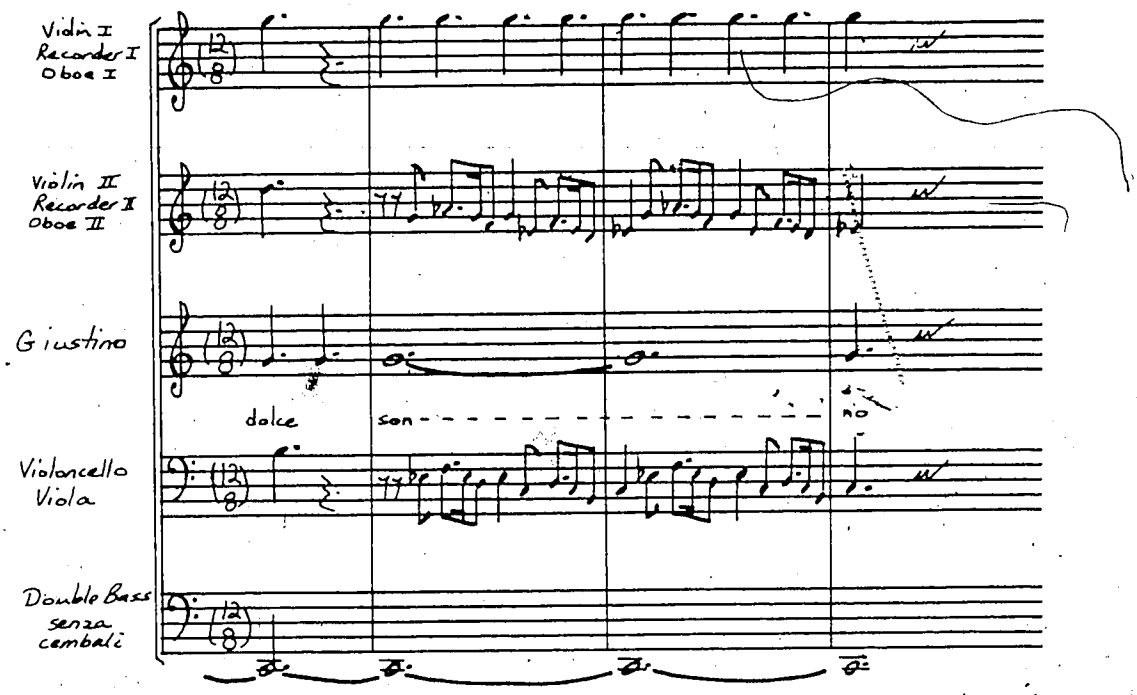
[12]Hereafter abbreviated as b.c.

EX. 18. LA GLORIA DEL MIO SANGUE, MM. 46-58.




55
Oboe I
Oboè II
Violin I
Violin II
Viola
Amantio
so
langue
Basso
continuo
6
7
6
7
6
7

EX. 19. BEL RIPOSO, MM. 26-9.



Vivaldi's concern for sonority as evidenced by the great variety of string combinations listed above is also apparent in his careful attention to other details of scoring. Pizzicato and muted sonorities are used several times. Articulation is marked extremely carefully, a fact that is somewhat surprising considering Vivaldi's carelessness with many details of rhythm[13] and pitch. Additions are made to the basic string group in six arias: oboes appear most frequently - in four of these six. In "Bel riposo de' mortali" (I. 4) two oboes and two recorders

[13] "Mio dolce amato sposo" (I. 14) even contains an extra half measure in its first vocal section.

(designated Flauti in the score)'' double the violin lines, creating a pastoral effect without adding any real parts. Unfortunately, here, as in a few other places in the score, Vivaldi's intentions are not entirely clear. The violin parts may not be played entirely at pitch by the wind instruments but there are no indications regarding transposition up an octave. Also, the second violin part has a range of two-and-a-half octaves which would probably prove difficult for wind players.

The oboes are given separate parts in "La gloria del mio sangue" (I. 8). Here they take over the normal functions of the violins in parts of the orchestral ritornellos and are treated in an almost concertante manner in the vocal sections (see Example 18). This aria is also remarkable for the thematically and rhythmically interesting material given to the bass in the opening ritornello. Normally the bass is non-thematic in this opera and does not contribute rhythmic interest except in unison figures.

The next aria with additional instruments, Vitaliano's "All'armi, ò guerrieri" (I. 13) is the most lavishly scored number in the entire opera. Two trumpets, two oboes, four-part strings, and tympani are used, each with its own separate part. This scoring was most likely prompted by the martial text and setting and by the fact that this is the tyrant's first appearance on stage. Anastasio's martial

''Vivaldi specifies traverso, traversier, or travers when a transverse flute is required. (David Lasocki, "Vivaldi and the Recorder," American Recorder IX (1968): 103.)

aria, "Verdi lauri, cingetemi il crine" (II. 9), is also accompanied by trumpets and oboes but in this case no tympani are used and the oboes double the violins. In both these arias the texture is very full in the ritornellos but is drastically reduced for the vocal sections. Amantio's final aria, "Or che cinto hò il crin d'alloro" (III. 8), is also martial in nature but here the added instruments are horns. Again the scoring is quite full in the ritornellos and much reduced in the vocal sections. The horns are treated on a par with the violins and in fact there is much interaction between them. The only other aria to use an addition to the basic string group is Giustino's "Hò nel petto un cor si forte" (II. 13) which has already been mentioned. It should be added that the psaltery functions as a soloist in the ritornellos in contrast to its accompanimental function in the vocal sections.

F. Overall Structure of the Opera

Vivaldi's Il Giustino is in three acts, each of these comprising fourteen, thirteen, and twelve scenes respectively. Act I opens with a scene complex which consists of a recurring chorus (including solos) and dry recitatives. It also contains fourteen arias (twelve of which are in da capo form), one accompanied recitative, nineteen dry recitatives and one instrumental number. There are fifteen arias, eleven of which are in da capo form, in Act II which also contains one duet, one arioso, one

accompanied recitative, and eighteen dry recitatives. Act III is made up of nine da capo arias, one duet, one chorus, and fourteen dry recitatives. There are a total of thirty-eight arias in the opera, thirty-two of these being in da capo form (84%). There is also a strong preponderence of the major mode: twenty-eight of the thirty-eight arias and all of the duets, choruses, and sinfonias are in major keys. This is probably a greater percentage of minor-key arias, however, than was employed in contemporary operas by other composers.'[15]

The number of arias (and other pieces) allotted to each character clearly reflects their relative importance (see table, Distribution of Numbers).'[16] Arianna stands out as the major figure, perhaps surprisingly considering the title of the opera. In addition to eight arias she sings two duets, an arioso, an accompanied recitative, and solos in both choruses. Giustino and Anastasio also receive major shares of the important musical numbers. At this point it should be noted that the cast of this production probably had a significant effect on the music. It was comprised of the following singers: Giovanni Ossi (soprano), Giacinto Fontana (soprano), Paolo Mariani (contralto), Girolamo Bartoluzzi (soprano), Antonio Barbieri (tenor), Francesco A. Giovenale (contralto), Carlo Pera (soprano), and Francesco Pampani (tenor). Six of these singers also appeared in the other

'[15]By the late 1720's a maximum of two or three per opera was the norm. Robinson, Naples and Neapolitan Opera, p. 111.
'[16]It should be noted that one of Anastasio's arias is missing, so its form cannot be determined.

Distribution of Numbers by Character

CHARACTER	ARIAS	D.C.	NON-D.C.	DUETS	ACC. RECIT.	ARIOSO
Arianna	8	6	2	2	1	1
Anastasio	6	4	1			
Giustino	6	5	1			
Leocasta	6	6				
Vitaliano	5	4	1			
Amantio	4	4				
Andronico	2	1	1			
Fortuna	1	1			1	
Polidarte	1	1				
Totals:	39	32	6	2	2	1

opera Vivaldi was involved with during that 1724 carnival season at the Capranica theatre, La virtù trionfante dell' amore, e dell' odio, overo Il Tigrane, for which he composed Act II. Ossi, Fontana, and Bartoluzzi had also sung in at least four Vivaldi operas prior to Giustino: La Candace o siano Li veri amici, La verità in cimento, Fillippo rè di Macedonia, and La virtù trionfante dell'amore. Vivaldi therefore had detailed knowledge of most of the voices for which he was writing. It should also be noted that since women were not allowed on the stage in Rome at this time, the two female roles were sung by castratos.

Another interesting trend in the make-up of this opera is the apportionment of borrowed material. Three of Leocasta's six arias were borrowed as were three of Amantio's four and one of Andronico's two. None of Vitaliano or Giustino's arias were borrowed while only one each of Arianna and Anastasio's were. This implies that Vivaldi was more concerned with the music for these important characters

(and singers). Only two of the nine arias known to be borrowings from earlier works[11] appear in Act III, suggesting that they were used for reasons other than or in addition to lack of time. Also, none of the replacement arias in Giustino are known borrowi

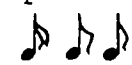
G. Integrative Procedures and Dramatic Structure

Although unifying devices and overall structural plans were not particularly important to opera composers in this period, Vivaldi has employed several techniques which increase the musical and dramatic coherence of Il Giustino. Most importantly, this work follows an overall tonal plan. The opening sinfonia is in G major with a middle movement in c minor. The final chorus is also in C major and contains a short section in the tonic minor. C major recurs at important points in the drama, such as in Giustino's first aria, Arianna a Anastasio's joyful duet in the second act (Scene 4), and Anastasio's "Verdi lauri cingetemi il crine" in Act II, Scene 9 (in which Vitaliano is brought before the emperor in chains). A major also recurs at regular intervals and seems to be associated with good fortune. It is used for the ceremonial opening chorus, Fortuna's aria which promises fame and fortune to Giustino, Leocasta's "Senti l'aura" (II. 8), and Arianna and Anastasio's final duet. C minor, as mentioned earlier, recurs in connection with Arianna's confrontations with Vitaliano and Anastasio. The most

[11]From the list in Cross, Late Operas of Vivaldi, pp. 251-2.

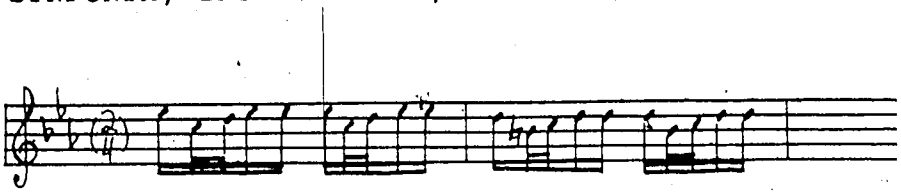
striking recurrence of this tonality occurs in "La cervetta timidetta" (III. 7, Example 20) where it accompanies the first appearance of a motive from the second movement of the opening sinfonia. Several other features of this aria are reminiscent of the sinfonia movement: the Sempre piano marking, b.c. senza cembali, a repeated-note bass, triplet figures, and a "pathetic" style which includes the use of an enriched harmonic vocabulary.

There is also a thematic relationship between another aria, "Nacque al bosco, e nacque al prato" (I. 6, Example 21) and the third movement of the opening sinfonia (Example 22). This relationship is not as close, however, and is not confirmed by tonality, so this may be merely a common thematic type rather than a conscious association.

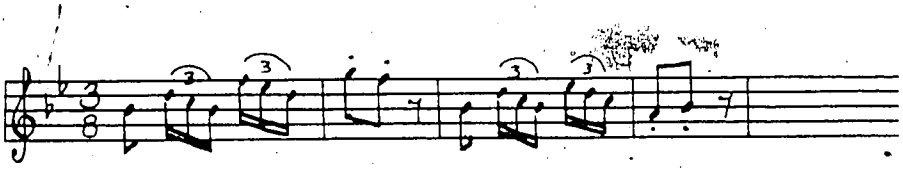
The libretto of Giustino contains several instances of recurrent war "motives," phrases such as "all' armi" (to arms) and "alle vittorie" (to victory). Vivaldi picks up on several of these, setting them with the rhythm  in descending triadic figures.

Vivaldi's concern for the dramatic structure of the opera is also evident in his attempts to produce a sense of climax at the end of each act. The two final scenes of Act I consist of confrontations between Arianna and Vitaliano which culminate in Arianna's aria "Mio dolce amato sposo." Act II ends with Giustino's "Hò nel petto un cor sì forte," a pensive aria in e minor accompanied by psaltery which follows Leocasta's declaration of love. Achieving a sense of

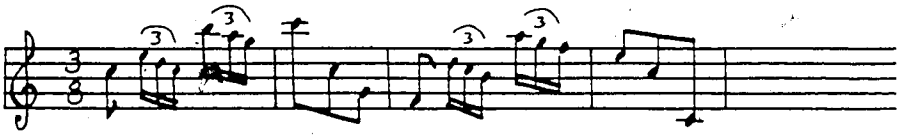
EX. 20. SINFONIA, 2ND MOVEMENT, MM. 31-2.



EX. 21. NACQUE AL BOSCO, MM. 1-4.



EX. 22. SINFONIA, 3RD MOVEMENT, MM. 1-4.



climax through the use of unusual instruments is quite common in Vivaldi's earlier operas.'[1] The final act climaxes with the triumphant chorus "Doppo i nembi, e le procelle," a contrapuntal movement of unusually large proportions.

[1]Ibid., p. 82

H. Characterization

Characterization is effected in Giustino by the use of a number of techniques. Key association appears to be one of the more important ones. This is clearest with regards to Arianna who is associated, for the most part, with flat keys (only one of her arias, "Per noi soave e bella," II. 5, is in a sharp key [G major]). C minor seems to be of particular significance to her. Two of her arias are in this tonality as well as important sections of "La cervetta timidetta" and the solo she shares with Giustino in the final chorus. Her music moves to c minor at other important points in the drama as well, such as the recitatives which precede "Mio dolce amato sposo" (I. 14) and the arioso "Augeletti garruletti" in Act II, Scene 8. A pattern may also be discerned with regards to Vitaliano who has two arias in the martial key of D major, one in F major, one in B-flat major, and one in d minor. This military character thus never ventures beyond two sharps or flats. These basic keys also predominate amongst the lesser characters. There are two exceptions: Andronico ventures into g minor at a moment of despair in Act II (Scene 8; he is in love with Leocasta who is enamoured of Giustino) and Amantio into A major in the climactic third act. Fortuna's aria in A major reflects her special nature. Anastasio's arias appear in a variety of tonalities but tend towards the sharp keys.

The tonalities chosen for Giustino change as his character develops in the plot. His first two arias are in C

and D major, portraying his rural origins and military ambitions. "Sù l'altar di questo Nume" (II. 9) is in the more intense key of c minor. This is probably related to the text which celebrates triumph and glory but may also be a portent of the jealousy and grief to come. Act II climaxes with Giustino's "Hò nel petto un cor sì forte" in e minor, a relatively rare key for Vivaldi which reflects the scene's predominantly pensive mood. After a lighter aria in B-flat major (III. 2; this is before he is confronted by Anastasio), Giustino sings "Il mio cor già più non sà" (III. 4) in E major. This is a most significant key for Vivaldi (it only occurs three times in the late operas) which usually, as here, appears in conjunction with muted strings and an atmosphere of calm or sorrow.'' The 'B' section of this aria emphasizes the even more unusual key of g-sharp minor.

Thematic types, rhythm, scoring, and other stylistic features also contribute to characterization in this opera. Giustino's rustic background is stressed by employing 12/8 time in his first two arias. In "Bel riposo de' mortali" this is further stressed by the use of recorders and a drone bass. Trumpets, horns, and tympani are used in conjunction with fanfare-like figures, simple triadic themes, and forthright rhythmic motives to portray the war-like natures of Vitaliano, Amantio, and Anastasio. All five of Vitaliano's arias emphasize incisive rhythms and triadic

---

''Cross, Late Operas of Vivaldi, pp. 100-1.

themes. Much of Arianna's music stresses intense melodic and harmonic progressions in order to portray the sadness and despair she experiences. These features also appear in Leocasta's "Senza l'amato ben" (III. 4). The three bravura arias in B-flat for Leocasta are probably more related to the technical abilities of the singer than to her character. Likewise the completely regular structure and indifferent content of Fortuna's "Della tua sorte" (I. 5) is more likely a reflection of the singer's inferior abilities than of Fortuna's character. This is especially true considering the superior thematic content of the aria originally provided for this scene.

I. Da Capo Arias

There are thirty-two da capo arias in Vivaldi's Giustino for which three basic structures have been used. The most common involves an identical repeat of 'A' (occurs eighteen times). A second type uses a varied repeat: a new ritornello is written after 'B' and a D.C. al Segno indicates a repeat starting at the first vocal section. According to Peter Ryom this type appears in all periods of Vivaldi's operas but is more common in the earlier works.[20] It is used only once, however, in Giustino ("Allor che mi vedro," I. 11). The third type of structure is rarely used among Vivaldi's contemporaries.[21] Its da capo includes only a selection of thematic sections from the opening

[20] Les manuscrits de Vivaldi, p. 230.
[21] Cross, Late Operas of Vivaldi, p. 134.

ritornello: ## signs are used to indicate cuts. This form is rare in Vivaldi's early operas but occurs more frequently beginning with Giustino[22] where it is used eight times.

One very common variant[23] of da capo form in Vivaldi's dramatic works is the omission of the opening ritornello. This is usually prompted by the dramatic situation. Vitaliano's "Vanne sì, superba, và" (I. 13), for example, follows a very intense confrontation between Vitaliano and Arianna. An orchestral ritornello between the end of this recitative and the opening of the first vocal section would be anticlimactic. Its omission allows Vitaliano to move directly into this powerful aria without losing any of the energy or tension built up in the recitative. This structure is used for two other arias in Giustino: "Sole degl'occhi miei" (I. 8) and "No bel labro, men sdegnoso" (I. 11).

Arias using a devise (a premature entry by the voice) appear throughout Vivaldi's operas but become more common in the later works. Leocasta's "Senti l'aura, che leggiera" (II. 8) is a rather unusual example. Most of Vivaldi's devises follow the opening ritornello and are separated from the subsequent vocal section by a pause. Also, they are usually accompanied by a held note in the bass.[24] This devise is unaccompanied and is followed by three-and-half measures which repeat the final phrase of the orchestral introduction.

---

[22]Ryom, Les manuscrits de Vivaldi, p. 230.
[23]Ibid., p. 222.
[24]Cross, Late Operas of Vivaldi, p. 124.

Several arias in Giustino contain signs in their vocal sections. These do not appear to indicate cuts, however, but rather repeats. There are several clues to this interpretation. First of all the signs in "Zeffiretto, che scorre nel prato" (III. 2)[25] are found around the last phrase of 'B.' Since this is the middle section of the aria, these signs cannot refer to a cut in the da capo. Also, repetition of this phrase is perfectly logical in the context. In Amantio's "Or, che cinto hò il crin d'alloro" (III. 8) the signs appear around the first phrase of the first vocal section. Both the first and second lines of text are written under the vocal part. The assumption that this phrase is to be played twice with the vocalist using the two lines of text in succession is confirmed by the opening of the second vocal paragraph in which the two phrases are written out in full. Two other arias, "Vanne sì, superba, và" (I. 13) and "Sventurata Navicella" (II. 13), contain these signs. Although their situations are not as clear-cut as the above examples, in both arias repetition of the section in question makes much more sense than any other solution.

Vivaldi's intentions regarding one other aria, "Quando serve alla ragione" (II. 11), are not at all obvious. Its opening ritornello is crossed out and a new ritornello is provided for the da capo. However, above the crossed-out

[25]This aria is also rather unusual in that its first vocal section is marked with repeat signs. Apparently this structure is not unique in Vivaldi's operas (Ibid., p. 74).

introduction are the words "Si suona," indicating that he changed his mind again and wanted this ritornello reinstated. If this is the case he should have crossed out the now unnecessary ritornello provided for the da capo. He did not do so, thus his final intentions remain unclear.

Within the basic overall structures described above, a great variety of procedures is followed. The first section ('A') usually consists of an opening ritornello presenting three or four contrasting themes or motives, the first vocal paragraph, a short ritornello usually using one of the ideas from the opening section, a second vocal paragraph which is often more extended than the first, and a closing ritornello. This last ritornello is always longer than the middle one and again makes use of themes from the opening section. Occasionally it is an exact repetition of the first ritornello. There are two instances in which the middle ritornello has been left out altogether ("Vanne sì, superba, và," I. 13 and "Candida fedeltà," II. 10).

The relationship between the first vocal paragraph and the introductory ritornello which precedes it varies from one aria to another. Many share the same thematic material with the voice merely taking over what had been the first violin's melody. In some cases this is done quite literally, in others there are a few small changes, often in the form of extensions or developments of the material. Usually the order these ideas are presented in remains unchanged but there are exceptions. In "Un vostro sguardo" (I. 2) the

first two themes are reversed so that the vocal section opens in d minor despite the fact that this aria is in D major.

Many arias combine the use of themes from the ritornello with the use of new material. In "Quel torrente, che s'inalza" (II. 6), for example, the two sections share the same opening idea but a new answering phrase is introduced in the vocal section. It then continues with more new material which, however, employs a rhythm from the third orchestral theme in order to retain some continuity. Most arias employ some similar combination of themes from the ritornello and new material. In some arias the use of new thematic material is necessitated by the instrumentally idiomatic character of the ritornello. This is especially true in the martial arias which often use fanfare-like material.

Another common procedure, which is in fact followed in the remainder of "Un vostro sguardo"'s first vocal paragraph, is to use the ritornello as a base over which a new line is composed for the singer. Often this new part rejoins the original melody for cadences. In some cases these lines are genuinely new material; in others they are really only elaborations of the main melody in the form of passagework for the soloist. This type of compositional technique is used more frequently in the early operas,[26] suggesting that these arias in Giustino represent less

[26]Michael Talbot, Vivaldi (Dent), p. 187.

progressive tendencies.

"Vedrò con mio diletto" (I. 8) and "Senti l'aura, che leggiera" (II. 8) use techniques closer to those used for many arias in the later operas.[27] Both open with a homophonic ritornello which contains no thematic material of any importance but which serves to set the mood and harmonic context. The orchestra is treated as one large continuo instrument which will not in any way detract from the dominant vocal line.

The relationship between the second vocal paragraph of 'A' and the first is generally quite close. Usually some of the same themes are used, either literally or varied, in combination with new material. This section is often longer than the first and involves more extensive sequences and passagework. In many arias the second vocal paragraph concludes with a coda-type section which involves a second statement of all or most of the text. The inclusion of these sections was a trend current in Italian opera in the 1720's which later became standard.[28]

The middle parts ('B') of the da capo arias in Giustino are in one continuous section with no orchestral ritornello. Many do have a bipartite structure, however, which is a vestige of the original two-part form (with an intervening ritornello) of this section.[29] In this bipartite structure,

---

[27]Cross, Late Operas of Vivaldi, pp. 126-7.
[28]Jack Westrup with Daniel Heartz and Dennis Libby, "Aria," NG I, p. 577.
[29]The early operas normally use a much more pronounced two-part structure which is still closer to the original form (Cross, Late Operas of Vivaldi, p.73).

one common to many of Vivaldi's works,[30] the first statement of the text is followed by a repeat of the final line which modulates to and cadences in a new key. There are also a few arias which use an even more pronounced two-part structure in 'B,' one which involves a complete restatement of the text ("Vanne sì, superba, và," I. 13).

The relationship between 'A' and 'B' in these arias is quite variable. Generally there is little contrast (except for a lightening of the texture), a feature which is much more common in the later operas.[31] Often this section opens with the same incipit as the first vocal paragraph of 'A' ("Mio dolce amato sposo," I. 14) but with a few alterations in order to suit it to the new key. Others use and develop other themes from 'A' or make use of a characteristic rhythmic figure ( in "Il piacer della vendetta," III. 1). 'B' sections which use entirely new material are extremely rare. The aria "Per noi soave e bella" (II. 5) may be considered very forward-looking in this respect since it combines completely new material with a pronounced change in texture.

The tonal plan of these arias is the same as that followed in Vivaldi's later works.[32] The opening ritornello is in tonic followed by a modulation to the dominant (III or v in minor-key arias) in the first vocal section. The second ritornello remains in this key; the second vocal paragraph

---

[30] Ibid., p. 131.
[31] Ibid., p. 132.
[32] Ibid., p. 125.

returns to tonic which is of course the key of the final ritornello. 'B' is the freest section with regards to tonality but usually opens in vi and ends in iii (III to v in minor-key arias). Several variants of this plan are quite common. The opening ritornellos of quite a few arias modulate in the manner normally expected of the first vocal section. In all of these cases the subsequent vocal section opens in tonic and then modulates to the same tonality as the ritornello. In a number of arias there is a sudden early return to tonic in either the second ritornello or second vocal section.

Only five arias diverge from the above tonal plan for 'A.' "Allor che mi vedro" (I. 11, D major) modulates to the relative minor instead of the dominant while "La cervetta timidetta" (III. 7, B-flat major) modulates to iii (d minor). Both of these progressions occur in a number of other Vivaldi works.[33] In "La gloria del mio sangue" (I. 8) the first vocal paragraph modulates to the dominant key area as is expected but this is followed by a ritornello which modulates from dominant to the relative minor. In both "No bel labro, men sdegnoso" (I. 11) and "E pur dolce ad un'anima amante" (I. 12) the second vocal paragraph opens in the supertonic minor before proceeding to tonic.

About half of the 'B' sections of these arias conform to the basic tonal plan described above. All but four of the others are variants commonly used by Vivaldi: vi to ii

---

[33]Ibid.

(major-key arias); III to iv (minor-key arias); and middle sections which close in the same key in which they began (vi in major-key arias and v in minor-key arias). The four exceptions consist of two major-key arias with 'B' sections which begin and end in the submediant minor; one minor-key aria whose middle section begins in tonic and modulates to the relative major; and one which modulates from dominant to the submediant major (a minor-key aria).

Two other aspects of Vivaldi's use of tonality in these arias should be mentioned. The first is his frequent use of minor-mode sections in major-key arias (mentioned above with regards to "Un vostro sguardo"). This is a consistent feature of Vivaldi's style throughout his life.[34] The second is his frequent use of sudden tonal shifts. Modulation is often not a very appropriate term for these progressions since it implies some sort of gradual movement. The abrupt shift from c minor to d minor in Example 23 from "La cervetta timidetta" (III. 7) is an excellent illustration.

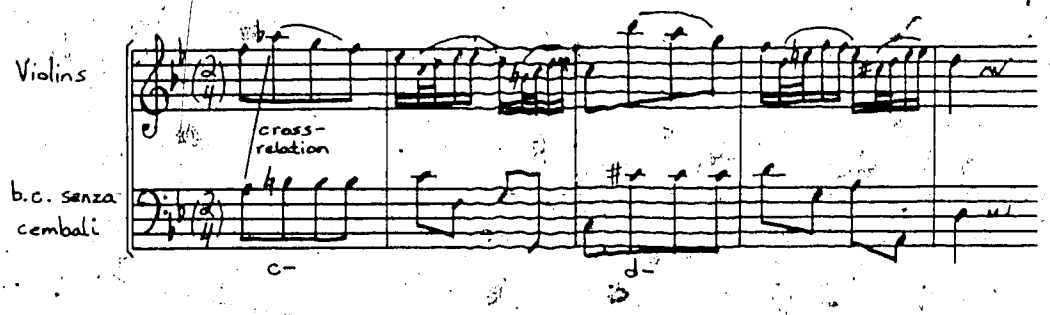
Aria texts in Giustino normally consist of six to ten lines[35] which are then divided in half with one main idea or sentence per half. Usually those texts containing ten lines have fewer syllables per line. Two exceptional texts (which are set as da capo arias) each contain seven lines. The first, "Mio dolce amato sposo" (I. 14) could still be thought of as an eight-line text since its third line is

---

[34]Ibid., p. 76.

[35]Sixteen of these texts have six lines; eleven have eight; and six have ten lines.

EX. 23. LA CERVETTA TIMIDETTA, MM. 15-19.



longer than the others and divides into two halves. The second of these two texts is Giustino's "Ah, mio cor già più non sà" (III. 4) which occurs at an intense point in the drama (he has just been banished). This aria is in E major, a tonality which Vivaldi often reserves for moments of sadness, and as mentioned earlier makes use of various unusual harmonic progressions. Perhaps the unusual text structure was a deliberate move on the part of the librettist to set this aria apart.

The first half of the aria text is stated at least once in each vocal paragraph of the 'A' section. The amount of text repetition used within each paragraph ranges from none at all to a complete second statement as well as internal repetition. Most commonly the first section includes some internal repetition. The second then uses more extensive repetition, especially of the final line. The second half of the aria text is usually stated once in the 'B' section with some repetition, again, especially of the last line. As mentioned earlier, occasionally there may be even more

extensive text repetition in 'B,' even a complete restatement.

A few arias involve more complex statements of the text. Most commonly there are changes in the word order. This usually occurs in the second vocal paragraph after the text has already been presented in a more straight-forward manner. Occasionally a word is substituted or added after the first statement of the text. Some of these differences may be mistakes but most appear to be the conscious choice of the composer introduced for variation. In "Senti l'aura, che leggiera" (II. 8), for example, the synonym "goder" is substituted for "piacer" (pleasure) in the second vocal section. At least one change may actually be the result of an omission in the libretto. An extra line is added to both vocal paragraphs of "Sventurata Navicella" (II. 13). One rather strange instance of text repetition occurs in "No bel labro, men sdegnoso" (I. 11) where parts of the 'A' text recur in the middle section of the aria.

The textual variations described above are important because they are one illustration of Vivaldi's somewhat carefree attitude towards the text. He is more concerned with portraying the basic affect of an aria than with setting individual words. Individual instances of word-painting do occur but often a musical idea is used to accompany more than one idea in the text. Generally it seems that the musical ideas of an aria are presented and developed with little reference to the specifics of the

text.

J. Non-Da Capo Arias

Only six of the thirty-eight arias in Il Giustino are not set in aria da capo form. For this reason each occurrence is a striking one and in each case it is possible to discern a direct correlation with the plot situation or the structure of the text (or both). All of the aria, duet, and chorus texts have da capo indications in the libretto, implying that deviation from this form was the choice of the composer. Three of these six arias are through-composed and two are in binary form, one of the latter being preceded by a short arioso section. The sixth of these arias, Giustino's "Bel riposo de' mortali" (Act I, Scene 4), originally included a da capo. For dramatic reasons its 'B' section and a shortened version of the opening ritornello of 'A' were crossed out. What remains is a compact 'A' section (thirty-eight bars) consisting of an opening ritornello of ten bars, two vocal paragraphs with no separating ritornello, and a final four-bar orchestral section. 'B' and the resultant da capo are cut because Giustino falls asleep on stage. This is followed by the scene in which Fortuna descends from the sky and then appears to Giustino in a dream.

Both of the binary form arias appear in Scene 8 of the second act, a long complex scene involving three arias, their attendant recitatives, and an arioso. The first of

these two arias, Andronico's "Più bel giorno e più bel fato," is an Allegro in g minor[36] (3/8 time). The texture of this piece is basically two-part: unison violins which double the voice most of the time and violas doubling the bass part. The phrasing is likewise very simple, four-bar phrases without exception. The first section of the aria, which is also utilized as an orchestral introduction, modulates to the relative major; the second passes through c minor (iv) on its way back to tonic. A portion of this second section (mm. 31-36) is repeated by the violins to provide a conclusion. No corrections appear in the score, perhaps reflecting the simple nature of the piece. The aria's unusually short text of only four lines[37] was probably the factor which prompted this unsophisticated style and form. The complexity of its context and Andronico's status as a minor character may also have been contributing factors.

The second of the two binary arias in Act II, Scene 8 is Arianna's "Mà dubbioso l'amor mio" (F major, 3/8 time) which closes the scene. Its text is actually only the second half of the aria text which occurs in the libretto at this point. The first half is set as a short arioso with three-part string accompaniment (violins and violas). The reason for this departure from da capo form may be discerned

---

[36]Notated with one flat in the key signature. G minor and c minor are sometimes indicated by modal key signatures and at other times by modern signatures.

[37]Normally aria texts in this opera consist of from six to ten lines.

immediately from the text. The preceding recitative expresses Arianna's fears for the safety of her husband and the torment felt by a soul apart from its love. The first half of the aria text seems somewhat inappropriate to this situation with its images of "garrulous little birds" and the "friendly breeze." This is set as a lighthearted, tuneful arioso which modulates from F major to C major. The second half of the text returns to sentiments more appropriate to the scene and is set as a simple binary aria with again a very thin texture. The two parts are marked Violi[redacted]la parte piano and Cembali soli. Again the form[redacted]nic, and tonal structure of the piece is very stra[redacted]orward. The understated style and sonority of this piece provide an effective and sensitive realization of the pain and sorrow expressed here by Arianna. It also provides a means of avoiding a return to the sentiments of the first half of the text.

Vitaliano's aria, "All' armi, ò guerrieri," (Act I, Scene 12) is the first of the through-composed arias.[38] This short, martial Allegro in D major is accompanied by two trumpets, two oboes, tympani, and the usual four-part strings. After an opening ten-bar orchestral section in tonic, the first vocal section (eight measures) modulates to the dominant. It is accompanied primarily by basso continuo with an occasional fanfare-like interjection by the orchestra. A two-bar orchestral section in the dominant

[38]Handel does not use da capo form for this aria either.

leads to the second vocal part (with a different text, eleven measures) in the tonic which ends with a short reference back to the opening text and motive. In this section the orchestra provides a simple chordal accompaniment. The aria ends with a two-bar ritornello in tonic. This piece is very diatonic, using simple triadic and scalar motives. These features along with the slow harmonic rhythm are in keeping with its fanfare-like nature.

As mentioned above, all of the aria texts in this opera are followed by da capo markings in the libretto. Normally they are also followed by an indication to exit. This is not the case here, however, and may account in part for the avoidance of da capo form since this form usually signalled the character's exit. Vitaliano remains on stage and in fact sings a full-scale da capo aria at the end of the scene. Another unusual feature of the text is that instead of splitting neatly in half as is the normal procedure, "All' armi; ò guerrieri" divides into two sections of two and four lines respectively. This results in a more loosely structured through-composed form rather than straightforward binary.

The second through-composed aria, Anastasio's "Verdi lauri, cingetemi il crine," occurs in Act II, Scene 9. It is an Allegro in C major (2/4 time) which is accompanied by trumpets and oboes as well as the orchestral core of four-part strings. Its fanfare-like quality, formal and tonal structure and motivic material are very similar to

those of "All' armi, ò guerrieri." Again no parte indication follows the aria text; Anastasio stays to participate in the recitative which follows this aria. This feature, along with the short four-line text, again results in a non da capo form.

The third through-composed aria in Giustino is Arianna's "Dalle gioie del core" (Act II, Scene 12). This rather strangely structured aria is an Allegro in g minor (2/4 time) accompanied by four-part strings. It opens with an orchestral section (mm. 1-15) marked "Senza repliche" which modulates to the relative major. A Lombardic rhythm of two thirty-second notes and a dotted eighth dominates this section. Four vocal sections of fifteen, seven, seventeen, and twenty-one measures each follow this introduction. The first three sections are marked with repeats. All four are accompanied by three-part strings with violas functioning as the bass. The first vocal section is identical to the orchestral introduction (except for scoring). The second is in c minor (subdominant) and makes no use of the Lombard figure. Vocal section three is in the dominant (d minor); the Lombard figure reappears near its close. The fourth section returns to tonic after passing through subdominant, mediant, and dominant tonalities. Its material is more clearly derived from the opening section and includes more use of the Lombard figure. The orchestral conclusion, which returns to tonic and four-part strings, opens with the same material as the introduction. This extended structure

results from a very long text (thirteen lines) which was probably not originally intended to be set as an aria. In addition to its extreme length, the text is not followed by a da capo indication and is not indented in the libretto as far as are all the other aria texts in the opera.

K. Duets

Ensembles occur quite infrequently in Vivaldi's dramatic works (normally one per opera)[39] as they do in the works of his contemporaries. In the later operas they take on greater importance as they are often used for climactic effect at the end of an act.[40] Giustino contains two duets, both for Arianna and Anastasio. Neither, however, has the climactic function of the ensembles employed in the later operas. The first duet, "Mio bel tesoro" (C major, 2/4 time), occurs in Act II, Scene 4 where Arianna and Anastasio are rejoicing in her rescue from the sea monster. This duet is in a simple binary form (thirty-two measures in length) in which the two voices are doubled by violins and accompanied by basso continuo (doubled by violas). The texture is almost completely homophonic with the voices moving predominately in thirds. There is one short (three measures) imitative section in the second half. The phrasing is a mixture of regular and irregular lengths. A four-measure orchestral section serves as a conclusion.

---

[39]Cross, Late Operas of Vivaldi, p. 140.
[40]Ibid., p. 78.

The second duet occurs in the third act (Scene 10) after Giustino and his brothers have rescued the members of the imperial court from Amantio. "In braccio à tè la calma" (A major, 3/8 time) is a more sophisticated number than the first duet and is set in da capo form. The vocal parts still move in thirds much of the time but there are several sections of imitation or other interaction between the parts. The vocal sections are generally accompanied by basso continuo only except for short orchestral interjections at the ends of phrases. The b.c. line is silent, however, for the final two phrases of the second vocal paragraph where the bass part is given to the violins.

L. Choruses

Unlike the ensemble, the chorus is usually more substantial (often in da capo form) and occurs more frequently in Vivaldi's early operas. The late works contain an average of two choruses per opera but these are usually short, simple binary movements.[1] Giustino contains two choruses which are perhaps more closely related to those of the early operas because of their complex form and substantial proportions.

The first chorus, "Viva Augusto eterno Impero" (Allegro, A major, 3/8 time), is the opening number of the opera. It is actually more like an aria than a chorus since it consists of two solo sections (sung by Arianna), each of

---

[1]Ibid., pp. 78-9 and 143.

which is followed by a choral phrase which repeats the final line of text. The movement opens with an orchestral introduction which presents the two main themes of the piece. Each of the solo sections uses one of these themes as well as new ideas. The choral sections both use the second theme from the introduction and are almost identical. Both use unison scoring to enhance the powerful, majestic atmosphere which surrounds the coronation of an emperor. Following a dry recitative for Anastasio, this chorus recurs with the new text "Viva Arianna é il suo bel core" (solos now sung by Anastasio). The opening ritornello has been shortened but otherwise the chorus is unchanged.

The second chorus in Il Giustino, "Doppi i nembi e le procelle," (C major, 3/4 time), is the final number of the opera. This is a remarkable movement for several reasons: it is one of the most substantial choruses in Vivaldi's entire operatic output and it contains a great deal more contrapuntal interest than most.[42] This chorus most likely originated in another Vivaldi opera, La Verità in cimento (1720). In fact, its score was probably just lifted from that of Verità and inserted into the manuscript of Giustino since it is missing from the earlier opera and its text is that found in the libretto of Verità rather than in that of Giustino (the second line is different).[43] Michael Talbot has stated that the elaborate setting of this chorus may have been prompted by the important choral tradition of

[42]Ibid., p. 79.
[43]Ryom, Les manuscrits de Vivaldi, p. 115.

opera in Rome.[44] While this theory is invalidated by the chorus' origin in Verità (written for Venice), the Roman choral tradition may certainly have prompted its reuse.

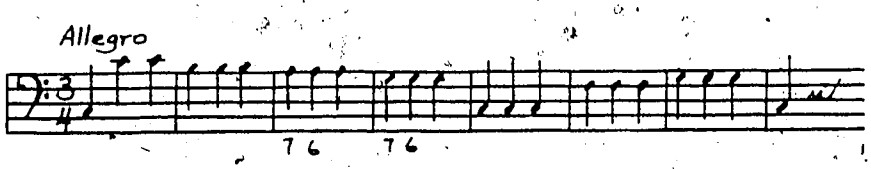
"Doppo i nembi" is constructed over eight repetitions of a ground bass (plus a four-measure coda) which was apparently one of Vivaldi's favourites[45] (Example 24). Its first presentation underlies an orchestral introduction; the second is basically a repeat of the first with the sopranos (doubled by second violin) taking over the melody. The next four repetitions of the bass are in an essentially four-part texture, each of the upper three voices being doubled by an orchestral part. The bass part is an elaboration of the ground bass being played by the bassi. This section is quite contrapuntal: a number of different motives are used (many being closely related to the opening theme) and passed from one voice to another. Some chromaticism has been added to the seventh repetition over which a c minor solo section for Arianna and Giustino has been built. The basso continuo is [illegible]n this section with the ground bass being played by [illegible]r strings. The eighth repetition and coda return to C major and the motives and texture of the previous section.

M. Simple Recitative

As is customary in opera of this period, Vivaldi has set most of the dialogue from Giustino's libretto in simple recitative. The style of this music is for the most part

[44] Vivaldi (BBC), p. 81.
[45] Ibid.

EX. 24. DOPPO I NEMBI, MM.1-8.



very similar to that of his contemporaries and includes the use of many standard melodic and harmonic formulas. Within the limits of this conventional style, however, Vivaldi has written some very effective recitatives.

An excellent, representative example is the recitative in Act I, Scene 13 (for a complete transcription of this example, see Appendix 3)[‘‘] which follows Vitaliano's aria "All'Armi, ò Guerrieri," this character's first appearance in the score. It opens with Polidarte's announcement of Anastasio's rejection of the peace terms and of the capture of Arianna. His calm, detached recitation of the facts is mirrored by the music which opens in D major. It remains in the major mode, proceeding through G, C, and B-flat major.

‘‘Many discrepancies exist between the libretto and the text in the score, in particular with regard to punctuation. An attempt has been made to produce a definitive version of the text in this and the following examples. In general, the punctuation derives from the libretto since it is mostly missing in the score. Spelling has been checked in those cases where it appears questionable and the correct version is provided. Where two different words have been used, both are provided with the text from the libretto appearing in brackets since the change often appears to be the conscious choice of the composer.

The realization provided for the basso continuo line of the recitative examples is intended only as an indication of the harmonic structure, not as a representation of how it would actually be performed.

The vocal line moves in predominantly conjunct motion within a fairly narrow range and with occasional small skips of a third or fourth, and a great many repeated notes. In accordance with contemporary practice, many of the thirds would have been filled in, producing an even smoother line. This line is notated mostly in eighth notes with occasional sixteenth and quarter notes. Dotted rhythms do not normally appear. The phrasing is very irregular and is set off by frequent rests. The bass part moves slowly in half and whole notes, often tied, its range encompassing only a diminished fifth. Chord changes normally take place on the penultimate syllable of phrases.

This example also illustrates the basic harmonic vocabulary of Giustino's recitative. It consists of root and first inversion triads and frequent dominant and secondary dominant sevenths. Diminished seventh chords are reserved for the more tense moments. The harmonic rhythm is quite irregular, generally becoming a bit faster during the more dramatic scenes. Strong interior cadences occur over two quarter notes in the bass thus briefly at least doubling the rate of chord change. Chromatically altered notes reflect the almost constant sense of modulation. The keys explored in the course of these modulations (which usually move through the circle of fifths) extend to four sharps and four flats. Keys with up to two flats or sharps are used quite commonly, those with three a little less commonly, while those keys with four sharps or flats occur infrequently.

They are normally reserved for extremely stressful or sorrowful situations.[47]

The section described above contains many of the common features of recitative style at this time. The remainder of this recitative illustrates several of the ways Vivaldi modified this basic style in order to reflect or portray a dramatic event or specific words or phrases in the text. As Polidarte tells of his capture of Arianna the recitative moves directly from the tonic of B-flat major to the third inversion of the dominant seventh of d minor (mm. 7-8). After a resolution to D major, it modulates to a minor. The word "Vitaliano" is set off with a leap of an augmented fourth in the vocal part (A to D-sharp), signalling a modulation to and cadence in e minor. The outlining of the augmented fourth from the fourth to seventh scale degrees in minor keys is used frequently by Vivaldi in both the voice and bass lines to point out specific words in the text and to effect modulations. Vitaliano's agitated reaction (mm. 13-17) to Polidarte's revelations provides examples of both of the two most common settings for questions. His opening phrase, "Amor! Cieli! Che miro?" (Love! Heavens! What am I looking at?) is set over a Phrygian cadence in b minor. The ending of the melodic line moves down a minor second (from tonic to leading tone) and then up a minor third (from leading tone to supertonic). This melodic and harmonic formula is used for approximately thirty percent of the

[47]According to Cross (Late Operas of Vivaldi, p. 88), this procedure is also followed in Vivaldi's later operas.

questions in Giustino's recitatives. Following the resolution of the dominant chord of this Phrygian cadence to tonic (b minor), the music modulates abruptly to g minor (m. 15), aptly projecting Vitaliano's disturbed state of mind. His final phrase of this section, another question, is an example of the other common question formula which again uses the Phrygian cadence. In this case the melody moves down a perfect fourth (subdominant to tonic) and then up a major second (tonic to supertonic). This type of setting is used for about thirty-five percent of the questions in the opera.

Arianna's first statement in this dialogue (mm. 17-21) moves directly into c minor and sets the tone for her solid stance throughout this scene and the next in opposition to Vitaliano's advances. The finality of her dropping fourth cadence is reinforced by preceding it with a diminished fifth (from subdominant to leading tone), a common procedure of the period.[**] Final phrases in Giustino normally cadence with quarter notes from dominant to tonic in the bass. The vocal line either falls a fourth (with the appropriate appogiatura) from tonic to dominant, as is the case here, or falls a third from mediant to tonic (filled in with supertonic).

The next section for Vitaliano returns briefly to the major mode (B-flat) before plunging abruptly into a minor by way of a progression involving a cross-relation (mm. 23-4).

[**]Downes, "Secco Recitative in Early Classical Opera," p. 62.

Another cross-relation occurs between measures 25 and 26 as a byproduct of the modulation from a minor to b minor. Vivaldi uses this startling procedure numerous times throughout the opera whenever extremely tense dramatic conflicts are involved. The bass line in this section also reflects the increase in tension and includes progressions from B-flat to G-sharp (mm. 23-4) and from D down to E-sharp (mm. 26-7). An augmented fourth is again outlined in the voice (to emphasize "Mondo," world) but does not in this case involve a modulation.

Arianna's next section of dialogue opens in c-sharp minor and involves the use of diminished seventh chords. Diminished and augmented intervals in the voice part are again used for expressive purposes, the most striking example being the setting of "caro mio Sposo adorato" (My dear beloved husband, m. 38). Vitaliano's next question (mm. 41-2) is not set in the usual Phrygian formula but still involves upward motion at its end as do all but three of the questions in the score. He continues to coax and cajole, his importune assaults on Arianna's virtue finally moving to C major and provoking an extended reaction (beginning in e minor) from the beleaguered lady. This section begins at measure 50 and is distinguished by a change in the sonority. The bass is marked Viol: e Viole con le Bassi and now consists of one or two quarter notes per bar. The wide spacing of these notes ensures that the additional instruments will not impede the singer's speed of delivery.

Arianna's indignant anger is well expressed by constant modulation, a generally high tessitura, and a wider range than normal. After an abrupt modulation from b minor to g minor in measure 53, the music moves up through a, b, and c-sharp minors, building in tension. There is a slight relaxation in the move down to f-sharp minor for the text "la mia costanza, la mia virtù" (my constancy, my virtue). As she speaks again of Vitaliano ("fellone" [traitor], "rubel" [rebel], etc.) the vocal line becomes jagged and wide in range. The fragmentary line "Lacci, ceppi, tormenti, ingiurie, e morte" (Binds, shackles, torments, insults, and death) is set in an insistent, rising pattern (over four insistent quarter notes in the bass) on the dominant seventh of b minor. Diminished intervals in the line also serve to build tension. The last few measures of her tirade "fall" down from b minor through a, d, and g minors. The finality of her final phrase of "Eternal hatred" and "immortal scorn" ("Eterno l'odio, ed immortal lo sdegno") is emphasized by preceding the vocal cadence with a diminished fifth.

The recitative now continues with a section of close dialogue between Arianna and Vitaliano which moves back from c minor towards the sharp keys. Arianna's final statement in the scene again asserts her steadfast loyalty to her husband and cadences in E major. Vitaliano initially reacts with despair and anger but hope returns and he decides to give Arianna time to think the situation over. The music moves back through the circle of fifths to F major. After an

extended melisma on "solcar" (sail), the recitative cadences in preparation for Vitaliano's aria in B-flat major, "Vanne si, superba, và."

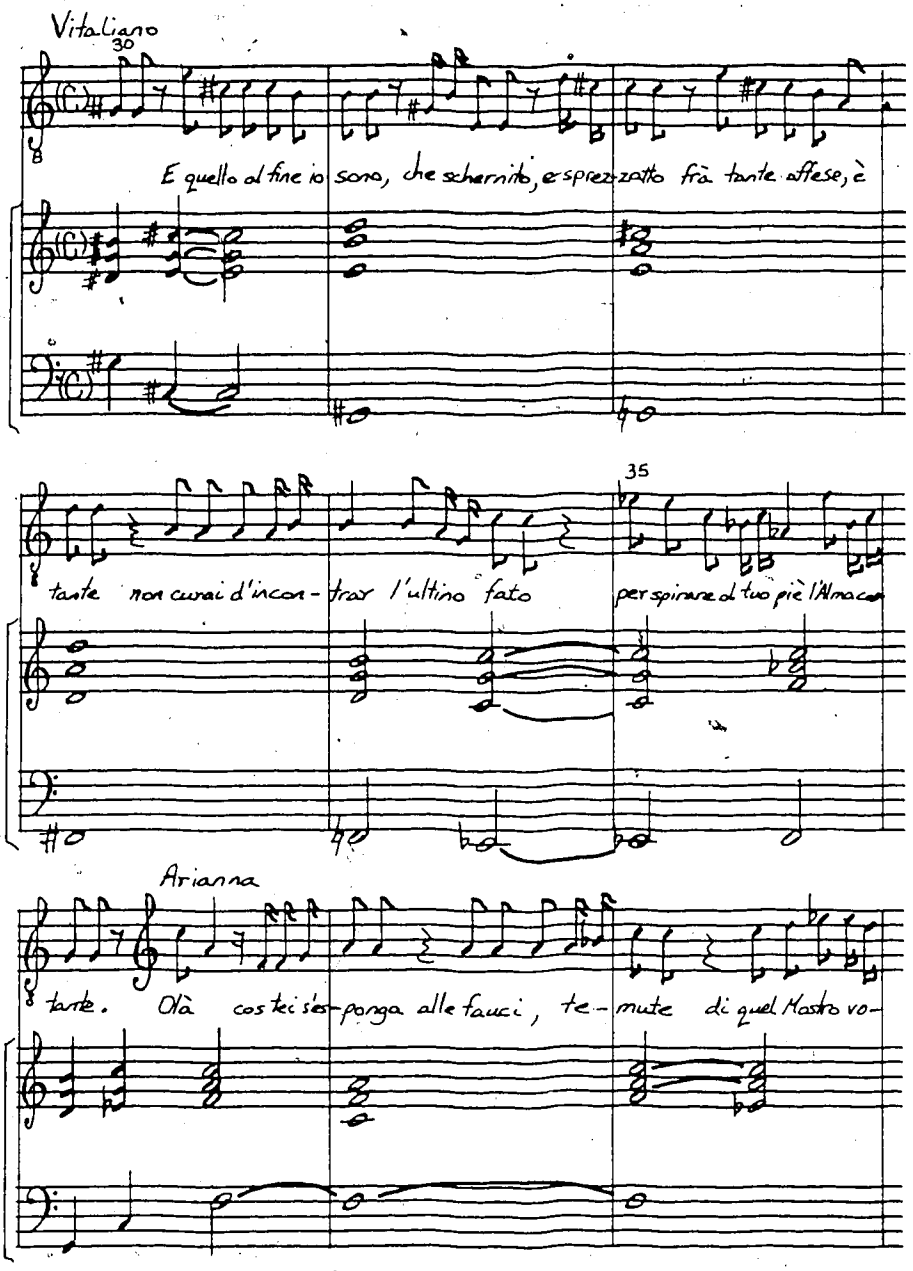
The scene described above illustrates many of the special procedures and devices employed by Vivaldi in his recitatives but there are several others which should be mentioned. Most important of these is the chromatic bass, both in ascending and descending forms. Act II, Scene 11 (Example 25) another confrontation between Arianna and Vitaliano, this time, however, with Vitaliano in chains, contains examples of both these forms, one right after another. The descending type, which occurs first, is less common and in Vivaldi's music usually accompanies texts of sorrow and musing (as here).'' The vocal line consists of several short phrases, most of which begin on a high note and then descend. Arianna's agitated answer does just the opposite: most of the phrases rise, building in tension over an ascending chromatic bass.

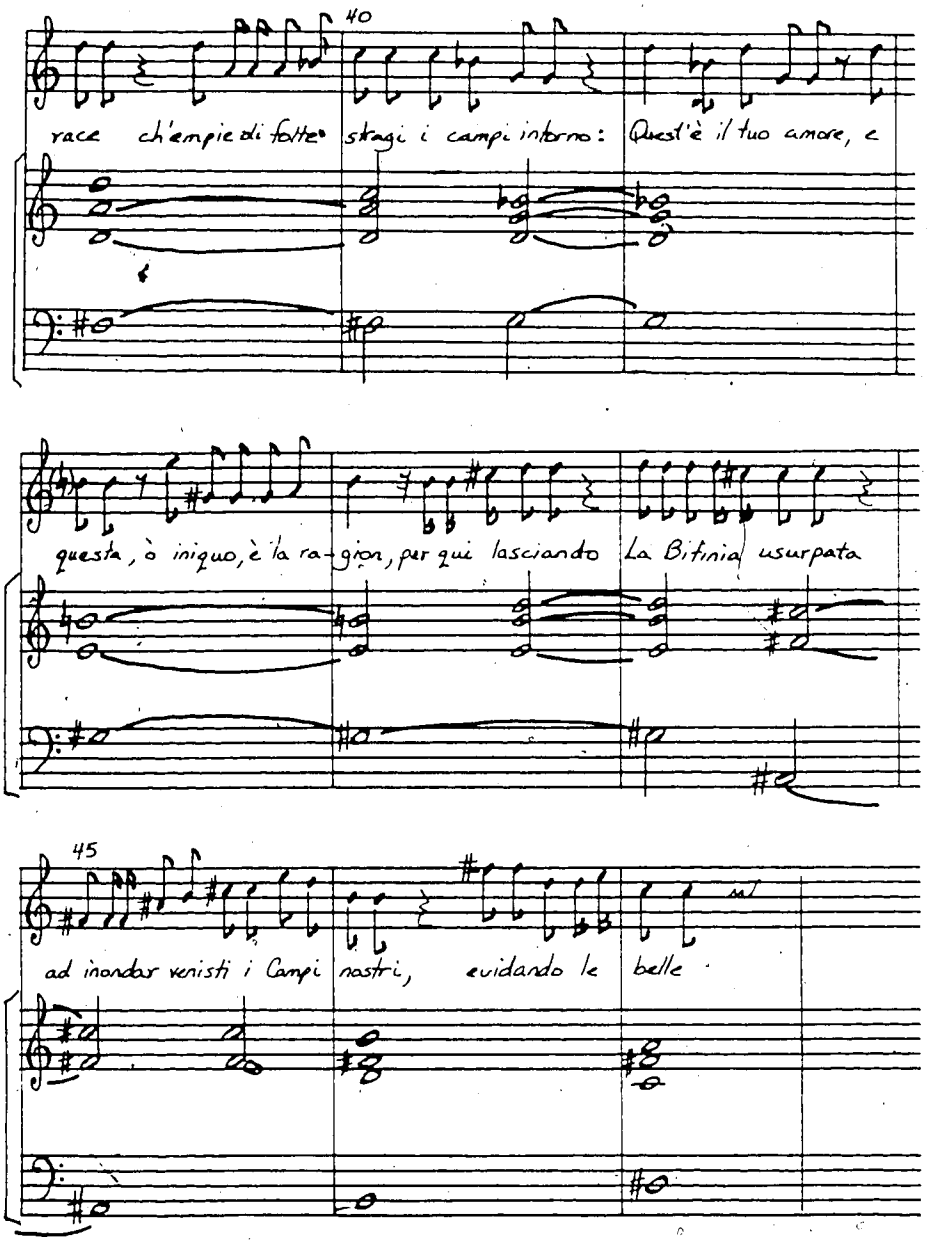
A wonderful example of an effect produced by sidestepping an expected musical event occurs in Act II, Scene 12 (Example 26). Anastasio is suspicious of Arianna's concern and admiration for Giustino, a suspicion raised and fomented by Amantio. During the course of the scene the two make several asides to one another on the subject, unknown to Arianna. Anastasio's last aside follows one by Amantio which modulates from G major to D major and ends with the

---

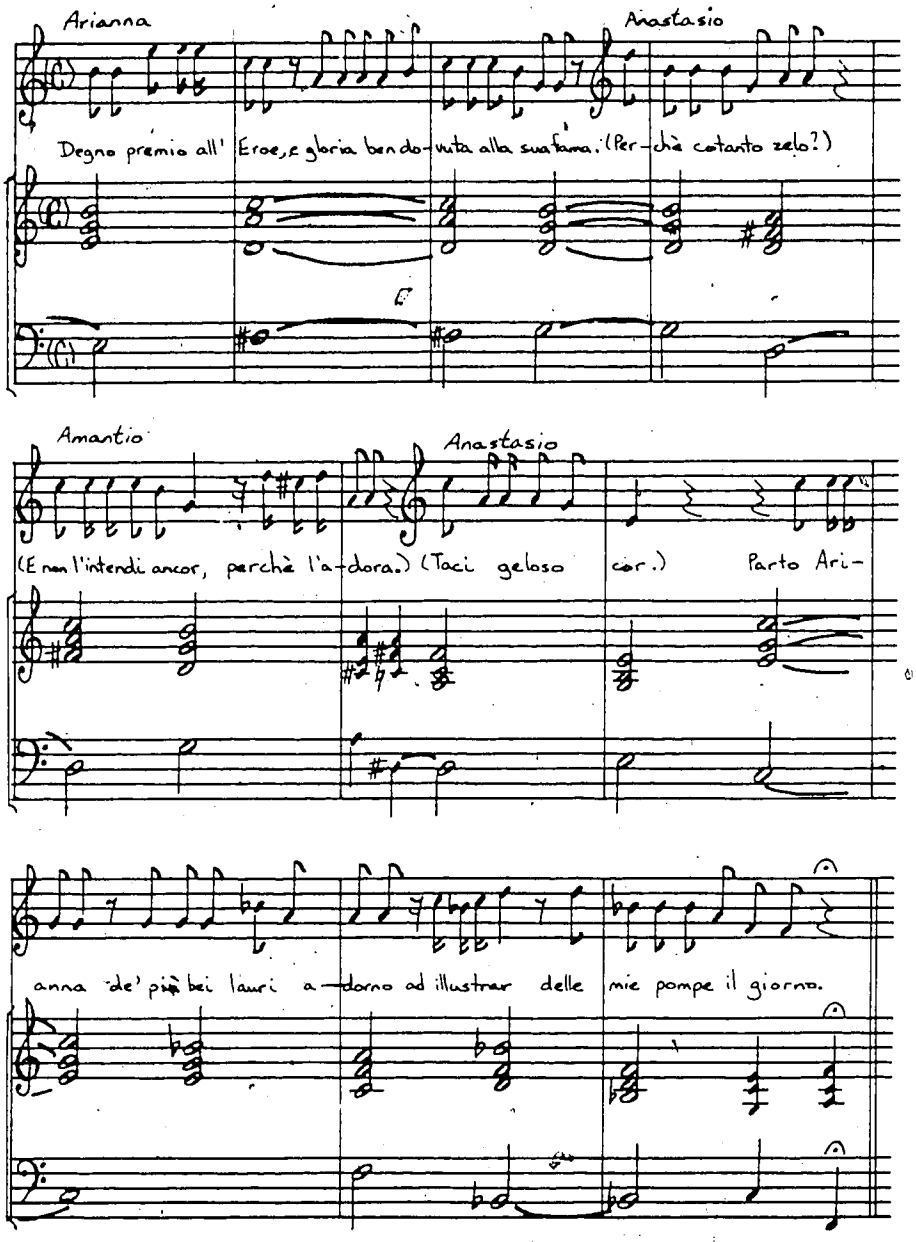
''Cross, Late Operas of Vivaldi, p. 88.

EX. 25. ACT II, SCENE 11, MM. 30-47.




40
race ch'empie di folte stragi i campi intorno: Quest'è il tuo amore, e
questa, ò iniquo, è la ra-gion, per qui lasciando La Bitinia usurpata
45
ad inondar venisti i Campi nostri, evidando le belle

EX. 26. ACT II, SCENE 12, MM. 28-37.

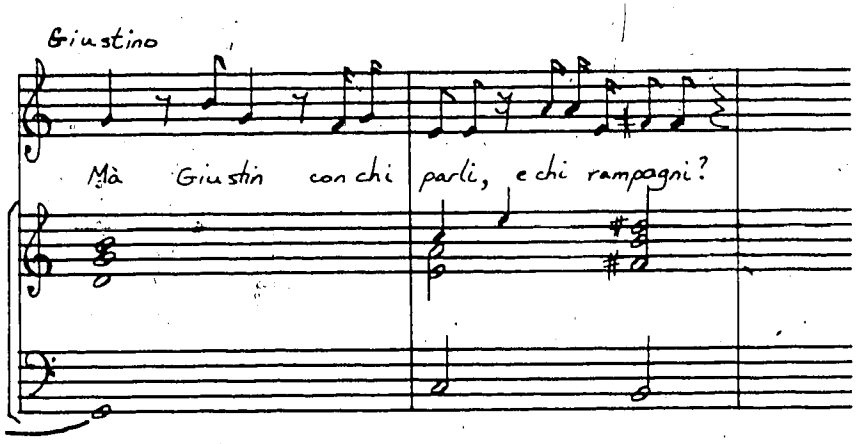


familiar dropping fourth cadential formula in the voice. The bass proceeds from a half-note G (subdominant harmony) to quarter-note A. Instead of the expected resolution to D, the bass falls from A to D-sharp and Anastasio's admonition to himself, "Taci geloso cor" (Quiet jealous heart), is made over the diminished seventh of e minor. This chord then resolves normally. Anastasio's dialogue with Arianna is picked up over a C major triad which resolves in F major. These two sections in the major mode framing the small outburst of e minor vividly depicts the two different planes existing in the drama at this point.

Deceptive resolutions are rare in Giustino's recitative but one does occur in Scene 6 of Act III where Giustino is lamenting his fate (Example 27). Even here, however, it is not a clear cadence but leads into a question. The dominant seventh of C major resolves to the second inversion of vi which also functions as first inversion iv in e minor, the first half of a Phrygian cadence in that key. Another rare procedure used in this scene is that of simultaneous dry recitative. This device was a specialty of seventeenth-century Venetian opera and became used less and less frequently because of the move away from Baroque stylization towards a more "natural," improvisatory style of recitative.[50] After the revelation of Giustino's ancestry by a voice emanating from inside the tomb of Vitaliano's father, the three brothers (Giustino, Vitaliano, and

[50]E.O.D. Downes, "Secco Recitative in Early Classical Opera," p. 58.

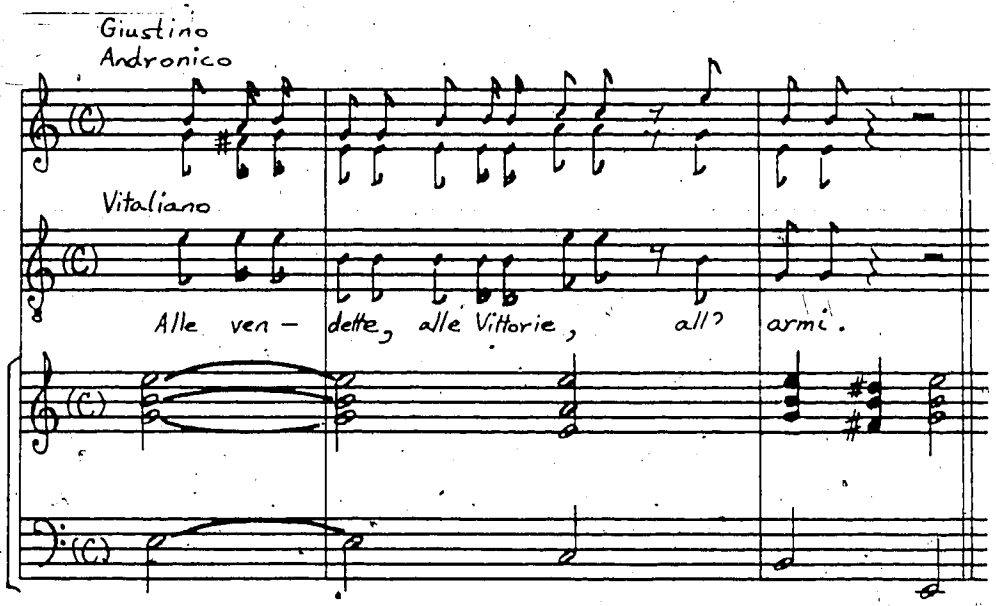
EX. 27. ACT III, SCENE 6, MM. 6-7.



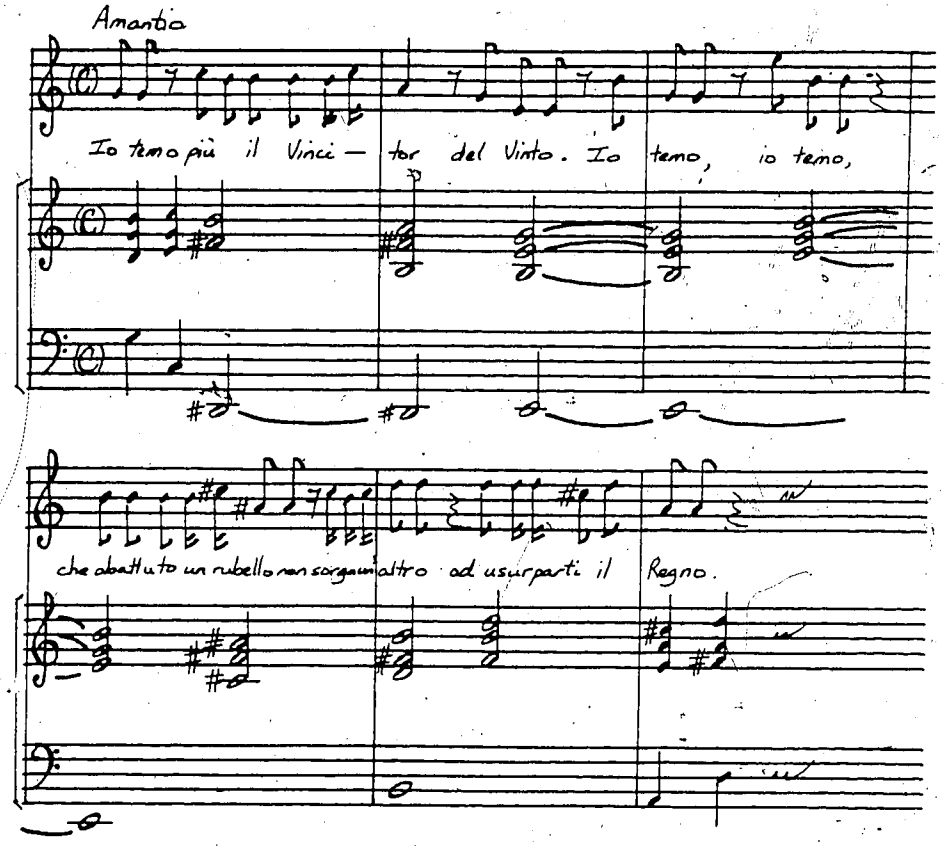
Andronico) make a pact to rescue Anastasio from the clutches of the traitor Amantio. The scene ends with their battle cry: "Alle vendette, alle Vittorie, all'armi" (To revenge, to victory, to arms; Example 28).

Another technique exploited for dramatic purposes by Vivaldi is the use of unusual ranges. As already described above, a wider than normal range in the vocal line is often used to express anger or fear and to build tension. In Act II, Scene 10, Vivaldi uses an unusually low range in the accompanying bass part to underline the atmosphere of fear and suspicion (Example 29). Here Amantio is suggesting to Anastasio that Giustino's successes may induce him to seek the throne himself. The section in question begins with a leap from C down to D-sharp in the bass (under the word "temo," afraid). This resolves to E which is then sustained for two measures.

EX. 28. ACT III, SCENE 6, MM. 85-7.



EX. 29. ACT II, SCENE 10, MM. 13-18.



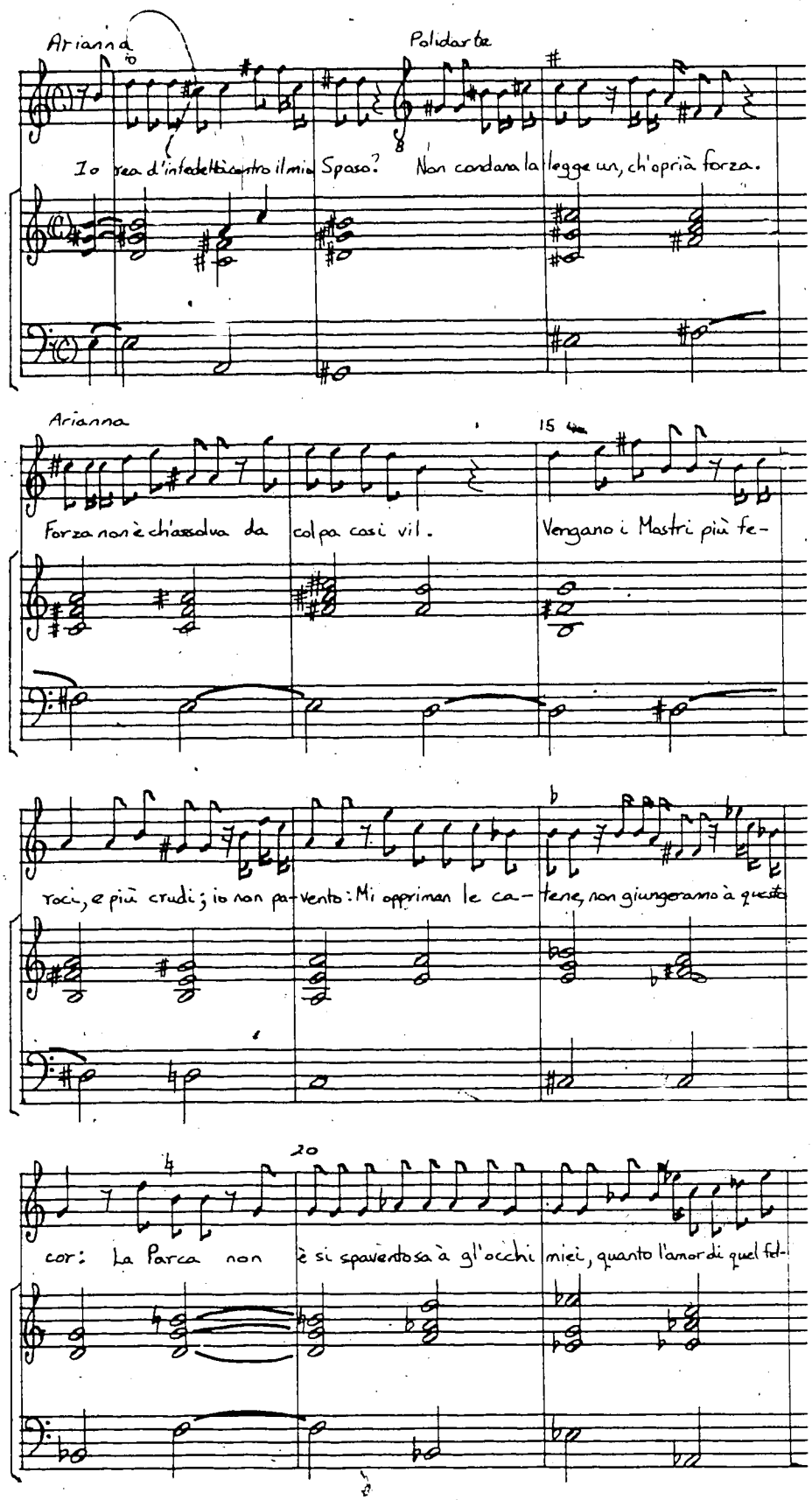
The final measures of this example also contain one of the more common procedures in Giustino's recitative, the resolution of the third inversion of a dominant seventh chord (or secondary seventh) to root position tonic. This exceptional resolution was a common harmonic formula in recitative at this time[51] and occurs frequently throughout this opera. Another example appears in the second scene of Act II in which Arianna asserts her fidelity to her husband for the final time before being abondoned to the sea monster (Example 30). This scene contains several unusual harmonic progressions and cross-relations which are exploited both for their dramatic effect and for the unstudied, improvisatory quality they impart which is so essential to the recitative style of the period.[52]

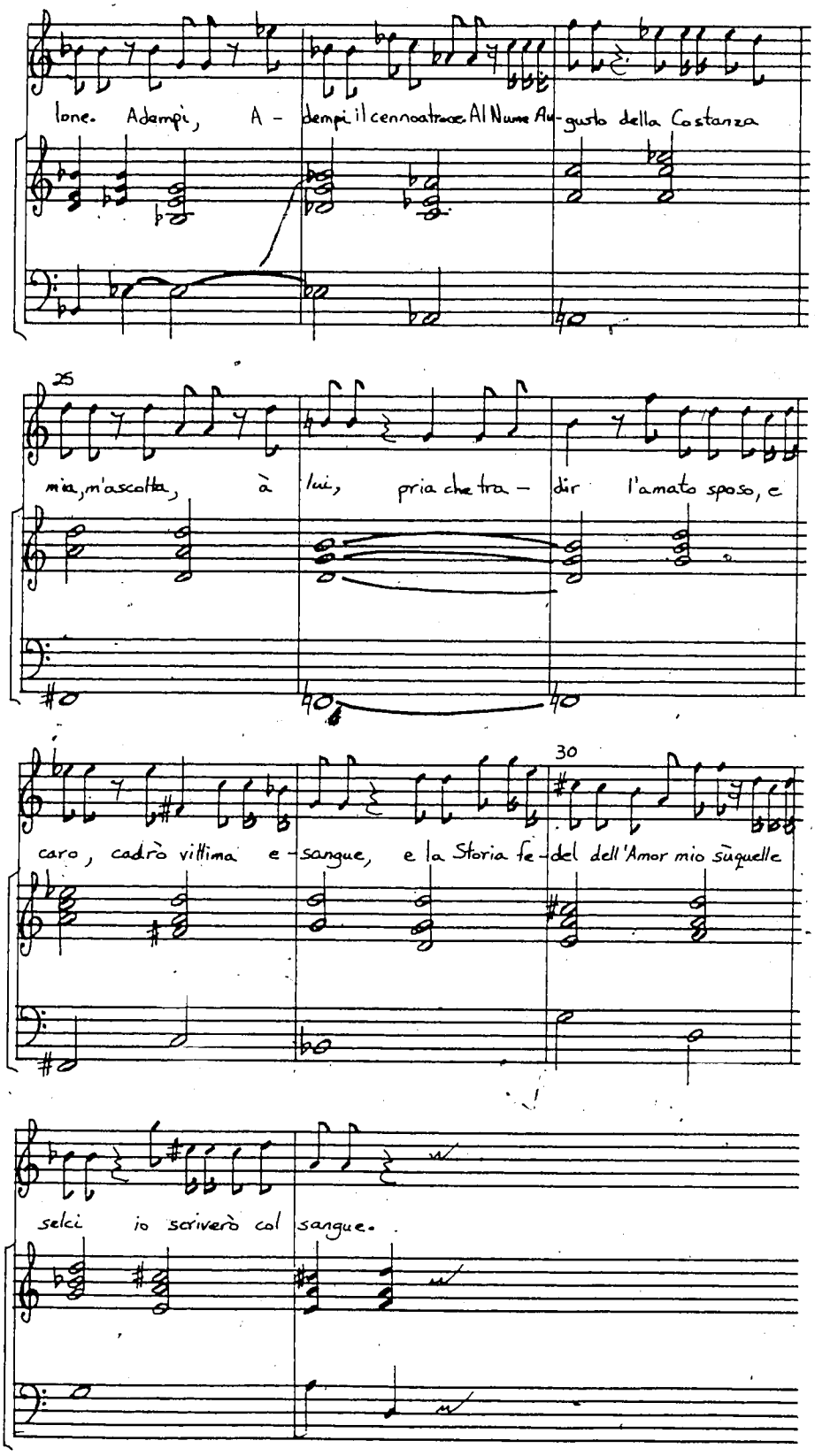
One major difference may be observed in Vivaldi's procedures as compared to those of his contemporaries. According to Michael F. Robinson, composers had begun to start recitatives with a consonant first inversion chord by the 1680's, a procedure which became quite common after 1700.[53] The purpose was to preserve some continuity with the preceding number, thus producing a more continuous flow of music within each act. Vivaldi, however, does not employ this method in Giustino. In fact, every single recitative in the opera begins with a root position triad. Vivaldi's concern for continuity is instead concentrated on the tonal

---

[51] Robinson, Naples and Neapolitan Opera, p. 74.
[52] Ibid., 74.
[53] Ibid., 74.

EX. 30. ACT II, SCENE 2, MM. 10-32.




lone. Adempi, A - dempi il cennoatroce Al Nume Au-gusto della Costanza
25
mia, m'ascolta, à lui, pria che tra - dir l'amato sposo, e
30
caro, cadrò vittima e - sangue, e la Storia fe - del dell'Amor mio sùquelle
selci io scriverò col sangue.

progression from one number to the next, an approach which certainly refutes Marcello's charges of inattention to key relationships (See Chapter 2, p. 15).

Basically, Vivaldi's method consists of the use of a starting chord common to the keys of both numbers. In the case of closely related tonalities the procedure is very simple and usually involves a tonic or dominant chord. For example, Act I, Scene 3 ends with an aria in F major. The recitative which opens Scene 4 begins with an F-major triad (here heard as tonic) which moves to a B-flat chord, thus functioning as the dominant in B-flat major. The opposite procedure is followed a little later on in Act I. Scene 10 ends in B-flat major; Scene 11 begins with an F-major chord (V in B-flat major) which now functions as I in F major. Variations of this method are also used for less closely related tonalities. The opening d minor triad of Act II, Scene 11 functions as iii in the key of the preceding scene (B-flat major) and as iv in the new key of a minor. It is used here as a pivot and is followed immediately by the dominant of a minor. This specific tonal relationship and pivot (iii/iv) recurs at three other places in the opera. Some form of common chord is employed twenty-three times in Giustino.

Progressions between the scenes or numbers whose tonalities are a little more distantly related have for the most part been facilitated by use of he method just described. There are a few places, however, where this is

not the case and where the sudden shift of tonality appears to be related to events in the plot. Scene 4 of Act I ends with Giustino's aria, "Bel riposo de' mortali," in C major. Scene 5 opens with the Sinfonia in E major during which Fortuna descends from the sky. It seems likely that the shift in tonality here is related to the move from the earthly to the unearthly in the drama. This is reinforced by the move back to the more "ordinary" key of D major after Fortuna's exit. Eric Cross[54] suggests that Vivaldi also uses this type of tonal progression to underline changes in the set[54] and this may account in part for its appearance here.

Several other instances seem to be related to changes in character and mood. Act I, Scene 12 ends with an aria for Andronico in C major in which he expresses his love for Leocasta. The next scene opens with Vitaliano's martial aria "All' armi, ò guerrieri" in D major. The sudden shift in tonality is appropriate to this total change of mood. Again a change of set is involved, the action moving from "camera" to a vast plain outside of Constantinople. A similar situation occurs in Scene 8 of Act II where the change of key from A major to C major marks the change in mood from Leocasta's cheerful aria which praises nature and spring to Arianna's troubled soliloquy in which she speaks of her fears for the safety of her husband. An even more drastic shift of tonality occurs between the last two scenes of the opera, from B-flat major to A major. A major change of set

---

[54]Cross, Late Operas of Vivaldi, p. 84.

probably accounts, at least in part, for this progression. The action moves from inside to an imposing edifice representing the Temple of Fame which has been prepared for the coronation of Giustino.

In general, then, the progression of tonalities from one number to the next appears to be extremely carefully worked out. One or two other tendencies in this regard may be discerned. First of all, the relationship between a recitative and the aria it precedes is usually much closer and more carefully treated than is its relationship with the aria (or other number) it follows. Most commonly this recitative cadences in the dominant key, major or minor, of the subsequent aria, or in the key of the submediant, usually the relative minor. Other common choices include the subdominant, supertonic, and mediant (usually relative major) tonalities. The tonal relationships of the recitatives to the numbers they follow includes a slightly wider range of possibilities, some of these being less closely related tonalities. The most common choices, however, are subdominant and dominant. These tonal relationships are quite similar to those in Vivaldi's later operas as described by Eric Cross.[55]

---

[55]Ibid.

N. Accompanied Recitative

Vivaldi's Giustino contains two accompanied recitatives, a fairly average number for an opera of this period. Operas in Naples during the 1720's generally included one or two.[56]

The first of these two recitatives occurs in Scene 5 of Act I for Fortuna, immediately following the Sinfonia in E major. The style of its vocal line is the same as that employed in the simple recitatives in this opera. Its light chordal accompaniment is scored for four-part strings (and continuo) and consists of one or two quarter notes per bar. As in the recitative in Act I, Scene 13 (discussed above), the wide spacing of these notes would probably ensure that the presence of additional instruments would not significantly impede the singer's speed of delivery. The use of string accompaniment here instead of continuo only was probably motivated by the presence of the supernatural, the same factor which produced other special features in this scene. The element of the supernatural apparently often instigated the use of accompanied recitative in Vivaldi's later operas as well.[57]

The second accompanied recitative in Giustino occurs in Act II, Scene 3 in which Arianna has been chained to a rock and left for the sea monster (Example 31). The scene opens with a section of simple recitative for Arianna in c minor (mm. 1-8) in which she pleads with the gods for help as the

[56]Robinson, Naples and Neapolitan Opera, p. 85.
[57]Cross, Late Operas of Vivaldi, p. 90.

monster moves closer and closer. The usual sustained notes in the bass are replaced here by repeated eighth notes marked Violoncello solo piano and Cembali Arpeggio. Also unusual is the use of a key signature (two flats). The vocal style is arioso-like: more sustained and angular than in most simple recitative and making use of a wider range. A leap down a diminished seventh and a rising sequence are used to build tension. The final measure reverts to recitative style and precedes the final dropping fourth with the conventional but effective diminished fifth.

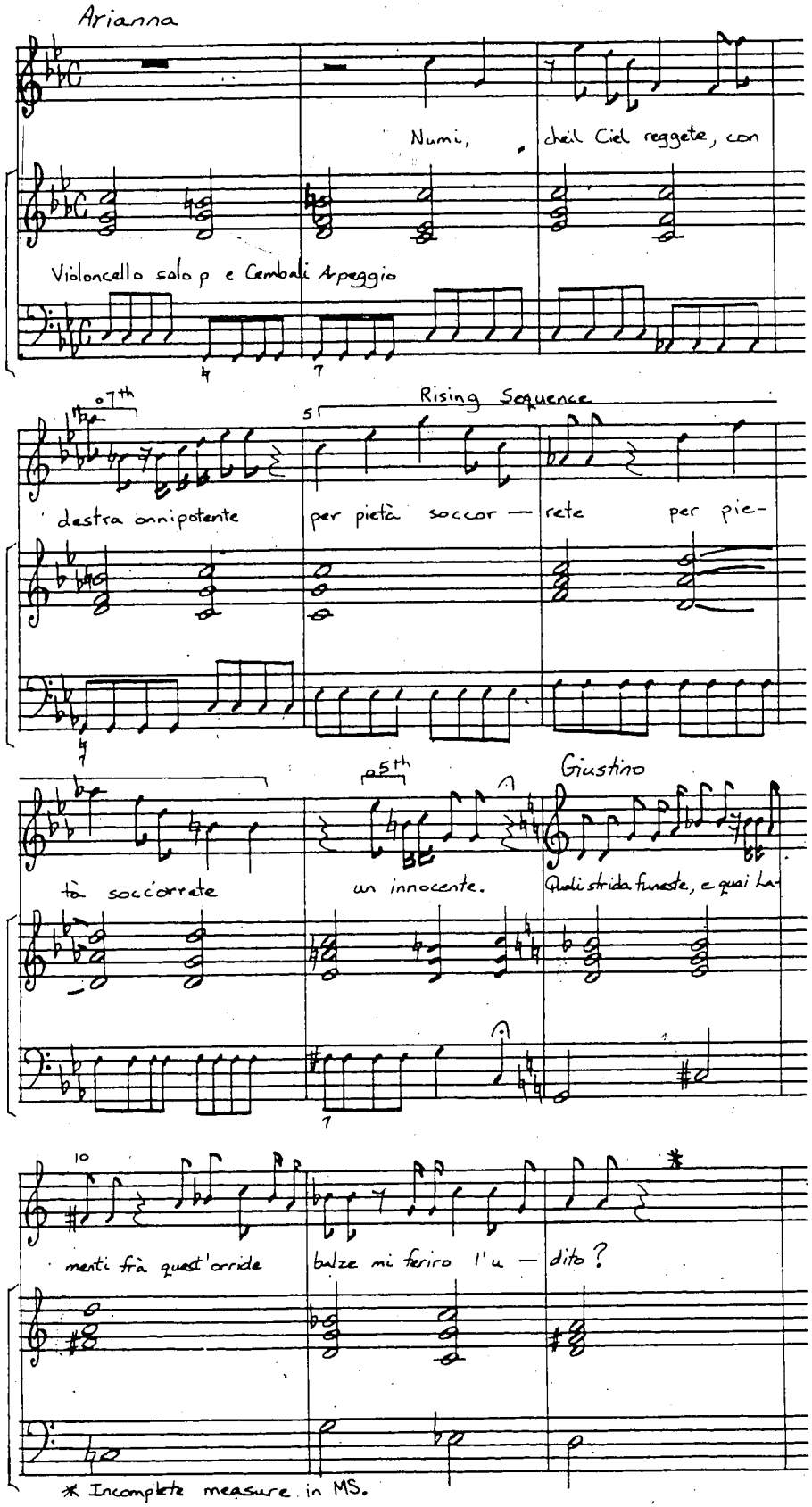
The next thirty-two measures of this scene alternate two sections of ordinary dry recitative for Giustino with two arioso-type sections in triple time for Arianna. The remainder of the scene is set in dry recitative.

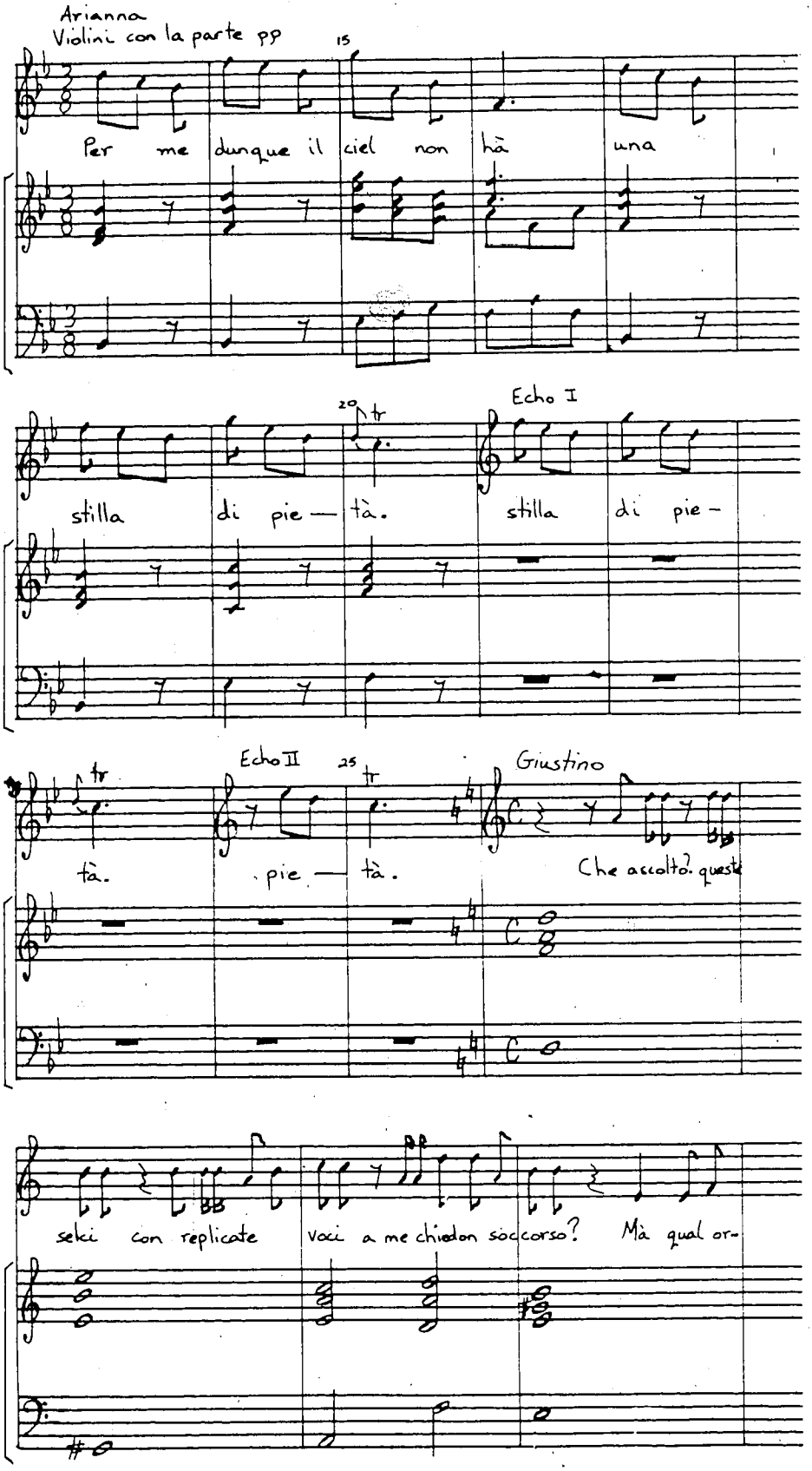
Arianna's first arioso is in B-flat major, 3/8 time, and is marked Violini con la parte pianissimo. It consists of two parallel four-bar phrases and ends on the dominant. The vocal style is lyrical but very simple. The final three bars are repeated by an echo (without any instrumental accompaniment); the last two bars are then repeated by another echo. Her second arioso, a direct appeal for help to Giustino, is shorter (four measures) and more angular and desperate in character. It is in c minor a[illegible] again echoed twice. Similar passages which differentiate [illegible]acters by their recitative occur in some of Vivaldi's l[illegible]r operas.[58]

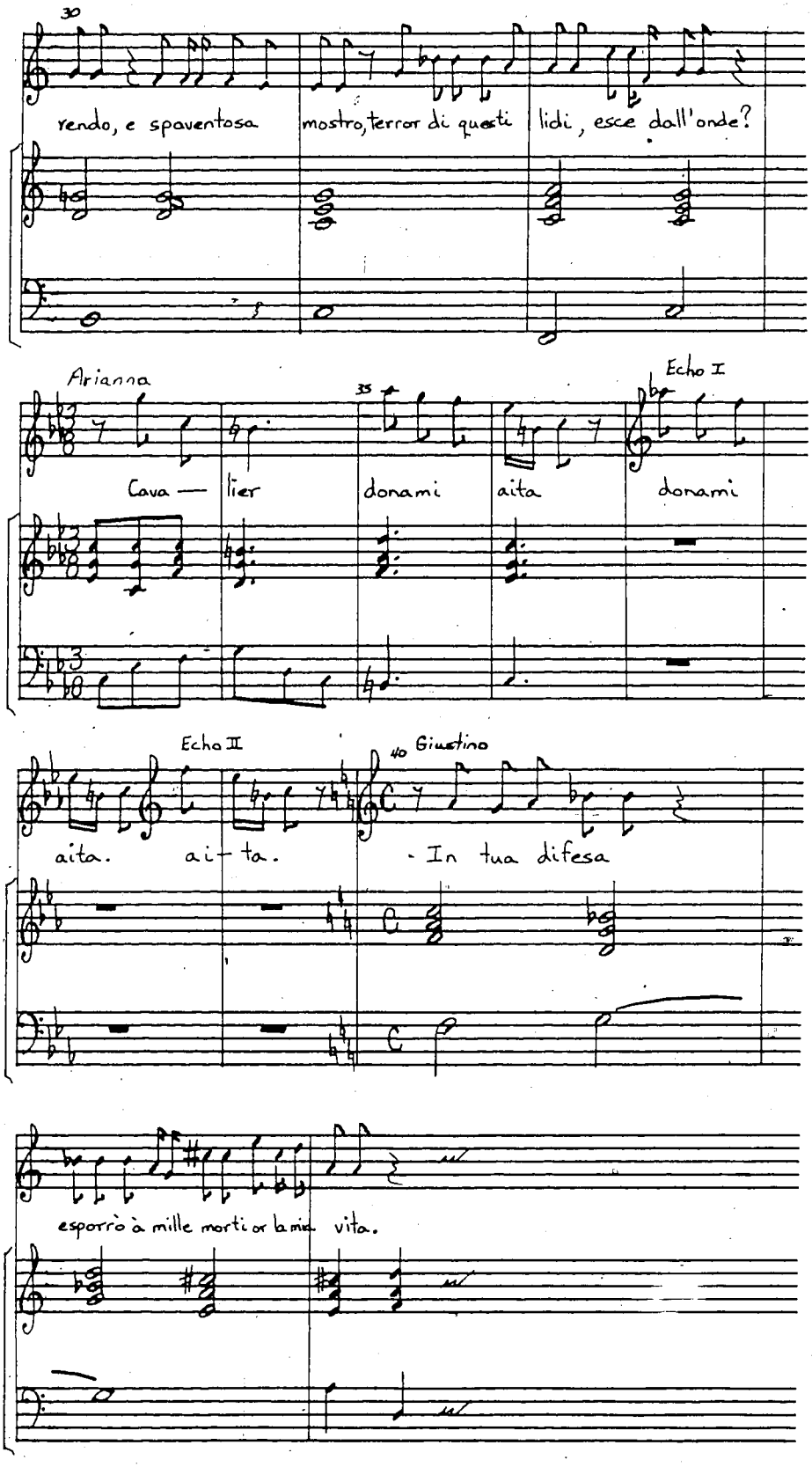
---

[58]Ibid., p. 91.

EX. 31. ACT II, SCENE 3, MM. 1-42.




Arianna
Violini con la parte pp
15
Per me dunque il ciel non hà una
20 tr
Echo I
stilla di pie — tà. stilla di pie —
tr
Echo II
25 tr
Giustino
tà. pie — tà. Che accolto? queste
seici con replicate voci a me chiedon soccorso? Mà qual or-


30
rendo, e spaventosa
mostro, terror di questi
lidi, esce dall'onde?
Arianna
Cava — lier
35
donami
aita
Echo I
donami
Echo II
aita.
ai — ta.
40 Giustino
- In tua difesa
esporrò à mille morti or la mia
vita.

O. Instrumental Numbers

Vivaldi's Giustino contains only two instrumental numbers. the opening sinfonia,[59] and a sinfonia at the beginning of Act I, Scene 5 where Fortuna descends from the sky in a machine. As mentioned earlier, the opening Sinfonia is one of only a few that specifically indicate which opera they belong to. It is in many ways typical of Vivaldi's twelve opera overtures which normally consist of three movements in the following plan: a fast first movement similar in structure to his ripieno concertos and often exploiting brilliant violin figuration; a slower second movement (usually an Andante in duple or common time) in the tonic minor; and a faster, dance-like movement which is usually quite short and often in triple meter.[60] The first and third movements of Giustino's overture are the same as those of the ripieno concertos RV 111 and 111a. Its second movement is also used in the sinfonia to the serenata "La Sena festeggiante" (RV 693).[61]

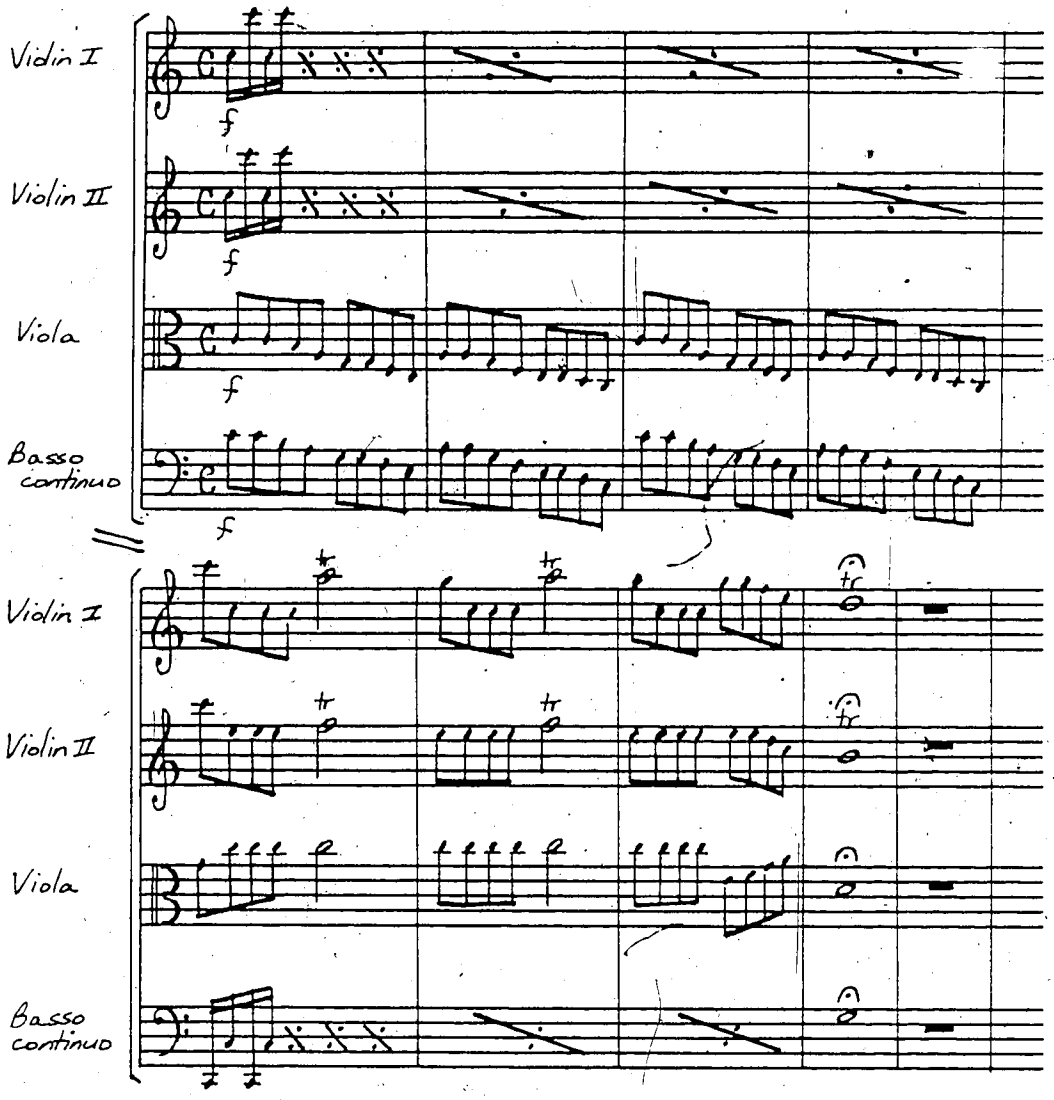
The first movement of this sinfonia has no tempo marking in the score but is obviously fast, probably an Allegro. It is in C major, common time, and is scored for four-part strings (the violins are in unison much of the time, however). The movement is in a type of ritornello form but the ritornello consists of only two ideas, both of which

[59]This sinfonia has been published in an edition by Massimo Bruni (Milan: Carisch [c1959]).
[60]Cross, Late Operas of Vivaldi, pp. 55-6.
[61]Ryom, Verzeichnis der Werke Antonio Vivaldis (Kleine Ausgabe. Copenhagen: Engstrom & Sodring, 1974), pp. 34 and 124.

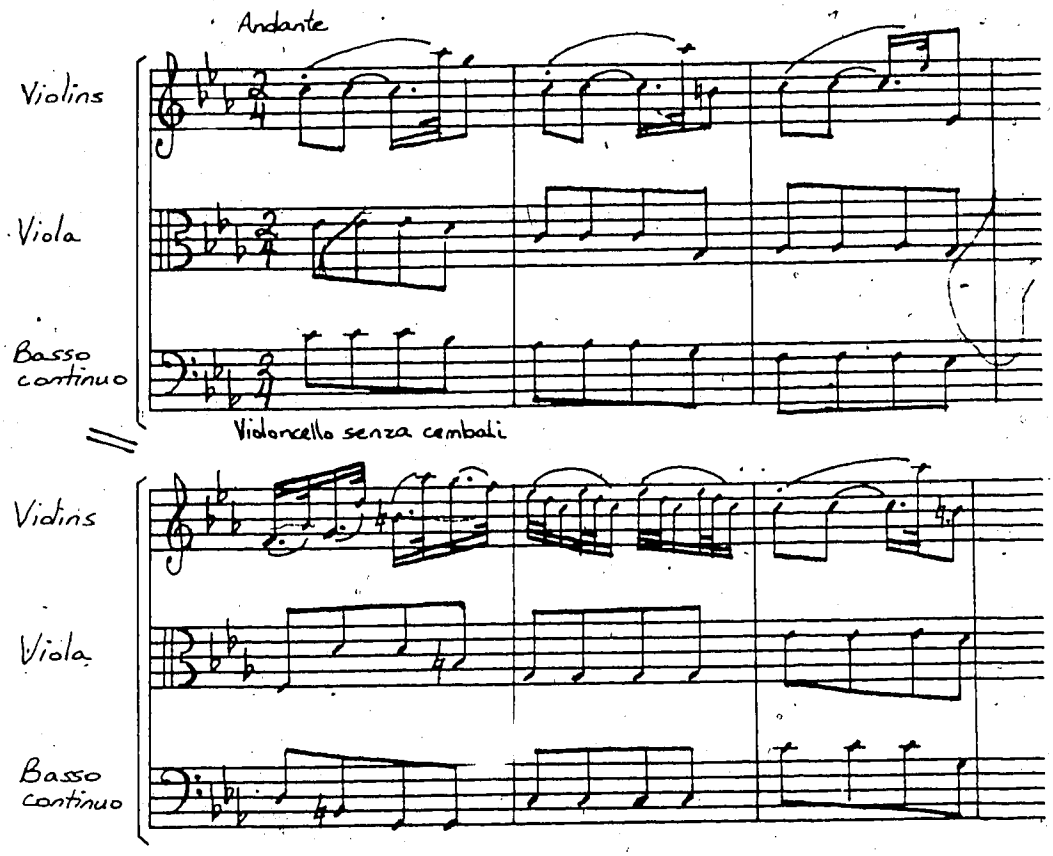
are present at each of its three recurrences. As is more usual in this type of form, the ritornello is tonally stable and recurs in dominant, submediant, and tonic tonalities. The episodes are modulatory and contain much use of sequence. They also introduce new material. The thematic materials of the movement rely heavily on scales, repeated notes, and various patterns of violin figuration. The entire ritornello is constructed around a sixteenth-note broken octave tonic pedal (Example 32).

The second movement of Giustino's opening sinfonia is also very representative of its type. It is an Andante (in 2/4 time for three-part strings) in the style of a pathetic aria and is marked sempre tutti piano. A long lyrical melody unfolds in the violins making much use of diminished intervals, wide leaps, and accented non-harmonic tones. The harmonic vocabulary of the movement is well-suited to this pathetic style. It includes French and German sixths and considerable use of secondary dominants, diminished sevenths, and modal inflections. The structure of the movement is very loose; several ideas are presented during its course. Two elements are used to retain some continuity: insistent repeated notes and a figure from measure five (Example 33). All of this is constructed over a repeated-note bass moving in constant eighth notes. This bass part is marked violoncello senza cembalo. This produces a truly independent viola part which (although also moving in constant eighths) fills in the harmonies and is not

EX. 32. SINFONIA, 1st MOVEMENT, MM. 1-9.



EX. 33. SINFONIA, 2ND MOVEMENT, MM. 1-6.



attached to either the violins or bassi as is so common in Vivaldi's music. The final three-and-a-half measures were crossed out in the score so that the movement ends on dominant harmony and moves directly into the third movement.

The final movement of this sinfonia is a simple dance-like Allegro (3/8 time) for three-part strings in C major. It is the shortest of the three movements (twenty-eight measures) and also the most simply constructed with regard to phrase structure, (each phrase is four bars long without exception), rhythm, form (binary), and harmony.

The harmonic vocabulary of the piece is restricted to five chords: I, V (sometimes with a seventh), V/V, IV, and V/IV in decreasing order of frequency.

The sinfonia which opens Scene 5 of Act I is marked "La Fortuna in Machina" and "Istromenti in Scena." The libretto contains the following stage directions:

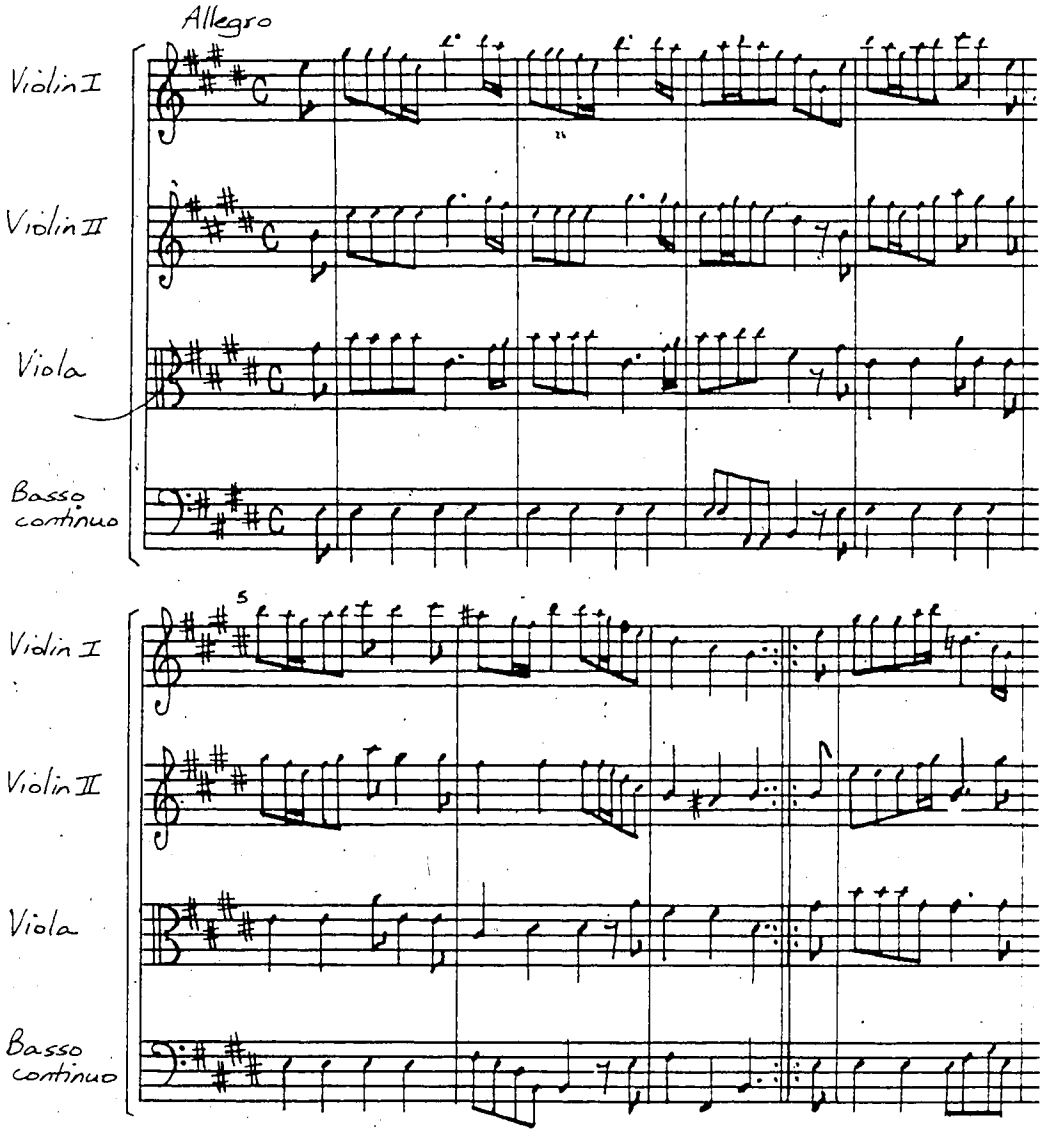
> The stage brightens with a cheerful symphony, and Fortuna descends, seated on the rotating wheel of a majestic machine, accompanied by her Genii who bring sceptres, crowns, and treasures.'[2]

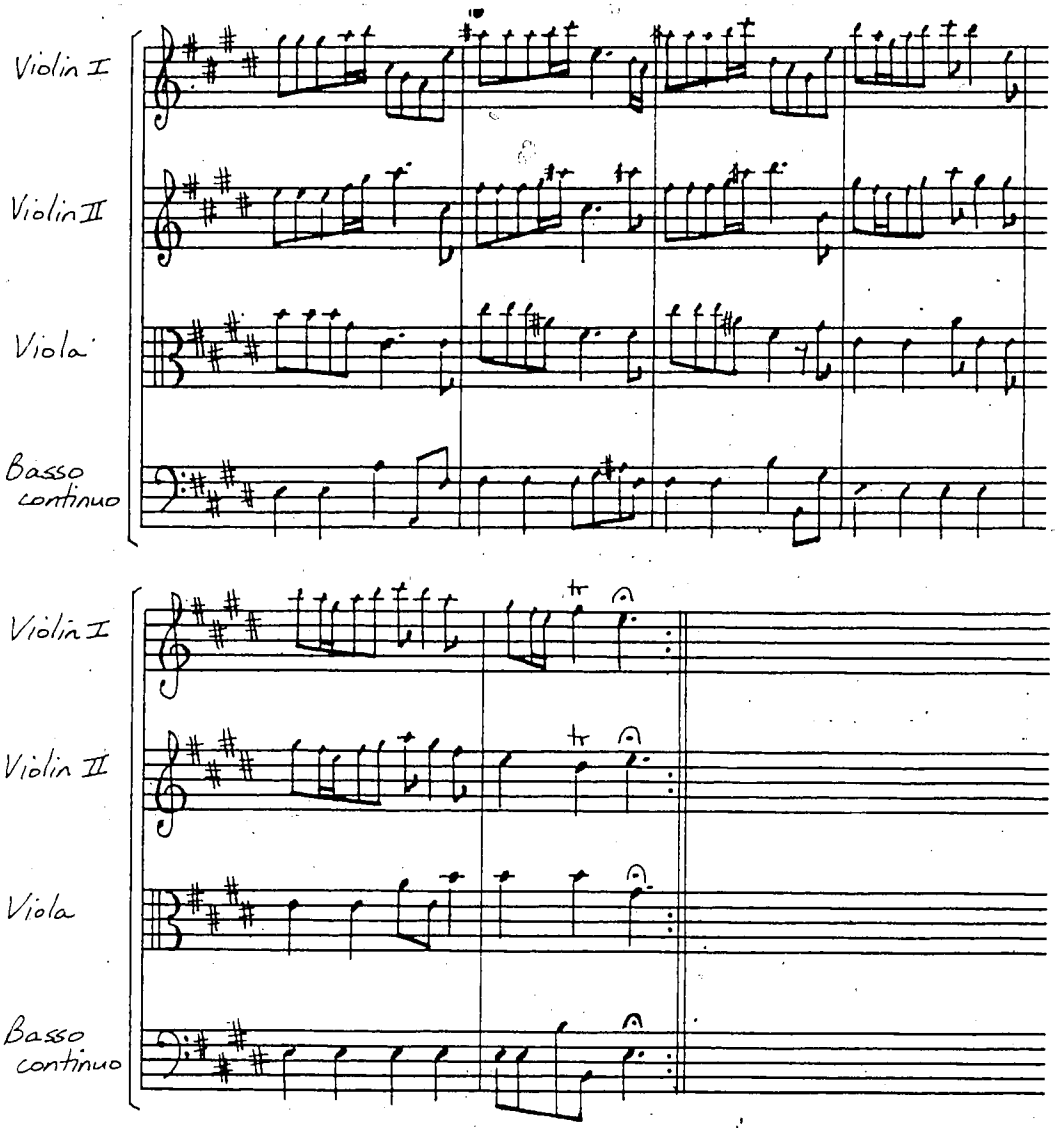
This short (fourteen measures), binary Allegro in E major (Example 34) makes use of the first two ideas from the composer's Concerto Op. VIII, No. 1, "La Primavera" (RV 269). The movement is very tightly constructed: the immediate repetition of the first phrase as well as three other smaller repeated sections have been crossed out. Each of its two halves consists of one three-bar phrase and one four-bar phrase (each of the latter is further divisible into two-bar segments). The first section ends on dominant; the second passes sequentially through A major (IV) and B major (V) before the final phrase in tonic. The two motives used in the opening section are used again, with some variation (the first is inverted), in the second section. Harmonically the piece is very straightforward. The tonality of this sinfonia should be noted for two reasons. Firstly, E major is the same key as that of the original "Primavera"

'[2]Al Suono d'allegra sinfonia s'illumina la Scena, e scende la Fortuna sù maestosa Machina assisa sù la Ruota, che gira, accompagnato da' suoi Genii, che portano Scettri, Corone, e Tesori.

concerto. Secondly it is a rarely-used key in Vivaldi's music and therefore its use here suggests the special, supernatural nature of Fortuna.

EX. 34. SINFONIA, 1. 5, ALLEGRO.




Violin I
Violin II
Viola
Basso continuo
Violin I
Violin II
Viola
Basso continuo

Chapter VI

Conclusions

As might be expected from an opera originating in a composer's middle period, Giustino displays characteristics of both Vivaldi's late and early operas. Most aspects of melody, harmony, and rhythm remain quite consistent throughout his life and are used quite typically in this work. Features of style and structure which are reminiscent of the early operas include: a strong interest in orchestral colour, the use of an exotic instrument to produce a sense of climax, the use of an instrumental number (I. 5; only one late opera, La fida ninfa, includes the use of instrumental numbers other than the opening sinfonia), the substantial content and proportions of the choruses, and the use of duets at points of less dramatic significance than in the later works.

Certain other characteristics appear to be in a transitional phase. Texture is generally thicker than in the earlier operas but two-and three-part writing still occur more commonly than in the late works. Vivaldi has begun to employ accompanimental figures but these are still rather unsophisticated and occur infrequently. Related to this is the occasional appearance of a homophonic, non-thematic ritornello. In these instances the orchestra is treated as one large continuo instrument. Two rhythmic characteristics which occur in this opera but which become much more common in the later works are use of the Lombardic figure and the

superimposing of different rhythmic patterns. Evidence of the developing galant style may perhaps be found in those arias in Giustino which contain sections of regular four-bar phrases. In general, however, the phrase structure is very irregular and assymetrical. Another transitional feature is the occasional use of a marked contrast between the 'A' and 'B' sections of a da capo aria.

Several other procedures used in Giustino seem to be quite similar to those employed in the late operas. These include frequent use (25%) of da capo ritornellos which are comprised of a selection of themes from the opening ritornello, the frequent use of a bipartite structure for 'B' which is identical to that used in the late works, and the pronounced imbalance of the 'A' and 'B' sections of the da capo aria (with 'A' predominating). The latter is frequently further emphasized by the inclusion of a coda-type appendage to the second vocal paragraph which usually consists of another statement of the text.

The stylistic and structural characteristics listed above are illustrative not only of Vivaldi's development as a composer, but of contemporary trends in European music. While many features of the work are still strongly rooted in the Baroque (irregular phrase structure, spun-out melodies, a large number of minor-key arias), many others are indicative of a move towards the pre-classical style. The exceptional harmonic progressions, frequent cross-relations, and small note values employed in Giustino's recitative

impart an unstudied, improvisatory quality which is indicative of the move away from Baroque stylization towards a more naturalistic approach. Other progressive features include the strong tonal feeling, increased use of homophony, the non-thematic bass-line, and a greater insistence on the preeminence of the vocal melody over other musical and dramatic elements.

Vivaldi's Il Giustino (1724) occupies an important position in his dramatic oeuvre, in part because of these transitional characteristics, but also since it represents his only extant, complete operatic score from the period 1721 to 1726. The work contains many exciting moments, both musically and dramatically, but its revival appears unlikely, partly because seventeenth-century dramatic conventions are so alien to our own. There are also some disappointing moments, some of which seem to stem from Vivaldi's less than careful attention to detail. It should be remembered that the circumstances of a performance in an eighteenth-century theatre were very different from what is customary today. Subtlety and perfection of detail would have been lost amongst the general commotion. Most of Giustino exhibits the originality, rhythmic drive, and excitement which have made Vivaldi's instrumental works so popular. There are also moments of sensitivity and pathos which are reminiscent of many of the slow movements in his concertos. It is to be hoped that some of these outstanding moments will make their way into the concert repertoire.

Bibliography

Arnold, Denis. "Vivaldi's Church Music: an Introduction." Early Music I (1973): 66-74.

Bellina, Anna Laura, Bruno Brizi, and Maria Grazia Pensa. I Libretti Vivaldiani: Recensione e Collazione dei Testimoni a Stampa. Studi di Musica Veneta Quaderni Vivaldiani 3. Florence: Olschki, 1982.

Bonta, Stephen. "Giovanni Legrenzi." In The New Grove Dictionary of Music and Musicians, vol. 10, pp. 615-19.

Burkley, Francis. "Priest-Composers of the Baroque: A Sacred- Secular Conflict." Musical Quarterly LIV (1968): 169-84.

Burney, Charles. A General History of Music from the earliest ages to the present period. 2 vols. London, 1789; reprint ed., New York: Dover, 1957. Edited by Frank Mercer.

Cross, Eric. The Late Operas of Antonio Vivaldi: 1727-1738. Ann Arbor: UMI Research Press, 1981.

Dean, Winton. Handel and the Opera Seria. Berkeley and Los Angeles: University of California Press, 1969.

Dean, Winton. "The Performance of Recitative in Late Baroque Opera." Music and Letters LVIII (1977): 389-402.

Downes, Edward O.D. "The Neapolitan tradition in opera." In International Musicological Society: Report of the Eighth Congress, New York, 1961, vol. I, pp. 277-84. Kassel: Barenreiter, 1961.

Downes, Edward O.D. "'Secco' recitative in early Classical opera seria (1720-1780)." Journal of the American Musicological Society XIV (1961): 50-69.

Dunham, Mary Meneve. "The Secular Cantatas of Antonio Vivaldi in the Foà Collection." Ph.D. dissertation, University of Michigan, 1969.

Fort, Robert E., Jr. "An Analysis of Thirteen Vesper Psalms of Antonio Vivaldi Contained in the Foà-Giordano Manuscripts with an Appendix Containing Photocopies of the Manuscripts." S.M.D. dissertation, Union Theological Seminary, 1971.

Giazotto, Remo. Antonio Vivaldi. Turin: Edizioni Rai Radiotelevisione Italiana, 1973.

Graumann, Keith David. "Antonio Vivaldi: Performance Editions of Nine Sacred Vocal Works on Liturgical Texts Preserved in the Raccolta Foà-Giordano." D.M.A. dissertation, University of Oklahoma, 1981.

Grout, Donald Jay. A Short History of Opera. 2nd ed. New York: Columbia University Press, 1965.

Handel, George Frederic. Giustino. Edited by F. Chrysander. Leipzig: German Handel Society, 1883; reprint ed., Ridgewood, New Jersey: Gregg Press Inc., 1965.

Hansell, Sven Hostrup. "The Cadence in 18th-Century Recitative." Musical Quarterly LIV (1968): 228-48.

Hucke, Helmuth. "Die neapolitanische Tradition in der Oper." In International Musicological Society: Report of the Eighth Congress, New York, 1961, vol. 1, pp. 253-77. Kassel: Barenreiter, 1961.

Kendall, Alan. Vivaldi. London: Chappell and Company, Ltd., 1978.

Kolneder, Walter. Antonio Vivaldi: His Life and Work. Translated by Bill Hopkins. London: Faber and Faber, 1970.

Kolneder, Walter. Performance Practices in Vivaldi. Translated by Anne de Dadelsen. Winterthur, Switzerland: Amadeus Verlag, 1979.

Kolneder, Walter. "Vivaldis Aria-Concerto." Deutsches Jahrbuch der Musikwissenschaft IX (1965): 17-27.

Lasocki, D. "Vivaldi and the Recorder." American Recorder IX (1968): 103-7.

Legrenzi, Giovanni. Il Giustino. Edited by Luciano Bettarini. Milan: Casa Editrice Nazionalmusic, 1980.

Marcello, Benedetto. Il Teatro alla Modo. Venice, 1720. Translated by R.G. Pauly in Musical Quarterly XXXIV (1948): 371-403; XXXV (1949): 85-105.

Maurer, Sister Helen. "The Independent Arias of Antonio Vivaldi in Foà 28." D.M.A. dissertation, Indiana University, 1974.

Pauly, Reinhard G. "Benedetto Marcello's Satire on Early 18th-Century Opera." Musical Quarterly XXXIV (1948): 222-33.

Pincherle, Marc. Vivaldi: Genius of the Baroque. Translated by Christopher Hatch. New York: W.W. Norton, 1962.

Powers, Harold S. "Il Serse Trasformato - II." Musical Quarterly XLVIII (1962): 73-92.

Quantz, Johann Joaquim. "The life of Herr Johann Joachim Quantz, as sketched by himself." In P. Nettl, Forgotten Musicians, pp. 280-319. New York: Greenwood Press, 1951.

Rinaldi, Mario. Il teatro musicale di Antonio Vivaldi. Florence: Olschki, 1979.

Robinson, Michael F. Naples and Neapolitan Opera. Oxford Monographs on Music. Oxford: Clarendon Press, 1972.

Robinson, Michael F. Opera before Mozart. 3rd ed. London: Hutchinson, 1978.

Rowell, Lewis E. "Four Operas of Antonio Vivaldi." Ph.D. dissertation, University of Rochester, 1959.

Ryom, Peter. Les manuscrits de Vivaldi. Copenhagen: Antonio Vivaldi Archives, 1977.

Ryom, Peter. Antonio Vivaldi: Table de concordances des oeuvres. Copenhagen: Engstrom and Sodring, 1973.

Ryom, Peter. Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe. Copenhagen: Engstrom and Sodring, 1974.

Ryom, Peter. Ergànzungen und Berichtigungen zu dem Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe (1974). Poitiers: Association Vivaldi de Poitiers, 1979.

Selfridge-Field, Eleanor. Venetian instrumental music from Gabrieli to Vivaldi. Oxford: Blackwell, 1975.

Selfridge-Field, Eleanor. "Vivaldi's esoteric instruments." Early Music VI (1978): 332-38.

Smith, Patrick J. The Tenth Muse: A Historical Study of the Opera Libretto. New York: Schirmer, c1970.

Smither, Howard E. A History of the Oratorio, i: The Oratorio in the Baroque Era: Italy, Vienna, Paris. Chapel Hill: University of North Carolina Press, 1977.

Sonneck, O.G.Th. Catalogue of Opera Librettos Printed before 1800. 2 vols. Washington: Library of Congress, 1914.

Strohm, Reinhard. Italienische Opernarien des frühen Settecento (1720-1730). 2 vols. in Analecta musicologica XVI. Cologne: Arno Volk, 1976.

Strohm, Reinhard. "Eine neuentdeckte Mantuaner Opern-partitur Vivaldis." Vivaldi informations II (1973): 104-6.

Talbot, Michael. Vivaldi. BBC Music Guides. London: British Broadcasting Corporation, 1979.

Talbot, Michael. Vivaldi. London: Dent, 1978.

Talbot, Michael. "Antonio Vivaldi." In The New Grove Dictionary of Music and Musicians, vol. 20, pp. 31-46.

Talbot, Michael. "Vivaldi's Venice." Musical Times CXIX (1978): 314-19.

Vivaldi, Antonio. Arie per contralto (mezzosoprano) da opere. Edited by Azio Corghi. Milan: Ricordi, 1972.

Vivaldi, Antonio. Arie per soprano da opere. Edited by Azio Corghi. Milan: Ricordi, 1970.

Vivaldi, Antonio. La Griselda. Facsimile ed. of Turin, Biblioteca Nazionale, MS Foà 36. Garland Series Italian Opera: 1640-1770. New York and London: Garland Publishing, 1978.

Vivaldi, Antonio. "Mio dolce amato sposo" from Il Giustino. In The Anthology of Music, v. 39, The Opera II: 18th Century, pp. 39-43. Edited by Hellmuth Christian Wolff. Cologne: Arno Volk Verlag Hans Gerig KG, 1971.

Vivaldi, Antonio. Sinfonia dall'Opera "Il Giustino." Edited by Massimo Bruni. Milan: Carisch, c1959.

Westrup, Jack with Daniel Heartz and Dennis Libby. "Aria," 4. 18th-century. In The New Grove Dictionary of Music and Musicians, vol. 1, pp. 573-9.

Wolff, Hellmuth Christian. "The fairy-tale of the Neapolitan opera." In Studies in eighteenth-century music: a tribute to Karl Geiringer on his seventieth birthday, pp. 401-6. Edited by H.C. Robbins-Landon and R.E. Chapman. London: George Allen and Unwin, 1970.

Wolff, Hellmuth Christian. "Italian Opera 1700-1750." In New Oxford History of Music, vol. V, Opera and Church Music 1630-1750, pp. 73-168. Edited by Anthony Lewis and Nigel Fortune. London: Oxford University Press, 1975.

Wolff, Hellmuth Christian. "Vivaldi und der Stil der italienischen Oper." Acta musicologica XL (1968): 179-86.

Appendix 1: Original Vivaldi Operas

1. Ottone in villa (1713)
2. Orlando finto pazzo (1714)
3. La costanza trionfante (1716)
4. Arsilda regina di Ponto (1716)
5. L'incoronazione di Dario (1717)
6. Tieteberga (1717)
7. Armida al campo d'Egitto (1718)
8. Scanderbeg (1718)
9. Teuzzone (1719)
10. Tito Manlio (1719)
11. La Candace o siano Li veri amici (1720)
12. La verità in cimento (1720)
13. La Silvia (1721)
14. Ercole su'l Termodonte (1723)
15. Il Giustino (1724)
16. L'inganno trionfante in amore (1725)
17. La fede tradita e vendicata (1726)
18. Dorilla in tempe (1726)
19. Farnace (1727)
20. Ipermestra (1727)
21. Siroe rè di Persia (1727)
22. Orlando furioso (1727)
23. Rosilena ed Oronta (1728)
24. L'Atenaide (1729)
25. Argippo (1730)
26. Semiramide (1732)
27. La fida ninfa (1732)
28. Montezuma (1733)
29. L'Olimpiade (1734)
30. L'Adelaide (1735)
31. La Griselda (1735)
32. Aristide (1735)
33. Ginevra principessa di Scozia (1736)
34. Catone in Utica (1737)
35. L'Oracolo in Messenia (1738)
36. Feraspe (1739)

---

[1]The following list is derived from Cross, Late Operas of Vivaldi, pp. 224-41.

Appendix 2: Extant Vivaldi Scores

Extant Vivaldi Operas[1]

1. Ottone in villa (1713) Foà 37
2. Orlando finto pazzo (1714) Giordano 38
3. Arsilda Regina di Ponto (1716) 2 versions in Foà 35
4. L'incoronazione di Dario (1717) Giordano 38
5. Teuzzone (1719) 2 copies: Foà 33 and BRD-B
6. Tito Manlio (1719) 2 copies: Giordano 39 and Foà 37
7. La verità in cimento (1720) Foà 33
8. Giustino (1724) Foà 34
9. Farnace (1727) 2 versions: Giordano 36 and Giordano 37 (only contains Acts I and II)
10. Orlando furioso (1727) Giordano 39
11. L'Atenaide (1729) Giordano 39
12. La fida ninfa (1732) Giordano 39
13. L'Olimpiade (1734) Foà 39
14. Griselda (1735) Foà 36

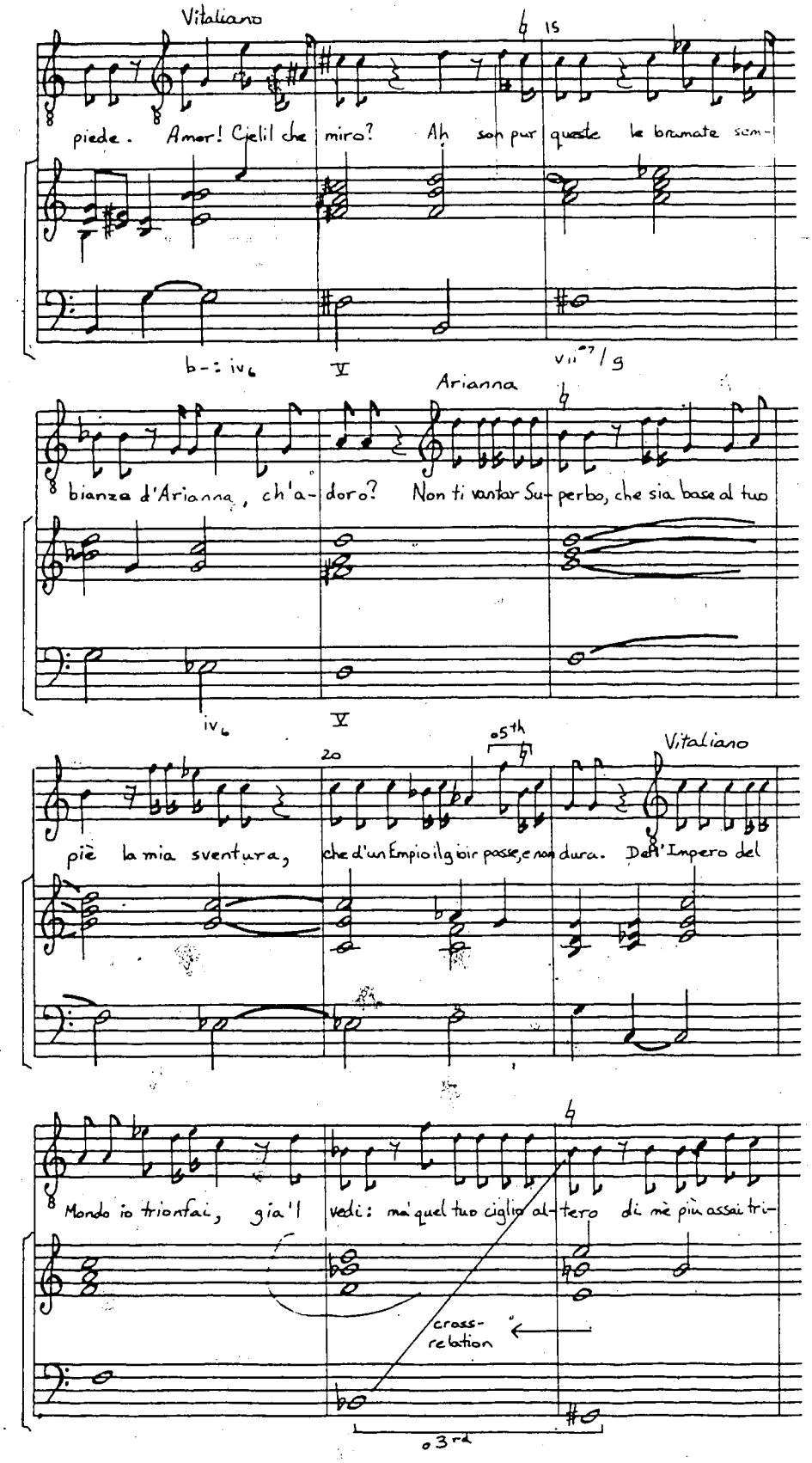
Partly-Extant Vivaldi Operas

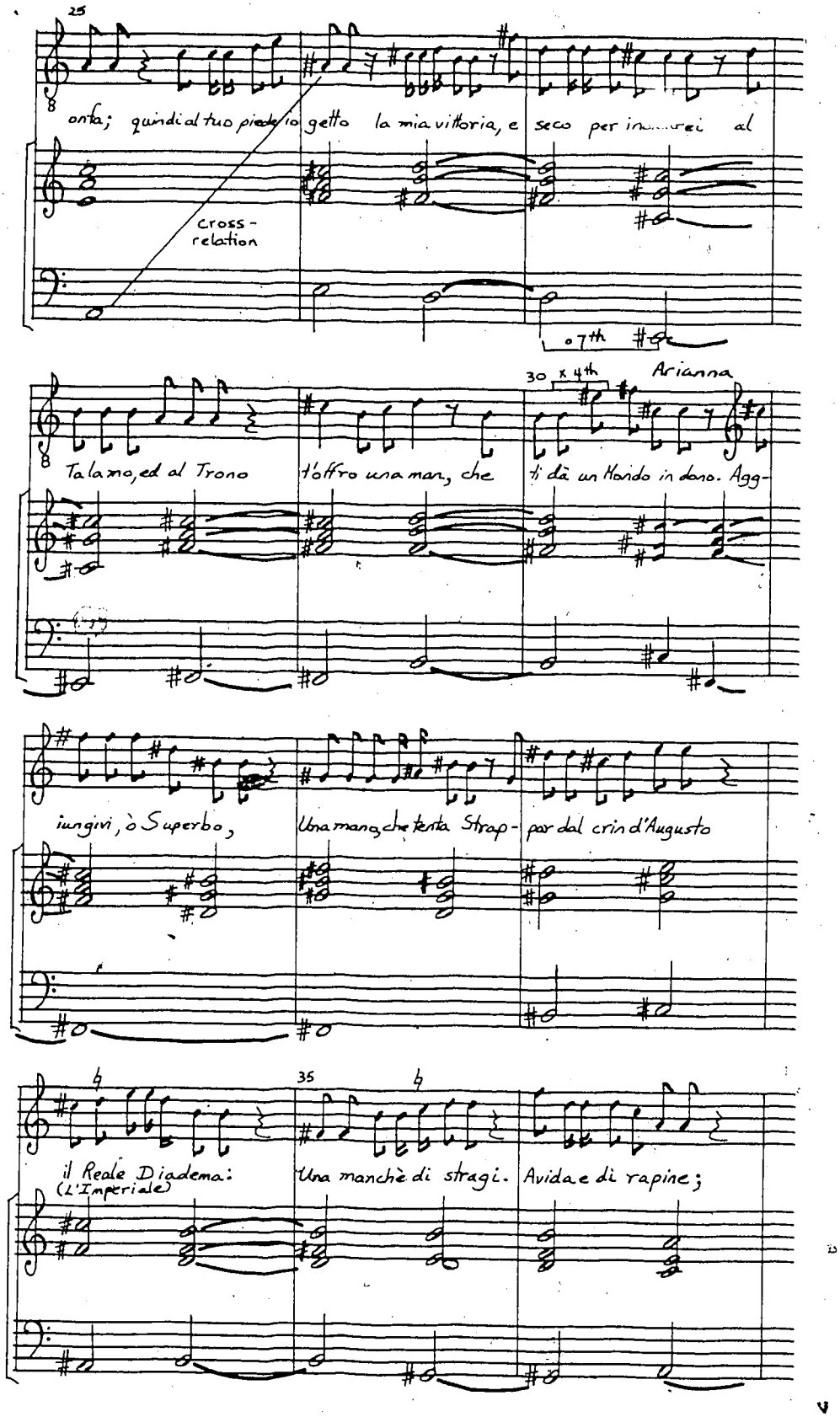
1. Armida al campo d'Egitto (1718) Foà 38 (Acts I and II only)
2. Catone in Utica (1737) Foà 38 (Acts II and III only)

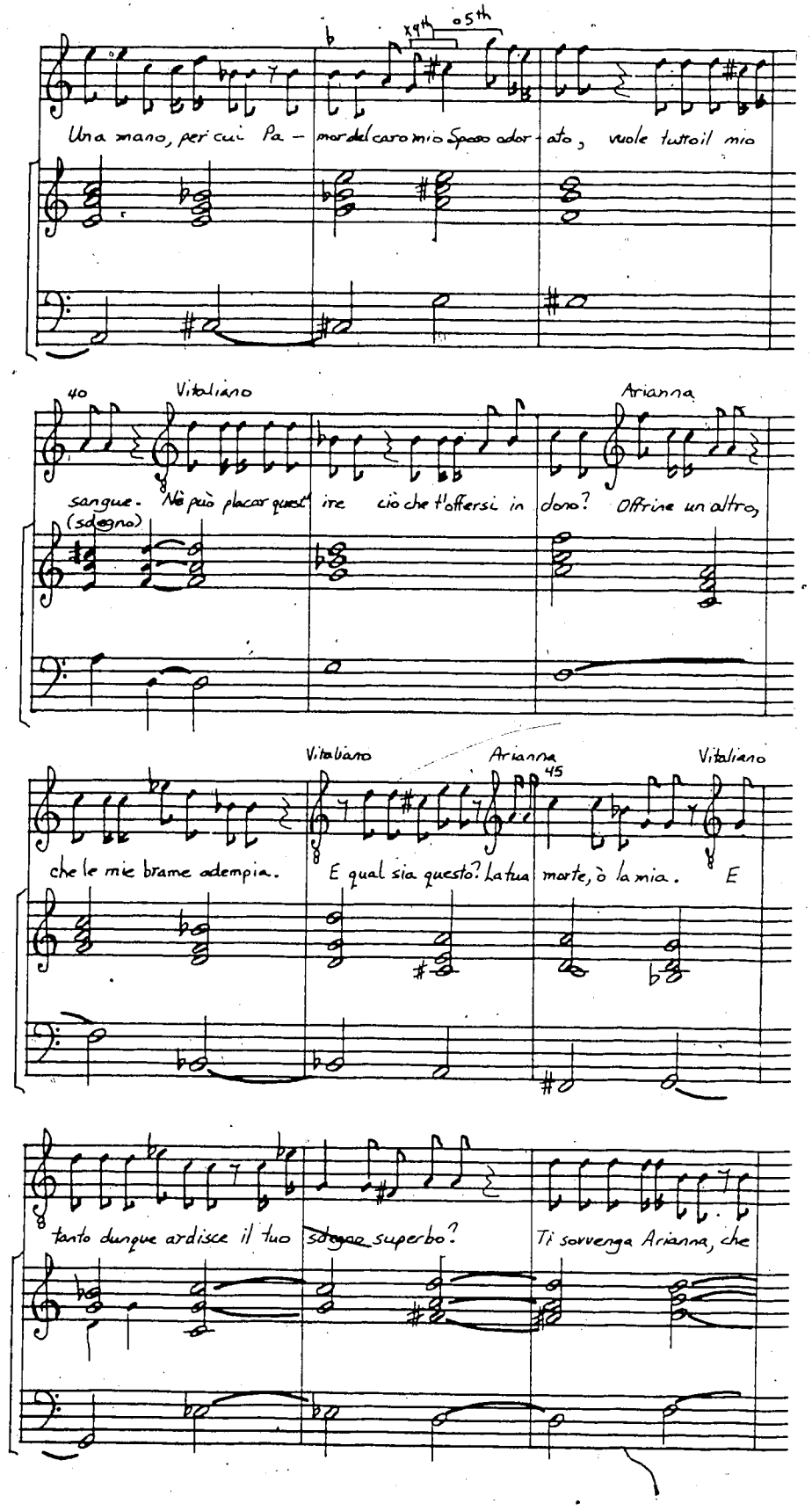
Extant Pasticcios Arranged by Vivaldi

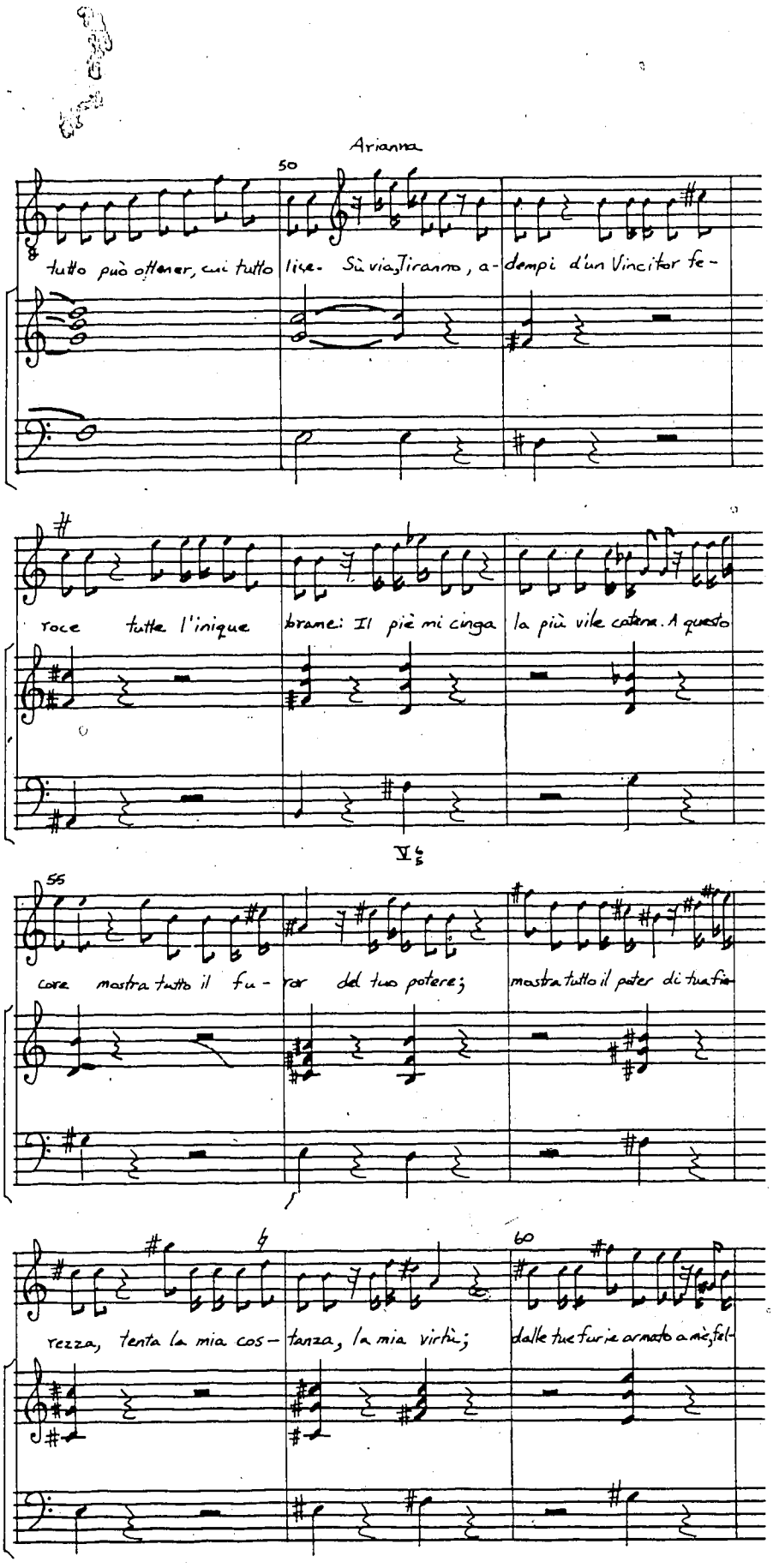
1. Orlando furioso (1714) Giordano 37 (Acts I and II only)
2. La virtù trionfante dell'amore, e dell'odio, overo Il Tigrane (1724) Giordano 37 (Act II only: this is the act by Vivaldi, I and III were composed by Micheli and Romaldo.)
3. Dorilla in Tempe (1734) Foà 39 (Pasticcio based on 1729 original)
4. Il Bajazet (Tamerlano) (1735) Giordano 36
5. Rosmira (fedele) (1738) Foà 36

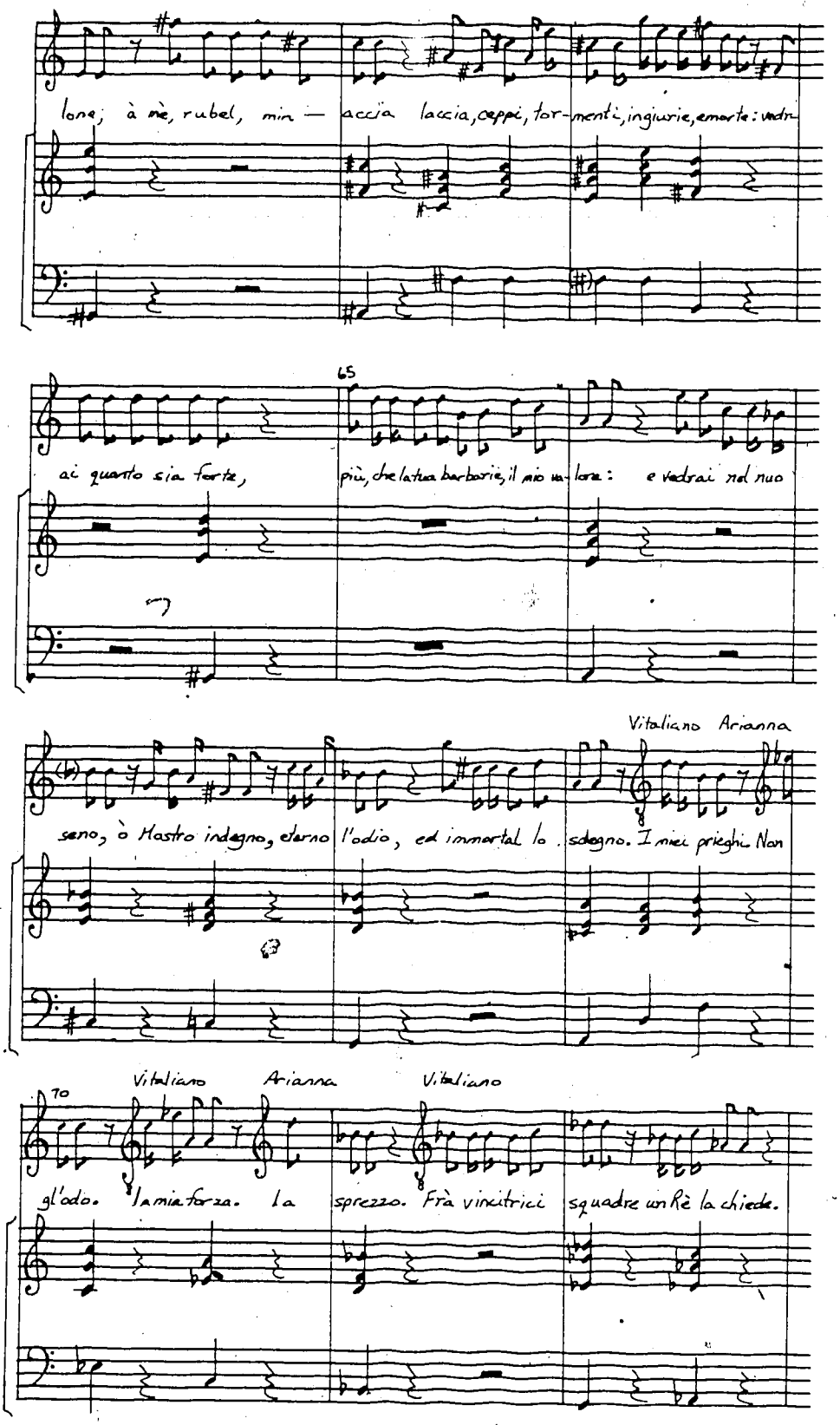
[1]The following lists are derived from Cross, Late Operas of Vivaldi, pp. 224-41.

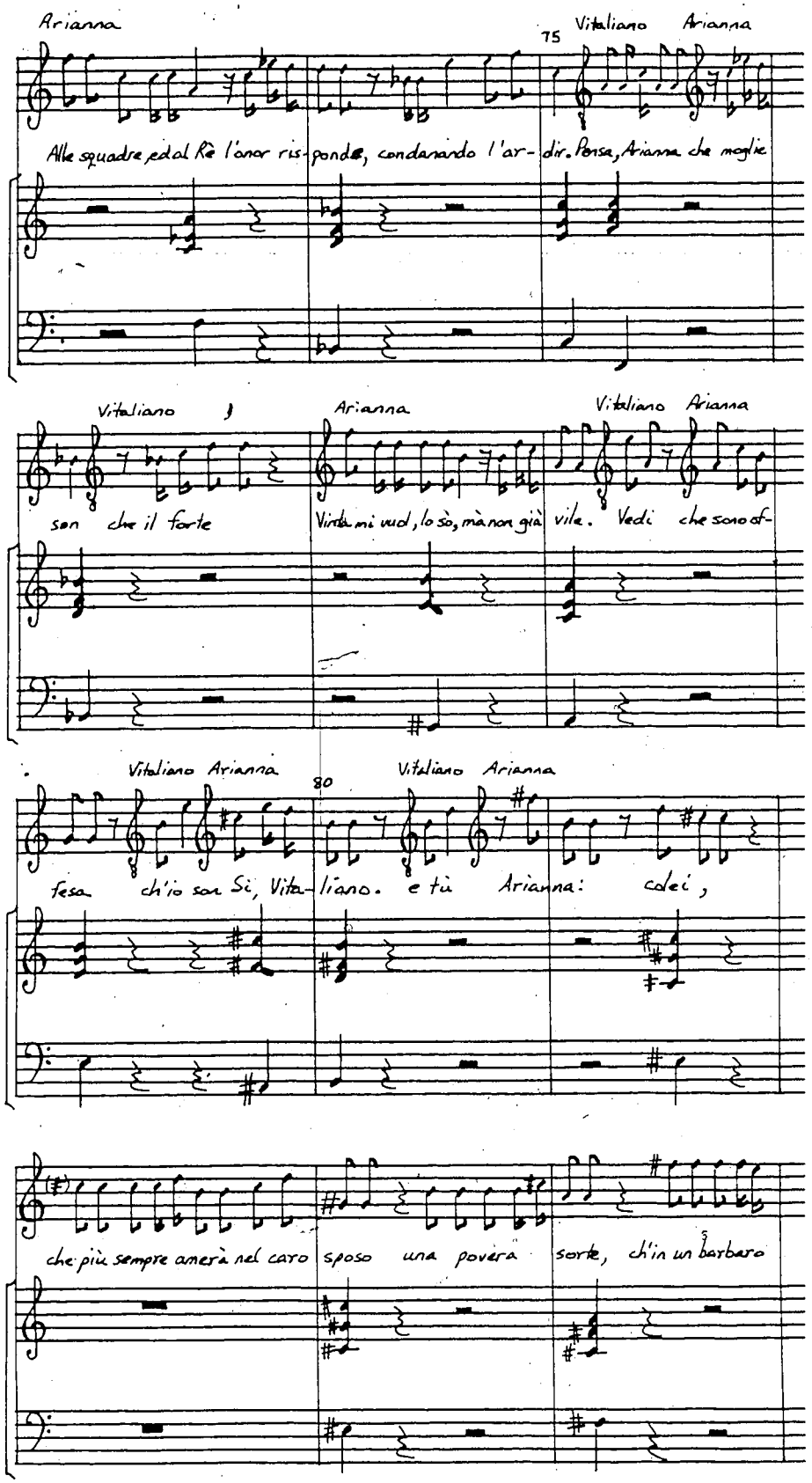

Vitaliano
15
piede. Amor! Cielil che miro? Ah son pur queste le bramate sem-
b-: iv6
V
vii°7/g
Arianna
bianza d'Arianna, ch'a- doro? Non ti vantar Su- perbo, che sia base al tuo
iv6
V
20
o5th
Vitaliano
piè la mia sventura, che d'un Empio il gioir passe, e non dura. Dell'Impero del
Mondo io trionfai, già'l vedi: ma quel tuo ciglio al- tero di mè più assai tri-
cross-
relation
o3rd

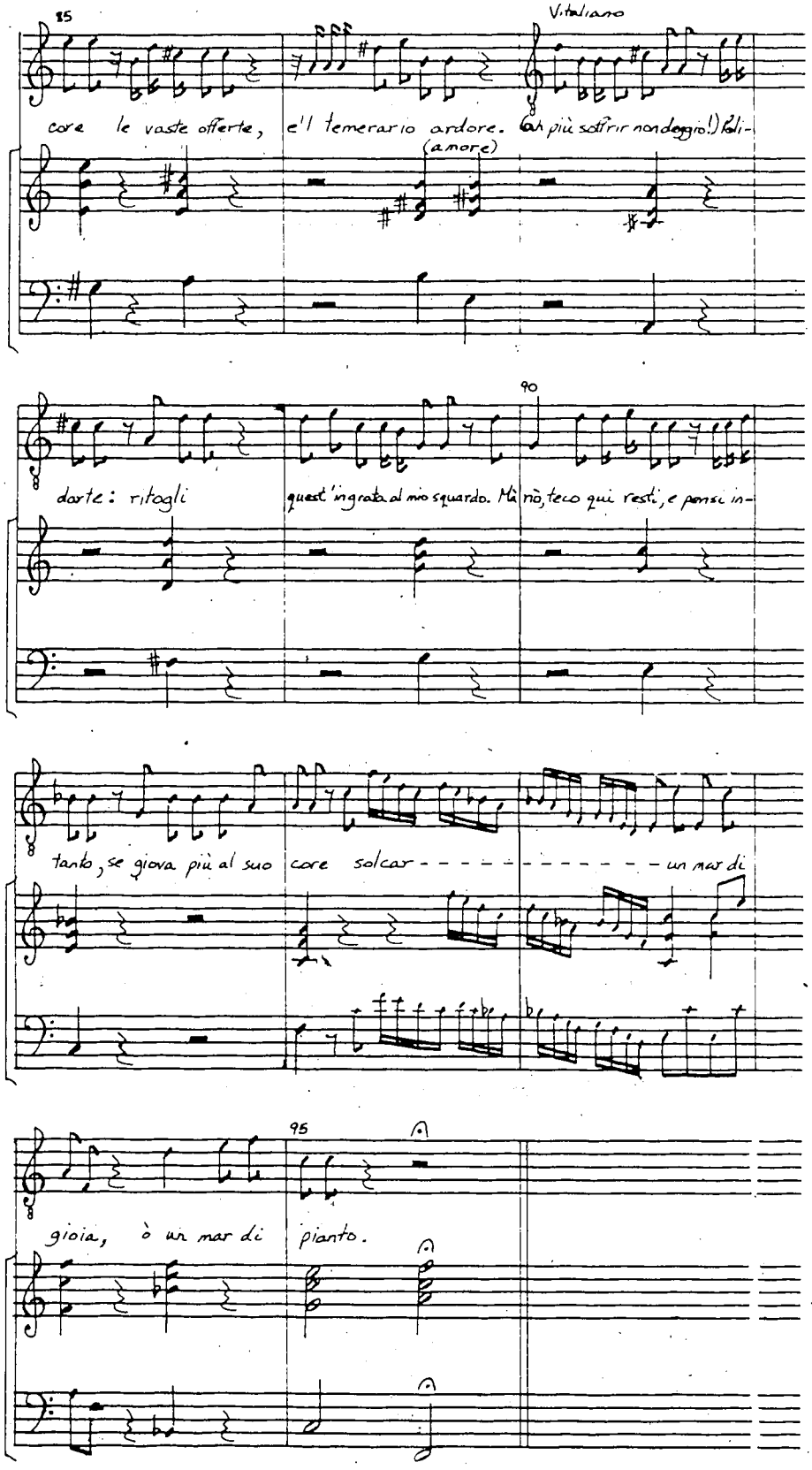

25
onta; quindi al tuo piede io getto la mia vittoria, e seco per inamorei al
cross-relation
o7th
30 x 4th
Arianna
Talamo, ed al Trono t'offro una man, che ti dà un Mondo in dono. Agg-
iungivi, ò Superbo, Una mano che tenta Strap- par dal crin d'Augusto
35
il Reale Diadema: (L'Imperiale) Una manchè di stragi. Avida e di rapine;


Una mano, per cui Pa – mor del caro mio Sposo ador – ato, vuole tutto il mio
40
Vitaliano
Arianna
sangue. Né può placar quest' ire ciò che t'offersi in dono? Offrine un altro,
(sdegno)
Vitaliano
Arianna
45
Vitaliano
che le mie brame adempia. E qual sia questo? La tua morte, ò la mia. E
tanto dunque ardisce il tuo sdegno superbo? Ti sovvenga Arianna, che


Arianna
50
tutto può ottener, cui tutto lice. Sù via, Tiranno, a-
dempi d'un Vincitor fe-
roce tutte l'inique
brame: Il piè mi cinga
la più vile catena. A questo
55
core mostra tutto il fu-
ror del tuo potere;
mostra tutto il poter di tua fie-
rezza, tenta la mia cos-
tanza, la mia virtù;
60
dalle tue furie armato a mè, fel-


lone; à me, rubel, mia — accia laccia, ceppi, tor- menti, ingiurie, emorte: vedrai
65
ai quanto sia forte, più, che latua barbarie, il mio va- lore: e vedrai nel nuo
Vitaliano Arianna
seno, ò Mostro indegno, eterno l'odio, ed immortal lo sdegno. I miei prieghi Non
70
Vitaliano Arianna Vitaliano
gl'odo. la mia forza. la sprezzo. Frà vincitrici squadre un Rè la chiede.


Arianna
75
Vitaliano
Arianna
Alle squadre ed al Rè l'onor ris- ponde, condannando l'ar- dir. Pensa, Arianna che moglie
Vitaliano
Arianna
Vitaliano
Arianna
son che il forte
Virtù mi vuol, lo sò, ma non già vile. Vedi che sono of-
Vitaliano
Arianna
80
Vitaliano
Arianna
fesa ch'io son Sì, Vita- liano. e tù Arianna: colei,
che più sempre amerà nel caro sposo una povera sorte, ch'in un barbaro


85
Vitaliano
core le vaste offerte, e'l temerario ardore. Ah più soffrir non deggio! Ah!-
(amore)
90
darte: ritogli quest'ingrata al mio sguardo. Mà nò, teco qui resti, e pensi in-
tanto, se giova più al suo core solcar - - - - - - - - - - un mar di
95
gioia, ò un mar di pianto.

The vocal line moves in predominantly conjunct motion within a fairly narrow range and with occasional small skips of a third or fourth, and a great many repeated notes. In accordance with contemporary practice, many of the thirds would have been filled in, producing an even smoother line. This line is notated mostly in eighth notes with occasional sixteenth and quarter notes. Dotted rhythms do not normally appear. The phrasing is very irregular and is set off by frequent rests. The bass part moves slowly in half and whole notes, often tied, its range encompassing only a diminished fifth. Chord changes normally take place on the penultimate syllable of phrases.

This example also illustrates the basic harmonic vocabulary of Giustino's recitative. It consists of root and first inversion triads and frequent dominant and secondary dominant sevenths. Diminished seventh chords are reserved for the more tense moments. The harmonic rhythm is quite irregular, generally becoming a bit faster during the more dramatic scenes. Strong interior cadences occur over two quarter notes in the bass thus briefly at least doubling the rate of chord change. Chromatically altered notes reflect the almost constant sense of modulation. The keys explored in the course of these modulations (which usually move through the circle of fifths) extend to four sharps and four flats. Keys with up to two flats or sharps are used quite commonly, those with three a little less commonly, while those keys with four sharps or flats occur infrequently.

They are normally reserved for extremely stressful or sorrowful situations.[47]

The section described above contains many of the common features of recitative style at this time. The remainder of this recitative illustrates several of the ways Vivaldi modified this basic style in order to reflect or portray a dramatic event or specific words or phrases in the text. As Polidarte tells of his capture of Arianna the recitative moves directly from the tonic of B-flat major to the third inversion of the dominant seventh of d minor (mm. 7-8). After a resolution to D major, it modulates to a minor. The word "Vitaliano" is set off with a leap of an augmented fourth in the vocal part (A to D-sharp), signalling a modulation to and cadence in e minor. The outlining of the augmented fourth from the fourth to seventh scale degrees in minor keys is used frequently by Vivaldi in both the voice and bass lines to point out specific words in the text and to effect modulations. Vitaliano's agitated reaction (mm. 13-17) to Polidarte's revelations provides examples of both of the two most common settings for questions. His opening phrase, "Amor! Cieli! Che miro?" (Love! Heavens! What am I looking at?) is set over a Phrygian cadence in b minor. The ending of the melodic line moves down a minor second (from tonic to leading tone) and then up a minor third (from leading tone to supertonic). This melodic and harmonic formula is used for approximately thirty percent of the

[47]According to Cross (Late Operas of Vivaldi, p. 88), this procedure is also followed in Vivaldi's later operas.

questions in Giustino's recitatives. Following the resolution of the dominant chord of this Phrygian cadence to tonic (b minor), the music modulates abruptly to g minor (m. 15), aptly projecting Vitaliano's disturbed state of mind. His final phrase of this section, another question, is an example of the other common question formula which again uses the Phrygian cadence. In this case the melody moves down a perfect fourth (subdominant to tonic) and then up a major second (tonic to supertonic). This type of setting is used for about thirty-five percent of the questions in the opera.

Arianna's first statement in this dialogue (mm. 17-21) moves directly into c minor and sets the tone for her solid stance throughout this scene and the next in opposition to Vitaliano's advances. The finality of her dropping fourth cadence is reinforced by preceding it with a diminished fifth (from subdominant to leading tone), a common procedure of the period.[**] Final phrases in Giustino normally cadence with quarter notes from dominant to tonic in the bass. The vocal line either falls a fourth (with the appropriate appogiatura) from tonic to dominant, as is the case here, or falls a third from mediant to tonic (filled in with supertonic).

The next section for Vitaliano returns briefly to the major mode (B-flat) before plunging abruptly into a minor by way of a progression involving a cross-relation (mm. 23-4).

[**]Downes, "Secco Recitative in Early Classical Opera," p. 62.

Another cross-relation occurs between measures 25 and 26 as a byproduct of the modulation from a minor to b minor. Vivaldi uses this startling procedure numerous times throughout the opera whenever extremely tense dramatic conflicts are involved. The bass line in this section also reflects the increase in tension and includes progressions from B-flat to G-sharp (mm. 23-4) and from D down to E-sharp (mm. 26-7). An augmented fourth is again outlined in the voice (to emphasize "Mondo," world) but does not in this case involve a modulation.

Arianna's next section of dialogue opens in c-sharp minor and involves the use of diminished seventh chords. Diminished and augmented intervals in the voice part are again used for expressive purposes, the most striking example being the setting of "caro mio Sposo adorato" (My dear beloved husband, m. 38). Vitaliano's next question (mm. 41-2) is not set in the usual Phrygian formula but still involves upward motion at its end as do all but three of the questions in the score. He continues to coax and cajole, his importune assaults on Arianna's virtue finally moving to C major and provoking an extended reaction (beginning in e minor) from the beleaguered lady. This section begins at measure 50 and is distinguished by a change in the sonority. The bass is marked Viol: e Viole con le Bassi and now consists of one or two quarter notes per bar. The wide spacing of these notes ensures that the additional instruments will not impede the singer's speed of delivery.

Arianna's indignant anger is well expressed by constant modulation, a generally high tessitura, and a wider range than normal. After an abrupt modulation from b minor to g minor in measure 53, the music moves up through a, b, and c-sharp minors, building in tension. There is a slight relaxation in the move down to f-sharp minor for the text "la mia costanza, la mia virtù" (my constancy, my virtue). As she speaks again of Vitaliano ("fellone" [traitor], "rubel" [rebel], etc.) the vocal line becomes jagged and wide in range. The fragmentary line "Lacci, ceppi, tormenti, ingiurie, e morte" (Binds, shackles, torments, insults, and death) is set in an insistent, rising pattern (over four insistent quarter notes in the bass) on the dominant seventh of b minor. Diminished intervals in the line also serve to build tension. The last few measures of her tirade "fall" down from b minor through a, d, and g minors. The finality of her final phrase of "Eternal hatred" and "immortal scorn" ("Eterno l'odio, ed immortal lo sdegno") is emphasized by preceding the vocal cadence with a diminished fifth.

The recitative now continues with a section of close dialogue between Arianna and Vitaliano which moves back from c minor towards the sharp keys. Arianna's final statement in the scene again asserts her steadfast loyalty to her husband and cadences in E major. Vitaliano initially reacts with despair and anger but hope returns and he decides to give Arianna time to think the situation over. The music moves back through the circle of fifths to F major. After an

extended melisma on "solcar" (sail), the recitative cadences in preparation for Vitaliano's aria in B-flat major, "Vanne si, superba, và."

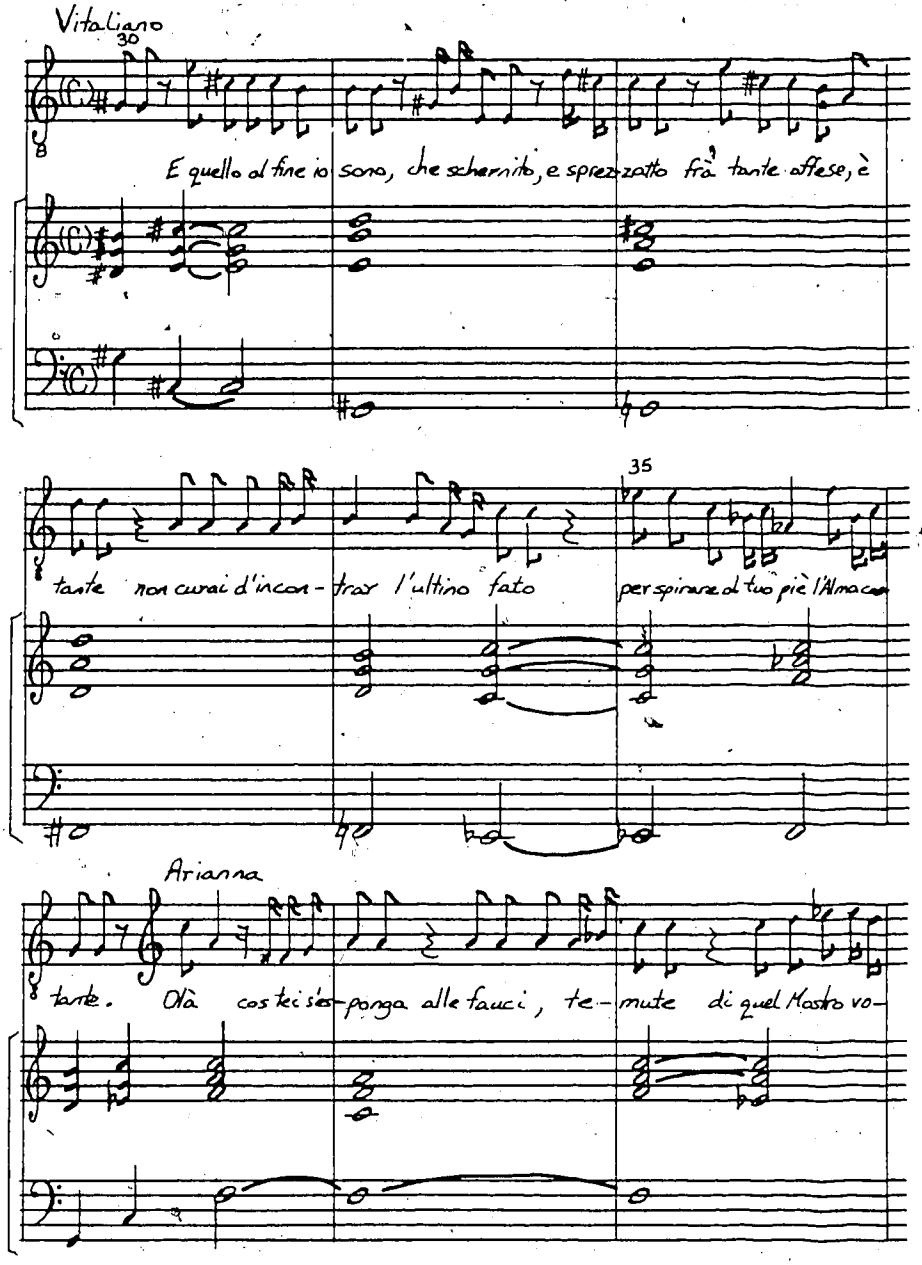
The scene described above illustrates many of the special procedures and devices employed by Vivaldi in his recitatives, but there are several others which should be mentioned. Most important of these is the chromatic bass, both in ascending and descending forms. Act II, Scene 11 (Example 25) another confrontation between Arianna and Vitaliano, this time, however, with Vitaliano in chains, contains examples of both these forms, one right after another. The descending type, which occurs first, is less common and in Vivaldi's music usually accompanies texts of sorrow and musing (as here).[1] The vocal line consists of several short phrases, most of which begin on a high note and then descend. Arianna's agitated answer does just the opposite: most of the phrases rise, building in tension over an ascending chromatic bass.

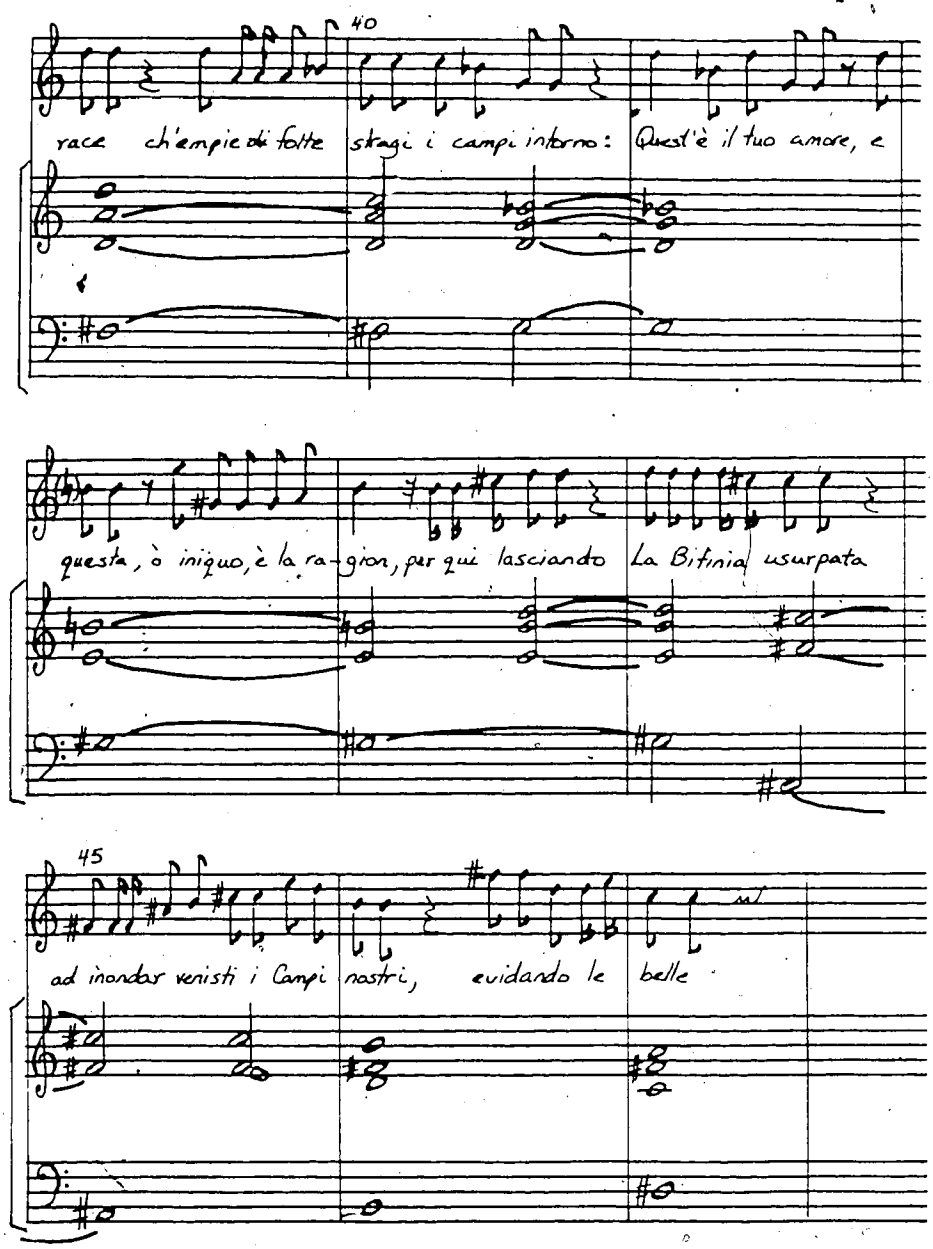
A wonderful example of an effect produced by sidestepping an expected musical event occurs in Act II, Scene 12 (Example 26). Anastasio is suspicious of Arianna's concern and admiration for Giustino, a suspicion raised and fomented by Amantio. During the course of the scene the two make several asides to one another on the subject, unknown to Arianna. Anastasio's last aside follows one by Amantio which modulates from G major to D major and ends with the

---

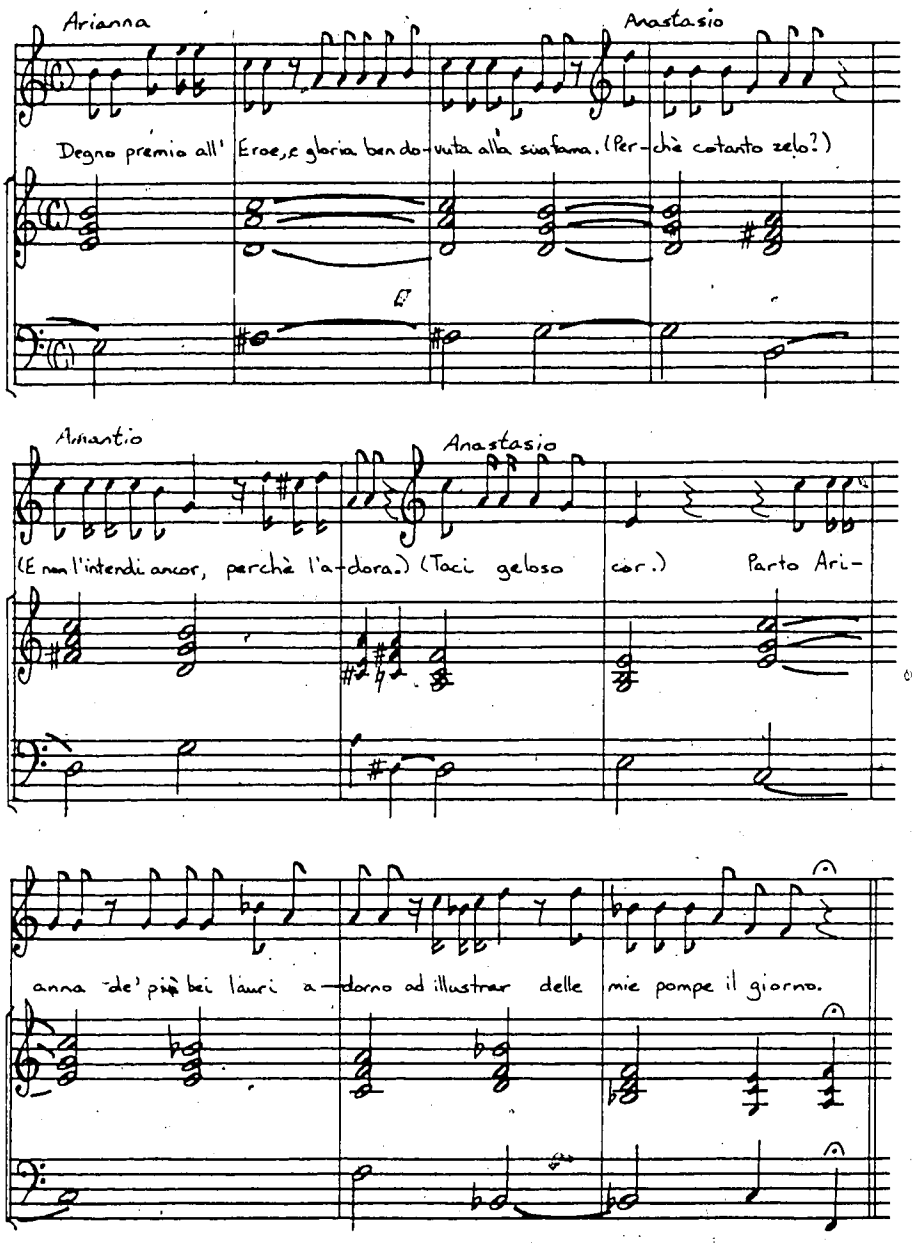
[1]Cross, Late Operas of Vivaldi, p. 88.

EX. 25. ACT II, SCENE 11, MM. 30-47.




40
race ch'empie di folte stragi i campi intorno: Quest'è il tuo amore, e
questa, ò iniquo, è la ra-gion, per qui lasciando La Bitinia usurpata
45
ad inondar venisti i Campi nostri, evidando le belle

EX. 26. ACT II, SCENE 12, MM. 28-37.

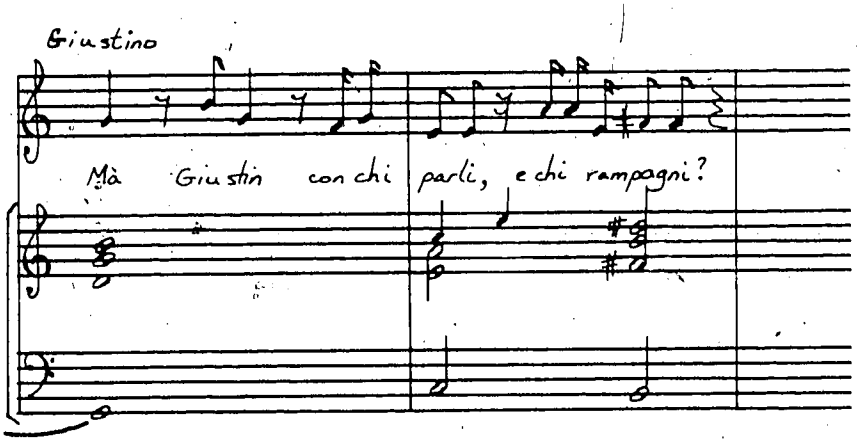


familiar dropping fourth cadential formula in the voice. The bass proceeds from a half-note G (subdominant harmony) to quarter-note A. Instead of the expected resolution to D, the bass falls from A to D-sharp and Anastasio's admonition to himself, "Taci geloso cor" (Quiet jealous heart), is made over the diminished seventh of e minor. This chord then resolves normally. Anastasio's dialogue with Arianna is picked up over a C major triad which resolves in F major. These two sections in the major mode framing the small outburst of e minor vividly depicts the two different planes existing in the drama at this point.

Deceptive resolutions are rare in Giustino's recitative but one does occur in Scene 6 of Act III where Giustino is lamenting his fate (Example 27). Even here, however, it is not a clear cadence but leads into a question. The dominant seventh of C major resolves to the second inversion of vi which also functions as first inversion iv in e minor, the first half of a Phrygian cadence in that key. Another rare procedure used in this scene is that of simultaneous dry recitative. This device was a specialty of seventeenth-century Venetian opera and became used less and less frequently because of the move away from Baroque stylization towards a more "natural," improvisatory style of recitative.[50] After the revelation of Giustino's ancestry by a voice emanating from inside the tomb of Vitaliano's father, the three brothers (Giustino, Vitaliano, and

[50]E.O.D. Downes, "Secco Recitative in Early Classical Opera," p. 58.

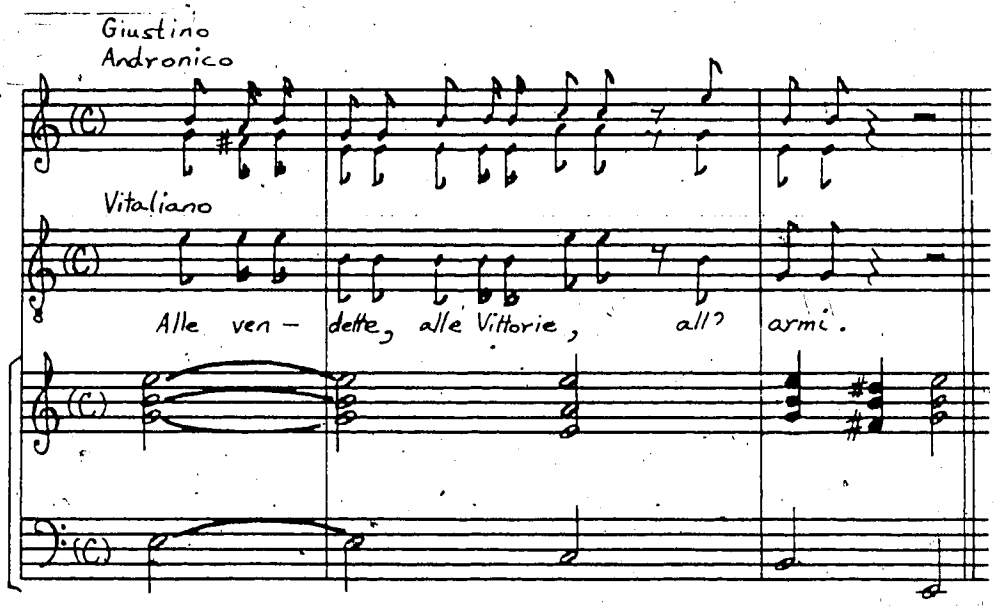
EX. 27. ACT III, SCENE 6, MM. 6-7.



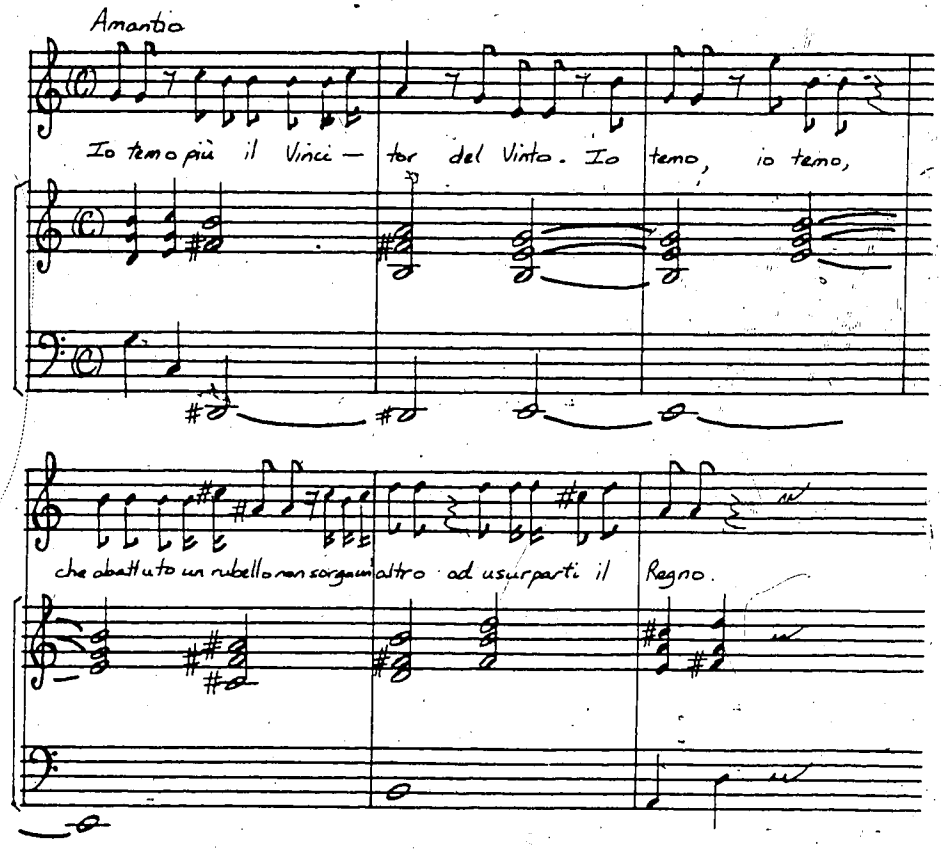
Andronico) make a pact to rescue Anastasio from the clutches of the traitor Amantio. The scene ends with their battle cry: "Alle vendette, alle Vittorie, all'armi" (To revenge, to victory, to arms; Example 28).

Another technique exploited for dramatic purposes by Vivaldi is the use of unusual ranges. As already described above, a wider than normal range in the vocal line is often used to express anger or fear and to build tension. In Act II, Scene 10, Vivaldi uses an unusually low range in the accompanying bass part to underline the atmosphere of fear and suspicion (Example 29). Here Amantio is suggesting to Anastasio that Giustino's successes may induce him to seek the throne himself. The section in question begins with a leap from C down to D-sharp in the bass (under the word "temo," afraid). This resolves to E which is then sustained for two measures.

EX. 28. ACT III, SCENE 6, MM. 85-7.



EX. 29. ACT II, SCENE 10, MM. 13-18.



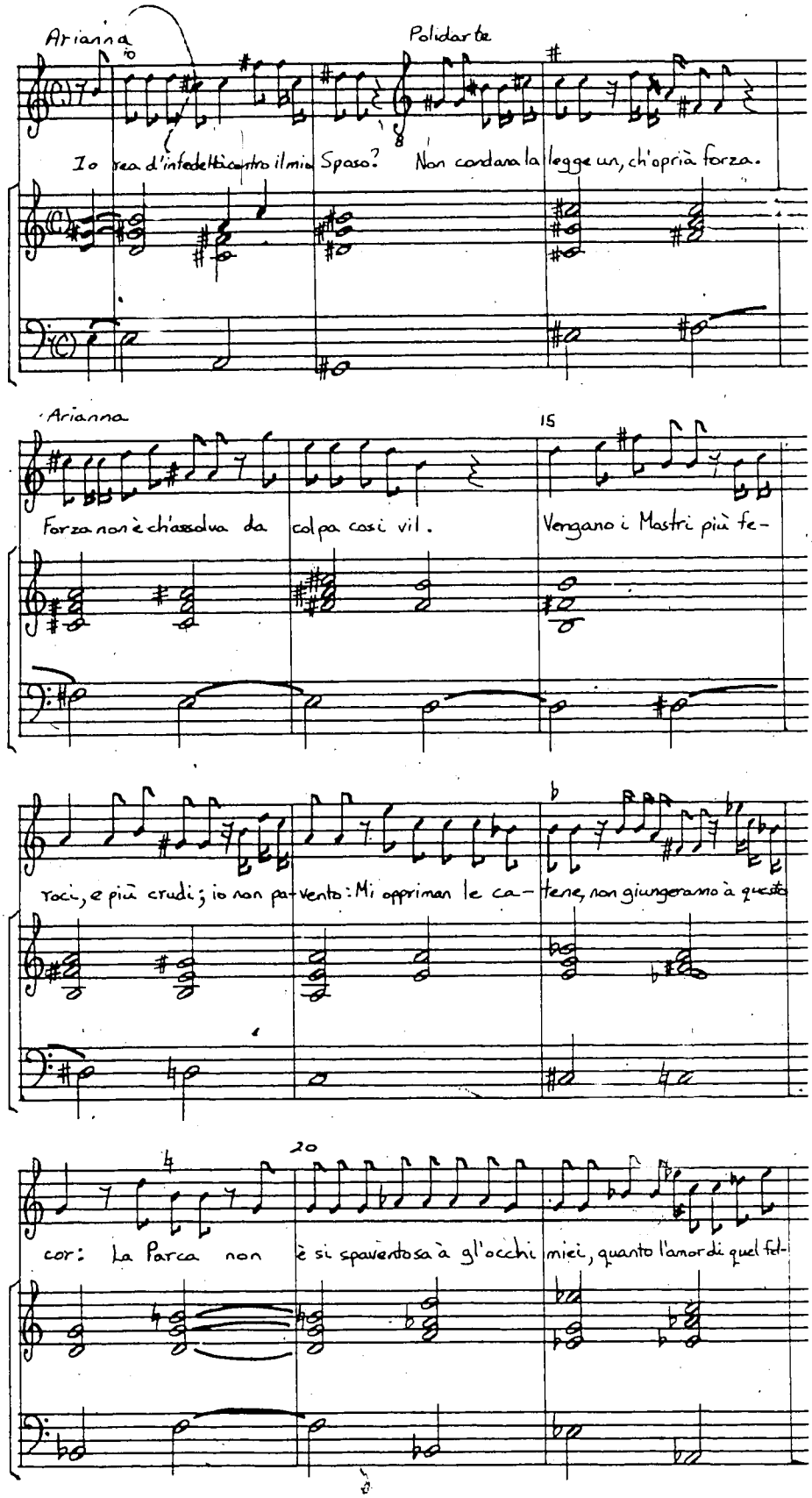
The final measures of this example also contain one of the more common procedures in Giustino's recitative, the resolution of the third inversion of a dominant seventh chord (or secondary seventh) to root position tonic. This exceptional resolution was a common harmonic formula in recitative at this time[51] and occurs frequently throughout this opera. Another example appears in the second scene of Act II in which Arianna asserts her fidelity to her husband for the final time before being abondoned to the sea monster (Example 30). This scene contains several unusual harmonic progressions and cross-relations which are exploited both for their dramatic effect and for the unstudied, improvisatory quality they impart which is so essential to the recitative style of the period.[52]

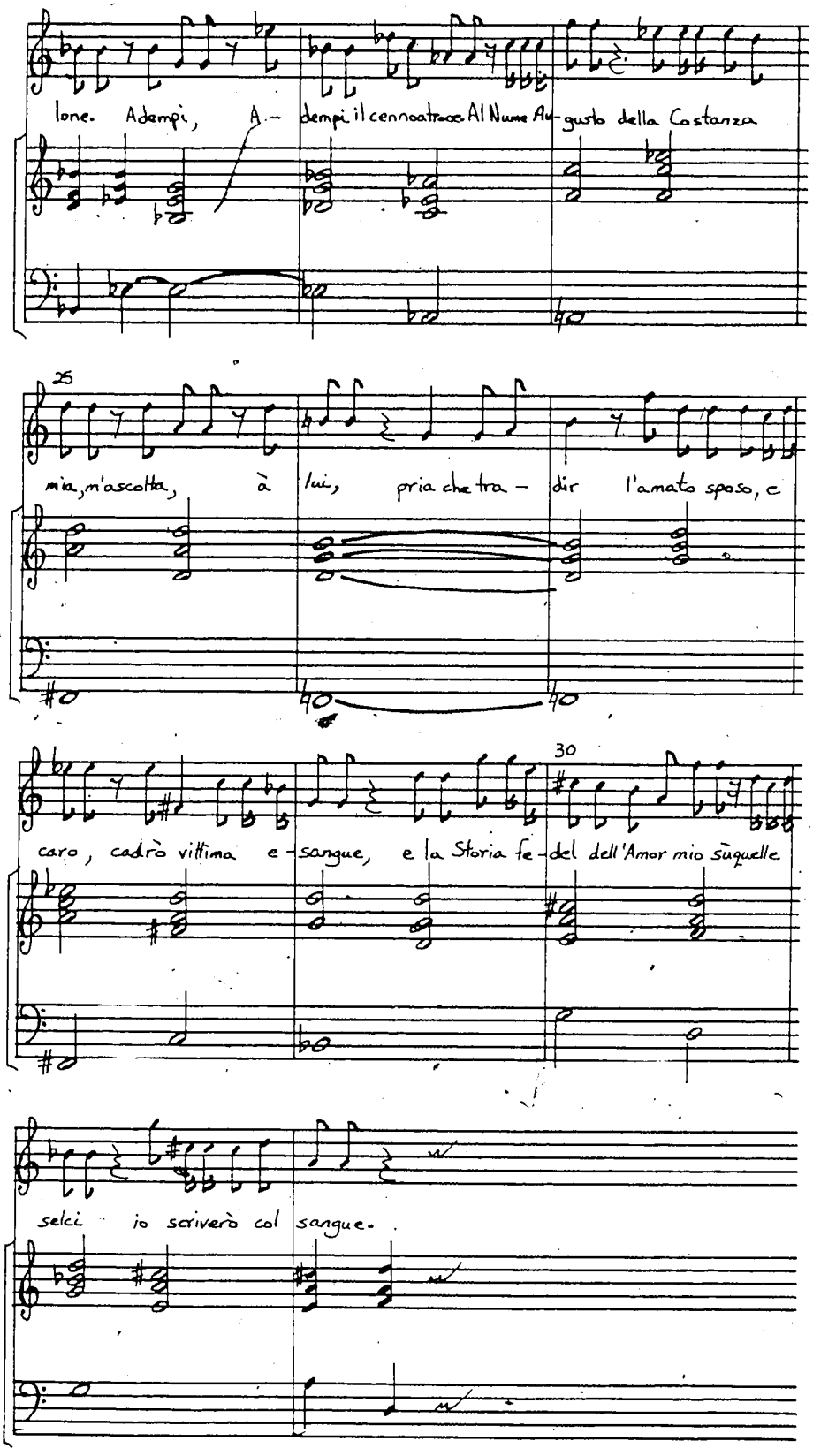
One major difference may be observed in Vivaldi's procedures as compared to those of his contemporaries. According to Michael F. Robinson, composers had begun to start recitatives with a consonant first inversion chord by the 1680's, a procedure which became quite common after 1700.[53] The purpose was to preserve some continuity with the preceding number, thus producing a more continuous flow of music within each act. Vivaldi, however, does not employ this method in Giustino. In fact, every single recitative in the opera begins with a root position triad. Vivaldi's concern for continuity is instead concentrated on the tonal

---

[51] Robinson, Naples and Neapolitan Opera, p. 74.
[52] Ibid., 74.
[53] Ibid., 74.

EX. 30. ACT II, SCENE 2, MM. 10-32.




lone. Adempi, A- dempi il cennoatroce. Al Nume Au- gusto della Costanza
25
mia, m'ascolta, à lui, pria che tra- dir l'amato sposo, e
30
caro, cadrò vittima e- sangue, e la Storia fe- del dell'Amor mio sùquelle
selci io scriverò col sangue.

progression from one number to the next, an approach which certainly refutes Marcello's charges of inattention to key relationships (See Chapter 2, p. 15).

Basically, Vivaldi's method consists of the use of a starting chord common to the keys of both numbers. In the case of closely related tonalities the procedure is very simple and usually involves a tonic or dominant chord. For example, Act I, Scene 3 ends with an aria in F major. The recitative which opens Scene 4 begins with an F-major triad (here heard as tonic) which moves to a B-flat chord, thus functioning as the dominant in B-flat major. The opposite procedure is followed a little later on in Act I. Scene 10 ends in B-flat major; Scene 11 begins with an F-major chord (V in B-flat major) which now functions as I in F major. Variations of this method are also used for less closely related tonalities. The opening d minor triad of Act II, Scene 11 functions as iii in the key of the preceding scene (B-flat major) and as iv in the new key of a minor. It is used here as a pivot and is followed immediately by the dominant of a minor. This specific tonal relationship and pivot (iii/iv) recurs at three other places in the opera. Some form of common chord is employed twenty-three times in Giustino.

Progressions between the scenes or numbers whose tonalities are a little more distantly related have for the most part been facilitated by use of the method just described. There are a few places, however, where this is

not the case and where the sudden shift of tonality appears to be related to events in the plot. Scene 4 of Act I ends with Giustino's aria, "Bel riposo de' mortali," in C major. Scene 5 opens with the Sinfonia in E major during which Fortuna descends from the sky. It seems likely that the shift in tonality here is related to the move from the earthly to the unearthly in the drama. This is reinforced by the move back to the more "ordinary" key of D major after Fortuna's exit. Eric Cross suggests that Vivaldi also uses this type of tonal progression to underline changes in the set[54] and this may account in part for its appearance here.

Several other instances seem to be related to changes in character and mood. Act I, Scene 12 ends with an aria for Andronico in C major in which he expresses his love for Leocasta. The next scene opens with Vitaliano's martial aria "All' armi, ò guerrieri" in D major. The sudden shift in tonality is appropriate to this total change of mood. Again a change of set is involved, the action moving from "camera" to a vast plain outside of Constantinople. A similar situation occurs in Scene 8 of Act II where the change of key from A major to C major marks the change in mood from Leocasta's cheerful aria which praises nature and spring to Arianna's troubled soliloquy in which she speaks of her fears for the safety of her husband. An even more drastic shift of tonality occurs between the last two scenes of the opera, from B-flat major to A major. A major change of set

---

[54]Cross, Late Operas of Vivaldi, p. 84.

probably accounts, at least in part, for this progression. The action moves from inside to an imposing edifice representing the Temple of Fame which has been prepared for the coronation of Giustino.

In general, then, the progression of tonalities from one number to the next appears to be extremely carefully worked out. One or two other tendencies in this regard may be discerned. First of all, the relationship between a recitative and the aria it precedes is usually much closer and more carefully treated than is its relationship with the aria (or other number) it follows. Most commonly this recitative cadences in the dominant key, major or minor, of the subsequent aria, or in the key of the submediant, usually the relative minor. Other common choices include the subdominant, supertonic, and mediant (usually relative major) tonalities. The tonal relationships of the recitatives to the numbers they follow includes a slightly wider range of possibilities, some of these being less closely related tonalities. The most common choices, however, are subdominant and dominant. These tonal relationships are quite similar to those in Vivaldi's later operas as described by Eric Cross.[55]

[55]Ibid.

N. Accompanied Recitative

Vivaldi's Giustino contains two accompanied recitatives, a fairly average number for an opera of this period. Operas in Naples during the 1720's generally included one or two.[56]

The first of these two recitatives occurs in Scene 5 of Act I for Fortuna, immediately following the Sinfonia in E major. The style of its vocal line is the same as that employed in the simple recitatives in this opera. Its light chordal accompaniment is scored for four-part strings (and continuo) and consists of one or two quarter notes per bar. As in the recitative in Act I, Scene 13 (discussed above), the wide spacing of these notes would probably ensure that the presence of additional instruments would not significantly impede the singer's speed of delivery. The use of string accompaniment here instead of continuo only was probably motivated by the presence of the supernatural, the same factor which produced other special features in this scene. The element of the supernatural apparently often instigated the use of accompanied recitative in Vivaldi's later operas as well.[57]

The second accompanied recitative in Giustino occurs in Act II, Scene 3 in which Arianna has been chained to a rock and left for the sea monster (Example 31). The scene opens with a section of simple recitative for Arianna in c minor (mm. 1-8) in which she pleads with the gods for help as the

[56]Robinson, Naples and Neapolitan Opera, p. 85.
[57]Cross, Late Operas of Vivaldi, p. 90.

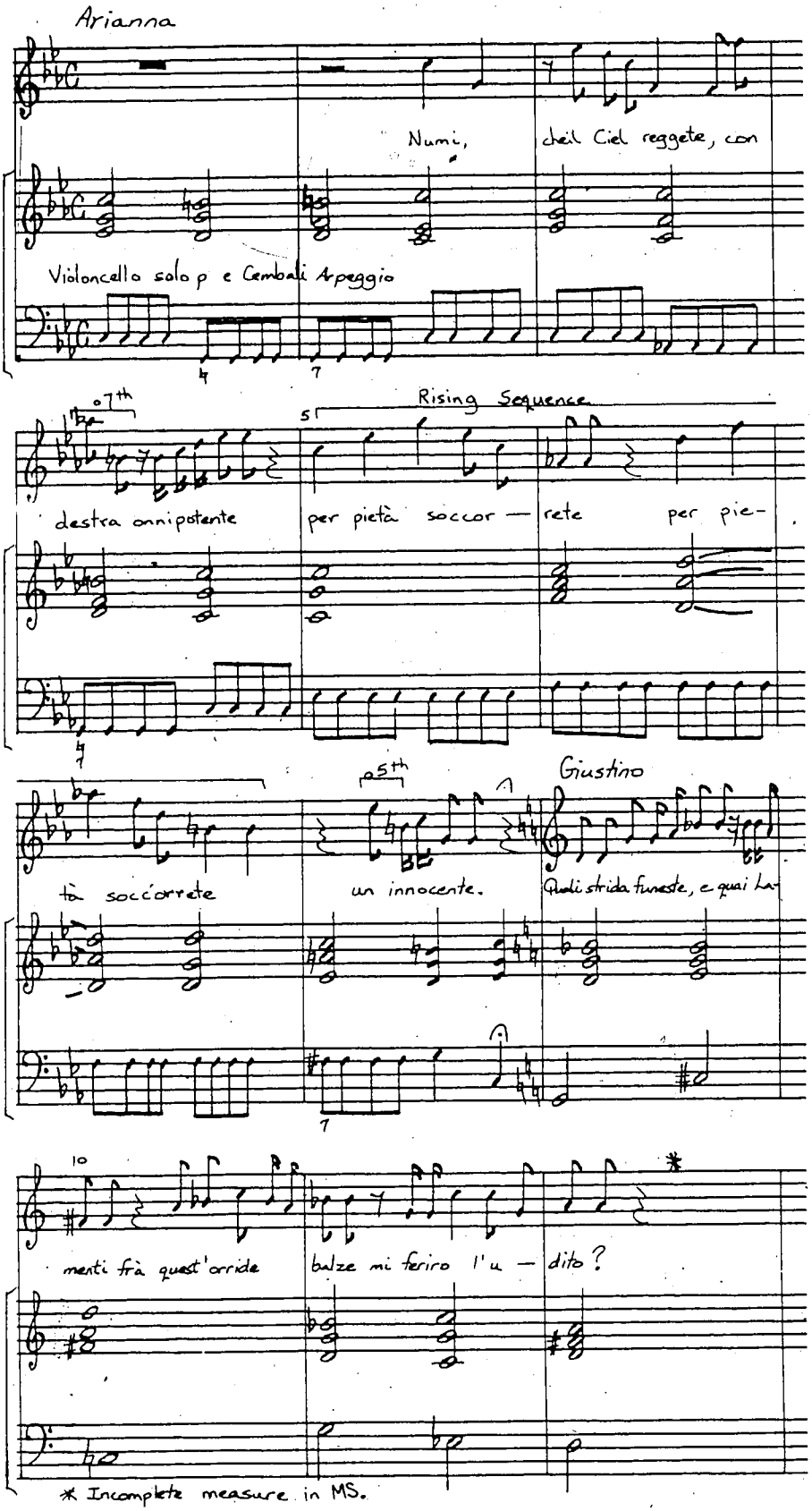
monster moves closer and closer. The usual sustained notes in the bass are replaced here by repeated eighth notes marked Violoncello solo piano and Cembali Arpeggio. Also unusual is the use of a key signature (two flats). The vocal style is arioso-like: more sustained and angular than in most simple recitative and making use of a wider range. A leap down a diminished seventh and a rising sequence are used to build tension. The final measure reverts to recitative style and precedes the final dropping fourth with the conventional but effective diminished fifth.

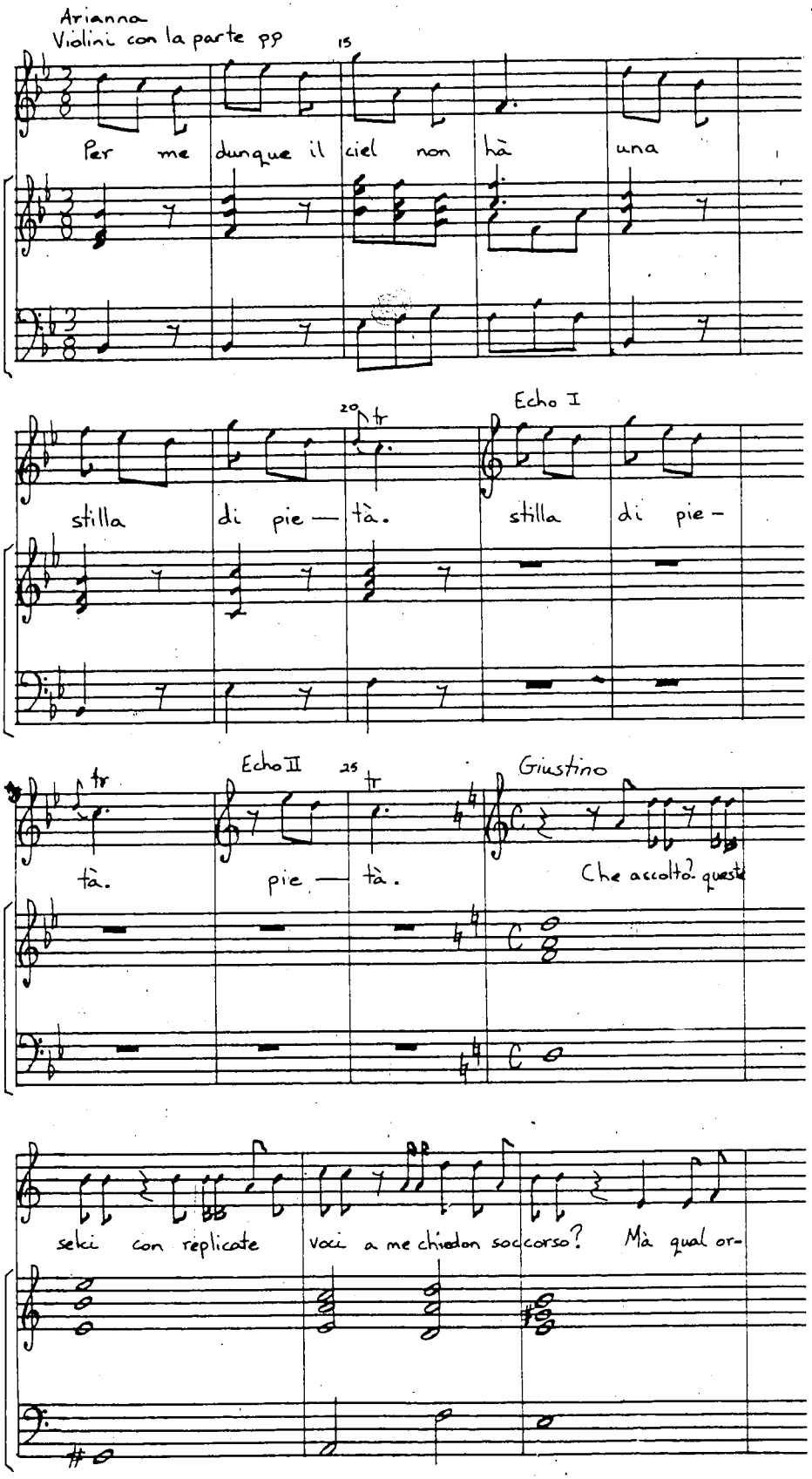
The next thirty-two measures of this scene alternate two sections of ordinary dry recitative for Giustino with two arioso-type sections in triple time for Arianna. The remainder of the scene is set in dry recitative.

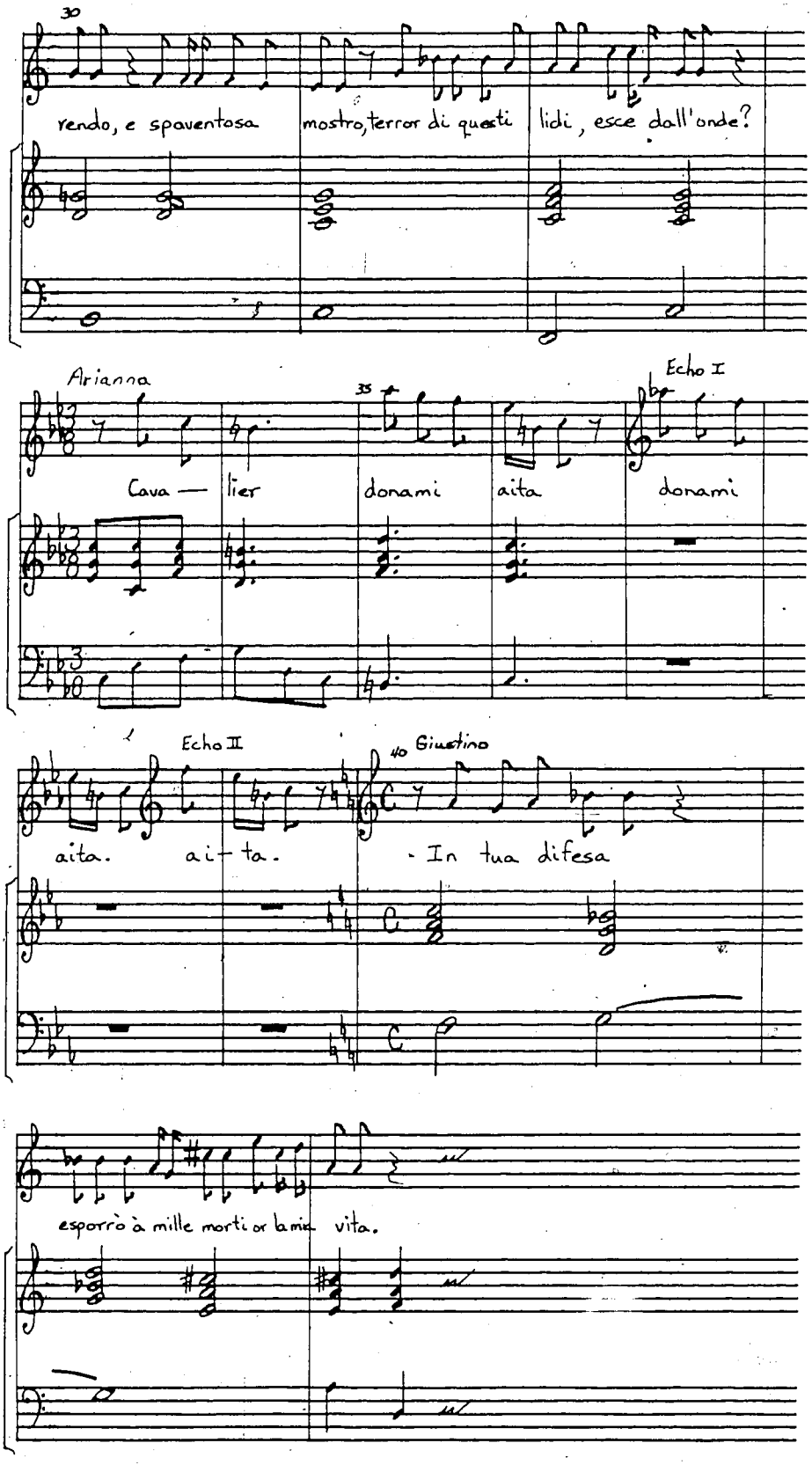
Arianna's first arioso is in B-flat major, 3/8 time, and is marked Violini con la parte pianissimo. It consists of two parallel four-bar phrases and ends on the dominant. The vocal style is lyrical but very simple. The final three bars are repeated by an echo (without any instrumental accompaniment); the last two bars are then repeated by another echo. Her second arioso, a direct appeal for help to Giustino, is shorter (four measures) and more angular and desperate in character. It is in c min nd is again echoed twice. Similar passages which differentiate characters by their recitative occur in some of Vivaldi later operas.[58]

[58]Ibid., p. 91.

EX. 31. ACT II, SCENE 3, MM. 1-42.




Arianna
Violini con la parte pp
15
Per me dunque il ciel non hà una
20
Echo I
stilla di pie — tà. stilla di pie —
Echo II
25
Giustino
tà. pie — tà. Che accolto? queste
seki con replicate voci a me chiedon soccorso? Mà qual or-


30
rendo, e spaventosa
mostro, terror di questi
lidi, esce dall'onde?
Arianna
35
Echo I
Cava — lier
donami
aita
donami
Echo II
40 Giustino
aita.
ai - ta.
- In tua difesa
esporrò à mille morti or la mia vita.

O. Instrumental Numbers

Vivaldi's Giustino contains only two instrumental numbers. the opening sinfonia,[5'] and a sinfonia at the beginning of Act I, Scene 5 where Fortuna descends from the sky in a machine. As mentioned earlier, the opening Sinfonia is one of only a few that specifically indicate which opera they belong to. It is in many ways typical of Vivaldi's twelve opera overtures which normally consist of three movements in the following plan: a fast first movement similar in structure to his ripieno concertos and often exploiting brilliant violin figuration; a slower second movement (usually an Andante in duple or common time) in the tonic minor; and a faster, dance-like movement which is usually quite short and often in triple meter.[6'] The first and third movements of Giustino's overture are the same as those of the ripieno concertos RV 111 and 111a. Its second movement is also used in the sinfonia to the serenata "La Sena festeggiante" (RV 693).[1']

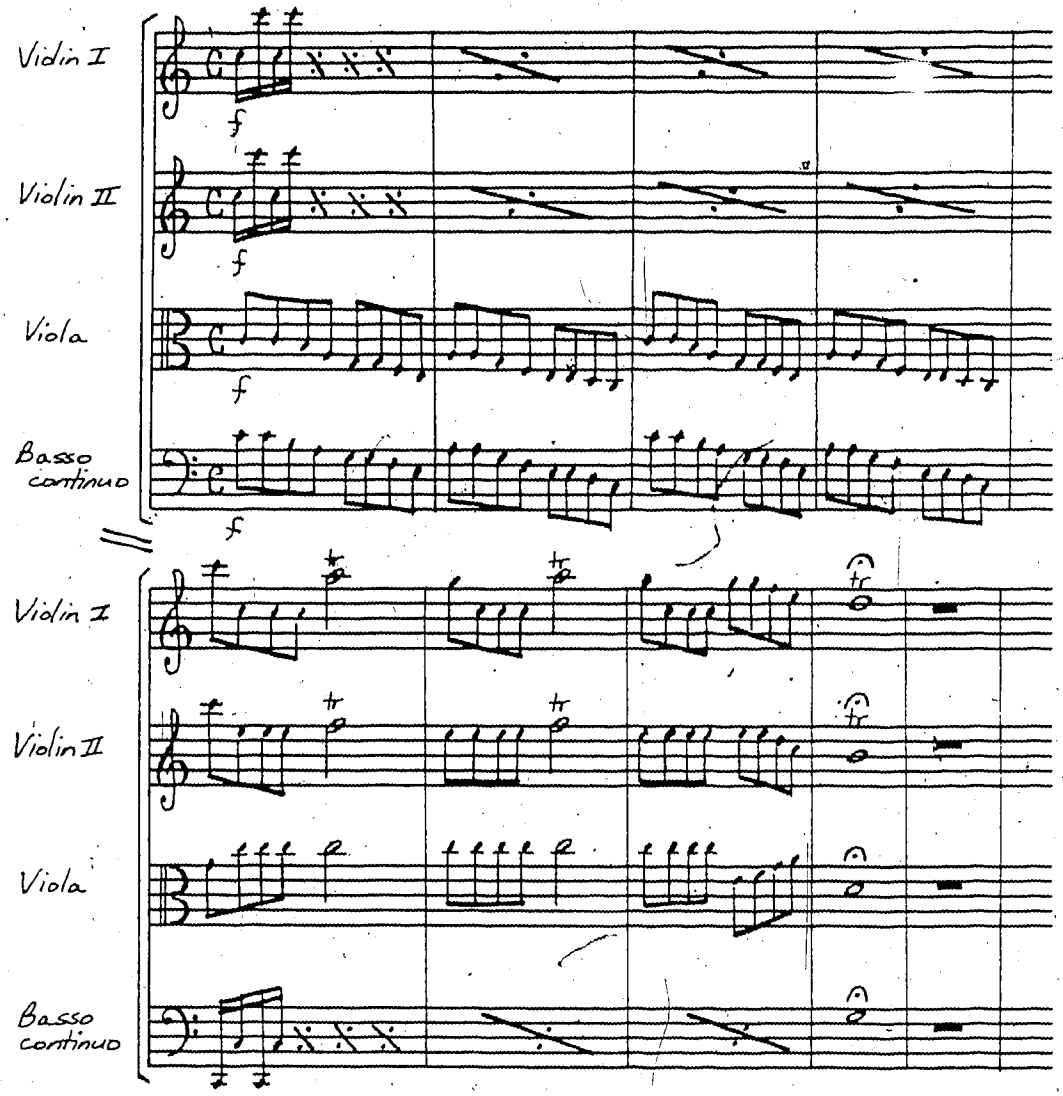
The first movement of this sinfonia has no tempo marking in the score but is obviously fast, probably an Allegro. It is in C major, common time, and is scored for four-part strings (the violins are in unison much of the time, however). The movement is in a type of ritornello form but the ritornello consists of only two ideas, both of which

[5']This sinfonia has been published in an edition by Massimo Bruni (Milan: Carisch [c1959]).
[6']Cross, Late Operas of Vivaldi, pp. 55-6.
[1']Ryom, Verzeichnis der Werke Antonio Vivaldis (Kleine Ausgabe. Copenhagen: Engstrom & Sodring, 1974), pp. 34 and 124.

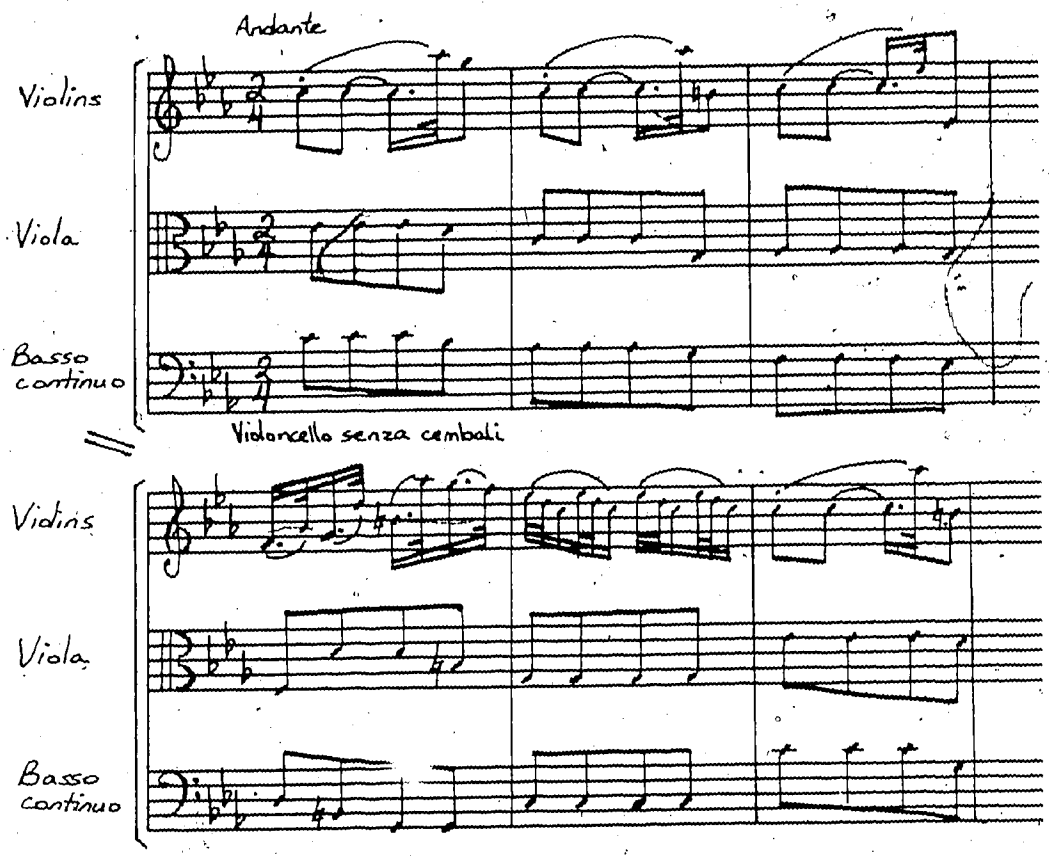
are present at each of its three recurrences. As is more usual in this type of form, the ritornello is tonally stable and recurs in dominant, submediant, and tonic tonalities. The episodes are modulatory and contain much use of sequence. They also introduce new material. The thematic materials of the movement rely heavily on scales, repeated notes, and various patterns of violin figuration. The entire ritornello is constructed around a sixteenth-note broken octave tonic pedal (Example 32).

The second movement of Giustino's opening sinfonia is also very representative of its type. It is an Andante (in 2/4 time for three-part strings) in the style of a pathetic aria and is marked sempre tutti piano. A long lyrical melody unfolds in the violins making much use of diminished intervals, wide leaps, and accented non-harmonic tones. The harmonic vocabulary of the movement is well-suited to this pathetic style. It includes French and German sixths and considerable use of secondary dominants, diminished sevenths, and modal inflections. The structure of the movement is very loose; several ideas are presented during its course. Two elements are used to retain some continuity: insistent repeated notes and a figure from measure five (Example 33). All of this is constructed over a repeated-note bass moving in constant eighth notes. This bass part is marked violoncello senza cembalo. This produces a truly independent viola part which (although also moving in constant eighths) fills in the harmonies and is not

EX. 32. SINFONIA, 1st MOVEMENT, MM. 1-9.



EX. 33. SINFONIA, 2ND MOVEMENT, MM. 1-6.



attached to either the violins or bassi as is so common in Vivaldi's music. The final three-and-a-half measures were crossed out in the score so that the movement ends on dominant harmony and moves directly into the third movement.

The final movement of this sinfonia is a simple dance-like Allegro (3/8 time) for three-part strings in C major. It is the shortest of the three movements (twenty-eight measures) and also the most simply constructed with regard to phrase structure, (each phrase is four bars long without exception), rhythm, form (binary), and harmony.

The harmonic vocabulary of the piece is restricted to five chords: I, V (sometimes with a seventh), V/V, IV, and V/IV in decreasing order of frequency.

The sinfonia which opens Scene 5 of Act I is marked "La Fortuna in Machina" and "Istromenti in Scena." The libretto contains the following stage directions:

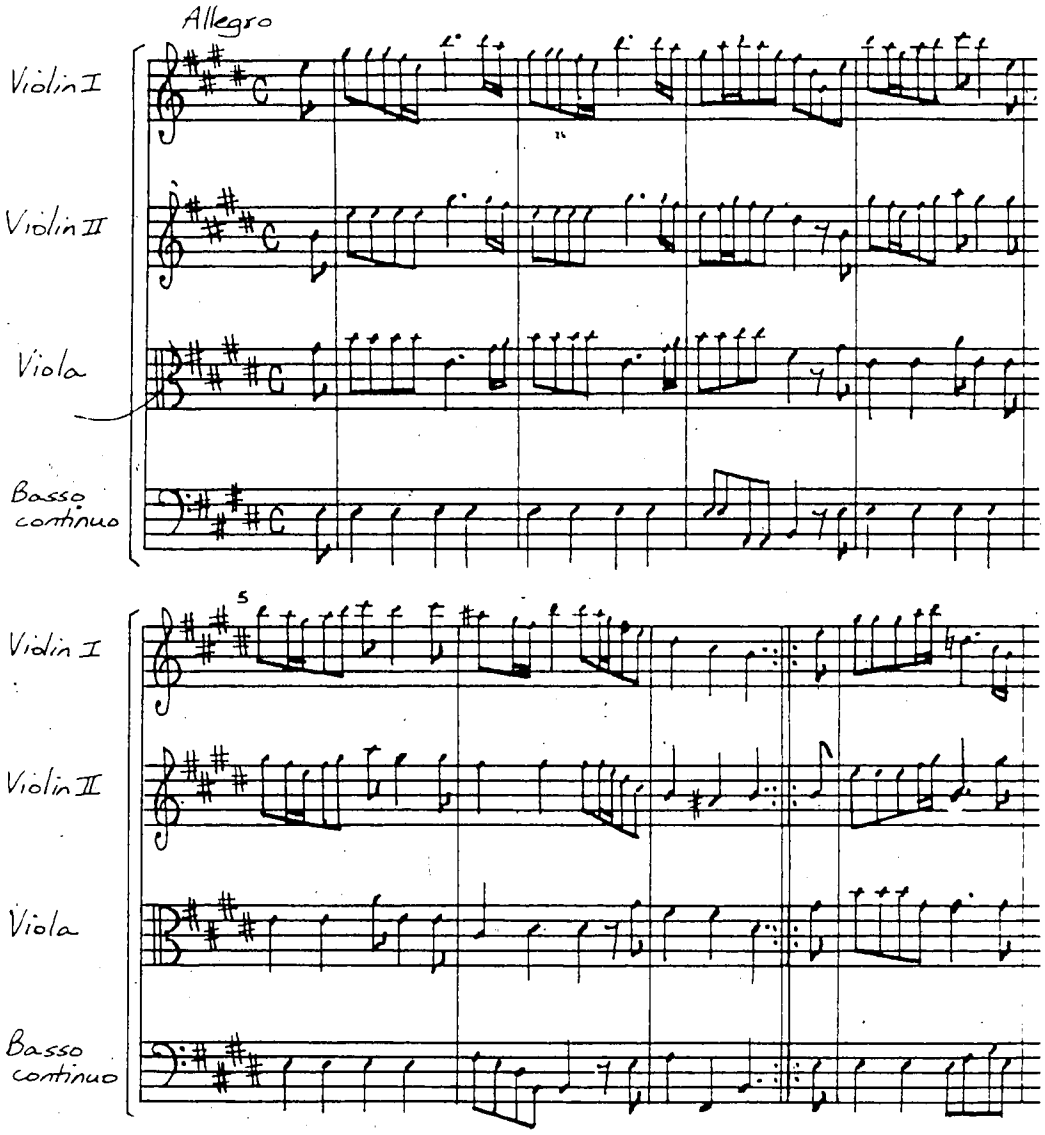
> The stage brightens with a cheerful symphony, and Fortuna descends, seated on the rotating wheel of a majestic machine, accompanied by her Genii who bring sceptres, crowns, and treasures.'[2]

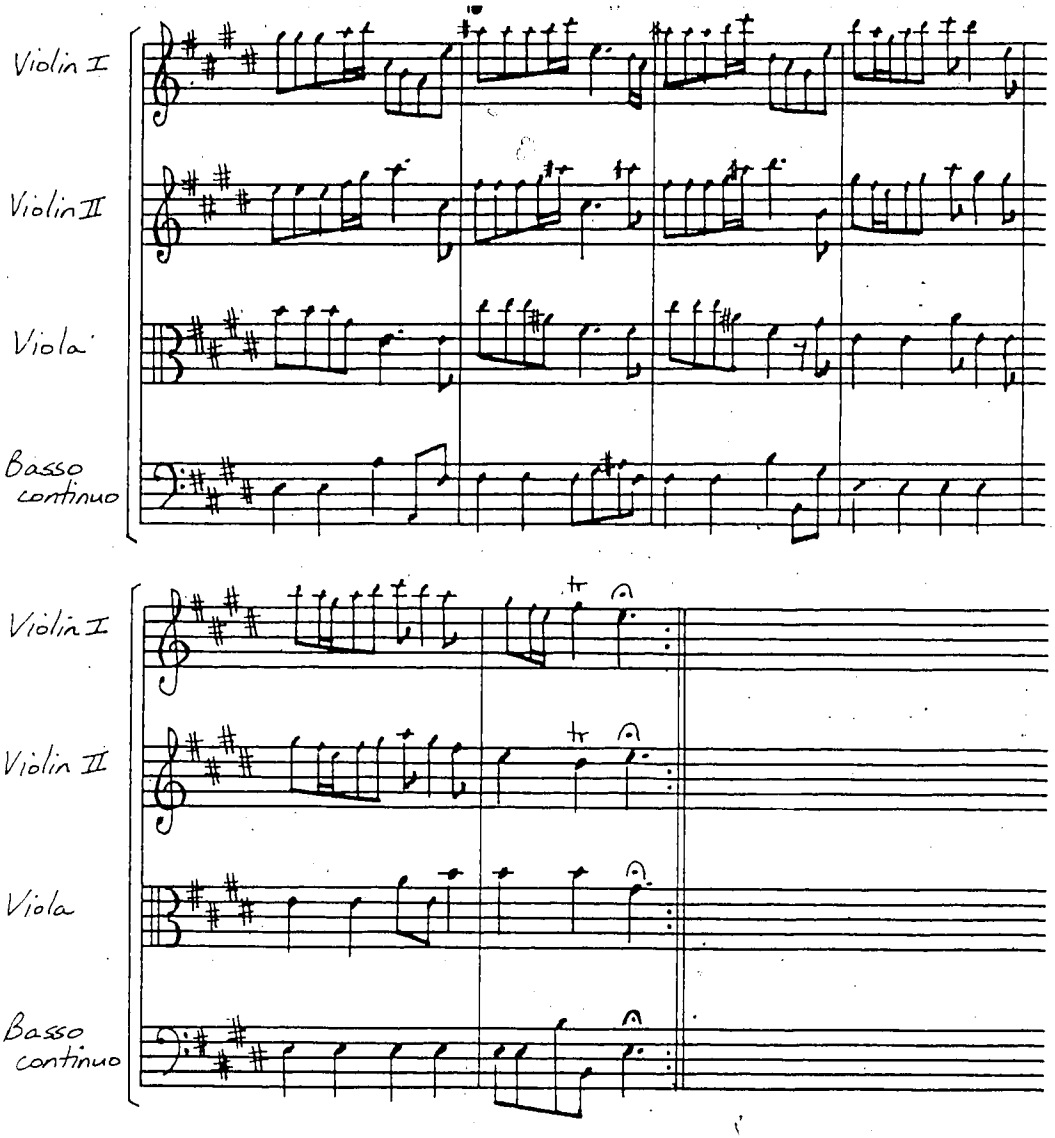
This short (fourteen measures), binary Allegro in E major (Example 34) makes use of the first two ideas from the composer's Concerto Op. VIII, No. 1, "La Primavera" (RV 269). The movement is very tightly constructed: the immediate repetition of the first phrase as well as three other smaller repeated sections have been crossed out. Each of its two halves consists of one three-bar phrase and one four-bar phrase (each of the latter is further divisible into two-bar segments). The first section ends on dominant; the second passes sequentially through A major (IV) and B major (V) before the final phrase in tonic. The two motives used in the opening section are used again, with some variation (the first is inverted), in the second section. Harmonically the piece is very straightforward. The tonality of this sinfonia should be noted for two reasons. Firstly, E major is the same key as that of the original "Primavera"

'[2]Al Suono d'allegra sinfonia s'illumina la Scena, e scende la Fortuna sù maestosa Machina assisa sù la Ruota, che gira, accompagnato da' suoi Genii, che portano Scettri, Corone, e Tesori.

concerto. Secondly it is a rarely-used key in Vivaldi's music and therefore its use here suggests the special, supernatural nature of Fortuna.

EX. 34. SINFONIA, 1. 5, ALLEGRO.




Violin I
Violin II
Viola
Basso continuo
Violin I
Violin II
Viola
Basso continuo

Chapter VI

Conclusions

As might be expected from an opera originating in a composer's middle period, Giustino displays characteristics of both Vivaldi's late and early operas. Most aspects of melody, harmony, and rhythm remain quite consistent throughout his life and are used quite typically in this work. Features of style and structure which are reminiscent of the early operas include: a strong interest in orchestral colour, the use of an exotic instrument to produce a sense of climax, the use of an instrumental number (I. 5; only one late opera, La fida ninfa, includes the use of instrumental numbers other than the opening sinfonia), the substantial content and proportions of the choruses, and the use of duets at points of less dramatic significance than in the later works.

Certain other characteristics appear to be in a transitional phase. Texture is generally thicker than in the earlier operas but two-and three-part writing still occur more commonly than in the late works. Vivaldi has begun to employ accompanimental figures but these are still rather unsophisticated and occur infrequently. Related to this is the occasional appearance of a homophonic, non-thematic ritornello. In these instances the orchestra is treated as one large continuo instrument. Two rhythmic characteristics which occur in this opera but which become much more common in the later works are use of the Lombardic figure and the

superimposing of different rhythmic patterns. Evidence of the developing galant style may perhaps be found in those arias in Giustino which contain sections of regular four-bar phrases. In general, however, the phrase structure is very irregular and assymetrical. Another transitional feature is the occasional use of a marked contrast between the 'A' and 'B' sections of a da capo aria.

Several other procedures used in Giustino seem to be quite similar to those employed in the late operas. These include frequent use (25%) of da capo ritornellos which are comprised of a selection of themes from the opening ritornello, the frequent use of a bipartite structure for 'B' which is identical to that used in the late works, and the pronounced imbalance of the 'A' and 'B' sections of the da capo aria (with 'A' predominating). The latter is frequently further emphasized by the inclusion of a coda-type appendage to the second vocal paragraph which usually consists of another statement of the text.

The stylistic and structural characteristics listed above are illustrative not only of Vivaldi's development as a composer, but of contemporary trends in European music. While many features of the work are still strongly rooted in the Baroque (irregular phrase structure, spun-out melodies, a large number of minor-key arias), many others are indicative of a move towards the pre-classical style. The exceptional harmonic progressions, frequent cross-relations, and small note values employed in Giustino's recitative

impart an unstudied, improvisatory quality which is indicative of the move away from Baroque stylization towards a more naturalistic approach. Other progressive features include the strong tonal feeling, increased use of homophony, the non-thematic bass-line, and a greater insistence on the preeminence of the vocal melody over other musical and dramatic elements.

Vivaldi's Il Giustino (1724) occupies an important position in his dramatic oeuvre, in part because of these transitional characteristics, but also since it represents his only extant, complete operatic score from the period 1721 to 1726. The work contains many exciting moments, both musically and dramatically, but its revival appears unlikely, partly because seventeenth-century dramatic conventions are so alien to our own. There are also some disappointing moments, some of which seem to stem from Vivaldi's less than careful attention to detail. It should be remembered that the circumstances of a performance in an eighteenth-century theatre were very different from what is customary today. Subtlety and perfection of detail would have been lost amongst the general commotion. Most of Giustino exhibits the originality, rhythmic drive, and excitement which have made Vivaldi's instrumental works so popular. There are also moments of sensitivity and pathos which are reminiscent of many of the slow movements in his concertos. It is to be hoped that some of these outstanding moments will make their way into the concert repertoire.

Bibliography

Arnold, Denis. "Vivaldi's Church Music: an Introduction." Early Music I (1973): 66-74.

Bellina, Anna Laura, Bruno Brizi, and Maria Grazia Pensa. I Libretti Vivaldiani: Recensione e Collazione dei Testimoni a Stampa. Studi di Musica Veneta Quaderni Vivaldiani 3. Florence: Olschki, 1982.

Bonta, Stephen. "Giovanni Legrenzi." In The New Grove Dictionary of Music and Musicians, vol. 10, pp. 615-19.

Burkley, Francis. "Priest-Composers of the Baroque: A Sacred- Secular Conflict." Musical Quarterly LIV (1968): 169-84.

Burney, Charles. A General History of Music from the earliest ages to the present period. 2 vols. London, 1789; reprint ed., New York: Dover, 1957. Edited by Frank Mercer.

Cross, Eric. The Late Operas of Antonio Vivaldi: 1727-1738. Ann Arbor: UMI Research Press, 1981.

Dean, Winton. Handel and the Opera Seria. Berkeley and Los Angeles: University of California Press, 1969.

Dean, Winton. "The Performance of Recitative in Late Baroque Opera." Music and Letters LVIII (1977): 389-402.

Downes, Edward O.D. "The Neapolitan tradition in opera." In International Musicological Society: Report of the Eighth Congress, New York, 1961, vol. I, pp. 277-84. Kassel: Barenreiter, 1961.

Downes, Edward O.D. "'Secco' recitative in early Classical opera seria (1720-1780)." Journal of the American Musicological Society XIV (1961): 50-69.

Dunham, Mary Meneve. "The Secular Cantatas of Antonio Vivaldi in the Foà Collection." Ph.D. dissertation, University of Michigan, 1969.

Fort, Robert E., Jr. "An Analysis of Thirteen Vesper Psalms of Antonio Vivaldi Contained in the Foà-Giordano Manuscripts with an Appendix Containing Photocopies of the Manuscripts." S.M.D. dissertation, Union Theological Seminary, 1971.

Giazotto, Remo. Antonio Vivaldi. Turin: Edizioni Rai Radiotelevisione Italiana, 1973.

Graumann, Keith David. "Antonio Vivaldi: Performance Editions of Nine Sacred Vocal Works on Liturgical Texts Preserved in the Raccolta Foà-Giordano." D.M.A. dissertation, University of Oklahoma, 1981.

Grout, Donald Jay. A Short History of Opera. 2nd ed. New York: Columbia University Press, 1965.

Handel, George Frederic. Giustino. Edited by F. Chrysander. Leipzig: German Handel Society, 1883; reprint ed., Ridgewood, New Jersey: Gregg Press Inc., 1965.

Hansell, Sven Hostrup. "The Cadence in 18th-Century Recitative." Musical Quarterly LIV (1968): 228-48.

Hucke, Helmuth. "Die neapolitanische Tradition in der Oper." In International Musicological Society: Report of the Eighth Congress, New York, 1961, vol. 1, pp. 253-77. Kassel: Barenreiter, 1961.

Kendall, Alan. Vivaldi. London: Chappell and Company, Ltd., 1978.

Kolneder, Walter. Antonio Vivaldi: His Life and Work. Translated by Bill Hopkins. London: Faber and Faber, 1970.

Kolneder, Walter. Performance Practices in Vivaldi. Translated by Anne de Dadelsen. Winterthur, Switzerland: Amadeus Verlag, 1979.

Kolneder, Walter. "Vivaldis Aria-Concerto." Deutsches Jahrbuch der Musikwissenschaft IX (1965): 17-27.

Lasocki, D. "Vivaldi and the Recorder." American Recorder IX (1968): 103-7.

Legrenzi, Giovanni. Il Giustino. Edited by Luciano Bettarini. Milan: Casa Editrice Nazionalmusic, 1980.

Marcello, Benedetto. Il Teatro alla Modo. Venice, 1720. Translated by R.G. Pauly in Musical Quarterly XXXIV (1948): 371-403; XXXV (1949): 85-105.

Maurer, Sister Helen. "The Independent Arias of Antonio Vivaldi in Foà 28." D.M.A. dissertation, Indiana University, 1974.

Pauly, Reinhard G. "Benedetto Marcello's Satire on Early 18th-Century Opera." Musical Quarterly XXXIV (1948): 222-33.

Pincherle, Marc. Vivaldi: Genius of the Baroque. Translated by Christopher Hatch. New York: W.W. Norton, 1962.

Powers, Harold S. "Il Serse Trasformato - II." Musical Quarterly XLVIII (1962): 73-92.

Quantz, Johann Joaquim. "The life of Herr Johann Joachim Quantz, as sketched by himself." In P. Nettl, Forgotten Musicians, pp. 280-319. New York: Greenwood Press, 1951.

Rinaldi, Mario. Il teatro musicale di Antonio Vivaldi. Florence: Olschki, 1979.

Robinson, Michael F. Naples and Neapolitan Opera. Oxford Monographs on Music. Oxford: Clarendon Press, 1972.

Robinson, Michael F. Opera before Mozart. 3rd ed. London: Hutchinson, 1978.

Rowell, Lewis E. "Four Operas of Antonio Vivaldi." Ph.D. dissertation, University of Rochester, 1959.

Ryom, Peter. Les manuscrits de Vivaldi. Copenhagen: Antonio Vivaldi Archives, 1977.

Ryom, Peter. Antonio Vivaldi: Table de concordances des oeuvres. Copenhagen: Engstrom and Sodring, 1973.

Ryom, Peter. Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe. Copenhagen: Engstrom and Sodring, 1974.

Ryom, Peter. Ergänzungen und Berichtigungen zu dem Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe (1974). Poitiers: Association Vivaldi de Poitiers, 1979.

Selfridge-Field, Eleanor. Venetian instrumental music from Gabrieli to Vivaldi. Oxford: Blackwell, 1975.

Selfridge-Field, Eleanor. "Vivaldi's esoteric instruments." Early Music VI (1978): 332-38.

Smith, Patrick J. The Tenth Muse: A Historical Study of the Opera Libretto. New York: Schirmer, c1970.

Smither, Howard E. A History of the Oratorio, i: The Oratorio in the Baroque Era: Italy, Vienna, Paris. Chapel Hill: University of North Carolina Press, 1977.

Sonneck, O.G.Th. Catalogue of Opera Librettos Printed before 1800. 2 vols. Washington: Library of Congress, 1914.

Strohm, Reinhard. Italienische Opernarien des frühen Settecento (1720-1730). 2 vols. in Analecta musicologica XVI. Cologne: Arno Volk, 1976.

Strohm, Reinhard. "Eine neuentdeckte Mantuaner Opern-partitur Vivaldis." Vivaldi informations II (1973): 104-6.

Talbot, Michael. Vivaldi. BBC Music Guides. London: British Broadcasting Corporation, 1979.

Talbot, Michael. Vivaldi. London: Dent, 1978.

Talbot, Michael. "Antonio Vivaldi." In The New Grove Dictionary of Music and Musicians, vol. 20, pp. 31-46.

Talbot, Michael. "Vivaldi's Venice." Musical Times CXIX (1978): 314-19.

Vivaldi, Antonio. Arie per contralto (mezzosoprano) da opere. Edited by Azio Corghi. Milan: Ricordi, 1972.

Vivaldi, Antonio. Arie per soprano da opere. Edited by Azio Corghi. Milan: Ricordi, 1970.

Vivaldi, Antonio. La Griselda. Facsimile ed. of Turin, Biblioteca Nazionale, MS Foà 36. Garland Series Italian Opera: 1640-1770. New York and London: Garland Publishing, 1978.

Vivaldi, Antonio. "Mio dolce amato sposo" from Il Giustino. In The Anthology of Music, v. 39, The Opera II: 18th Century, pp. 39-43. Edited by Hellmuth Christian Wolff. Cologne: Arno Volk Verlag Hans Gerig KG, 1971.

Vivaldi, Antonio. Sinfonia dall'Opera "Il Giustino." Edited by Massimo Bruni. Milan: Carisch, c1959.

Westrup, Jack with Daniel Heartz and Dennis Libby. "Aria," 4. 18th-century. In The New Grove Dictionary of Music and Musicians, vol. 1, pp. 573-9.

Wolff, Hellmuth Christian. "The fairy-tale of the Neapolitan opera." In Studies in eighteenth-century music: a tribute to Karl Geiringer on his seventieth birthday, pp. 401-6. Edited by H.C. Robbins-Landon and R.E. Chapman. London: George Allen and Unwin, 1970.

Wolff, Hellmuth Christian. "Italian Opera 1700-1750." In New Oxford History of Music, vol. V, Opera and Church Music 1630-1750, pp. 73-168. Edited by Anthony Lewis and Nigel Fortune. London: Oxford University Press, 1975.

Wolff, Hellmuth Christian. "Vivaldi und der Stil der italienischen Oper." Acta musicologica XL (1968): 179-86.

Appendix 1: Original Vivaldi Operas

1. Ottone in villa (1713)
2. Orlando finto pazzo (1714)
3. La costanza trionfante (1716)
4. Arsilda regina di Ponto (1716)
5. L'incoronazione di Dario (1717)
6. Tieteberga (1717)
7. Armida al campo d'Egitto (1718)
8. Scanderbeg (1718)
9. Teuzzone (1719)
10. Tito Manlio (1719)
11. La Candace o siano Li veri amici (1720)
12. La verità in cimento (1720)
13. La Silvia (1721)
14. Ercole su'l Termodonte (1723)
15. Il Giustino (1724)
16. L'inganno trionfante in amore (1725)
17. La fede tradita e vendicata (1726)
18. Dorilla in tempe (1726)
19. Farnace (1727)
20. Ipermestra (1727)
21. Siroe rè di Persia (1727)
22. Orlando furioso (1727)
23. Rosilena ed Oronta (1728)
24. L'Atenaide (1729)
25. Argippo (1730)
26. Semiramide (1732)
27. La fida ninfa (1732)
28. Montezuma (1733)
29. L'Olimpiade (1734)
30. L'Adelaide (1735)
31. La Griselda (1735)
32. Aristide (1735)
33. Ginevra principessa di Scozia (1736)
34. Catone in Utica (1737)
35. L'Oracolo in Messenia (1738)
36. Feraspe (1739)

---

[1]The following list is derived from Cross, Late Operas of Vivaldi, pp. 224-41.

Appendix 2: Extant Vivaldi Scores

Extant Vivaldi Operas[1]

1. Ottone in villa (1713) Foà 37
2. Orlando finto pazzo (1714) Giordano 38
3. Arsilda Regina di Ponto (1716) 2 versions in Foà 35
4. L'incoronazione di Dario (1717) Giordano 38
5. Teuzzone (1719) 2 copies: Foà 33 and BRD-B
6. Tito Manlio (1719) 2 copies: Giordano 39 and Foà 37
7. La verità in cimento (1720) Foà 33
8. Giustino (1724) Foà 34
9. Farnace (1727) 2 versions: Giordano 36 and Giordano 37 (only contains Acts I and II)
10. Orlando furioso (1727) Giordano 39
11. L'Atenaide (1729) Giordano 39
12. La fida ninfa (1732) Giordano 39
13. L'Olimpiade (1734) Foà 39
14. Griselda (1735) Foà 36

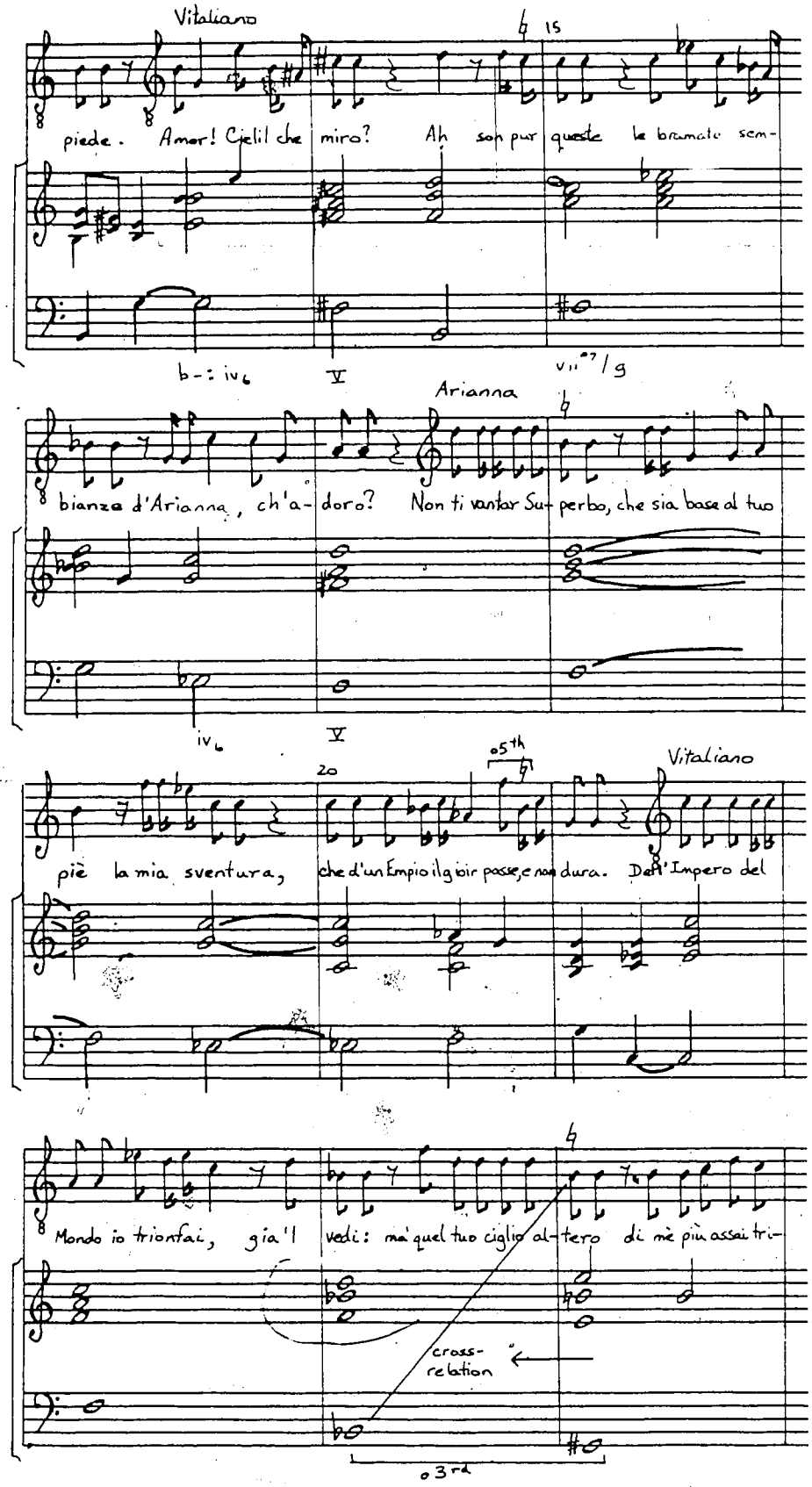
Partly-Extant Vivaldi Operas

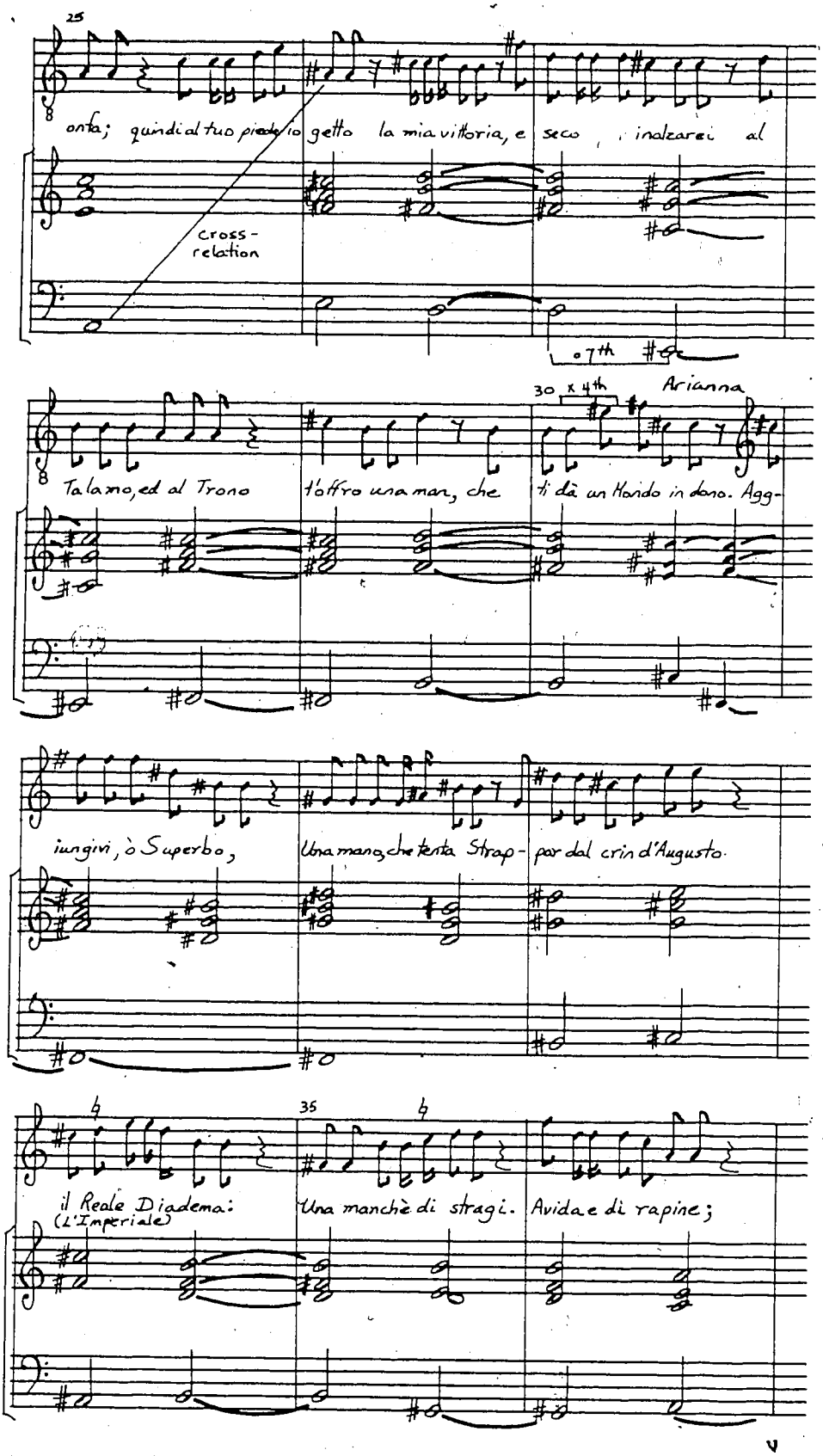
1. Armida al campo d'Egitto (1718) Foà 38 (Acts I and II only)
2. Catone in Utica (1737) Foà 38 (Acts II and III only)

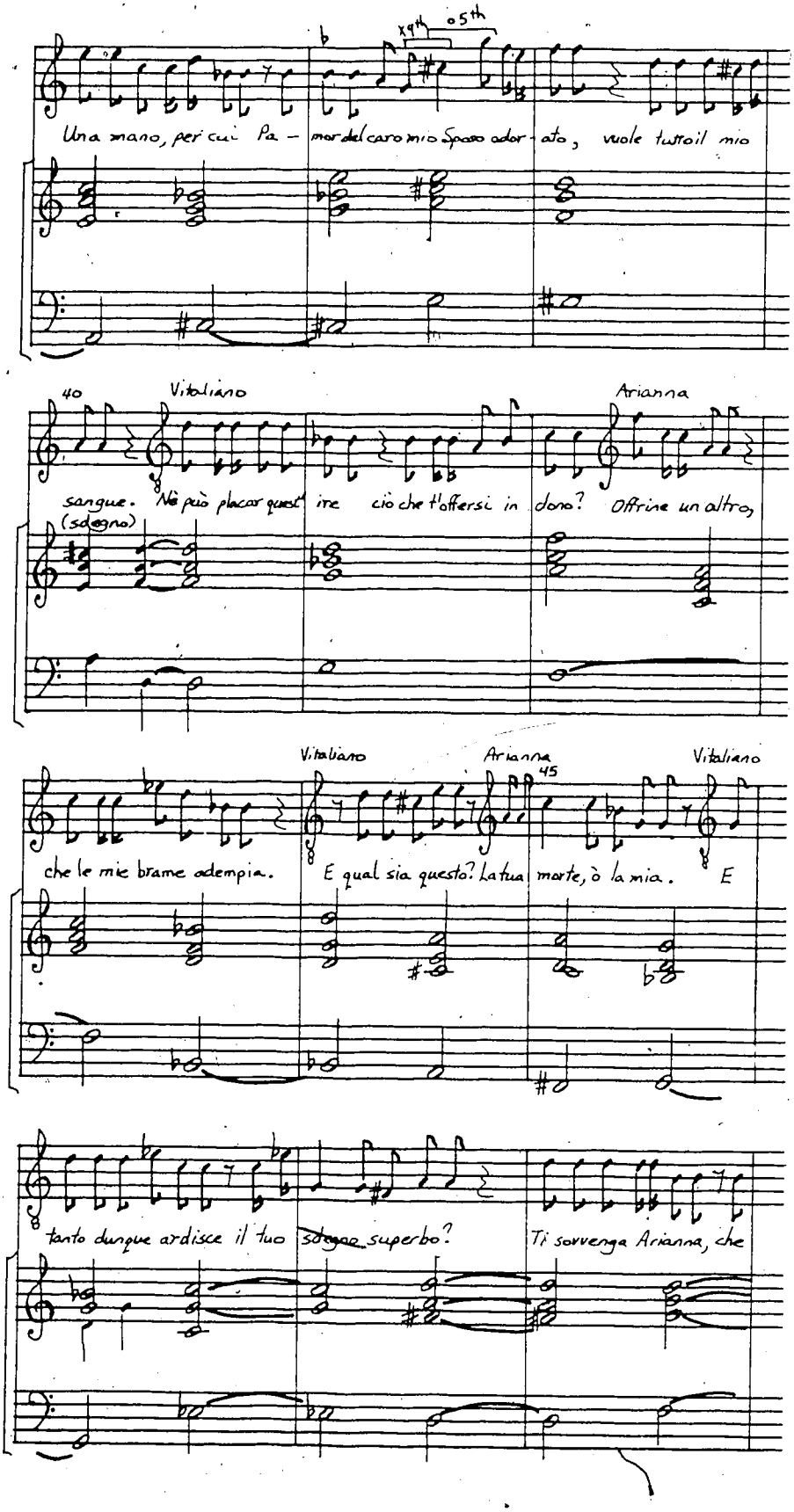
Extant Pasticcios Arranged by Vivaldi

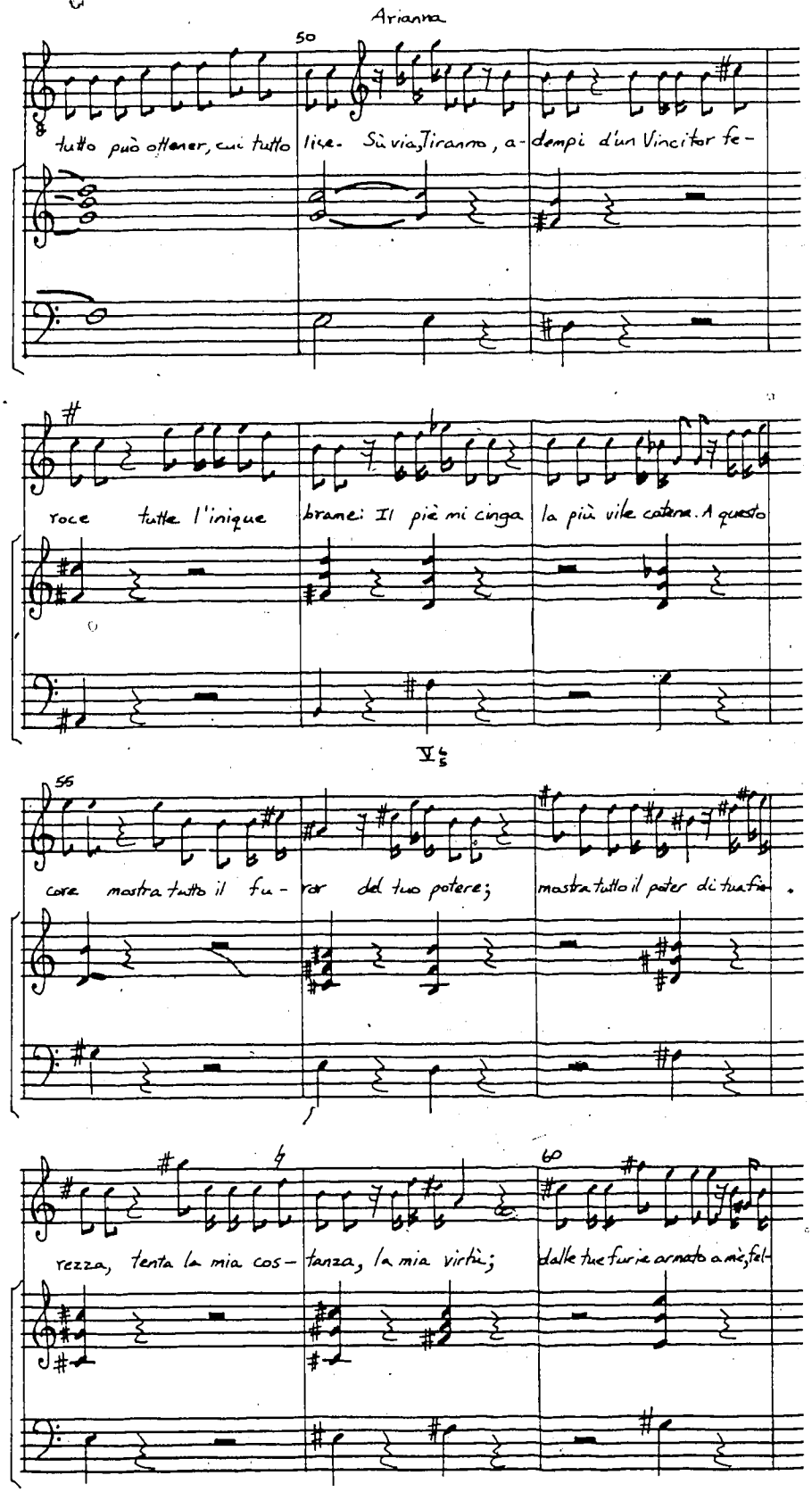
1. Orlando furioso (1714) Giordano 37 (Acts I and II only)
2. La virtù trionfante dell'amore, e dell'odio, overo Il Tigrane (1724) Giordano 37 (Act II only: this is the act by Vivaldi, I and III were composed by Micheli and Romaldo.)
3. Dorilla in Tempe (1734) Foà 39 (Pasticcio based on 1729 original)
4. Il Bajazet (Tamerlano) (1735) Giordano 36
5. Rosmira (fedele) (1738) Foà 36

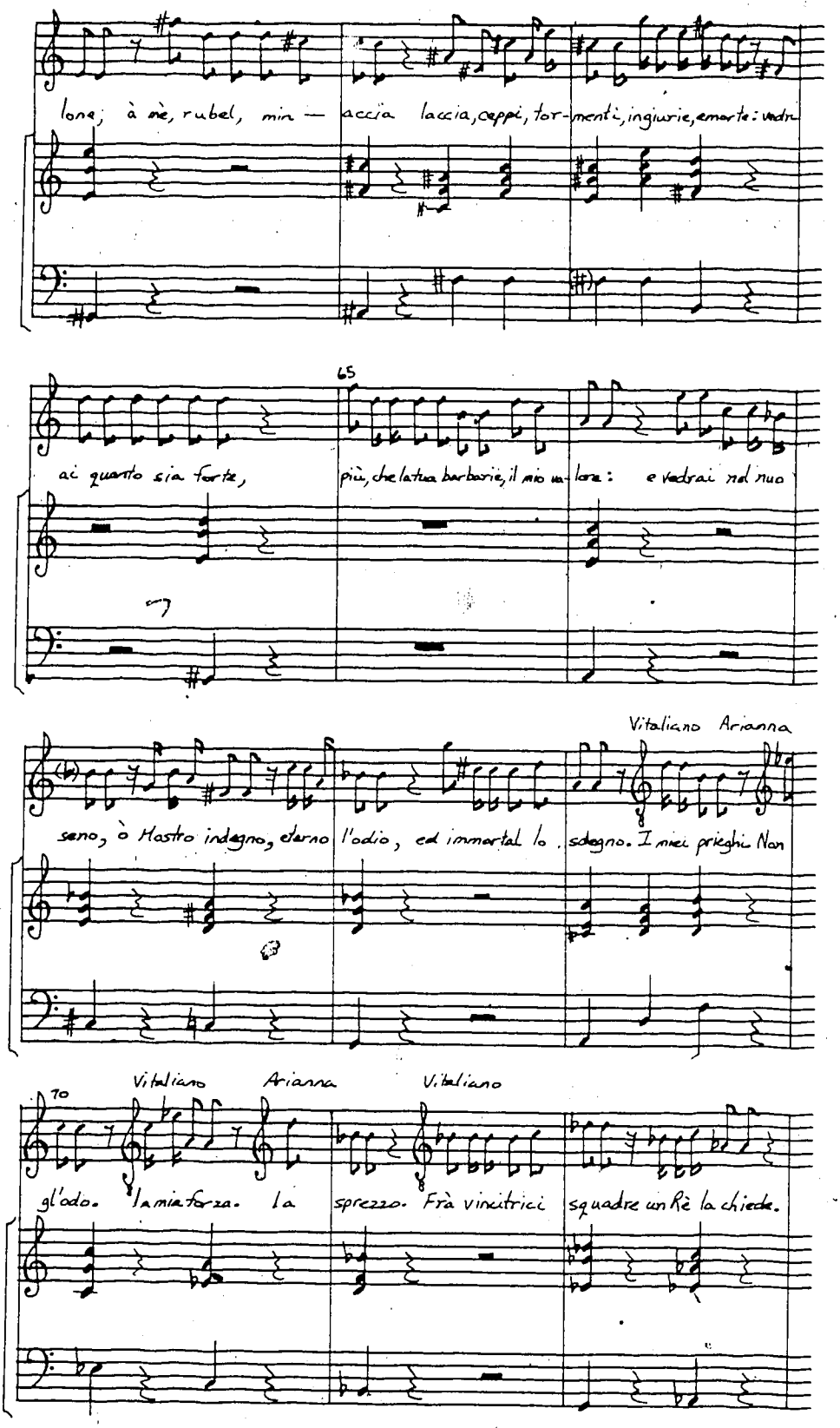
[1]The following lists are derived from Cross, Late Operas of Vivaldi, pp. 224-41.

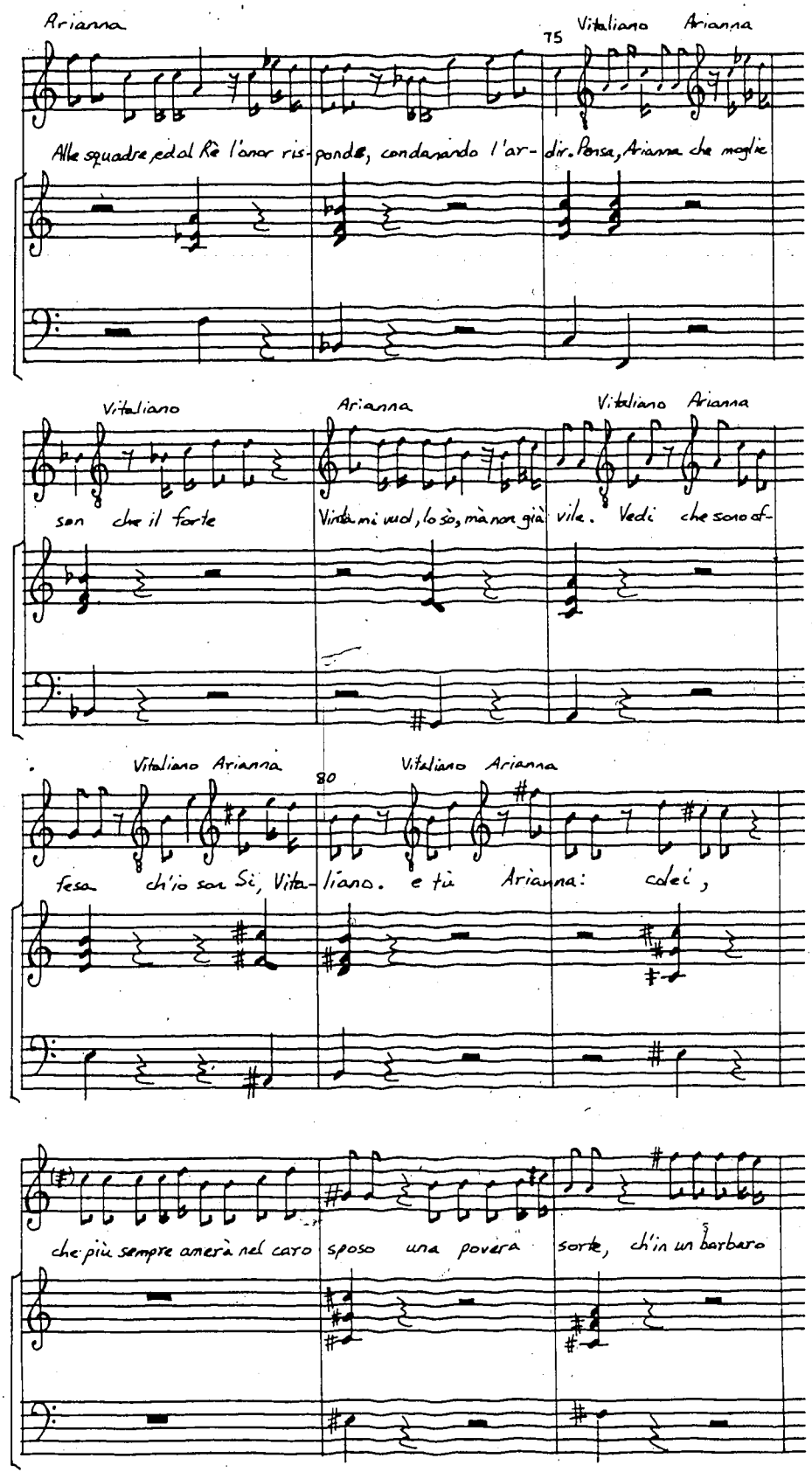

Vitaliano
15
piede. Amor! Cielil che miro? Ah son pur queste le bramate sem-
b-: iv6
V
vii°7/g
Arianna
bianze d'Arianna, ch'a- doro? Non ti vantar Su- perbo, che sia base al tuo
iv6
V
20
o5th
Vitaliano
piè la mia sventura, che d'un Empio il gioir passe, e non dura. Dell'Impero del
Mondo io trionfai, già l'I vedi: ma quel tuo ciglio al- tero di mè più assai tri-
cross-
relation
o3rd

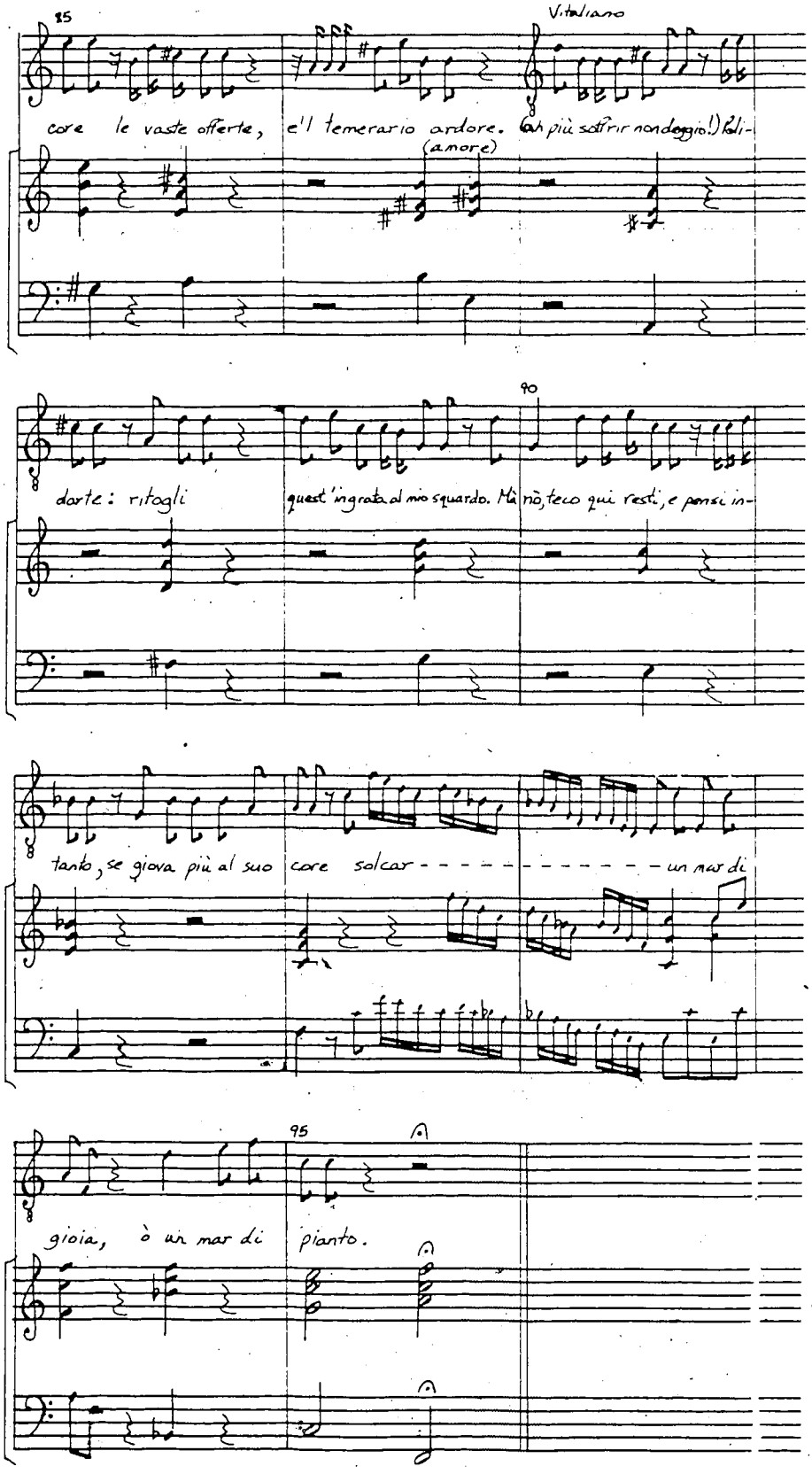

25
onta; quindi al tuo piede io getto la mia vittoria, e seco, inalzarei al
cross-relation
o7th
30 x 4th
Arianna
Talamo, ed al Trono t'offro una man, che ti dà un Mondo in dono. Agg-
iungivi, ò Superbo, Una mano, che tenta Strap- par dal crin d'Augusto
35
il Reale Diadema: (L'Imperiale) Una manchè di stragi. Avida e di rapine;


Una mano, per cui Pa – mor del caro mio Sposo ador – ato, vuole tutto il mio
40
Vitaliano
Arianna
sangue. Nè può placar quest' ire ciò che t'offersi in dono? Offrine un altro,
(sdegno)
Vitaliano
Arianna
45
Vitaliano
che le mie brame adempia. E qual sia questo? La tua morte, ò la mia. E
tanto dunque ardisce il tuo sdegno superbo?
Ti sovvenga Arianna, che


Arianna
50
tutto può ottener, cui tutto lice. Sù via, Tiranno, a-dempi d'un Vincitor fe-
roce tutte l'inique brame: Il piè mi cinga la più vile catena. A questo
V 6 5
55
core mostra tutto il fu- ror del tuo potere; mostra tutto il poter di tua fie-
rezza, tenta la mia cos- tanza, la mia virtù; dalle tue furie armato a mè, fel-
60


lona; à mè, rubel, mia — accia laccia, ceppi, tor- menti, ingiurie, emorte: vedra
65
ai quanto sia forte, più, che la tua barbarie, il mio va- lore: e vedrai nel nuo
Vitaliano Arianna
seno, ò Mastro indegno, eterno l'odio, ed immortal lo sdegno. I miei prieghi Non
70
Vitaliano Arianna Vitaliano
gl'odo. la mia forza. la sprezzo. Frà vincitrici squadre un Rè la chiede.


Arianna
Vitaliano Arianna
75
Alle squadre ed al Rè l'onor ris- ponde, condannando l'ar- dir. Pensa, Arianna che moglie
Vitaliano
Arianna
Vitaliano Arianna
son che il forte
Vinta mi vuol, lo sò, ma non già vile. Vedi che sono sf-
Vitaliano Arianna
80
Vitaliano Arianna
fesa ch'io son Sì, Vita- liano. e tù Arianna: colei,
che più sempre amerà nel caro sposo una povera sorte, ch'in un barbaro


85
Vitaliano
core le vaste offerte, e'l temerario ardore. (Ah più soffrir non deggio!) Ah-
(amore)
90
darte: ritogli quest'ingrata al mio sguardo. Mà nò, teco qui resti, e pensi in-
tanto, se giova più al suo core solcar - - - - - - - - - - un mar di
95
gioia, ò un mar di pianto.

> but, in both cases, if in calculating the effects that are likely to be produced, we take only the weight of metal into account, our conclusions will be erroneous. The comparative degrees of velocity with which the different volumes will pass through the reading societies, or the list of subscriptions to a circulating library, must not be forgotten in the estimate.[12]

Simple publicity was not the whole answer. Maria Edgeworth had an important educational message to deliver to as many readers as possible, though women were her particular audience. She intended her message for all potential readers noted above; but she did not want to waste her reader's time so she chose the tale rather than the full-blown novel for this reason as well. Almost all of Maria Edgeworth's fiction is fairly short. It is also seldom discursive. Her characters, whether fully-developed or not, are well-defined, and the action is memorable if not exciting. Such features render her fiction readable in fits and starts, a chapter here, a short story there, without losing the thread. This is a style of reading compatible with an active and productive domestic life of the sort Maria Edgeworth admired. Here is reading for recreation in the spare moments allowed by the demands of real life, and also the stuff of education. By contrast, novels such as Corinne are so extraordinarily desultory, complicated and crammed with discontinuous action and elaborate descriptions, or like The Wild Irish Girl so bereft of any real plot or characterisation, that they demand close attention for long periods of time if they are to make sense. As they have little or nothing instructive to offer, such fictional styles imply, to Maria Edgeworth, large amounts of wasted time.

Maria Edgeworth did more in Tales of Fashionable Life than refine the moral tale as described by Amelia Opie. She enlivened it by adding

to it often vivacious conversation such as one might expect in real life. Many of her characters are witty, clever and thoughtful. Those who are boring, platitudinous or trivial are deliberately so, and are made interesting to the reader, though not admirable, by her careful delineation of their speech and actions. Many of her major, and some of her minor, characters do not need the simple labelling which frequently passes for character in the old-style moral tale. In their speech they identify themselves quite subtly, and they are fleshed out by, and in conversation with, their fellow characters. They have a life, a vigour which, of the characters examined here, only Evelina possesses. And Fanny Burney had three volumes in which to develop her character. As will be seen, Maria Edgeworth can do this with "Ennui's" Lady Geraldine in a few pages, siimilarly with Lady Sarah in "Vivian". Her Irish characters, especially the peasants, are vividly drawn. Their speech is realistic and, even more importantly, they are shown sympathetically, though not indulgently, in their natural setting. In Tales of Fashionable Life Maria Edgeworth depicts a variety of Irish women both at home and abroad.

Conversations are crucial to the development of story and character in "Ennui", "Vivian", "Manoeuvring", "Emilie de Coulanges" and "The Absentee", and the vitality and realism of language and speech is a quite new, if not unique, development in English fiction at this time. This development was not acceptable to all Maria Edgeworth's critics. A review of the first series of Tales in the Universal Magazine in 1809 castigates her roundly:

> Whoever is acquainted with the writings of Miss Edgeworth, knows that they are distinguished by a great display of good sense and a small display of good language. When we say this, we mean that her diction, except when it is

> dramatic, (and then it is in general very appropriate) is disfigured by barbarisms and colloquial meanness. -- Words, which are merely the cant of fashion, are used as strictly legitimate, and phrases which are barely allowable in a literary chit-chat over a cup of tea, are familiarised to the reader by their too frequent use. This negligence of language, this slovenly dress in which she chooses to invest her offspring, is to be reprehended, for it adds nothing either in perspicuity or force to the plain, common sense, by which she aims to please and instruct. She endeavours to become familiar, but she is mean.[13]

This "refined" reaction is unreasonable, and the reviewer first demonstrates his own antiquated attitudes and then makes manifest the progressiveness, social and literary, which shows Maria Edgeworth to be truly in tune with her times, and perhaps a step ahead. But then the same reviewer was convinced that "In 'The Dun', there is a scene described at p. 334, which we should deem wholly unfit for a female pen".[14] He goes on to give examples of supposed grammatical and stylistic errors. Happily, the reviewer for the Lady's Monthly Museum, dealing with the same volumes in the same year thought differently.

> In this collection of interesting Tales, Miss Edgeworth has given a most favourable specimen of her talents: they display an extensive knowledge of human nature, in all its shades and varieties; the language is uniformly correct and easy, without the smallest tincture of pedantic affectation.[15]

Several critics, whilst admiring her literary capabilities, condemned her work as godless because she did not deal explicitly with religion, and it was believed that she therefore suggested that it was inessential to virtuous life. It seems more likely that Maria Edgeworth simply believed religion to be a private matter and not a fit subject for fiction. In any case she had already declared what part literature should play in the education of women. She went on to produce a type of fiction which met her criteria, thereby rather spiking potential critics' guns.

> With respect to the literary education of the female sex, the arguments on both sides of the question have already been stated, with all the impartiality in our power, in another place; without obtruding a detail of the same arguments again upon the public, it will be sufficient to profess the distinct opinion, which a longer consideration of the subject has yet more fully confirmed. That it will tend to the happiness of society in general, that women should have their understandings cultivated and enlarged as much as possible; that the happiness of domestic life, the virtues and the powers of pleasing in the female sex, the yet more desirable power of attaching those worthy of their love and esteem, will be increased by the judicious cultivation of the female understanding, more than by all that modern gallantry or ancient chivalry could devise in favour of the sex. Much prudence and ability are requisite to conduct properly a young woman's literary education. Her imagination must not be raised above the taste for necessary occupations, or the numerous small, but not trifling pleasures of domestic life: her mind must be enlarged, yet the delicacy of her manners must be preserved: her knowledge must be various, and her powers of reasoning unawed by authority; yet she must habitually feel that nice sense of propriety, which is at once the guard and the charm of every feminine virtue. By early caution, unremitting, scrupulous caution in the choice of the books which are put into the hands of girls, a mother or a preceptress may fully occupy and entertain their pupils, and excite in their minds a taste for propriety, as well as a taste for literature. It cannot be necessary to add more than this general idea, that a mother ought to be answerable to her daughter's husband for the books her daughter reads, as well as for the company she keeps.[16]

In Tales of Fashionable Life Maria Edgeworth is using fiction for a specific rather than a general educational purpose. She is teaching women to practise their domestic profession. Therefore, though she entertains her readers, she also reminds them by a series of quietly mocking references to various popular forms and plots of fiction throughout the Tales, that her fiction is not romantic trash nor gothic escapism. In "Vivian":

> Novelists and novel readers are usually satisfied when they arrive at this happy catastrophe; (marriage) their interests and curiosity seldom go any further: but in real life marriage is but the beginning of domestic happiness or misery.[17]

> She objected to Miss Bateman, as being of the class of literary women; to her real faults, her inordinate love of admiration, of romantic imprudence, lady Glistonbury did not object, because she did not at first know them.... "All those clever women, as they are called, are the same. This comes of literature and literary ladies." (p. 151)

In "Manoeuvring":

> "And really, my lord, it grieves me much to spoil the romance, to destroy the effect of a tale, which might in the future serve for the foundation for some novel, over which the belles and beaux, yet unborn, might weep and wonder...."[18]

And in "Ennui":

> If, among those who may be tempted to peruse my history, there should be any mere novel readers, let me advise them to throw the book aside at the commencement of this chapter; for I have no more sudden turns of fortune. (p. 265)

Maria Edgeworth, with Tales of Fashionable Life, tried to produce fiction very different from that deadly, stupefying dram, the novel. She offers a fictional version of a bracing cup of tea. Her Tales are not simply intellectually invigorating, they are designed to promote practical action every bit as much as the essays describing education for the male professions. Her Tales were to teach women how to be excellent wives, mothers and daughters. They were to help her readers by positive examples of intelligent domesticity, and conversely, to assist them in avoiding the traps, into which her "bad" characters fell. They were intended to dissuade women from entering the public arena even if they had the appropriate talents. (She herself sometimes published anonymously or allowed her father to take entire credit for joint work. He also wrote prefaces to her work, which suggested that she was in need of male sponsorship and also lent an air of maidenly propriety.) Talents could be put to good use in a domestic setting teaching children,

quietly entertaining friends or, like her artistic stepmother Frances Beaufort, one would illustrate one's husband's books. The Tales also make it clear though, that a woman should be aware of important political, social and cultural events so that she would be a fit companion and help-meet for a husband, a guide for a son, who would lead professional lives.

CHAPTER III

Women and the Domestic Profession in Tales of Fashionable Life

There are eight Tales of Fashionable Life, "Ennui", "Almeria", "Madame de Fleury", "The Dun" and "Manoeuvring", published in 1809, followed by "Vivian", "Emilie de Coulanges" and "The Absentee" in 1812.

"Ennui" is the first of the Tales of Fashionable Life. To begin with, it is the story of the bored and therefore dissolute Lord Glenthorn, and his life of empty pleasure. Glenthorn is cheated by his servants, his wife, his agents. Only his old wet-nurse, Ellinor Donoghoe, is consistently his faithful supporter. Glenthorn's way of living ruins him, and he is obliged to learn to be a lawyer to earn his bread. He becomes a soberer character. Travelling to Ireland to oversee his neglected estates he meets and becomes enamoured of the intelligent and delightful Lady Geraldine. But she marries another man and leaves Ireland for India. In a dramatic series of dénouements Glenthorn is revealed to be the child of his nurse, Ellinor, and her supposed son to be the true Lord Glenthorn. The real Lord, uneducated for the position, cannot continue the restorative work done by Ellinor's son. Fortunately the erstwhile Lord Glenthorn is able to earn his living as a lawyer. A fire reduces Glenthorn Castle to ashes and completely demoralises the real Lord Glenthorn, who begs his foster-brother to resume the title. This, fortunately, he can do in all honesty, having married Cecilia Delamere, heir-at-law to the Glenthorn estates.

The first female character to make an appearance is Ellinor Donoghoe,

an old Irish woman. Some of her characteristics might seem to be stage Irish -- she is slovenly and lazy as far as her living arrangements are concerned, preferring to exist in a sod-roofed shack, rather than a slate roofed cottage; burning the interior peat walls and pieces of furniture, because this is more convenient. But her speech is a realistic attempt to represent an Irish accent, and she had a many-sided character. She can be kind, angry, lazy, industrious, loving, sulky and generous. In short, she is presented as a whole person, neither totally perfect nor totally imperfect. When she dies, having revealed that she is really Lord Glenthorn's mother, and that the man she brought up as her son is the true Lord, one sees the death, not of a romantic old Irish woman, of no human, merely fictional consequence. As her real son said - "I lost in her the only human being who had ever shown me warm, disinterested affection" (p. 239). Ellinor may not be the perfect role model for Maria Edgeworth's upper-crust female readers, but she does serve the educational purpose of exemplifying a number of qualities desirable in all worthy human beings. Her presence also serves to remind such readers that virtue and honesty are not the exclusive property of people of their own class. Maria Edgeworth is teaching that one's inferiors are entitled to respect, where it is due, something that every properly educated and domestic woman should know.

The second woman of consequence in "Ennui" is Lady Geraldine, one of Maria Edgeworth's most interesting women, and one about whom Maria Edgeworth seems ambivalent. Lady Geraldine is a woman of courage and honesty, saying "Let us dare to be ourselves!" (p. 136). She is physically attractive without being inhumanly perfect:

> ... a tall finely shaped woman, with the commanding air of a woman of rank; she moved well; not with feminine timidity, but with ease, promptitude, and decision. She had fine eyes and a fine complexion, yet no regularity of feature.... Her voice was agreeable: she did not speak with the Irish accent; but when I listened maliciously, I detected certain Hibernian inflections; nothing of the vulgar Irish idiom, but something that was more interrogative, more exclamatory, and perhaps more rhetorical than the common language of English ladies, accompanied with much animation of countenance and demonstrative gesture. This appeared to me peculiar and unusual, but not affected. (p. 99)

In short, Lady Geraldine is her own woman. She presents herself to the world in an unaffected way. Again she is honest.

> Lady Geraldine was superior to manoeuvring little arts and petty stratagems to attract attention: she would not stoop, even to conquer. From gentlemen she seemed to expect attention as her right, as the right of her sex; not to beg or accept of it as a favour: if it were not paid, she deemed the gentleman degraded, not herself. (p. 149)

It does not seem that Maria Edgeworth means that Lady Geraldine expected constantly to be the cynosure of every eye at every moment. Rather, that she entirely properly expected appropriate "attention" -- "practical consideration, observant care".[1] Lord Glenthorn, by no means charitably inclined in his judgements of people, discovers that Lady Geraldine is not merely a fashionable beauty.

> High-born and high-bred, she seemed to consider more what she thought of others than what others thought of her. Frank, candid, and affable, yet opinionated, insolent and an egotist, her candour and affability appeared the effect of a naturally good temper, her insolence and egotism only those of a spoiled child. (p. 103)

> At first I thought her merely superficial and intent solely upon her own amusement; but I soon found that she had a taste for literature, beyond what could have been expected in one who lived so dissipated a life; a depth of reflection that seemed inconsistent with the rapidity with which she thought; and, above all, a degree of generous indignation

> against meanness and vice, which seemed incompatible with the selfish character of a fine lady, and which appeared quite incomprehensible to the imitating tribe of her fashionable companions. (p. 131)

Lady Geraldine has spirit, a sense of fun, intelligence, failings, strength of mind and character, and integrity. She also has a sense of propriety. She rebukes a group of her companions for their fashionable preoccupations, and is thought by them to be judgemental and proud

> "Ha!" said Miss Ormsby, "how severe your ladyship is; and only for one's asking for a patter !"
> "But you know" pursued Mrs. O'Connor, "that lady Geraldine is too proud to take pattern from anybody." (p. 133)

It is not simply dress patterns that Lady Geraldine will not take from others; she will not bend her character to suit the fashionable model any more than she will be stiff and formal in her behaviour. Nor will she behave like a foolish rowdy girl. "How I hate hoydens!" (p. 153) she remarks.

Neither Lord Glenthorn nor, it would seem, Maria Edgeworth likes hoydens either. Glenthorn is introduced to a lively young woman by his hostess Lady Ormsby.

> She calculated that as I had been charmed by lady Geraldine's vivacity, I must be enchanted by the fine spirits of lady Jocunda Lawler.... Lady Jocunda was a high-bred romp, who made it a rule to do and say whatever she pleased. In a hundred indirect ways I was called upon to admire her charming spirits: but the rattling voice, loud laughter, flippant wit and hoyden gaiety of lady Jocunda disgusted me beyond expression. (pp. 177-78)

Two birds with one stone, Lady Ormsby's blind equation of Lady Geraldine with Lady Jocunda and Lady [illegible]a's behaviour damned together. This brevity, combined with a [illegible]int of malice found only occasionally in the Tales, makes points that a student of the domestic profession is not likely to forget. By changing pace and tone to catch attention

Maria Edgeworth proves herself an expert and entertaining teacher.

Lady Geraldine is presented as a woman of charming intelligence, strong character, beauty and principle. In a sense, she might almost be seen as the ideal, though far from idealised, woman. And yet it appears that Maria Edgeworth has reservations about her. Lady Geraldine marries and is happy; she has good friends; but she is not, apparently, suitable to marry the chastened and now well-educated "hero" of "Ennui", the former Lord Glenthorn. She marries a man who leaves to serve in India, taking her with him. Maria Edgeworth is suggesting that Lady Geraldine is too strong meat for ordinary, polite and intelligent society and that she must be removed from it.

Lord Glenthorn meets and marries a much gentler, more private person, and, very importantly, one who is heir-at-law to the Glenthorn title and who is able to restore the status quo by legitimately enabling him to regain his lost possessions and position.

> Cecilia Delamere was not so entertaining but she was more interesting than lady Geraldine: the flashes of her ladyship's wit, though always striking, were sometimes dangerous: Cecilia's wit, though equally brilliant, shone with a more pleasing and inoffensive light. With as much generosity as lady Geraldine could show in great affairs, she had more forbearance and delicacy of attention on everyday occasions. Lady Geraldine had much pride, and it often gave offense; Cecilia, perhaps had more pride, but it never appeared, except upon the defensive: without having less candour, she had less occasion for it than lady Geraldine seemed to have; and Cecilia's temper had more softness and equability. Perhaps Cecilia was not so fascinating, but she was more attractive. One had the envied art of appearing to advantage in public - the other, the more desirable power of being happy in private. I admired lady Geraldine long before I loved her; I loved Cecilia long before I admired her. (pp. 260-61)

Above all, one is sure that Cecilia is safe and domestically inclined;

Lady Geraldine is described as having a "dangerous" wit. Are intelligence, honesty, independence of thought, candour, to be admired in women only so far as they do not present the possiblity of unsettling the safety and natural order of things? It seems so, for in Cecilia, Maria Edgeworth presents her reader with a textbook model of an ideal practitioner of the female profession. By juxtaposing Cecilia's characteristics with those of Lady Geraldine, Maria Edgeworth makes it unmistakably clear that moderation is desirable. Wit, generosity, pride, are quantified. Enough is enough. Here is a formula for the middle and upper-class woman to follow.

Certainly, in the next to the last tale, "Madame de Fleury", the point about moderation is reinforced. The setting of the story is mainly revolutionary France, during the Terror, a time of national danger and considerable public insecurity. Madame de Fleury is a generous and good-hearted noblewoman who is anxious to help a group of poor young girls by educating them in such a way that they will be able to earn an honest living, and make the best of themselves. She establishes a model school for them, straight from the pages of Practical Education, and engages a saintly nun to teach them basic arithmetic to read, to write, to sew, in order that they may become seamstresses, ladies' maids, embroiderers, confectioners, or follow any decent occupation proper to the lower class. Her generosity is rewarded when her pupils rescue her from the Revolution and sustain her during her exile in England. From this example Maria Edgeworth's "students" learn what is appropriate conduct for members of the lower classes, what obligations their own more privileged positions impose, and also how to fulfil those obligations.

Victoire is the school's star pupil, and profits in every possible way from her education, becoming a good, worthy and delightful human being, as well as a successful brodeuse. Having been educated properly, she will have no part in the Revolution, and remains utterly loyal to Madame de Fleury, endangering her own life to rescue Madame after she has been denounced to the revolutionaries, and using her own hard-earned money to support the impoverished lady during her exile in England. Her fellow pupils, now all solid working-class citizens, join in the danger, and in the financial assistance to Madame de Fleury. They know their place and are anxious that the old order, represented by their positions in relation to Madame de Fleury, remain. They have been shown that each person should make the best of herself, but within the appropriate social context. Poverty and ignorance are to be overcome, but if the brightness and beauty of the world are to survive at the same time, the rich man still belongs in his castle, the poor man at his gate. Maria Edgeworth believes in the same God-ordered estate as Mrs. C.F. Alexander. The virtuous Victoire is rewarded by making an entirely suitable marriage to an equally good and appropriately educated young man, and by seeing Madame de Fleury pardoned and restored to her rightful place in France.

As often happens in Tales of Fashionable Life, instead of drawing complete portraits, Maria Edgeworth uses one dimensional characters to represent good and bad human qualities. As a skilled teller of tales Maria Edgeworth knows that wicked characters are interesting to readers. By introducing Victoire's cousin Manon, she allows her audience to enjoy briefly and harmlessly the depiction of a dissolute life. Then, by graphically describing Manon's fate, she reiterates the importance of virtue, moderation and propriety and of the woman's part in promoting

them. She is clever enough to use even examples of vice as grist to her educational mill. Victoire is wholly good, minute faults - inattention to a bouquet of flowers - serving only to illustrate her surpassing excellence. Instead of making her a credible human being, like Lady Geraldine, she is provided with a wholly bad cousin, Manon, to demonstrate the dark side of human nature which is sure to develop if education does not intervene. Manon is not one of the select twelve chosen by Madame de Fleury to be educated by the virtuous Sister Frances. Instead she falls into the hands of flatterers who encourage her talent for singing and dancing; who pay no attention to her moral health and her practical education so that "encouraged by daily petty successes in the art of deceit, she becomes a complete hypocrite",[2] and an artful creature. By contrast, Victoire, who showed signs of a talent for poetry, was not encouraged in this. Instead she was taught "plain needlework" and the "common values of arithmetic" (p. 87). To have done otherwise would have been to remove her from her proper environment, to allow her to rise above her appropriate social state, and would only lead to unhappiness. Manon, who, surely not coincidentally, has the same Christian name as the executed revolutionary Madame Roland and the unimproving Manon Lescaut, initially rises to great heights as the mistress of one of the revolutionary leaders, a former hairdresser, Villeneuf. She has money, clothes, excitement, by contrast to Victoire's straitened circumstances, especially after Victoire begins sending money to Madame de Fleury. But Victoire, having the benefit of a sound education, is not tempted by the transient pleasures of the world.

> Victoire has early acquired good principles, and that plain, steady, good sense, which goes straight to its object without being dazzled or imposed upon by sophistry. She was unacquainted with the refinements of sentiment, but she distinctly knew right from wrong, and had sufficient resolution to abide by the right. (pp. 130-31)

She remains true to Madame de Fleury and lives to see the triumph of conservative right, whilst Manon suffers after her lover is guillotined.

> From his splendid house she went upon the stage - did not succeed - sank from one degree of profligacy to another; and at last died in an hospital. (p. 139)

Virtue, represented by Victoire (again a significant name), is victorious and vice, or at least the over-turning of the proper order because of ignorance, represented by Manon, is defeated.

However, into so plain a moral tale as this, with its simple characters, creeps a problem unnoticed by Maria Edgeworth. Unnoticed or ignored. Manon may represent the evils of ignorance, but it is she who inadvertently warns Victoire of the danger to Monsieur and Madame de Fleury, because her revolutionary connections give her prior knowledge of the danger. The virtuous Victoire would have had nothing to do with the revolutionaries, except that Manon is her cousin. Without Manon she would not have been able to assist Madame de Fleury. A modicum of good has come from bad. (Of course, had everyone been properly educated and had all the aristocrats been as careful of the rules of noblesse oblige as Madame de Fleury, according to Maria Edgeworth's ideas, the Revolution would never have taken place.)

Manon's relationship to Victoire plays another much more important part in "Madame de Fleury". As cousins they come from the same family, the same social background; they have a good deal in common. But Victoire receives an education; the uneducated Manon is her "control group". Here is an "experimental proof" that education is the most powerful positive determining factor in life - one of the major themes of Essays on Professional Education.[3]

In one sense, the sex of the principal characters in "Madame de Fleury" is unimportant. Victoire could as well be Victor, and Madame de Fleury a responsible Monsieur. There is no question that the main point of the story is that the best education at the appropriate time, and at the right level, is essential to human development and to the modest improvement of the status quo. However, by choosing female pupils and a benefactress, Maria Edgeworth does make it plain that women are important, and should be educated, just as men should. Men and women may practise different professions and need different educations, but their roles in building and maintaining a well-ordered world are of equal consequence. It is easy to draw a number of conclusions about Maria Edgeworth's opinions about the proper behaviour and education of women from her descriptions of Madame de Fleury and Sister Frances. "Happy they, who, like Mad. de Fleury, possess strength of mind united with the utmost gentleness of manner and tenderness of disposition" (p. 59). Madame de Fleury is unquestionably womanly, and though childless herself, maternal, delighting in the artless talk of children in spite of being equally comfortable with "the conversation of deep philosophers and polished courtiers" (p. 76). She is also deeply conscious of the vast importance of education.

> The gift of education she believed to be more advantageous than the gift of money to the poor; as it ensures the means both of future subsistence and happiness.... Mad. de Fleury was sensible that the greatest care was necessary in the choice of the person to whom young children are to be intrusted.... (p. 64)

She is aware too that, no matter how splendid the teacher, close involvement of the parents is essential if the educational process is to be successful. She herself, in loco parentis, appeared often at the little school, to demonstrate her concern, her care and her support of Sister Frances.

The nun could have been an artist. And there were successful female painters at the time: Elisabeth Vigée-Lebrun springs immediately to mind. However, Maria Edgeworth approvingly has Sister Frances suppress her talents except is no far as she teaches the more modest, practical elements of art to her pupils. Maria Edgeworth seems to be indicating that it is more suitable for a woman to teach, to nurture, than to excel herself in a singularising and remarkable fashion. This is another example of Maria Edgeworth's preference for a private life, instead of a public one, already obvious in "Ennui". Here also are two more models of successful female professionals.

A situation which mimics the married state, or marriage itself seems to be essential to whole womanhood, for Maria Edgeworth. Sister Frances is at least a bride of Christ, and she has charge of children at a most crucial stage. Professional Education was primarily concerned to show how young men should be educated to be independent, to the point that the law and medicine were considered among the most desirable professions as advancement depended on personal merit, not preferment. In "Madame de Fleury" young lower class women are educated to be independently able to earn a living, even though they may well marry. Manon is unable to earn her living and is tacitly condemned by Maria Edgeworth for being wholly dependent on her lover for support. And yet, legally, married women were wholly dependent on their husbands, at whatever social level. But it must be remembered that Maria Edgeworth's voice is that of moderation. Too much female independence is dangerous. She showed her readers this with Lady Geraldine, and then there is Almeria, an independently wealthy woman who is punished by becoming unmarriageable.

Before going on to consider "Almeria", a slight story, "The Dun" should be discussed as it presents ideas at variance with those expressed in "Madame de Fleury". The main theme of the short story is the miseries caused by the non-payment of debts. A poor weaver, Mr. White, is beggared because the thoughtless Colonel Pembroke refuses to pay his tailoring bills, so the tailor refuses to pay the weaver. The weaver is almost wholly dependent on the tailor for his livelihood, so he can neither feed his family nor buy more materials to weave for other customers. In order to save him, White's daughter, Anne, almost becomes the prey of a madam, whom she innocently believes to be a kindly and charitable woman. Anne's first client is Colonel Pembroke who is so overcome by her maidenly modesty and the knowledge of the wrong he has done that he immediately alters his habits and all is made right.

The difficulty is that Mr. White has been honestly exercising his skilled trade, as Madame de Fleury's pupils had, yet he suffers. He is dependent on employers, but so were they. And he did nothing to deserve his ill-fortune. At best one can conclude that, for Maria Edgeworth, members of the working classes, male and female, cannot but be dependent on their betters. They have a responsibility to make the best of themselves, but they cannot bear the whole responsibility for their fate. That, ultimately, is the concern of their betters. If their betters are good and responsible like Madame de Fleury all will be well. If they are irresponsible like Colonel Pembroke, everyone will suffer. However, it does seem that Maria Edgeworth suggests that working-class men and women should be educated similarly to exercise similar, though limited, independence. Rudimentary education is appropriate for both men and women.

In the higher social ranges the situation is somewhat different. Men should be educated for the professions, regardless of their financial need, whereas women should use their knowledge of good literature to support their husbands and guide their children, that is to practise their own domestic profession.

Female characters are not especially important in "The Dun". The characters exist largely to represent particular virtues and vices - the poor but honest orange se[illegible]rich dishonest Mrs. Carver, the brothel keeper; a reprobate [illegible] a poor weaver, and so on. Still, as was obvious in [illegible]nbald's and Amelia Opie's stories, women in fashionable life are almost as likely to become debtors as men. Maria Edgeworth apparently has sufficient respect for the intelligence of her readers to expect them to realise that not all virtues or vices belong exclusively to one sex, and that some lessons must be learned by all human beings.

"Almeria" is a much more substantial story than "The Dun", and the heroine, Almeria Turnbull, has no worries about money. Thanks to the death of her stepfather, and an unsuccessful lawsuit to deprive her of her fortune, she is financially independent. Her dependence is intellectual, or, more properly, social. Beyond the most trivial considerations she has no mind of her own. Her wants, her ambitions, her enthusiasms and her judgements are entirely based on other people's opinions. After a promising beginning, Almeria's fate is sealed by the company she keeps. This Tale is an account of her fall from grace; a fall precipitated by stupid, scheming, undomestic women. As her story opens, Almeria is the

intimate frient of Ellen Elmour, an excellent example of upper middle-class young womanhood who has "a character far superior to the little meanness of female competition and jealousy" and who is prepared to share with her friend "all the advantages of her situation."[4] Ellen is a woman perfectly suited to the proper practice of the domestic profession. Her advantages include a sound education in a house filled with well-chosen books and stimulating conversation, made possible by her kindly and intelligent old father and her equally intelligent brother. Almeria lives a comfortable life at home, but it is a home entirely lacking in intellectual stimulus, affluent financially, poverty-stricken mentally and emotionally. Still, if the pattern of "Madame de Fleury" is transferable, all should be well for Almeria. The improving influence of Miss Elmour's friendship and her provision of educational opportunities, combined with Elmour père's presence as a surrogate father should allow Almeria to develop almost as well as Ellen Elmour. But the positive influence comes too late. In her formative years Almeria's education was entirely neglected by her stepfather, whose principal entertainments were eating, drinking and enjoying the money he had made, and her character had been hopelessly malformed. (Another inconsistency is revealed here. Lord Glenthorn was able to mend his ways and become a useful member of society at a relatively late date. Even though Almeria does not entirely lose touch with the positive influence of the Elmours she is irredeemable.)

Almeria meets a provincial lady of fashion, Lady Stock. Yet again the name is symbolic; she is the wife of a banker whose fortune is based on intelligence nor inheritance, but on business. The couple is entirely worldly,

concerned only with the getting and spending of money and with following fashion. The superficial Almeria is vastly impressed by Lady Stock as she is incapable of seeing beyond the trappings of fashion to the emptiness within. When she discovers that Ellen Elmour despises Lady Stock as a mere mondaine, Almeria wavers for a moment, especially as Lady Stock's enthusiasm for her has cooled as her fortune is being contested.

> "I hate mere women of the world," cried Almeria. Ellen observed that it was not worth while to hate, it was sufficient to avoid them. - Almeria grew warmer in her abhorrence; and Ellen at last expressed ... some fear that if Miss Turnbull felt with such exquisite sensibility the neglect of persons of fashion, she might in a different situation be ambitious or vain of their favour. Almeria was offended, and was very near quarreling with her friend for harbouring such a mean opinion of her character. (p. 254)

However, Alberia's fortune is restored, she basks again in Lady Stock's exciting favour and takes seriously Lady Stock's judgement that Miss Elmour is unfashionable. The lure of fashionable life is too strong for Almeria's improperly formed mind to resist. Indeed, one condemnatory word, "unfashionable", from Lady Stock, and "a new standard for estimating merit was raised in Almeria's mind..." (p. 262). The effects of Ellen Elmour's good influence vanishes: Almeria has joined the ranks of the fashionable, and her ambitions now focus solely on what impression she will make in society, how she will be publicly assessed.

Ellen Elmour still has hopes for Almeria's salvation:

> "... I am firmly persuaded, my dear Almeria, that however you may be dazzled by the first view of what is called fashionable life, you will soon see things as they really are, and that you will return to your former tastes and feelings." (p. 271)

She is convinced that Almeria may still make a choice that "will not be that of romance, but reason" (p. 272). Miss Elmour's brother is more rapidly convinced of Almeria's fall from grace. He knows that "... she was perfectly unconscious that in this delirium of vanity and affectation she was an object of pity and disgust to the man she loved" (p. 261), and consequently beyond help or hope.

Because Almeria has become caught up in fashionable life she is as fickle as fashion itself. She accompanies Lady Stock to London and discovers that Lady Stock is no longer the arbiter of fashion she was in Yorkshire. She is a small, inept fish in a very large pond, and has nothing to offer Almeria. So Almeria finds another mentor, Lady Bradstone. Lady Bradstone is initially very impressive to Almeria as she has an assurance that Lady Stock lacked - "lady Bradstone never quoted authorities, but presumed she was a precedent for others" (p. 283). Lady Bradstone has the appearance of strong-mindedness and self-confidence, but this is based solely on transitory things; not on the firm ground that a well-educated, unworldly mind would provide.

Under Lady Stock's and Lady Bradstone's tuition Almeria loses almost all vestiges of what had once, perhaps, been a potentially decent and possibly intelligent character. She becomes, in effect, an actress, dressing and speaking to suit the public occasion. She has no real friends, no one with whom to deal privately and intimately. Her life is all surface. Almeria happens to be at a fashionable watering-place at the same time as the Elmours. She discovers old Mr. Elmour is ill, and goes to visit him, after much delay. Instead of dealing honestly

and affectionately with a man she had claimed to honour and respect, she enquires after his health with "a modish air of infinite sensitivity" (p. 288). All real sensitivity is blunted. Momentarily it returns when she discovers some time later that Mr. Elmour has died. She is grieved, but much of the grief comes from a transitory realisation of what has happened to her. A lodging-house maid innocently reveals to her what she has become, what she has lost.

> "Why, it never came into my head that you could be a friend of the family's, nor more, may be, at the utmost, than an acquaintence, as you never used to call much during his illness." (p. 299)

Maria Edgeworth warns the reader of the danger to Almeria by describing Lady Bradstone's daughters. Lady Bradstone had taken Almeria into her protection, largely because of Almeria's money, but what irresponsible protection it is if it has produced such daughters:

> Lady Gabriella was a beauty, and determined to be a Grace - but which of the three Graces she had not yet decided.
> Lady Agnes was plain, and resolved to be a wit.
> Lady Bab and lady Kitty were charming hoydens, with all the modern simplicity of fourteen and fifteen in their manners. (p. 291)

"These young ladies were dashers" (p. 292). Already in "Ennui" Maria Edgeworth has expressed her opinions about hoydens and dashers. Here, she presents the appalling Lady Jocunda Lawler, multiplied by four. And the weak-minded Almeria is constantly in their company. Lady Bradstone's daughters do not even honour their mother. They actively dislike and disobey her, and Lady Gabriella particularly is much enamoured of her very fashionable aunt, Lady Pierrepoint, who does not deign to know Lady Bradstone. "Lady Gabriella whispered, 'My aunt Pierrepoint cannot know us now, because we are with mamma" (p. 311).

Lady Pierrepoint moves in courtly circles, Lady Bradstone does not.

By this time, Almeria has developed some social cunning, has become a fashionable schemer. She considers that it will be more advantageous to be of Lady Pierrepoint's party than Lady Bradstone's, for Lady Pierrepoint can present her at court. This event becomes the focal point of Almeria's ambition. She seeks to ingratiate herself with Lady Pierrepoint by relieving her of the tedious company of her distant relative, Mrs. Vickars. Mrs. Vickars is one of the parasites with whom Maria Edgeworth surrounds many of her foolishly fashionable and rich characters. She is a lady without means who supports herself by flattering. In taking her on, Almeria commits herself irrevocably to the fashionable life. Her entourage is now complete. She has left the real world, and entered one where

> People in certain rank of life are, or making themselves, slaves to horses and carriages; with every apparent convenience and luxury they are frequently more dependent than their tradesmen or their servants. (p. 287)

This is Lady Pierrepoint's world, a wholly vicious one where people marry not for honourable, human reasons, but, as she has done - "'To increase my consequence and strengthen my connections'" (p. 317). In speaking thus Lady Pierrepoint proclaims herself the incarnation of all that the properly educated female professional should not be - a calculator, lacking in integrity, inhuman, dishonourable, vicious. Her culture and polish are valueless because she is without understanding of the proper task of a woman. From her one learns by negative example, as one does from Lady Bradstone and her daughters. Lady Bradstone stands condemned for being responsible for the trite and trivial state in which her daughters exist. Collectively these five women epitomise the destructiveness

of fashionable life. All are to despised for dishonouring the female profession when they belong to a class which should practise it diligently.

Almeria achieves her ambition and is presented at court, but it is a disappointing experience, giving her briefest satisfaction, and leaving her life as empty as before. Her life is one composed exclusively of public events, bereft of any real human contact or value. Almeria "continued the same course of life for six years! ... the absolute slave of an imaginary necessity .... She looked in the morning so faded and haggard (by the) wear and tear of fashionable life ..." (p. 323) that even her physical qualities are eroded.

It is in Lady Pierrepoint's interest to keep Almeria unmarried so that she retains control of her own fortune, that is, so that Almeria's fortune is wholly at Lady Pierrepoint's disposal. Almeria, a fast-fading beauty, falls in love, but is cheated of her would-be husband by Lady Gabriella, a woman she thought a friend, though a bought one. Her life is entirely without point, and as she had long ago abandoned all responsibility for independent thought or action, and as she has become used to following the random dictates of her fashionable companions, she feels entirely helpless.

> Weak minds are subject to this apprehension of control from secret sources utterly inadequate to their supposed effects; and thus they put their destiny into the hands of persons who could not otherwise obtain influence over their fate. (p. 325)

Almeria, once a prey to male fortune hunters seeks solace by becoming "a female title-hunter" (p. 341), and an unsuccessful one. Prematurely aged, uninteresting, and with her fortune depleted, she has nothing to

offer anyone. Long ago she forfeited the right to private or domestic happiness, when she antagonised her only true friends. She is doomed to a life sustained only by petty flatteries; a life lived totally superficially, largely playing cards in public places of amusement. To heighten the misery of her situation, she, and the reader, are presented with the domestic bliss of the Elmours, both married happily, both parents, both enjoying the delightful society of an interesting and intelligent duchess who is beyond Almeria's social or intellectual reach. The malign and pernicious influence of vicious and socially striving women has ruined Almeria's life. The love of a good man, Frederick Elmour, was not enough to save her, neither was the disinterested friendship of Ellen Elmour. One assumes that this was because Almeria, ultimately, could do nothing to help herself, though she did much to harm herself.

Given Maria Edgeworth's emphasis on the importance of female influence on the development of mind, manner and character one might assume that, had Almeria lived with a widowed mother, or had her guardian been possessed of an intelligent wife she would have fared better. The more desirable qualities, deeply-buried but nevertheless present in her, would have grown and prospered. As the story stands, it is Maria Edgeworth's most solemn warning to women. Originally Almeria had promise, so her fate is much more painful to herself and to the reader. Maria Edgeworth uses this tale to counsel continued attention to the proper practice of the female profession. One does not simply acquire the proper education, article, and then practise the domestic profession successfully ever afterwards. Almeria started fairly well, she apprenticed

with the professionally sound Ellen Elmour, but she failed utterly to maintain domestic standards so was disbarred from membership in the ranks of the properly female. Her punishment was to be denied the rewards of the successful practitioner of the female profession - home, family, intimate friends.

The eponymous hero of "Vivian", in similar circumstances to Almeria but with a mother to help him, fared slightly better. He at least was allowed to make an honourable end, instead of being left to wither away ignobly. Like Almeria, Vivian has an inconstant mind. His opinions change not with the wind, but with those of his companions. Vivian's changing enthusiasms lead him to a series of romantic attachments; to become a Member of Parliament and to marry a woman he does not love for the sake of his career. Finally his ill-considered behaviour leads to a duel and his death. His mother, the widowed Lady Mary Vivian, is one of the formative influences on his life. Lady Mary is a good woman, though with a marked capacity for foolishness on occasion. Nonetheless, she is one of Maria Edgeworth's successful female characters, from a literary point of view; a fully-developed woman with a reasonable range of character traits. She is kind; rather over-indulgent of her son; wants the best for him, but is not always able to judge what is truly best; can be ill-tempered and self-centred. But she is essentially a good, normally sensitive and intelligent person. That she is to be looked at fairly favourably by the reader, Maria Edgeworth makes plain, early in the novel. The moral hero of "Vivian" is his tutor, Mr. Russell, a man of infinite wisdom and goodness. He judges Lady Mary thus:

> "... all the world says that lady Mary Vivian, though a woman of fashion, is remarkably well-informed and domestic; and, judging from those of her letters which you have shown me, I should think that, for once, what all the world says is right." (p. 4)

If Maria Edgeworth, through Mr. Russell, is to allow Lady Mary's virtues to compensate for her being "a woman of fashion", then she must be morally acceptable, and, if not a model mother, at least not one to be despised, either by her son or the reader. She exists to remind the reader that perfection is not easily achieved and that even the most loving mother must work hard if she is to meet the obligations that professing domesticity imposes. She had a major weakness and Vivian, being more perceptive than he usually is, describes it:

> "... a woman, let her be ever so sensible, cannot well educate an only son, without some manly assistance.... So I grew up, seeing with her eyes, hearing with her ears, and judging with her understanding, till, at length, it was found out that I had not eyes, ears, or understanding of my own." (p. 5)

Worse, Vivian has womanly faculties in a man's world. A father may successfully educate a daughter, as is obvious from the account of Ellen Elmour in "Almeria", but a woman, no matter how well-equipped, cannot do full justice to the education of a son. The presence of a father's influence, or at least that of a tutor like Russell during the early years of Vivian's life might have saved him. Russell came too late for Vivian to profit fully from his instruction and example; they met only when Vivian went up to university. (And yet Glenthorn lived a far more dissolute life and was able to reform. Was the good Lady Mary's undiluted female influence so damaging that nothing could really save her son's life?) Vivian is to spend his life vacillating in all things; only when he chooses death is he single-minded and clear of purpose.

Of her stock characters, one knows exactly what Maria Edgeworth thinks. In describing those one-dimensional figures she makes her position clear. However, when she draws more fully human portraits it is more difficult to discover exactly what her opinions are, as with Lady Geraldine. Like all good teachers she makes her students work at learning their lessons, though she does reward by entertaining too. There seems little doubt that Maria Edgeworth does not despise nor mock Lady Mary, nor regard her as a figure of fun. Indeed, beyond her failure to educate her son properly, Maria Edgeworth allows Lady Mary many attractive human qualities. She endows her with a capacity for real, as opposed to merely exemplary, affection and friendship for another woman, something that appears nowhere else in the Tales. Initially, Vivian is enamoured of Miss Selina Sidney, a prudent and intelligent woman of no fortune. Lady Mary would prefer a better social and financial match for her son, but seeing him apparently determined to marry Miss Sidney, Lady Mary reasons that "since compliance was now unavoidable, she was determined that it should be gracious" (p. 25). Maria Edgeworth leaves no doubt that Lady Mary will act on her resolution; she is described as being "incapable of double-dealing" (p. 29), and that seems to include being honest with herself, keeping private promises. Indeed, Lady Mary and Selina Sydney become firm friends, and remain so even after Vivian has given his affections to another woman. Yet, behind everything Maria Edgeworth manages to make the reader believe that Lady Mary is more responsible for Vivian's difficulties than Almeria's stepfather was for hers. She creates a strong sense of the domestic power of women to shape lives, never suggesting that there is a male counterpart. But she never lets one forget that if this power is wielded by someone in the slightest

degree domestically irresponsible it will lead to trouble. All Lady Mary's loving attention to her son cannot compensate for her lack of judgement and her foolishness which turn him into the vacillating man he remains throughout his life. Beyond Lady Mary there are no fully developed female characters in "Vivian", though there are several who represent desirable and undesirable female qualities and who express opinions which give clues about Maria Edgeworth's ideas. The closest to a well-rounded character is ultimately to be Vivian's wife.

Vivian is elected to the House of Commons and meets the ultra-fashionable Mrs. Wharton, wife of one of his fellow members. Both Mr. and Mrs. Wharton wish their marriage to end, but Mrs. Wharton does not want to divorce her husband, leaving him free to marry again. The conniving Mrs. Wharton compromises Vivian into fleeing with her to the continent. He does not love her, but believes that because gossip has connected their names, honour demands that he accompany her. Letters he writes to Miss Sidney and Mrs. Wharton are placed in the wrong envelopes, and this mistake ensures that Vivian loses, not Miss Sidney's love, but any possibility of marrying her. Her potentially stabilising influence on him vanishes. Vivian's "elopement" is a major setback, but he manages to continue his career, strongly supported by his mother, and he becomes involved with a noble family, the Glistonburys. Russell enters his life again because he is tutor to the Glistonburys' son, Lord Lidhurst.

The Glistonburys have two daughters; the elder is Lady Sarah, product of Lady Glistonbury's first marriage, and of the efforts of her governess, Miss Strictland.

> Lady Glistonbury, abhorrent of what she termed modern philosophy, and classing under that name almost all science and literature, especially all attempts to cultivate the understanding of women had with the assistance of her double, Miss Strictland, brought up lady Sarah in all the ignorance and all the rigidity of the most obsolete of the old school; she had made lady Sarah precisely like herself; with virtue stiff, dogmatical, and repulsive; with religion, gloomy and puritanical; with manners cold and automatic.... (pp. 149-50)

Conservatism Maria Edgeworth seems to approve; the reactionary, as represented by these ladies, she does not. It too is a deviation from the status quo, an attempt to return to the bad old days, and as destructive as supposedly progressive revolution. Besides doing harm to her elder daughter, Lady Glistonbury had committed another unpardonable sin: "by her unaccommodating temper and the obstinacy of her manifold virtues ... (she had) succeeded in alienating the affections of her husband" (p. 150). Automatic virtue, uninformed by education, is just as reprehensible for Maria Edgeworth as the vice that results from ignorance.

The younger Lady Lidhurst, Julia, is much more lively than her half-sister. She is an embryonic Lady Geraldine. Presently her governess is a Miss Bateman, better known as Rosamunda, an actress manquée, who completely lacks the moral and intellectual fibre to be a governess. She describes herself perfectly, unintentionally, when she quotes Pope's judgement "'Most women have no characters at all'" (p. 168). Lady Julia is in danger of becoming much too "modern" in her ideas. She has advanced opinions

> "Men - all men but one - treat women as puppets and then wonder that they are not rational creatures! ... a year or two ago, I should, in the ignorance in which I was dogmatically brought up, have thought it was my duty to submit implicitly to parental authority, and to receive a husband from the hands of a father without consulting

> either my own heart or my own judgement. But, since my mind has been enlightened and has opened to higher views of the dignity of my sex, and higher hopes of happiness, my ideas of duty have altered; and, I trust, I have sufficient courage to support my own ideas of the rights of my sex, and my firm conviction of what is just and becoming." (p. 172)

These thoughts are, for Maria Edgeworth, like Lady Geraldine's, much too advanced, too potentially dangerous to be allowed free rein. No doubt Maria Edgeworth would not question the importance of a woman's ability to exercise a well-informed mind, nor her capability to make sound judgements. But Lady Julia has only the will to do so, not the means, and to fly in the face of parental authority cannot be condoned. Order must be maintained.

Still, Maria Edgeworth seems to have sympathy for Lady Julia; it is from her mouth that sage advice about marriage comes to Vivian, and to the reader.

> "Should you not, therefore, in that bosom friend, a wife, look for certain firmness and stability of character, capable of resisting, rather than disposed to yield, to sudden impulse; a character, not of enthusiasm, but of duty; a mind, which, instead of increasing, by example and sympathy, the defects of your own ... should correct or compensate these by opposite qualities?" (p. 235)

Lady Julia's advice is sound, but, as Maria Edgeworth points out, she does not understand the dangers of giving advice, however good, that is either unsought or completely at variance with real possibilities.

> The advice of friends is often highly useful to prevent an imprudent match; but it seldom happens that marriages turn out happily which have been made from the opinions of others rather than the parties concerned; for, let the general reasons on which the advice is grounded be ever so sensible, it is scarcely possible that the advisor can take in all the little circumstances of taste and temper, upon which much of the happiness or misery of domestic life depends. (p. 263)

Vivian marries his exact opposite, Lady Sarah, following Lady Julia's advice, though he much preferred Lady Julia. The marriage is unsatisfactory, and so is Maria Edgeworth's treatment of it. This is particularly unfortunate as it seems that in Lady Sarah, Maria Edgeworth is developing another model for her readers. But she does not give enough evidence for the reader to use the model. She shows that somehow Lady Sarah has developed human warmth and feeling. But she keeps those qualities hidden except in the most private of circumstances. She also reveals that Lady Sarah is not so woefully ignorant as her mother would have her be, except about the duties of a loving wife. Lady Sarah

> ... had been taught that she should neither read, speak, nor think of love; and she had been so far too much restricted on this subject, that, absolutely ignorant and unconscious even of her own danger, she now pursued her course without chart or compass. (p. 359)

Lady Sarah loves Vivian with dog-like, confining, and to him, repellent devotion. Together they might have developed their complementary characters to form a happy union, but here Maria Edgeworth is too dogmatic and didactic to allow for a credible happy ending. Instead, Vivian dies in a duel, fought with the recurrent Mr. Wharton, who has impugned his political honour. Just before the duel is fought Vivian realises the value of his now pregnant wife. He makes the proper arrangements for her support and is killed. The day he dies Lady Sarah gives birth to a stillborn boy. The Vivian line has ceased, and so, probably, will that of the Glistonburys. Lord Lidhurst died, leaving Lady Sarah to carry on the title, and it seems unlikely, at the novel's end, that she will remarry.

In spite of Maria Edgeworth's awkward and unconvincing handling of

the process of Lady Sarah's development from reactionary iceberg to human being and loving wife, she does give here the clearest finished picture of her idea of the perfect domestic professional, and hence, the ideal wife. She also presents the well-founded marriage. Lady Sarah is actually well-educated in a traditional sense and, as her conversations during an election reveal, well-informed politically. Her coldness is apparently nothing more than an over-abundance of entirely proper reserve. Lady Sarah is used to demonstrate Maria Edgeworth's ideas about the privacy of interior life, of deeply felt emotion. For Lady Sarah is capable of intense feeling, but this trait is never presented immediately to the reader, or to the world. Lady Sarah is so deeply in love with Vivian that, the love being unrequited, she becomes ill. It would, in Maria Edgeworth's terms, be unseemly to show passion of any kind directly, so Lady Sarah's maid reports her mistress's indisposition. As in classical drama, a confidante of the same sex informs an audience about violent action that has taken place "off-stage". And, in accordance with convention, the knowing person is a servant. It is obvious that Maria Edgeworth believed that even in real life strong feelings should be reserved for private occasions. She seems to see life lived in reality, and in fiction, at four clearly defined levels. There is public life, which encompasses a wide range from life in the totally public world of the M.P., for example, at one end of the scale, to the public life of dinner parties, shopping and other everyday activities at the other. There is domestic life, which is lived only among relatives and intimate friends. Both these are fit subjects for fiction. There is the intensely private life lived by a husband and wife, siblings, lovers, and the closest of friends, and finally there

is the most intimate relationship of all, personal interior life, self with self. These last relationships are not even to be revealed in domestic situations most of the time and are certainly not to be dealt with in the public medium of fiction. To do so would be to commit a kind of intellectual indecent exposure. So, Lady Sarah's love must be reported rather than personally revealed. In reality, affection and devotion may be seen domestically, but passion is entirely private. Passion is an important element in education for the female profession by its absence from the text. Lady Sarah's taciturnity about her passionate love is used as a rhetorical device to teach a moral lesson. Maria Edgeworth may be seen to be condemning the passionate effusions in, for example, Corinne, by providing an admirable opposite example.

Another reason for Maria Edgeworth to insist on the privacy of passion is that it is an exclusive emotion, keeping out all but those immediately involved. Such exclusiveness prevents the proper working of domestic society, of the family. This particular observation must be based on Maria Edgeworth's own experience during her father's marriage to Honora Sneyd. The two soulmates were so passionately involved with each other at all levels that they failed in their domestic duties as parents, and Richard Edgeworth continued to neglect his estates. Observation alone might well suggest that such passion would be problematic, but Maria Edgeworth knew from experience. The same personal experience undoubtedly led to her belief that a reasonable, practical marriage was more desirable than a totally romantic love match. The marriage between Vivian and Lady Sarah is not a loving one initially, at least as far as Vivian is concerned, but, though too late, love and respect develop.

Love is a necessary but not a sufficient ingredient for a marriage to be successful in personal and, equally importantly, social terms. Lord Glenthorn marries happily, but properly, socially speaking, as does Lord Colambre in "The Absentee". That Vivian's marriage does not end in his physical salvation is purely his fault and his mother's. He is the weak link. Lady Sarah is more or less ideal; the circumstances of Vivian's marriage are appropriate to his upbringing and education. One is shown plainly how good the marriage could have been, had there been the possibility of mutual support. For again it is plain, that for Maria Edgeworth, the successful bourgeois or upper class marriage is contracted by two equally, though differently, qualified and responsible people. Unfortunately, in "Vivian" Maria Edgeworth does not offer such clear professional instruction as she does elsewhere.

Lady Julia appears destined for spinsterhood. She could not marry the man of her choice, Mr. Russell, so she chooses not to marry at all. She lives a retired life. Her "talents, and ... fine, generous disposition" (p. 270) will not be shared intimately with anyone. She will live a life exactly the opposite of Almeria's, and one equally wasteful; a solitary life instead of a domestic one. Her fate, like Vivian's, seems to be the result of being "injudiciously educated" (p. 270). Another potentially useful member of the female profession lost.

Lady Mary Vivian was a fashionable lady, but human. Mrs. Beaumont in "Manoeuvring" is a dazzling silly creature. She is a schemer, a game-player of impressive proportions. She is incapable of acting straightforwardly; everything has to be contrived or manoeuvred. The whole Tale

is an account of Mrs. Beaumont's plans for meetings, romances and marriages and the failure of all intricate plots. Mrs. Beaumont cannot possibly say what she means. This entirely foolish dishonesty is amusing too, and it is the butt of Maria Edgeworth's wit in one of her funniest stories. It is also the least didactically obvious of the Tales. Perhaps this is because Mrs. Beaumont is too foolish to do any real harm. She is "discovered" by the sensible Mr. Walsingham on the third page of the Tale - there is nothing hidden or insidious about her ploys. She is transparent. Her children are inconvenienced by her, but their long-dead father's blood and some education ensure that they are neither like nor influenced by her. Maria Edgeworth is also suggesting Mrs. Beaumont's basic, frequently-hidden, good-hearted motherlin all her short-comings, has contributed something to the well-being of her children even though she is, domestically, a "bad" mother. In this is a little like Lady Mary Vivian. Only a neighbour, the endlessly trivial Albina Hunter is in her power, and she is a woman too stupid even to manoeuvre. Mrs. Beaumont is an example of the kind of woman who assumes that all people must have the same motives and preoccupations as she does.

> ... it is the misfortune of artful people that they cannot believe others to be artless: either they think simplicity of character folly; or else they suspect that openness is only affected, as a bait to draw them into snares. (p. 6)

Here is more teaching by negative example, this time for fun.

But the reader should not assume that Maria Edgeworth admires absolutely artless women. Mrs. Wynne in "Almeria" was one such: "a woman of excellent heart, and absolutely incapable of suspecting that others could be less frank or less friendly than herself..." (p. 335).

Her unintelligent goodness of heart added considerably to Almeria's troubles, because it allowed her to interfere mindlessly, and to be incapable of considering the consequences of her actions.

Maria Edgeworth's [illegible]minded and practical purpose is less evident in "Manoeuvring" than in any other of the Tales, even though the faults of the "heroine" are more frequently and blatantly displayed than elsewhere. Perhaps for these reasons this is one of the most entertaining of Maria Edgeworth's Tales. It is also one where her chosen form - the "romantic" but moral, tale - and the content fit most happily together. The comic marriage of Mrs. Beaumont to Sir John Hunter, the man intended for her unwilling daughter, and his subsequent loss of a fortune because of the dramatic rescue, by her daughter's true love, of the female heir-at-law, are precisely the appropriate punishments for the relatively modest fashionable crime of manoeuvring. No one in "Manoeuvring" is seriously damaged by the monstrous Mrs. Beaumont. No one takes her seriously, except parasites and the excessively limited Miss Hunter. Each time Mrs. Beaumont and Miss Hunter open their mouths they reveal themselves. Comments aside by the sensible Mr. Walsingham and the essentially canny Mrs. Palmer add to the amusement. "Manoeuvring", filled with conversation and dialogue is almost like a play, and this too adds to the less serious tone, takes it almost out of the "good literature" category so important to Maria Edgeworth. Although it still has a didactic purpose it should perhaps be seen not so much as a chapter in a coherent textbook to educate women, but as carefully-planned light relief, preparing the reader for more serious efforts to come, refreshing her after past efforts, but never le[illegible]ng her lose sight of the educational process in train.

With the story of "Emilie de Coulanges" the textbook is re-opened. Emilie is an innocent émigrée from the French Revolution given shelter in London, together with her vacuous mother, by the fashionable Mrs. Somers. This Tale describes the trials of the charming Emilie as she tries to cope with Mrs. Somers' fashionably fickle behaviour, the relief provided by the laudable Lady Littleton, a model woman, domestic instead of fashionable, and Emilie's eventual marriage to a mysterious stranger who proves to be Mrs. Somers' son.

Mrs. Somers is another kind of silly and insincere woman, much more dangerous than Mrs. Beaumont because she appears much less foolish and malicious than she really is, and because she causes real pain to honest people. The Coulanges are virtually destitute because of the collapse of their Paris bank, and because of their refugee status, so they are wholly dependent on Mrs. Somers' largesse. Emilie would gladly show her gratitude, but Mrs. Somers makes it "plain" she desires no thanks. Actually, she behaves like this only for form's sake, glorying in a sense of enormous benevolence, and not expecting to be taken at her word. When she is cheated of fulsome praise and obliged gratitude, she behaves rather like a spoiled child who has been denied a present. Emilie does not understand the rules of polite and fashionable society as interpreted by Mrs. Somers, in spite of being brought up by the most worldly of mothers. Mrs. Somers usually means the opposite of what she says "'I have long since found out the motives of delicacy are usually the excuse of weak minds for not speaking the plain truth to their friends.'"[5] She pooh-poohs "motives of delicacy" and yet consistently fails to speak plainly. Consequently "Sometimes she (Emilie) offended by differing,

sometimes by agreeing, in taste or opinion with Mrs. Somers" (p. 168). Emilie never knows how to behave honestly, being innocently caught in the game of trying to second-guess Mrs. Somers. The latter is frequently at odds with herself "words of praise were accompanied by strong feelings of displeasure" (p. 172). In addition, Mrs. Somers likes making publicly obvious, grandly generous gestures, but is niggardly with small private services. She is very unlike the truly generous Madame de Fleury, and also unlike her mirror-image friend, Lady Littleton, to whom she complains about Emilie's behaviour. Lady Littleton is a sensible and sensitive woman. She does not give up expensive paintings to pay guests' expenses, but she is open-handed with the "trifling sacrifices, which it would not have suited Mrs. Somers's temper to make: for there was no glory to be gained from them" (p. 216). When Emilie sprains her ankle, and is confined to bed, Mrs. Somers is always too busy to visit her or spend time with her, she merely pokes her head in the door, utters an empty sentence and leaves. "Lady Littleton made no complimentary speeches, but every day she contrived to spend some time with Emilie..." (p. 216). These are domestic services, private gestures, and as such are both a woman's duty and admirable. Mrs. Somers' public largesse is vulgar, improper and somehow unfeminine. It smacks of a business transaction because she sells the paintings and this is not the province of the domestic professional. As a practitioner of the female profession Mrs. Somers is a decided failure.

Mrs. Somers is another version of Mrs. Beaumont and Almeria, and a much less pleasant one than either, as she seeks glory and praise more vigorously than either of the others. Here is a woman who cannot be

content with the small but real rewards of private gratitude and personal satisfaction. She craves publicity. She is also dishonest, refusing to say what she means, but expecting her hearers to guess her meaning, and disliking them when they fail. Mrs. Somers is a warning against insincerity and Lady Littleton another model for readers to copy. The former represents the shallows of fashionable life, the latter the delights and duties of domesticity.

"The Absentee", the last of the Tales of Fashionable Life describes the progress of Lord and Lady Clonbrony from London back to Ireland, where they belong. To please his wife, Lord Clonbrony agreed to live in London and allowed his Irish estates to be mismanaged. Lady Clonbrony loves London's high society, and makes a fool of herself trying to ape its manners, its accents and its accoutrements. Their son, Lord Colambre, realises that duty requires that they return to Ireland, and that once there, they will understand that real happiness and satisfaction come from fulfilling obligations and leading a modest and quiet life. The lesson is a simple one, but Maria Edgeworth conveys it in a complex and entertaining story rich with detail.

Dealing with Lady Clonbrony and another absentee from Ireland, Lady Berryl, Maria Edgeworth suggests unusually forcefully that irresponsible women who fail in their domestic duty cause great harm. Her didactic voice becomes accusatory. No reader could misunderstand her message. Women who do not provide proper domestic support for their menfolk risk causing social damage on a scale far greater than that caused by irresponsible men.

> "All this evil has arisen from lady Berryl's passion for living in London and at watering places. She has made her husband an ABSENTEE - an absentee from his home, his affairs, his duties and his estate."[6]

Speaking for Maria Edgeworth, Lord Colambre accuses his mother:

> "Mother, in compliance with your wishes my father left Ireland - left his home, left his duties, his friends, his natural connexions, and for many years he has lived in England, and you have spent many seasons in London." (p. 287)

Throughout "The Absentee" Maria Edgeworth makes her strongest case yet about the potentially destructive power of fashionable, undomestic women:

> ... one worthless woman, especially one worthless English woman of rank, does incalculable mischief in a country like this, which looks up to the sister country for fashion. (p. 132)

> Those who are best acquainted with the heart or imagination of men will be most ready to acknowledge that the combined charms of wit, beauty, and flattery, may, for a time, suspend the action of right reason in the mind of the greatest philosopher, or operate against the resolutions of the greatest heroes. (p. 182)

But she also shows, with Lady Clonbrony, how a woman can learn to be admirably domestic, allowing her to reform, to discover the delights of her proper country and place in society. Ultimately Lady Clonbrony becomes a model for readers to copy, one not too daunting in her perfection. Lady Clonbrony is a good-hearted woman, truly fond of her husband, her son, and her admirable adopted daughter, Grace Nugent.

> "Indeed, then, she's a sweet girl, and I'm very partial to her, there's the truth," cried lady Clonbrony, in an undisguised Irish accent, and with her natural warm manner. But, a moment afterwards, her features and her whole form resumed their constrained stillness and stiffness... (p. 23)

Maria Edgeworth says quite clearly that Lady Clonbrony is a worthwhile person, provided her public personality does not over-ride her true,

private self.

> A few foibles out of the question, such as her love of fine people, her affectation of being English, and other affectations too tedious to mention, lady Clonbrony was really a good woman, had good principles, moral and religious, selfishness not immediately interfering, she was good-natured; and, though her whole soul and attention were so completely absorbed in the duties of acquaintanceship that she did not know it, she really had affections - they were concentrated on a few near relations. (p. 58)

Lady Clonbrony has a little real selfishness, and fire too, she is not unbelievably submissive. "My happiness has a right to be as much considered as your father's, Colambre, or any body's; and in one word, I won't do it... (p. 283). At first she strenuously objects to returning t[redacted] But Lady Clonbrony is no fool. She will not allow wrong once she understands what is right, so back to Ireland she go[redacted] and one absentee problem is solved. As well, Maria Edgeworth can use the Clonbronys to depict a happy, productive marriage between equals which ultimately contributes to the public good. They gave their son the education which enabled him to overcome the handicap of their now corrected imperfections, and allowed him to restore order to their estates. It also rendered him eligible to marry the charming and intelligent Grace Nugent, once her legitimacy is established.

"The Absentee" is probably the best-known of the Tales of Fashionable Life, and the most widely read today. However, in the context of Tales of Fashionable Life as a textbook for the profession of domesticity, it should be seen as a culminating chapter, a peroration, rather than the independent entity it has become. Its plots and characters have appeared before. The principals, the Clonbronys are absentee land-owners, as in

Ennui. Their intelligent and well-educated son, Lord Colambre is reminiscent of the reformed Lord Glenthorn, with touches of young Mr. Elmour and Mr. Russell. Miss Broadhurst, charming, clear-thinking, strong of mind is an English version of Lady Geraldine, and so will not be allowed by her creator to marry Colambre. Instead, he will wed Grace Nugent, as perfect a wife for him as Cecilia Delamere was for Glenthorn. The vulgar and pretentious Lady Dashfort has all the detestable characteristics of Almeria's destructive mentors. Maria Edgeworth's treatment of these characters is more vigorous than in the previous Tales, and she describes scenes of facile social life in London and productive urban and rural life in Ireland vividly. She also cleverly juxtaposes descriptions of sharp-practising London businessmen with pictures of honest Irish counterparts. She uses this final Tale to present again particularly strict depictions of responsible landowners supported by virtuous wives, and of the attractions of responsible conduct. Her design is to make emulation seem not only possible but desirable.

No new themes are introduced in "The Absentee" but, in true textbook fashion, this last Tale is a reiteration and restatement of previous lessons, with variations on old themes for the sake of emphasis. It is a review of the most important elements in female education for domesticity, and a rehearsal of the natural and social characteristics that the successful domestic professional must possess. Women must understand thoroughly the nature of their husbands' responsibilities, and must modify their own behaviour to support their husbands in the fulfilling of obligations. They must be high-principled, moral,

unselfish and, pace some contemporary critics, religious, if Lady Clonbrony is to be a model, which she is. At least a modicum of wit, charm and spirit is called for. However, all these qualities, whether acquired or inherited, go for naught if their owners are not both properly placed socially, and appropriate wives for their husbands. For example, illegitimacy precludes marriage, and there must be reasonable hope of harmony of personality. Lord and Lady Clonbrony are well-suited, as are Colambre and Grace. Above all, by dealing first and last with the problems created by absentee landlords, and women's part in solving the problems, Maria Edgeworth stresses how important is the domestic role of women in the smooth running of public and private life.

CONCLUSION

Between 1770 and 1830 radical change was in the air. In America and France old social orders had been overturned and new ones established. In the midst of these upheavals, in England and Ireland, the landed gentry continued to exist as they had for two hundred years. Richard and Maria Edgeworth belonged to this class and, not merely for selfish reasons, but because they saw a responsible gentry as a powerful force for social harmony and orderly progress, they wished to see the gentry preserved and strengthened. They believed that there were irresponsible members of their class who undermined it from within. They also believed that the pernicious influence of frivolous minor aristocrats and vulgar nouveaux riches weakened it from without. Maria Edgeworth makes this abundantly clear in Tales of Fashionable Life. Both Edgeworths seem convinced that new attempts to inform all "professionals" of, and educate them in, their traditional responsibilities would revitalise the class as a whole. It would continue to function, with renewed vigour, as a stabiliser in a dangerously unsettled world.

In Essays on Professional Education Richard Edgeworth straightforwardly and forthrightly described the education necessary, and the personal qualities to be developed, to make, for example, a sound lawyer, statesman, landed gentleman or cleric. He discussed specific curricula and explained how they meshed with public and private education. He was quite blunt. Any boy or young man who followed the course of education he outlined would become a valuable member of a profession and would embody the qualities necessary for the effective survival of the gentry.

Maria Edgeworth, as certain as her father of the need for the gentry, added a different dimension to ensuring their survival. She concentrated on the importance of gentlewomen. She undertook first to demonstrate that appropriately educated women had a professional role equal to, but different from men. Their sphere was to be the domestic one. Education was necessary to succeed here because, as she showed time and again, though any woman could bear a child, only a consciously domestic and responsible one could be a "good" mother. Secondly, she offered a suitable educational system and text in the form of fiction. Thirdly, she showed how the end results of her educational process should appear, by drawing portraits of a variety of exemplary domestically educated women. These were standards by which those she taught could measure their progress or success. All three parts of her project are contained within Tales of Fashionable Life.

Just as her father's Essays on Professional Education suggested strongly that he knew best how to educate men for their professions, and their joint text, Practical Education, demonstrates the absolute confidence of the writers in their ability to prescribe education for young children, Tales of Fashionable Life leave the reader in no doubt that Maria Edgeworth knew what constituted a sound education for the profession of domesticity. Moreover, she knew that the lessons must be learned. To deny this would be to render oneself automatically unfit to practise the female profession in any of its aspects. Maria Edgeworth evinced no doubts about her fitness to teach, and the evidence of her own education and experience justifies her faith. By and large Maria Edgeworth was a generous teacher, and one who was also willing to

entertain. She recognised the existence of human weakness, and the difficulties of modifying one's nature to conform to desirable social patterns. Only out-and-out viciousness and the repeated missing of chances to improve were condemned. Nevertheless, there is an imperative tone to the didacticism. It is implicit that, if Maria Edgeworth herself, and two of her stepmothers, could become models of domestic professional excellence, why should others be allowed to fail? Throughout Tales of Fashionable Life Maria Edgeworth developed formulae for right conduct in many domestic situations and provided examples of improper behaviour so clear and so obvious that only a fool could miss them. Her approach emphasised both the courage of her convictions and the overt didactic purpose of the Tales.

Many of her women exist solely as one-dimensional, instructive figures, but this does not prevent them from conveying her ideas clearly. Several principles emerge. Women belong happily and suitably in private, domestic situations where they can sustain and support men, usually husbands, and children, their own and others'. In order to do this effectively they must be well-educated so is to make the most of their intelligence. Women who lead only, or mainly, public lives, whether academically well-educated or not, are somehow not entirely feminine and potentially dangerous. And women, whether in public or private, are suggested to have greater capacity to do harm than good if they fail at their female profession: Lady Beryll was seen to be solely responsible for her husband's absence from Ireland, but Lady Mary Vivian's good intentions could not save her son, even when combined with his wife's strength.

"Modern" girls earn Maria Edgeworth's complete contempt. Strong, intelligent women like Lady Geraldine, and to some extent Lady Julia, discomfort her, although she seems to have a hint of admiration for them. They move too far and too fast for Miss Edgeworth's taste, or for her peace of mind; for she shows in her treatment of her female characters she is no revolutionary. Her ideal woman preserves the status quo, perhaps improves the quality of life, but makes no attempt to alter it radically, unless something is patently wrong. Victoire, Cecilia Delamere, Grace Nugent all ensure that social order is maintained or restored; that titles and fortunes are returned to their rightful owners; that people learn to be content with their lot, and not to step outside their pre-ordained places. Self-sacrifice on the part of women to preserve the status quo is both admired and expected. Victoire's provision of money to Madame de Fleury, and Lady Clonbrony's return to Ireland are examples.

Behind her conviction lurks a small sense of fear, the feeling that Maria Edgeworth valued safety beyond all things. But such fear is perfectly right and proper in the turbulent world in which Maria Edgeworth lived. It does not vitiate her teaching; instead it emphasises the growing need for her kind of education. Not to feel disquieted would be to show dangerous ignorance of the state of the world. Let there be good landlords in Ireland so that tenants have no cause to rise up - no revolutionary Manons in Ireland, only justly-treated and loyal Victoires. Make certain that mothers and wives do their utmost to ensure that their sons and husbands fill their places in society properly so that the upper classes are dependable and the lower classes may safely depend on them.

Maria Edgeworth preaches not only dependability but independence - moral and intellectual independence for both men and women. The dire consequences of Almeria's and Vivian's dependence are a stern lesson for her readers. Independence that rides even slightly roughshod over other people's rights and privileges is not encouraged though. Lady Geraldine's "Let us dare to be ourselves" (p. 136) goes too far for women. It suggests that the individual is more important than society. That is why Lady Geraldine and her brand of independence had to be sent to India, out of harm's way. Maria Edgeworth shows individuality and independence working within the framework of established social order. The woman competently practising her domestic profession should strive to improve "things as they are", not to change them radically. After all, domesticity is a profession as rooted in tradition, precedent and experience as the law. Violent change would run counter to all the educational, social and moral precepts expressed in Maria Edgeworth's textbook of domesticity, the female profession - Tales of Fashionable Life.

Throughout their lives Maria and Richard Edgeworth were interested, theoretically and practically, in education. In fact, both were educational theorists and teachers. As early as 1795, Letters for Literary Ladies made manifest Maria Edgeworth's interest in education for women. At the turn of the century the time was right for their theoretical considerations and practical experience to be given fuller public expression. Together they wrote Practical Education for the guidance of teachers of children. With his daughter's help Richard Edgeworth produced Essays on Professional Education for the instruction of would-be professional men and their mentors. Alone, and in a different