

# Contents

Foreword to the First Edition.....	11
Foreword to the Second Edition .....	13
Foreword to the English Edition.....	15
Introduction.....	17
1. The Baroque Art of Musical Rhetoric. A Historical Outline .....	18
1.1 Prehistory .....	18
1.2 Origins .....	20
1.3 Development .....	28
1.3.1 Theory .....	28
1.3.2 Practice.....	38
2. Polish Musicology and the Issue of Figures. State of Research.....	41
3. Research Premises .....	45
<b>Chapter 1 Emergence of a Domestic Musical Rhetorical Tradition in the Renaissance.....</b>	<b>49</b>
1. Latin Polyphony.....	50
2. Polyphonic Song in Polish Language: Mikołaj Gomółka .....	57
3. Beginning of the Baroque: Mikołaj Zieleński .....	63
<b>Chapter 2 The Universal Language of Figures.....</b>	<b>73</b>
1. Basic Figures.....	73
1.1 Anabasis—catabasis .....	74
1.2 Epizeuxis, Climax .....	87
1.3 Exclamatio .....	94
1.4 Antitheton .....	101
2. Beyond Stylistic Dualism.....	105
3. Hypotyposis before Emphasis.....	109
<b>Chapter 3 Word Interpretations.....</b>	<b>113</b>
1. Onomatopoeia .....	114
2. Intellectual Constructions: “Ingenious Figures” .....	125

2.1	<i>Fuga</i> and Other Polyphonic Means.....	126
2.2	Imaginatio Crucis.....	132
3.	Towards Emphasis.....	137
3.1	<i>Saltus Duriusculi</i> .....	137
3.2	Dissonances.....	141
3.3	Chromaticism and Alterations .....	145
4.	From Figure to Form.....	155
5.	<i>Audite mortales</i> .....	178
Chapter 4 Figures and Vernacular Language.....		187
Chapter 5 Oratorical Aspects of Instrumental Music.....		205
1.	Figures.....	207
2.	The Semantic Perspective .....	210
Chapter 6 Musical Rhetoricians.....		225
1.	Mikołaj Zieleński .....	225
2.	Franciszek Lilius .....	228
3.	Marcin Mielczewski .....	229
4.	Bartłomiej Pękiel.....	231
5.	Jacek Różycki.....	233
6.	Damian Stachowicz.....	236
7.	Stanisław Sylwester Szarzyński .....	240
8.	Grzegorz Gerwazy Gorczycki .....	243
Chapter 7 The European Context.....		251
1.	Polish Music Versus Imports.....	252
2.	A Distance to Masters .....	264
3.	In the Light of the Musical Theory of the Affects.....	287
4.	From the Point of View of the Aesthetic Dilemmas of the Baroque.....	294
Conclusion .....		307
Catalogue of Figures.....		311
Editorial Note.....		367

<b>Bibliography</b> .....	<b>371</b>
1. <b>Musical Scores</b> .....	<b>371</b>
1.1 <b>Printed Editions</b> .....	<b>371</b>
1.2 <b>Manuscripts</b> .....	<b>378</b>
2. <b>Literature</b> .....	<b>379</b>
2.1 <b>Source Texts</b> .....	<b>379</b>
2.2 <b>Studies</b> .....	<b>381</b>
<b>Index</b> .....	<b>401</b>