

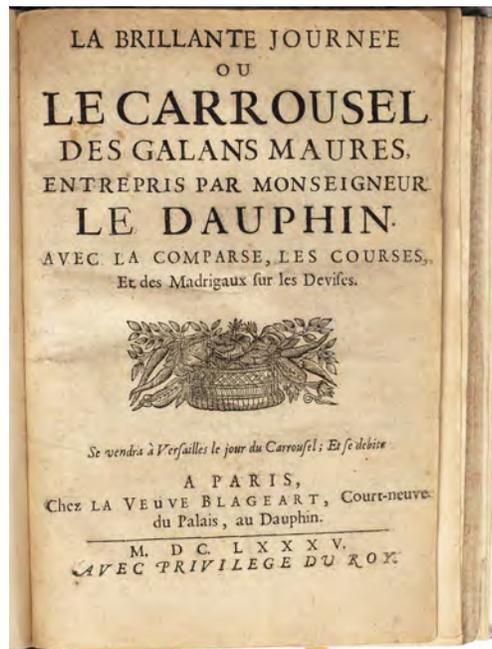
17th Century Books mostly drama



**Golden Legend, Inc.
11740 San Vicente Blvd, Suite 109
Los Angeles, CA 90049**

Table of Contents

festival. La Brillante journée ou le carrousel des...	3
<i>Benserade, Isaac</i> , Les OEuvres de Monsieur de Bensserade	4
<i>Campistron, Jean</i> , Tragédies de Monsieur Campistron	5
<i>Champmeslé, Charles</i> , Les Grisettes ou Crispin Chevalier, 1683 first one...	6
<i>Corneille, Thomas</i> , Les metamorphoses d'Ovide	7
<i>Crowne, Mr</i> , Caligula. A tragedy	8
<i>Dancourt, Florent</i> , Les vendanges, comedie	9
<i>Du Peschier</i> , La comédie des comédies	10
<i>François l'Hermitte</i> , Panthéé, Tragedie de Monsieur de Trista	11
<i>Genest, Charles</i> , Zélonide princesse de Sparte, tragédie	12
<i>Gilbert, Gabriel</i> , Rodogune: tragi-comédie	13
<i>Guarini, Battista</i> , Il Pastor fido. Tragicomedia. Le Berger fidelle	14
<i>La Chapelle</i> , Les Carosses d'Orleans Comedie par le sieur D.L.C	14
<i>Loret, Jean</i> , La Muze Historique ou recueil des lettres en...	15
<i>Noris, Matteo</i> , Greco in Troia, Il: festa teatrale rappresentata in...	16
<i>Petronius Arbiter</i> , Les regrets lamentables et tragiques d'une dame signalee...	17
<i>Preti, Girolamo</i> , Rime di Girolamo Preti al serenissimo signor D...	18
<i>Quinault, Philippe</i> , La Mort de Cyrus, tragedie	19
<i>Torelli, Giacomo</i> , Feste theatrale per la Finta Pazza drama Etching...	20
<i>Vondel, Joost</i> , A collection of almost all the plays, over...	21



1 (festival). **La Brillante journée ou le carrousel des galans Maures, entrepris par Monseigneur le dauphin: avec la comparse, les courses, et des madrigaux sur les devises.** . Se vendra à Versailles le jour du carrousel, et se débite. Paris: Chez la Veuve Blageart, Court-neuve du Palais, au Dauphin, 1685. Original edition. Watanabe O’Kelly #1953, etc. Quarto. .

La Brillante journée is the first equestrian parade and carrousel that took place at the palace of Versailles June 4th and 5th 1685. This printed programme for the festival includes descriptions of costumes and setting, as well as, a list of the participants and a summary of the events. Completed shortly before the event, the 70p programme was published for the notables at the event and for the enthralled public of Paris who could get the programme at the booksellers or at Versailles. It provided (and still provides) a factual guide to the participants, details of their dress, the order of the parade and a summary of the contests that followed

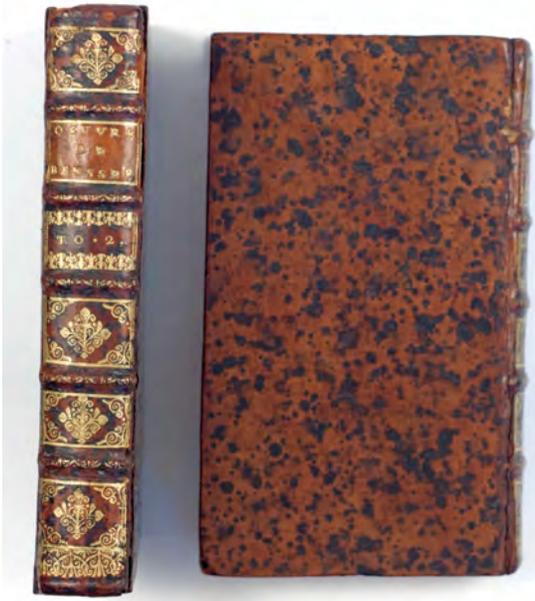
The printed programme **La Brillante journée** is a “remarkably full treatment” of events of the carrousel which was organized and led by Louis, Dauphin of France (1661-1711), son of Louis XIV. Versailles, seat of royal power of Louis XIV and his family, had become one of the most ornate and sumptuous courts in Europe. The parade carrousel included exotic animals, oriental luxuries, and Arabian horses. The décor and jeweled accessories (including that of the women who rode in the

\$2,000

Full Description:

<http://www.goldenlegend.com/pdfs/maure.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.



- 2 Benserade, Isaac de. **Les OEuvres de Monsieur de Bensserade**. Paris: chez Charles de Sercy, 1697. (56), 424, (4); (10), 427pp. + an engraved title-page in each volume. Two vols., sm. 8vo, contemporary mottled calf, spines gilt (one upper joint a bit cracked). First edition. Benserade (1613-1691) had a long career as a court poet. In particular he provided many of the librettos for Lully's celebrated ballets, and these text occupy the whole of the second volume here. His single most famous poem is his "Sonnet sur Job" (1651), which came into rivalry with Voiture's "Urania," and divided the court wits into two parties, the Jobelins and the Uranists.

Tchemerzine II, 147-8; Beaumont, p. 52 (the Dutch contrefaçon of 1698); not in Magriel, Niles/Leslie, or Derra de Moroda

\$2,000



3 Campistron, Jean-Galbert de 1656-1723. .

Tragédies de Monsieur Campistron .

Campistron, Jean-Galbert de 1656-1723. **Tragédies de Monsieur Campistron de l'Academie**

Française. Septieme Edition, Augmentée d'une Tragedie du même Auteur qui n'avoit point encore esté imprimée; & ornés de Figures en Taille-douce. Paris: Pierre Ribou, 1707. The 7th (of 8) collected editions of the tragedies with the first edition of *Adrien* (the sixth of seven works here collected).

8vo. Contemporary smooth calf, spine with raised bands, highly gilt compartments with title in red morocco gilt. Spine a bit chipped at crown and heel; other a very clean and bright copy.

Adrien *tragedy chrétienne tirée de l'Histoire de l'Église.* Five act religious tragedy in verse.

Performed for the first time in Paris at the Théâtre de la rue des Fossés Saint-Germain, January 11, 1690. It was then acted at Versailles on Feb 13 1690. It was first published in the present edition.

Adrien is the first newly composed religious play to be given at the Comédie Française. According to the author, *Adrien* was equal to any play he had written. It is probably based on Surius and on stories in *Legenda Aurea*. The scene is in Rome, in the Emperor's Palace.

The engraver is Louis Audran (the fourth and youngest son of Germain Audran), was born at Lyon in 1670, and instructed in engraving by his uncle Gérard. He illustrated the present edition of Campistron and also the collected works of Edme

\$850

Full Description:

www.goldenlegend.com/pdfs/campistron.pdf

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4 Champmeslé. Charles Chevillet, 1642-1701, sieur de . **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 . Charles Chevillet, 1642-1701, sieur de Champmeslé. **Les Grisettes ou Crispin Chevalier**, 1683 first one act version and **Le Parisien** 1683 Original edition. 12mo. Contemporary, calf gilt spine. Bright copy although chipped at crown and heel and with slight worming to front at gutter margin. Spine a bit cocked. **Two 17th Century French Comedies:**

1) **girls who seek upward mobility.**

2) **a world where “honesty is seldom found” .**

Full Description:

<http://www.goldenlegend.com/pdfs/Champ.pdf>

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\$1,250



- 5 Corneille, Thomas [1625-1709], translator; Ovid (43 B.C. 17 or 18 A.D.). **Les metamorphoses d'Ovide.** Traduites en vers François par T. Corneille. Paris: Claude Barin, 1669. Original edition of the first two books of Ovid translated by Thomas Corneille. The full translation was not published until 1697. An elegant edition with beautiful typography and ornamentation.

Thomas Corneille (1625-1709): playwright, poet. To distinguish himself from his brother Pierre Corneille, Thomas was known as "Monsieur Corneille." He was one of the leading authors who began to produce plays during the Fronde and brought out even more plays than his brother Pierre: thirty-eight plays composed alone or in collaboration. His first tragedy, *Timocrate* (1656), helped to restore the genre to popularity after the troubles of the Fronde. Although he was more attractive in manner and in conversation than Pierre, he lacked Pierre's genius. Still, "with Quinault he filled the interval in the history of the French drama between the zenith of Pierre Corneille and the advent of Racine" (Harvey and Haseltine).

Although not as important a playwright as his brother, Thomas wrote with great facility. He is credited with perfecting the French language, as can be evidenced by this translation of Ovid (begun shortly after he left school), his notes to Claude Favre Vaugelas *Remarques sur la langue Francais* (1647), his compilation of a dictionary of arts and sciences for the Académie Française (1694), and his editorship of *Mercure galant*, with Donneau de Visé.

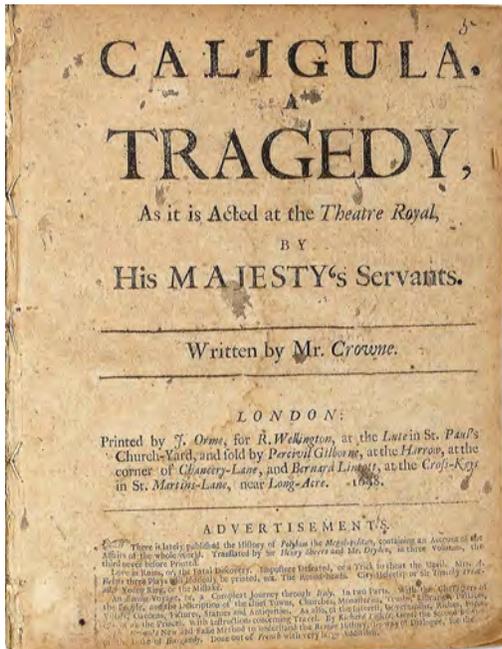
The artist of the two engravings fronting the books is the son of Hermann Weyen (or Weyher), Laurent Weyen (1643-1672), a

Full Description:

www.goldenlegend.com/pdfs/cornovid.pdf

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\$1,500



- 6 Crowne, Mr. (John), 1640?-1712. **Caligula. A tragedy**,. Crowne, Mr. (John), 1640?-1712. **Caligula. A tragedy**, as it is acted at the Theatre Royal, by His Majesty's Servants. Written by Mr. Crowne. London: printed by J. Orme, for R. Wellington, at the Lute in St. Paul's Church-Yard, and sold by Percival Gilborne, at the Harrow, at the corner of Chancery-Lane, and Bernard Lintott, at the Cross-Keys in St. Martins-Lane, near Long-Acre, 1698. First edition. ESTC R13012.

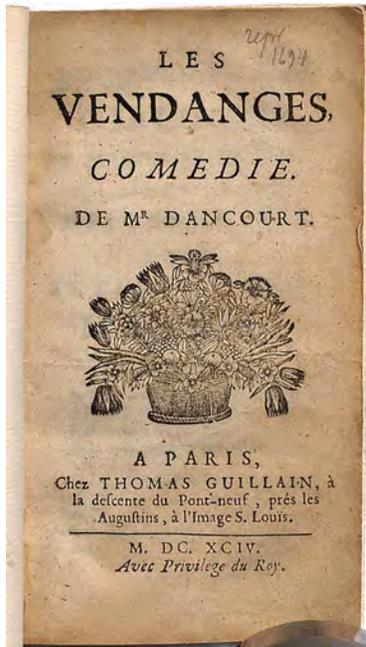
On **Caligula's** influence in drama: Peter Schertz writes that the play's influence dates back at least three hundred years. Crowne's goal in writing the play (according to his dedicatory letter to Henry Sydney), was to explore the danger tyrants represent to society and, in keeping with the England of his times, was to "set Tyranny before the Eyes of the World, and the dreadful Consequences of lawless and boundless power." **

Full Description:

www.goldenlegend.com/pdfs/Caligula.pdf

Copy and paste the link into your browser if it doesn't open in three seconds.

\$2,000



- 7 Dancourt, Florent Carton (1661-1725). **Les vendanges, comedie.** Paris: Chez Thomas Guillain, a la descente du Pont-Neuf, pres les Augustins, a l'Image S. Louis., 1694. Original edition. (Soleinne 1496). 8vo. Modern wrappers.

The play was completed on October 1, 1691, too late for performance during the vintage season. Like l'Opera de village, this is a comedyvaudeville with much patois of peasant customs and speech. Charming and light, the playwas given 17 times in 1694 and twice the next year. The play had music

by Grandval (not published in the libretto). Another play on wine vintages Les vendanges de Suresne comedy in 1 act, in prose, based on Du Ryer's play of the same name and with a divertissement with music by J.C. Gillier was first performed at the Théâtre- François, Paris, 15 October 1695. It was not published until 1700 A Paris Chez Pierre Ribou,

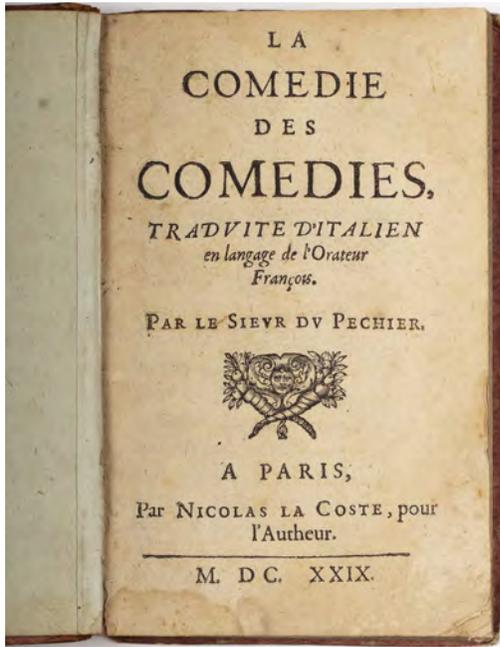
Florent Carton Dancour (known as Sieur d'Ancourt) (1661-1725) was born at Fontainebleau to a wealthy family and trained as a lawyer. Dancourt married an actress, Francois Lenoir de la Thorilliere, then devoted himself to the theatre, winning great acclaim as an actor, especially as Alceste in Moliere's Le Misanthrope. Turning to playwriting , his plays concern problems of the impoverished nobility and the social climbing middle classes. He also, as in Les vendanges, depicts the loves and intrigues of village life. He wrote over sixty comedies and ballets. Vanbrugh's The Confederacy is adapted from Dancourt's Les bourgeois a la mode.

Full Description:

\$850

www.goldenlegend.com/pdfs/Dancourt.pdf

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- 8 Du Peschier, Nicolas [compiler]. **La comédie des comédies.** . Tradvite d'italien en langage de l'orateur françois, par le Sievr dv Péchier. Paris: Nicolas La Coste, 1629. Original edition. Brunet 16418. Soleinne 1039. Lancaster I, 365-367.

12mo. (4 1/2 x 6 1/4"). Early 19th-century quarter brown morocco, flat spine with title and date in gilt, pink floral boards.

La comédie des comédies, a four-act comedy in prose and verse for eight characters, is cleverly structured as an Italian comedy translated into French. The play, however, is not translated from Italian but consists of the frequent quotation from the letters of the essayist Jean-Louis Guez de Balzac.

Balzac's "swelling phrases and metaphorical expressions are cleverly caricatured" (Lancaster, 367). The model for the play is an Italian farce in which le Docteur (modeled on Balzac) has an inflated notion of his erudition. It is a rare theatrical satire probably compiled by a member of the Feuillant sect. **La comédie des comédies** was never played in theatres.

La comédie des comédies is of great interest to the student of Balzac because it compiles numerous examples of quotations from Balzac's early letters when he was developing his influential prose style. It was soon reprinted in several editions in 1629 indicating its popularity, at least in the reading. It was never performed.

OCLC, North America: IBV, MUQ. Rare.

Full Description:

www.goldenlegend.com/pdfs/dupeschier.pdf

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- 9 **François l'Hermite (c. 1601 – September 7, 1655). Pantheé, Tragedie de Monsieur de Trista.** Paris: Augustin Courbe, 1639. Priv 23 February 1638; Achevé 10 May 1639. Tragedy in five acts, verse. Tchemerzine X. P.417 for original 4to edition with same dates as this the 12mo edition. 12mo. 19th century vellum. Based on Xenophon's touching tale in the *Cyropadeia* books V-II, Tristan's version finds Queen Pantheé of Susa (Assyria) captured by Cyrus King of Persia. Her poise and her beauty cause her to be discovered and spared. The play was popular enough to be mentioned as one of the 41 plays in Poisson's *Baron de la Crasse* and in the preface to Corneille's *Sophonsibe*. It was reprinted three times after the author's death. Durval published a *Pantheé* at about the same time (Paris: Courbé, 1639). His was also based on Xenophon's *Cyropaedia*. This subject had also been treated by Alexandre Hardy.

Full Description:

<http://www.goldenlegend.com/pdfs/panthee.pdf>

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\$1,250



10 Genest, Charles-Claude de (1639-1719).

Zélonide princesse de Sparte,
tragédie.

Genest, Charles-Claude de (1639-1719). **Zélonide princesse de Sparte, tragédie.** Paris: Claude Barbin, 1682. Original edition of Genest's rare first play. Barbier 19559; Herissant, *Catalogue des livres de la bibliothèque de feu madame la Marquise de Pompadoulean* (1765) 1045; Lancaster IV 212-214; Soleinne 1488.

Five-act tragedy in verse. Preface in prose. The play was successful on the stage, although critics found it to lack both action and to have an excessive number of récits, faults to which Genest himself confessed. Nevertheless, it was acted almost 20 times at the Comédie Française, and was also given at Saint-Germain at Versailles and in November of 1682 at Fontainebleau. It remained in the Comédie Française's repertory until 1705, with 45 as the total number of performances there.

Because of his early dramatic work, Genest was considered a potentially major playwright whose later plays were even more well received than *Zélonide*. After a brief career on the Paris stage, Genest instead became a fixture in planning and writing the theatrical entertainments for the Duchess of Maine at her private estate at Sceaux (about which see full description at the link below)

Full Description:

<http://goldenlegend.com/pdfs/genest.pdf>

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\$1,500



- 11 **Gilbert, Gabriel . Rodogvne: tragi-comédie.** Paris: Chez Antoine Sommaville, 1646. Original edition: issued simultaneously by A. de Sommaville, A. Courbé, and T. Quinet. (The name on the title-page is Rodogvne, but elsewhere the character appears as Rhodogvne. Quarto. Bound in contemporary mottled calf, spine with raised bands lettered in gilt, with ornaments. Tragic comedy in 5 actd, verse.

A warrior queen of 17th century French drama

As is well-known, Pierre Corneille wrote a play Rodogvne: Princesse des Parthes, Tragedie (Paris: Quinet, or Sommaville or Courbé, 1647). The resemblances between Gilbert's tragi-comedy and Corneille's tragedy is "too striking to be ignored." The framework of the two plays is the same; many details are "identical" and only the dénouement is different. In Corneille, the play rushes on to a tragic conclusion. In Gilbert's, "a pacific influence turn the course of the tragic action, and the happy end follows. In contradiction to her Amazonian character, she pleads the weakness of her sex" (Pellet, 62-3).

The dissimilar dénouement of Gilbert's piece need not be considered a blunder, but rather an intentional device.

Full Description:

<http://www.goldenlegend.com/pdfs/gilbert.pdf>

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- 12 Guarini, Battista. **Il Pastor fido. Tragicomedia. Le Berger fidelle.** Tragicomedia del signor Cavalie Batista Guarini. Faict en Italien & François, pour l'utilité de ceux qui desirent apprendre les deux langues. Reneu & corrigé en ceste derniere edition. Rouen: Chez Iacques Caillove, 1648,

12mo. Contemporary vellum. xii, 310 leaves of text. With Italian and French on facing pages.

Il Pastor fido stands with Tasso's **Aminta** as the outstanding achievement of the Italian pastoral drama. It was begun in 1569 but not published until 1590. The popularity of *Pastor Fido* itself in France was due to the numerous editions in Italian, in French **Le Berger fidelle** and, as here, in bi-lingual editions that were created for students and others who wished to study refined Italian.

OCLC: North America. UIU only. This is the only Caillove edition located in OCLC.

\$850

- 13 La Chapelle, Jean de. **Les Carosses d'Orleans Comedie par le sieur D.L.C.** Paris, Jean Ribou, 1681. Original edition. Soleinne 1481.

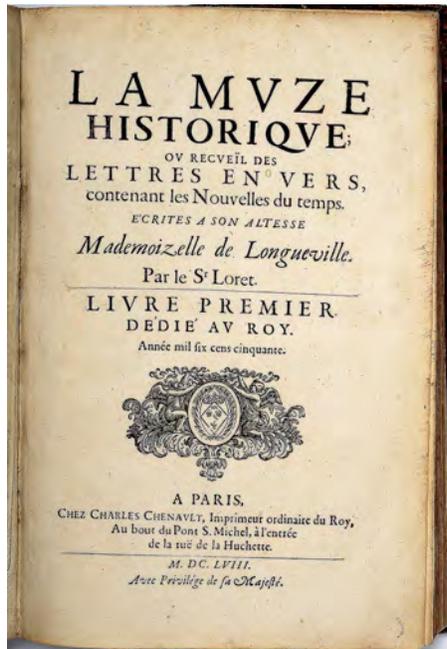
With its depiction of persons from various backgrounds assembled at an inn, **Les Carosses d'Orleans** bears a resemblance to Molière's *les Fâcheux* and Poisson's *Après-soupe des Auberges*. The author was obviously trying to reproduce comic types that one might meet while journeying across the country. "Its lively dialogue, amusing succession of scenes, and picture of manners would probably make it worth reviving even today. With the exception of the *Festin de Pierre*, no other play given for the first time at the Guénégaud before the union of the troupes met with such long continued success" (Lancaster)

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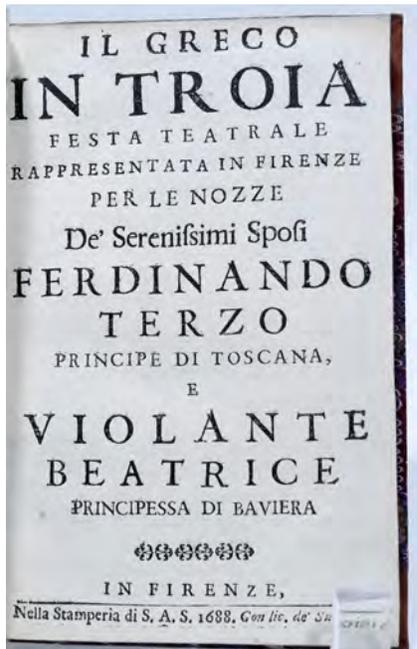
- 14 Loret, Jean. . **La Muze Historique ou recueil des lettres en vers, contenant les Nouvelles du temps. Écrites a son altesse mademoizelle de Longueville Par Sr Loret.** Paris: Charles Chenault, Imprimeur ordinaire de Roy, Au bout du Pont S. Michel à l'entrée de la ruë de la Huchette, Two volumes: Vol I 1658, first published 1656. Vol II 1659 original edition. This volume collects the first two years of Loret's weekly gazette reporting on the news of Paris society and the court of Louis XIV. The letters were composed and dedicated to Marie d'Orléans-Longueville and they were published by Charles Chenault beginning in 1656. Beginning in 1650, Loret's letters were initially handwritten. Very popular, these were copied and passed around the Court. In 1652, the letters became the object of unauthorized printing, under the titles of "La Gazette du temps en vers burlesques" and "Gazette nouvelle en vers burlesques".

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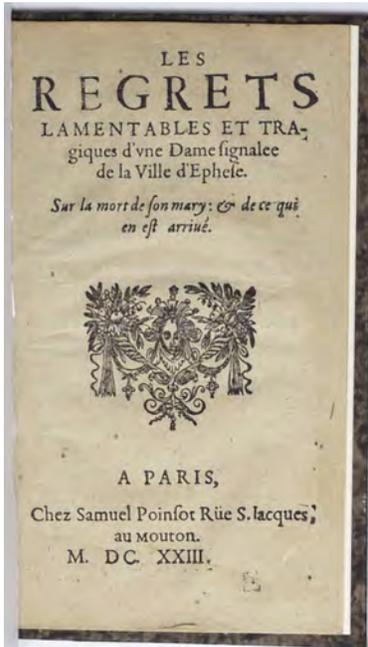


- 15 Noris, Matteo, (1640-1708). **Greco in Troia, II: festa teatrale rappresentata in Firenze per le nozze de' serenissimi sposi Ferdinando terzo principe di Toscana, e Violante Beatrice principessa di Baviera.** Firenze: Nella Stamperia di S.A.S., 1688. 8vo. [14], 96pp.; Ornaments, head & tailpieces. 19th century polished calf and marbled boards. Trimmed closely at top margin. A very good and clean copy. Three acts; half title--p. [1]; librettist's dedication, signed: Matteo Noris--p. [5]-[8]; foreword--p. [9]-[11]; scene descriptions--p. [13]-[14].

Il Greco in Troia is a festival opera written for the marriage in Florence of Ferdinando de'Medici, Duke of Tuscany (1663-1713) and Violanta Beatrix, Princess of Bavaria (1673-1731). The scenes and setting changes are fully described.

References: Kelly Wantanabe #1303; Folger Italian Plays. RISM notes "There were also a series of etchings of scenic designs (proof sheets)," which were issued separately 632; Sonneck, O.G.I. Librettos, p. 576 who notes that the composer is unknown to Schatz. Sonneck, O.G.I. Librettos, p. 576 who notes that the composer is unknown to Schatz. Location: OCLC: U of Chicago

\$1,500



- 16 *Petronius Arbiter. Les regrets lamentables et tragiques d'une dame signalee de la Ville d'Ephese sur la morte de son Mary: et de ce qui en est arrive.* Paris: Samuel Poincot, 1623. 8vo. Modern boards. An anonymous verse translation of Petronius' Milesian tale from the Satyricon: the story of the "Widow of Ephesus," a pious and virtuous widow who is easily tempted into breaking vows of denial made after the death of her husband. An early although not the earliest translation of this tale by Petronius into French: (for example the 1614, *L'Ephesienne ou La Matrone d'Ephese*. Mainfray, Brinon de Beaumartin, Buchanan)

Les regrets lamentables shows the conflict between a growing secularism in France that was in direct conflict with the staid Catholicism of the time with readings like the passage below:

"Cette pudique Dame, ayant fait bonne chere, De Vin et de viande, ayant le ventre plein, Sent d'amour en son coeur, les esguillons soudain. (La panse est de Venus fidelle conseillere) Le soldat la caresse, et mignarde à plaisir, Puis la baise, l'embrasse, accomplit son désir."

Full Description:

<http://www.goldenlegend.com/pdfs/petron1623.pdf>

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\$850



17 Preti, Girolamo. 1582-1626. **Rime di Girolamo Preti**
al serenissimo signor D. Alfonso d'Este.

Bologna : per gli Reredi del Parlasca, 1618. Colophon
reads: In Bologna presso Bartolomes Cochi, 1618 ... ad
istanza degli Reredi di Simon Parlasca. 8vo.

Contemporary Italian binding of red morocco, highly gilt
with interesting ornament in center panels of a figure
wearing either a crown or an Indian headdress. Winged
birds hover adjacent. Grotesque faces appear as

ornaments throughout the covers next to fleur-de-lys.

Corners and

spine a bit worn. In an elegant binding characterized by
sensuality, extreme metaphors and mythological imagery
as found in Preti's poetry.

Preti found himself one of a small group of poets called
Marinists because of their style that followed the poetry
of Giambattista Marino (1569-1625) who was considered
the most important Italian poet of the 17th century.

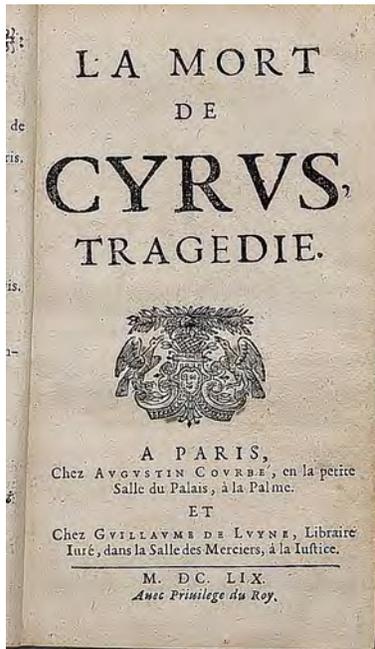
"Although the influence of Marino is strong, the spiritual
overtones are original."(Cambridge history of Italian
Literature, 1996)

Full Description:

<http://www.goldenlegend.com/pdfs/Preti.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$2,500



- 18 Quinault, Philippe (1635-1688). **La Mort de Cyrus, tragedie.** Paris: A. Courbe et G. de Luyne, 1659. Five act tragedy in verse. Priv 10 February; Acheve 12 July 1659. Rare original edition. (Soleinne 1275, for Tragedies et Comedies de Philippe Quinault: Paris, Guillaume de Luyne, 1668). *La Mort de Cyrus is a tragic-comedy is based one of the early French novels of the period, especially that of Le Grand Cyrus of Madeline de Scudery (ten vols. 1649-53) which was taken from the histories Herodotus and Xenophon.*

Quinault's tragedy is an early example of the tragic-comedy genre, perfected by Thomas Corneille with his Berenice and Darius, (which were also based on French novels of the period). Quinault, along with Thomas Corneille, occupied an important place in the history of French drama between the zenith of Pierre Corneille and the rise of Racine. His early tragedies have not lasted compared to his operas to which he devoted himself after 1670.

*According to two well-known 20th century critics, Quinault's **La Mort de Cyrus** influenced two of Jean Racine's works: Alexandre le Grand (1666) and also Andromaque (1667).*

Full Description:

<http://www.goldenlegend.com/pdfs/quinault1.pdf>

Copy and paste the link into your browser if it doesn't open in three seconds.

\$1,500



- 19 **Torelli, Giacomo. Feste theatrale per la Finta Pazza drama (Etching from the 1645 Paris Livret. [Etching: A courtyard setting Act I-3 to Act II-7]. [Corte della reggia del. Re di Sciro. A Palace Courtyard] [etching] Feste theatrale per la Finta Pazza drama del Sig. Giulio Strozzi, Rappresentate nel piccolo Borbone in Parigi quest anno MDCXLV, et da Giacomo Torelli da Fano Inventore...]** Paris, 1645). (Bjurstrom p251); Sartori 10097.

Etching on laid paper, bunch of grapes watermark with initials. 10” x 13 1/4”.

The opera **La Finta Pazza** (The maiden feigning madness) had music by Francesco Saccati (Italian 1605-1650) and libretto by Giulio Strozzi (Italian 1583-1652). It was first performed in Paris on 19 September 1645 at the Salle du Petit Bourbon, Louvre. Cardinal Mazarin who wanted to introduce Italian opera to France had arranged for the original scenic designer, from the 1641 Venetian production, Giacomo Torelli (Italian 1608-1678) to come to Paris to oversee the production.

La Finta Pazza is considered to be the second French opera and the “first French operatic hit” particularly because the striking effects of Torelli’s machine enchanted the viewer through the use of “the stage decorations, the ingenuousness of the

Full Description:

<http://www.goldenlegend.com/pdfs/Torelli2.pdf>

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Index

A

A collection of almost all the plays, over..., 21

B

Benserade, Isaac, 4

C

Caligula. A tragedy, 8

Campistron, Jean, 5

Champmeslé. Charles, 6

Corneille, Thomas, 7

Crowne, Mr, 8

D

Dancourt, Florent, 9

Du Peschier, 10

F

Feste theatrale per la Finta Pazzo drama Etching..., 20

festival. La Brillante journée ou le carrousel des..., 3

François l'Hermitte, 11

G

Genest, Charles, 12

Gilbert, Gabriel, 13

Greco in Troia, II: festa teatrale rappresentata in..., 16

Guarini, Battista, 14

I

Il Pastor fido. Tragicomedia. Le Berger fidelle, 14

L

La Muze Historique ou recueil des lettres en..., 15

La Chapelle, 14

La comédie des comédies, 10

La Mort de Cyrus, tragedie, 19

Les Carrosses d'Orleans Comedie par le sieur D.L.C, 14

Les Grisettes ou Crispin Chevalier, 1683 first one..., 6

Les metamorphoses d'Ovide, 7

Les OEuvres de Monsieur de Bensserade, 4

Les regrets lamentables et tragiques d'une dame signalee..., 17

Les vendanges, comedie, 9

Loret, Jean, 15

N

Noris, Matteo, 16

P

Pantheé, Tragedie de Monsieur de Trista, 11

Petronius Arbiter, 17

Preti, Girolamo, 18

Q

Quinault, Philippe, 19

R

Rime di Girolamo Preti al serenissimo signor D..., 18

Rodogune: tragi-comédie, 13

T

Torelli, Giacomo, 20

Tragédies de Monsieur Campistron, 5

V

Vondel, Joost, 21

Z

Zélonide princesse de Sparte, tragédie, 12