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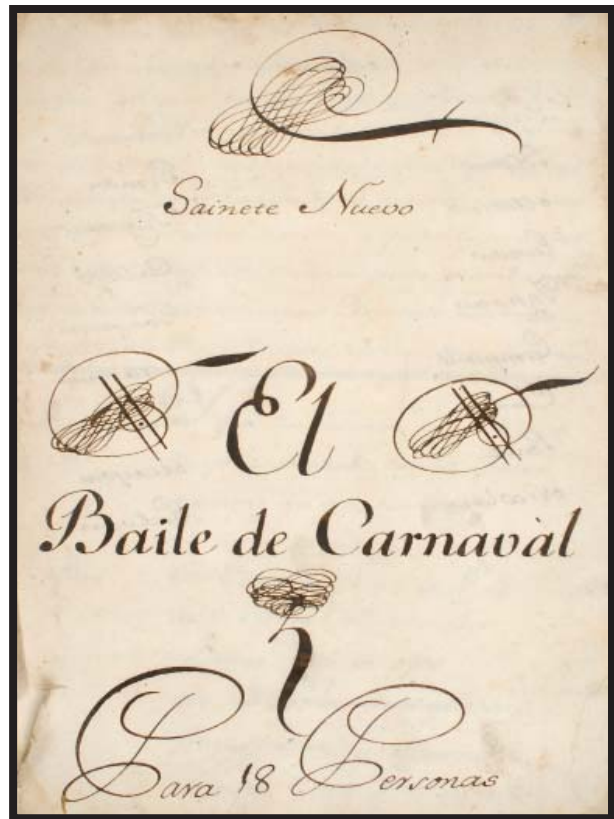
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## 18th century manuscript for Sainete

1. (Anon). **El Baile de Carnaval. Sainete Nuevo.** Para 18 personas. [S.l., Madrid?]: [s.n.], (mid 18th century). Manuscript on laid paper with watermark of oval with figure with two heads at top, a music clef on each side. Quarto. 16p including title (last blank). Stitched as issued, worn at spine, slight hand soiling, top margin a bit chewed, no loss of text. A very good copy.

An interesting “sainete\*” (short performance with music performed between the acts of a longer play), **El Baile de Carnaval** for 18 people is set in a ballroom with music playing and with the characters taking part in a contradanza. The play revolves around the character of a Polonia (Polish native) who engages in a lively discussion on the joys of dancing and the delights of the evening (as well as the excessive warmth of the ballroom). Detailed stage directions are written into the manuscript that mention the names of the dancers and their exits from the dance floor to spaces more convenient for conversation.



The ballroom with its conversations is still a popular setting for movies such as Jane Austen’s *Emma*, although the camera has an advantage over live performances where the actors must exit from the dance itself, in order to discourse before the audience.

\*Sainete, (Sp.) / Saynète (Fr.) A short one act play most often with music and occasionally with dancing as a stand alone or as a “entract” between the acts of a serious “comedia.” Coming from a word meaning a “delicacy” or “relish,” this short dramatic form came into vogue as the appellation of a one-act farce toward the middle of the seventeenth century. The earliest mention found is in 1639, when Antonia Infante was engaged to play the “primera parte del saynete,” in the company of Antonio de Rueda. (294). The sainete did not differ in any essential particular from the entremes. It was slightly longer and commonly contained more characters than the majority of the entremes, but it was of the same general type. It was not until after the middle of the eighteenth century that the sainete reached the height of its popularity at the hands of Ramon de la Cruz. (295) (Rennert).

Falk, Heinrich Richard. “Actors, Audiences, and Theatrical Sainetes: A Formula for Success on the Eighteenth-Century Spanish Stage.” *Educational Theatre Journal*, vol. 28, no. 3. October 1976, pp. 299-311. Retrieved on March 19, 2008, from JSTOR; Northup, George Tyler (Ed.). *Ten Spanish Farces of the 16th, 17th, and 18th Centuries*. Washington, D.C.: Heath & Co., 1922. Retrieved on March 19,



2008, from JSTOR; Rennert, Hugo Albert. *The Spanish Stage in the Time of Lope de Vega*. New York: Hispanic Society of America, 1909.

OCLC and the Spanish national library databases do not find another title that resembles **El Baile de Carnaval**.

\$1,250.00

**2. Bajazet : Dramma musicale ridotto ad uso del Regio Ducal Teatro di Parma da rappresentarsi il Carnovale dell'anno MDCCLII:** [libretto] Parma Reale Stamp. Monti in Borgo Riolo, 1751.

12mo. Contemporary mottled calf, gilt-ruled with corner ornaments. Somewhat rubbed, but a handsome binding. Leaf of title, verso blank, 2p introduction, 1p argomento, 1p attori, 2p mutazioni di scene. Pp7-48 text; collection: [1, A-B12. Imprimatur 9 Decembris 1751, at bottom of [B12v].

Libretto probably by Agostino Piovene, who is not mentioned. The music is composed by Signor Duni. Cast list features Ottavio Albuzio as Bajazet; Pietro di Mezzo as Tamerlano, Bianca Riboldi as Irene. The scenery is described on p.5. The designer is Francesco Graffi, who studied under Pietro Righini, the ballets choreographed by Giuseppe Brunori and the costumes created by Antonio Breda.

Bajazet, the Ottoman emperor, has been defeated and captured by Tamerlano the Turko-Mongol conqueror. Tamerlano, though betrothed to Irene, Princess of Trebizond, whom he has never seen, determines to wed Bajazet's daughter Asteria ignorant of her love for Andronico, a Greek prince and Tamerlano's dependent. Bajazet rejects the proposed marriage, but Asteria pretends to agree to it as part of a plot to kill Tamerlano; the plot is however foiled when Irene, disguised as a handmaiden, intervenes. A grateful Tamerlano consents to marry Irene, and, moved by Bajazet's suicide, pardons Asteria and allows her to marry Andronico.

**Bajazet** was very popular drama in the 18th century. It was first created as *Dramma per musica* [tragedia] in three acts by Francesco Gasparini to a libretto, *Tamerlano*, by Agostin Piovene (revised by Ippolito Zanelli) after Jacques Pradon's tragedy *Tamerlan, ou La mort de Bajazet*; Reggio Emilia, Teatro Pubblico, Spring Fair 1719 (revised as *Bajazette*, Venice, Teatro S Samuele, Ascension Fair, 1723; original version as *Tamerlano*, Venice, Teatro S Cassiano, 24 January 1711). Duni's version of the popular opera *Bajazet* was first set in 1743.

The composer Egidio Romualdo Duni (b Matera, Basilicata, bap. 11 Feb 1708; d Paris, 11 June 1775) was one of the most important opéra comique composers in the third quarter of the 18th century, contributing to the creation of a new style in that genre, the comédie mêlée d'ariettes, through the blending of Italian elements with the traditional French ones.

After musical training in Naples, his first opera Nerone was staged in Rome in 1735. After composing works for Rome and Milan in Carnival 1736 Duni went to London, where his *Demofonte* was performed in an English version in May 1737. He matriculated at Leiden University on 22 October 1738 and went on to write further operas for Milan in 1739 and for Florence in 1740 and 1743. On 16



December 1743 Duni was appointed maestro di cappella of S Nicola in Bari. With *Ipermestra* and *Ciro riconosciuto* (both 1748, Genoa), he came to the attention of the Duke of Richelieu and Philip, Duke of Parma. Soon after, he became court maestro di cappella in Parma and music teacher to the duke's daughter Isabella (who later married Archduke Joseph of Austria).

Duni's principal importance, however, lies in his decisive role during the formative years of the comédie mêlée d'ariettes. He was fortunate in his collaboration with such leading librettists as Favart, Anseaume, and towards the end of his career, Sedaine. This undoubtedly aided his assimilation of the various currents of the French musical environment and, especially, his sensitivity to the demands of natural and expressive French musical declamation for which he earned Diderot's warm praise in *Le neveu de Rameau*.

Duni's early comédies gradually eliminated the vaudevilles that had formed the basis of much previous composition in the genre, and worked consistently towards the objective of opéra comique based entirely on original music by combining italianate ariettes, ensembles and recitatives with other more characteristically French elements – couplets, spoken dialogue and divertissements. Duni's works, along with those of Gluck and Laruette, represent the earliest and finest examples of a new type of opéra comique (Smith and Cook).

No edition of the Duni version of **Bajazet** libretto is found in Sartori or Sonneck. OCLC: 1 location BNM (Madrid). Reference: Smith, Kent M. and Elisabeth Cook. [Article on Egidio Romualdo Duni] in Grove music on-line version, consulted January 2011.

\$850.00

### Novel by a playwright

3. [Boursault, Edme]. **Le Marquis de Chavigny**. Paris: Edme Martin, 1670. Original edition. Cioranescu 15903; (also published in a Paris 1675 edition by Besoigne).

(12mo), Contemporary calf, back gilt in compartments, five raised bands; corners and tail of spine worn; early signature on title. Engraved frontispiece (by Landry[12], 417 (misnumbered 413 due to repetition of numbers 165-168), [1]pp.; woodcut title vignette, copper-engraved armorial headpiece and large initial at head of the dedication to Perrault. The volume opens with an 8-page dedicatory preface addressed by Boursault to Charles Perrault (1628-1703), the celebrated author of the popular collection of Contes.

When in the service of the Republic of Venice the Marquis of Chavigny returns from a victorious campaign against the Turks. The novel focuses on the two loves of Chavigny's life. **Le Marquis de Chavigny** is a historical novel in which the action is contemporary with the author, quite an uncommon practice at the period. The novel is based very loosely on Léon Bouthillier, comte de Chavigny et de Buzançais, (born March 28, 1608, Paris, France—died Oct. 11, 1652, Paris).

The novel was written some years before his play Marie Stuart, the highpoint of Boursault's career



as a playwright. According to one critic, Boursault's novels unite all the mental currents which made themselves valid in the French novel up to that time. The novel blends the heroic galante, the pseudohistorical and the psychological partly to its advantage, partly to its disadvantage. The novel is in the same vein as those of "Mme de Scudery and of Mme de Lafayette of which Boursault could be called a forerunner. (Hoffman).

Boursault, Edmé (b.1638, Mussy l'Evêque-d.1701, Paris). Author and playwright. Born in Mussy l'Evêque, a small town in the Bourgogne. His native language was the Bourguignon patois. He went, uneducated, to Paris, at the age of 13, where he studied and made a name for himself. In 1661 his first play, a farce entitled *Le Médecin volant*, debuted at the Hôtel de Bourgogne. Boursault served as secretary to the duchesse d'Angoulême, the natural child of King Charles IX. He did literary work for the Court for a number of years, receiving a pension of 2000 livres. In 1683 he reappeared as a playwright with *La Comédie sans titre, ou le Mercure galant*. Copplestone credits Boursault with four novels 1670-75.

Refs: Copplestone William, Ralph. *Bibliography of the Seventeenth Century Novel in France*. NY: Century: 1931 P.199. (BN, A, BL).; Hoffman, Alfred. *Edme Boursault nach seinem leben und in seinen werken*. Metz: Lothringer druckanstalt, 1902; Lever Maurice, *La Fiction narrative en prose au XVIIe siècle. Répertoire bibliographique du genre romanesque en France : 1600-1700*, Paris, Éditions du CNRS, 1976, p. 26. OCLC: Harvard in North America.

\$1,500.00

### **La Calprenède** **Two early rare dramas, one set in England**

Gaultier de Coste, seigneur de La Calprenède, (born c. 1610, château of Toulgou, near Sarlat (now Sarlat-la-Canéda), France—died 1663, Grand-Andely).

After studying at Toulouse, La Calprenède entered the regiment of the guards and campaigned in Germany. Pursuing military and literary careers simultaneously from 1635 to 1641, he wrote tragedies and tragicomedies, some based on episodes in English history, including *Jeanne Reyne d'Angleterre* (1636; "Jane, Queen of England") and *Le Comte d'Essex* (1638; "The Earl of Essex"). In 1642 he began a series of novels : *Cassandre*, 10 vol. (1642–45), a history of the decline of the Persian empire; *Cléopâtre*, 12 vol. (1647–58), a story of Cleopatra's alleged daughter by Mark Antony; and *Faramond*, 12 vol. (1661–70), a Merovingian history, the last five volumes of which were completed after his death by Pierre d'Ortigue de Vaumorière. These well-plotted romances found immediate favour, and they continued to be popular to the end of the 18th century. Stories have it that when he ultimately established himself at court, the queen complained one day of her ladies in waiting being so absorbed by the story-telling of a certain young Gascon that they had no time for their work, so she thereupon sent for La Calprenède and enjoyed at first hand his skill as a raconteur.



The sources of his early plays indicate that he may have read not only Latin, but Italian and English. He was a cadet, possibly an officer, in the Guards and saw service in Germany, where he suffered from the famine. Before leaving the army, he composed his first play.

Lancaster writes in his monograph on La Calprenède's drama, "I was attracted to La Calprenède not only by the fact that he based the plot of three plays on English history, but by his producing in the important period between the *Cid* and *Polyeucte* more plays than almost any other French author. A man of such well-recognized importance in the history of the novel deserves to be studied, if it is only to determine the quality of his early literary activity, for it was as a dramatist that he served his apprenticeship and acquired what reputation he had before the publication of *Cassandre*."

4. La Calprenède (Gautier de Costes, sieur de). **Le Clarionte, ou le sacrifice sanglant. Tragi-comédie.** Paris, Antoine de Sommaville, 1637. Original edition. Tchemerzine. VI. P.332.

Quarto. Modern boards. Leaf of title, verso blank; 1p priv dated 7 Feb 1637, achevé 3 Aug 1637; 1p acteurs; 115p text. Collation [ ]2, A-O4, P2. Ornaments in text. Light foxing. Five act tragic comedy in verse set in Majorca & Corsica.

Many years before, the gods had punished a former King of Majorca for pride in the beauty of his children by sending a beast to ravage the island. Clarionte, a Corsican prince, ship-wrecked on the island with his fiancée, Rosimène, daughter of the King of Sardinia, is separated from her and condemned to be sacrificed as part of the ritual that seeks to appease the gods. Ultimately, Clarionte's brother and sister arrive with an army in time to not only save Clarionte but to be part of the triple marriage.

Indebted to the popular genre of the pastoral play, now declining in favor of the sentimental tragic-comedy, **Le Clarionte** features a shipwreck and a forest scene much in vogue in the earlier genre. Lancaster also cites the myth of Andromeda as the source of the punishment of Majorca by the gods, and the shipwreck, separation of lovers, and plan for sacrifice is similar to *Clitophon and Leucippe* (Tacitus). The use of the oracle and removal of the curse by the lovers is similar to the ending of the *Astrée* (Honoré d'Urfé, 1607-27). The contest in heroism is similar to the Sofronia episode in Tasso's *Jerusalem Delivered*.

Ref: Lancaster, Henry Carrington. La Calprenède Dramatist. *Modern philology*, vol. XVIII, no. 7, November 1920 and vol. XVIII, no. 3, July 1920. OCLC: North American locations: Harvard, NYPL, Alberta.

\$2,000.00

5. La Calprenède. **Edouard, tragi-comédie.** Paris: Augustin Courbé, 1640. Original edition. Tchemerzine VI., p334.

Quarto. 18th century marbled boards. Leaf of title, verso blank; Dedication A m. Le duc D'Angoulesme;



1p acteurs; 88p text. 2p priv dated 23 Feb 1639, Achevè 10 May 1640. Collation; a4, é2, A-N4, O1. Faint dampstains to the upper right margin. Ornaments in text.

The scene is London. Elips, widow of Salisbury, refuses to yield to Kind Edward III. The King, after making Elips's elderly father Warwick promise obedience, demands that Elips be given up as a mistress. To Warwicks's delight, Elips refuses. Elips is accused by Mortimer, the lover of Edwards mother, of trying to kill the King because she is discovered with a dagger. Her real intention is to commit suicide rather than submit to the king and her innocence is believed when she explains. Mortimer is arrested and Edward decides to marry Elips.

The playwright having had success with two other plays set in England,\* turns to the history of Edward II, to which he makes numerous changes for dramatic effect. Edward was already married to Philippa when he met the Countess of Salisbury. Mortimer was executed and Isabella kept at home for a very different reason from the one here given. The story of the dagger is not found in accounts of Edward III.

Lancaster citing criticism of the play by Grenaille\*\* mentions the lack of stage directions in the play: "it is the first evidence we have that critics of the stage were beginning to realize that dramatists were substituting a psychological for a physical mise en scène."

The psychological struggles are well drawn. The king is caught between his duty to the state and his love of the countess. An interesting figure is the Earl of Warwick, who has to choose between his family honor and his loyalty to the monarch. His shame at the king's proposition is well depicted.

\**leanne Reyne d'Angleterre, tragedie* (Paris, Sommaville, 1638); *Le Comte d'Essex, tragedie* (Paris, 1639).

\*\*Grenaille, François de, sieur de Châtounieres, 1616-1680 so called. Chatounières de Grenailles (historiographer to the duc d'Orléans author and translator).

Lancaster, Henry Carrington. La Calprenede Dramatist. *Modern philology*, vol. XVIII, no. 7, November 1920 and vol. XVIII, no. 3, July 1920. OCLC. 1 loc North America: Alberta. Rare.

\$2,000.00

### One of Camus' best novels

6. Camus (Jean-Pierre). **Petronille. Accident pitoyable de nos iours, cause d'une vocation Religieuse.** Lyon, Jacques Gaudion, 1628. Original edition.

Octavo. Contemporary vellum & ties. Title page worn lower right-hand corner, some faint dampstains, slight worming. A very good copy. Leaf of title, verso blank; 10p dedication a Madame Marie de Levy; 15 prelude, 1p priv dated 25 May 1626, Achevé 28 May 1626; 484p text including "dilude" pp 220-484. Collation; +8, ++6, A-Gg8, Hh2.



In this novel, three lovers present themselves, of whom the spiritual Tristan is preferred by Petronille. However, the parents arrange a marriage with the rich Urbain, and when they refuse to accede to Petronille's choice, she enters a convent and Tristan vows that he will become a monk. But not wishing at heart to "pratiquer une solide devotion," he decides on the "pire genre de vie religieuse," and becomes a hermit. Tristan spends more time singing of his love than in praising God, and gradually loses the vocation, reenters the world, but a second time is drawn into the religious life, becoming a monk, but a second time, he becomes an apostate, and, by a sort of fascination, influences Petronille to leave her convent. One day, while handling a gun, he killed her by accident. At first, he wanted to die, then he persuaded the monastery to take him back. Now for the first time, he had the vocation. "On ne badine pas avec l'amour." (Storer).

Mary Elizabeth Storer notes that the novelist "analyzes rather skillfully the gradual change in feeling in the young girl, in whom finally the love for Tristan banishes the thought of the cloister." Storer is aware that Camus was a prolific author. She has a more a more positive view of his novels generally, and of Petronille in particular, than in other types of Camus' writing. "The novels are distinctly worth more than the short stories. One of the best is **Petronille**, which contains the favorite theme of a girl who is prevented by her parents from fulfilling her wish to become a nun. **Petronille** affords interesting glimpses of Camus's theology and of his gift as a preacher."

Like other novels of the early-modern period, plot was sacrificed for sonnets, *élégie*, odes within the text and, in the case of Camus's novels, moral lectures on the pleasures of aesthetic life.

Jean-Pierre Camus was a French bishop, b. 3 November, 1584, at Paris; d. Paris 25 April, 1652. A Burgundian of good birth, he was an ordained priest, immediately won a reputation for eloquence, and by a special dispensation of Paul V was made Bishop of Belley at the age of twenty-six, being consecrated by St. Francis of Sales, bishop of Geneva. His literary activity was prodigious. Leclerc and Nicéron enumerate over two hundred books written by him. His sermons and religious novels have been largely forgotten, in spite of the efforts of H. Rigault (preface to his edition of "Palombe", 1853) and St.-Marc-Girardin (*Cours de littérature*, IV) to rescue them from oblivion. (Sollier).

Camus was one of the most prolific authors of the period 1620-1648. His prose is succinct, without the elaborate rhetoric of authors -- such as Antoine de Nervèze -- from the previous generation. He also shows a vast knowledge of poetry. His fictional works encompass both novels and short stories. His dark and violent stories, often based on contemporary anecdotes or criminal incidents (he wrote over 1000 such works) were in the tradition of the horrific tales ("histoires tragiques") of Matteo Bandello, popular in France in the late Renaissance and early seventeenth century. His longer works show the influence of ancient Greek novels (such as the works of Heliodorus of Emesa and Achilles Tatius), with their scenes of tempests and kidnappings. Much of his fiction has a moralistic intention, showing human folly, the unruliness of passions, the dangers of illicit love, and the saving grace of divine love.

References: Sollier, J.F. Biography of Camus in:

[Http://en.wikisource.org/wiki/Catholic\\_Encyclopedia\\_\(1913\)/Jean-Pierre\\_Camus\\_de\\_Pont-Carr%C3%A9](http://en.wikisource.org/wiki/Catholic_Encyclopedia_(1913)/Jean-Pierre_Camus_de_Pont-Carr%C3%A9). (Wiki biography based on well researched sources: Dandrey, Patrick. *Dictionnaire des lettres françaises: le XVIIe siècle*. Collection: *La Pochothèque*. Paris: Fayard, 1996; Thomas Worcester,



“The Classical Sermon,” in *Preaching, Sermon and Culture Change in the Long Eighteenth Century*, ed. Joris van Eijnatten, 134. Worcester, 135-137.); Storer Mary Elizabeth. Jean-Pierre Camus, Evêque de Belley: *PMLA*, Vol. 61, No. 3 (Sep., 1946), pp. 711-738. OCLC: No North American locations.

\$1,250.00

7. La Chapelle, Jean de. **Les Carosses d’Orleans Comedie par ke sieur D.L.C.** Paris, Jean Ribou, 1681. Original edition. Soleinne 1481.

12mo. 19th century green half morroco and marbled boards. Leaf of title, verso blank; 6p preface; 1p priv18 April 1681 achevé 24 April 1681; 1p acteurs, 60p text. Collation: á4, []1, A-E4.

With its depiction of persons from various backgrounds assembled at an inn, **Les Carosses d’Orleans** bears a resemblance to Molières *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).

The play was first given on Aug. 9, 1680, and was acted seven times in succession before the union of the troupes. It was performed with *Phèdre* at the opening of the Comédie Française, where it was produced 100 times, holding the stage as late as 1784. The play was adapted by George Farquar and published as *The Stage Coach*, London 1705.

Jean de La Chapelle was a writer of dramas, born in Bourges on October 24, 1651. He died in Paris on May 29, 1723. He was elected to the Académie Française in 1688. (Not to be confused with “Chapelle” aka Claude Emmanuel Luillier, 1626-1686).

His most important works are: *Cléopâtre* (1681), *Zaïde* (1681), *Téléphonte* (1682), *Ajax* (1684), *Isaac, muzika tragedio* (1717), *Les Amours de Catulle* (1680), *Marie d’Anjou, reine de Majorque* (1682), and *Les Amours de Tibulle* (1722).

**Les Carosses d’Orleans** was republished in the *Œuvres of La Chapelle*, Paris, Anisson, 1700 and in the *Théâtre françois* of 1737 without the preface.

Reference: Lancaster, Henry Carrington. *A History of French Dramatic Literature in the Seventeenth Century, Part IV* (1940). p. 453-456. OCLC: four locations U.S.

\$850.00



**With the first publication of a letter by Guez de Balzac praising Cinna**

8. Corneille, Pierre. **Cinna ou La Clémence d'Auguste. Tragedie.** Rouen, Paris: Toussaint Quinet, 1646. Second edition in quarto, third overall with the first printing of a letter from Guez de Balzac to Corneille on the subject of Cinna.

Quarto. Modern boards. Slight soiling in text but a very clean copy. Leaf of title, verso blank. 4p dedication to M. De Montoron; 3p quotation from Seneca; 4p letter from M. De Balzac "sur le sujet de cette Tragedie"; 1 p priv. dated 1 August 1642, Achevé 18 January 1643. Collation. á4, é4, A-M4. Ornaments.

The theme, based on a passage from Seneca's *de clementia* (I.9) which Montaigne had reproduced in his *Essais* (I.24), find Cinna, a grandson of Pompey, leading a conspiracy to assassinate him to restore the Liberty of Rome. This political play steps forth from its ideology to show overwhelming compassion on the part of Pompey by triumphing over his anger, pardoning the members of the conspiracy, thereby winning their repentance and future allegiance.

As an example of a harmonious five-act tragedy successful without the help of physical action or spectacle **Cinna** influenced several other plays including Du Ryer's *Scévole* and Rotrou's *Venceslas*.

The four page letter by Guez de Balzac, praising **Cinna** written January 17, 1643, was first published in this edition "Je crie donc Miracle, dès le commencement de ma Lettre : Vostre Cinna guérit les malades : Il fait que les paralytiques battent des mains : Il rend la parole à un enrumé, qui l'avoit perduë avec la voix ; & la luy rend pour les employer l'une & l'autre en perpétuelles exclamations, & pour dire sans cesse, la belle chose."

Jean-Louis Guez de Balzac, (born 1597, probably in Balzac, near Angoulême, Fr.—died Feb. 18, 1654, Balzac), was a man of letters and a critic, and one of the original members of the Académie Française. He had a great influence on the development of classical French prose. "He is remembered as having perfected French prose...making it orderly and lucid constructing the eloquent period (based on assiduous study of the Latin authors, especially Cicero), and thus preparing the way for Pascal and Bossuet." (Harvey & Heseltine).

**Cinna** was first produced in 1640 or early 1641 at the Marais, then it was in the repertory of the Hôtel de Bourgogne in 1646-7, was acted seven times by Molière's troupe in 1659-64 and four times in 1680. At the Comédie Français it was played more often than any other of Corneill's plays except the *Cid* between 1680-1700. From 1680-1900 it was given there 619 times surpassed only by his *le Cid* and *le Menteur*. (Lancaster II, 319).

Ref: Émile. *Bibliographie Cornélienne ...* Paris, 1876, # 22. Lancaster. *French Dramatic Literature of the Seventeenth Century II*. (1932). Only BnF and Rouen list copies, 2 locations. OCLC: U of Toronto, Morgan Library.

\$1,000.00



**Of special interest in the study of poetry,  
Frénicle was a member of the early literary group ‘Illustres bergers’**

9. Frénicle (Nicolas). **La Niobe**. Paris, Jacques Dugast, 1632. Original edition. Cioranescu 31787. Soleinne 1090. Octavo. 19<sup>th</sup> century brown morocco, spine rubbed at top & bottom. Slight soiling and a few stains in text. Leaf of title, verso blank; 5p preface; 1p priv dated 29 January 1629, achevé 17 July 1629. Collation á4 A-K4. Ornaments. Manuscript mention of Soc. of Jesus in mss note on title, Bookplates of Queruau-Lamerie and Th. Civrays.

The plot finds Queen Niobe so boastful of her 7 sons and 7 daughters that the Theban women begin to worship her rather than Latona. Latona calls on her two divine children for vengeance. Niobe's sons are killed, but she remains unrepentant. Her husband kills himself, hoping to satisfy the gods, but their daughters are killed anyway. Their mother orders them placed in a tomb with her own image, and Mégère comes with a scourge and beats Niobe to death.

Lancaster does not like this play because it lacks dramatic movement but he credits it with being well made. He notes, as well, that it is one of a handful of tragedies written in France in the first few years of the 1630s. (Lancaster I, 285-6).

The author Frénicle was a member of the literary society *illustres Bergers* (fl 1620-1630) which should be of special interest in the study of poetry of the time. In his early years Frénicle (b1600 - d after 1632) was a champion of Ronsard and the “brigade” of Pléiades when that group was losing its popularity in France due to its excesses and slavish imitation of the classics.

Each year the illustres Bergers would gather together, often at Colletet's country house, and “attempt to disport themselves by assuming pastoral names...and attempting to disport themselves in the manner of the shepherds in the *Astrée*...” Each year they would have a celebration in honor of Ronsard on his birthday by having lectures, recitations and giving prizes. (Katz, 47.)

Perhaps Frénicle was in his early years a “bad boy” of letters. His literary group was the same group to which belonged Théophile de Viau (1590-1626), who was held responsible for the worst obscenities that the occasional periodical *Parnasse satyrique* offered in its issues. After barely escaping prosecution for contributing to *Parnasse satyrique*, he left the hazardous life of a literary bête noire. Frénicle ultimately turned to a wiser and pious career translating Latin poetry, writing pastorals & eclogues (including fables Isis considered to be particularly beautiful). In 1627, he was named Conseiller at the Court de la Monnaies, then he became advisor to Louis-Philippe, duke d' Orleans.

Rigorous in the metric tone of his poetry and lyric in the contents, Frénicle was published in numerous literary periodicals, and his first collection appeared in 1625 *Les Premières oeuvres poétiques du sieur Frenicle*. (Paris : T. Du Bray). His *Les oeuvres de N. Frenicle* was published in 1629 (publisher not known) and his *L'entretien des illustres bergers. Suivis de La fidelle bergère; comédie pastorale*, was published by Dugast, 1634.



**La Niobe** subtitled *La Fin Tragique de Niobe et des amours de son fils tantale et d'Eriphile* with all its macabre and brutal elements may have been part of Frénicle's rebellious "Goth" period of writing.

Frénicle's brother and homonym, Nicolas Frénicle De Bessy (1605-1675), was a mathematician and geometrician.

Ref: Lancaster, Henry Carrington. *French Dramatic Literature in the Seventeenth Century* (1932). Gaudiani, Claire. *The cabaret poetry of Théophile de Viau: texts and traditions*. Tübingen: Gunter Narr Verlag, 1981; Katz, Richard A. *Ronsard's French critics: 1585-1828*. Geneva: Droz, 1966; Schapira, Nicolas. *Un professionnel des lettres au XVIIe siècle: Valentin Conrart, une histoire sociale*. Paris: Editions Champ Vallon, 2003; anon. *Poesie Erotique et autres amusements Nicolas Frénicle (1600-1662)*, internet article: <http://www.poesie-erotique.net/NicolasFrenicle.html>. OCLC. 1 location North America. Harvard.

\$1,250.00

### Early French novel set in Mexico With a fine frontis showing contemporary French fashions



10. Intras de Bazas, Jean d'. **Le Lict d'honneur de Chariclee OÙ sont introduites les infortunes & tragiques amours du Comte de Melisse**. Paris: Robert Fouet, 1609. Cioranescu 35833.

12mo. 19th century three quarter red morocco. Leaf of title, verso blank; 12p epistre a M. De Castlenav; 2p epigram; 1p In Zoilum; 5p verses by P. De Guë, P. Ducasse, P. Vincens; 99 leaves of text; 3p verse A. La Puiade. Collation á11, A-H12, I5 (I2 missigned E2). Title page engraving of four figures conversing; three women (two seated) and one man standing before them. Very good clean copy with slight darkening of text.

*Le Lict d'honneur* is a romance written in a flowery and sentimental style that takes the hero to the New World. Reynier notes that, while the story is set in Mexico in the town of Temistitan, there is nothing in the characters drawn in the novel which characterizes manners of that country. Intras was writing at the beginning of the early modern novel in France. The subject matter and style were relatively original at the beginning of the 17th century, although they were heavily adopted by novelists in the second quarter.

Forgotten for his excesses of poetic writing and his lack of plot, Intras was revisited if not revived in the 19th century "Jean d' Intras, of Bazas, fertile and bombastic novelist, author of odd works with disordered metaphors and mystical melanges" (Mailliet). Overall, it is generally felt that his style while extravagant was influential on French early modern prose by developing a more complex dramatic



tone than his antecedents. Intrac was from Languedoc writing in the Gascon dialect. The basis of his nouvelles were the Graeco-Latin classics and the Italian romances of the mid-16th century.

Regarding Intrac's popularity in his own time, he may have had a following since three of his other novels were also published in 1609 by Fouet: *Le duel de Tithamante*; *Le portraict de la vraye amante*; *Le desespoir amoureux*. These may have been part of a collected edition.

Ref: Mailliet, Marc de. "Gascons de Jadis." P 395 In *Revue politique et littéraire: revue bleue*. Bureau des revues, 1899; Reynier Gustave. *Le roman sentimental avant l'Astrée*. Geneva: Slatkine, 1969. Williams, Ralph Coplestone. *Bibliography of the Seventeenth Century Novel in France*: NY: Century, 1931. p.56 (1603 edition with 2 locations both at Arnsenal, not in BN). Nb: Williams lists four titles published between 1603-09. Cioranescu lists seven titles. OCLC. 1 North American location: Newberry, 1609 edition.

\$2,500.00

### Important English choreography Linking grace with gentility

11. Nivelon, Francois. **The Rudiments of Genteel Behaviour** by F. Nivelon. London: 1737. 1st edition, contemporary mottled calf worn at joints, front hinge going. Very good copy. Complete with an engraved title by Boitard, plus 12 fine plates, also by Boitard, after designs by Bartholomew Dandridge.

Nivelon's **Rudiments of Genteel Behaviour** provides "the method of attaining a graceful attitude, an agreeable motion, an easy air, and a genteel behavior." Its publication provides a testament to the role that dancing played in the gaining of upward mobility in England during the 18th century. This work has twelve charming full page engravings and accompanying letter press. The first six plates depict the proper postures for ladies in curtsying, giving and receiving, walking, and dancing the minuet; the other six are devoted to similar positions for men: how to stand, walk, and greet someone passing by, bow with the hat off, take leave of someone, giving and receiving, and dancing the minuet.



Nivelon was the son of a French dancer who visited England in the early part of the 18th century. He seems to have primarily been a theatrical dancer and records show him performing as late as 1738. Fletcher notes that he danced at Lincoln's Inn Fields in



1724, 1725 & 1727. Nivelon was a member of the Beef Steak Club, founded by John Rich. Walpole, in his *Anecdotes of Painting Vol IV* (p.97), notes that the artist Dandridge “sometimes painted small conversations.” Of the engraver Boitard, Walpole adds that some of his work has “decided excellence.” *Ibid.* V. p.260.

References: DDM 1952; Newberry Courtesy Books 1049; RLIN ESTCT113093: 7 locations all in America except the BL copy.

\$7,500.00

**An important little almanac  
Written from the royalist point of view in dangerous times**

12. Rivarol, Antoine de, 1753-1801. **Le petit almanach des grands spectacles de Paris.** Paris: Maret, 1792. Original edition (All issued? BnF lists a 1793 copy without pagination, no other locations for 1793).

12mo. 19th century half red morocco and marbled boards. Leaf of half title verso blank, leaf of title, verso blank, 9p preface, 3p dedication au Très-Savant Comité du Théâtre Italien, 177p text, 1p blank. Collation: [ ]2, A-P6, Q5, lacking last leaf, a blank? A very good copy with slight soiling, uncut.

An interesting biographical dictionary of actors, dancers, composers and singers of the major stages, with his decided anti-democratic and satirical stamp.

Soleinne. V (Écrits relatifs au théâtre) #308 suggests that this almanach was written in the same vein as the satirical and important *le Petit Almanach de nos grands hommes*, 1788 (written by Rivarol and Champcenetz of the Comedie Française) when it was a matter of courage to write from a Royalist point of view. In this almanach, Rivarol does provide much information that would have been lost during these turbulent times. For example, Rivarol writes that Mlle. Coulon, thought to be in England in 1792 was, in fact, in Paris although her dancing had become negligent and mediocre. (Highfill and Burnim et al cite this example in the *Biographical Dictionary of Actors*, 1975.)

Antoine Rivaroli, count de Rivarol, (born June 26, 1753, Bagnols-sur-Cèze, Fr.—died April 11, 1801, Berlin [Germany]), French publicist, journalist, and epigrammatist and a would-be nobleman whose works supported monarchy and traditionalism in the era of the French Revolution.

He assumed the title of count de Rivarol, claiming to come from a noble Italian family, but is said to have been an innkeeper's son. His first important work was a treatise, *De l'universalité de la langue française* (1784), whose sweeping title, “On the Universality of the French Language,” is almost justified by the prestige won by French culture throughout Europe in the 18th century. Rivarol's satirical gift is displayed to the full in his *Le Petit Almanach de nos grands hommes* (1788; “The Little Almanac of Our Great Men”) in which he lampoons all the authors of the day. On the outbreak of the revolution, Rivarol enlisted his journalistic talents in the Royalist cause. Emigrating from France in 1792, he settled for a time in Brussels before moving on to London, Hamburg, and Berlin. (Britannica).



Ref: <http://www.britannica.com/bps/edit/bfc9f108-bc2f-4048-a543-f5ffd2706206>; Barbier & Quérard Antoine-Alexandre Barbier, Joseph-Marie. *Dictionnaire des ouvrages anonymes, échoz et Letouzey*, 1882 - p 839. (Citing Fillippi #200); Grand-Carteret almanachs #1069. Bookplates: the important library of Paul Lacombe, Ed. Mahé. OCLC: No locations North America. Rare.

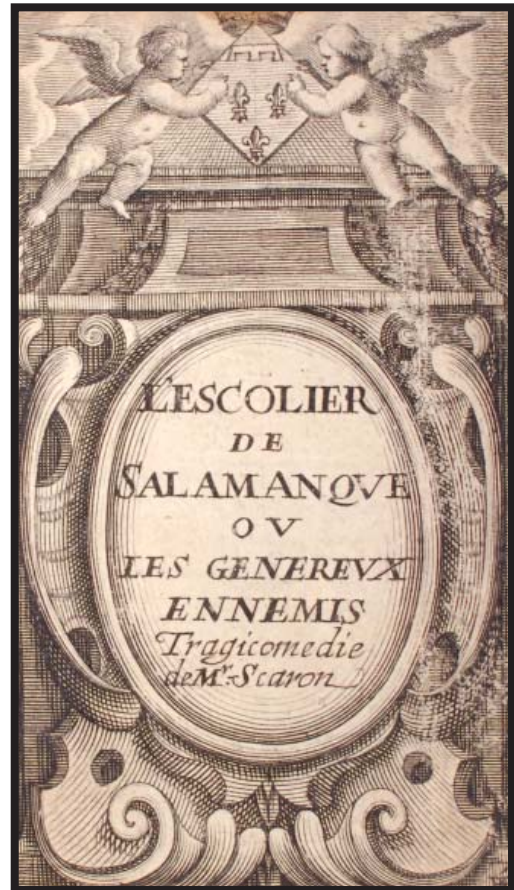
\$1,500.00

**Based on a Spanish drama**  
**The first appearance on the French stage of the character Crispin**

13. Scarron, Monsieur, 1610-1660. **L'Escolier de Salamanque, ou Les généreux ennemis : tragi-comédie** / de Mr Scarron. Paris : chez Antoine de Sommaville, 1655. Original edition. Tchermerzine X p229. Soleinne. #1216.

12mo. Contemporary vellum, soiled, head of spine chipped. Engraved title, verso blank; printed title verso blank; 6p dedicate to A Son Altesse Royale, signed Scarron; 1 p priv. 4 December 1654, achève 31 de December 1654; 1p acteurs; 84p text. Collation: ā5, A-G6. Marginal staining p.27, chip C6 bottom margin no loss of text. First few leaves of text show a bit more soiling than the rest, Very good copy.

This work is a translation and adaptation of Rojas Zorrill's *Obligados y ofendidos y Gorrón de Salamanca*. (1640). *L'Escolier de Salamanque*, set in Toledo, concerns the seduction of an innocent girl by a local Count. The brother of the girl Pèdre, a student from Salamanca who is sent to revenge the seduction, becomes caught in a three-times crossways conflict which becomes a powerful drama when the young man is trapped in an artificial code of honor.



Pèdre must enter into a truce with the Count who has saved him from arrest. Moreover, Pèdre is in love the Count's sister. The truce between enemies creates a fast friendship between the two men, much discussed on stage. The conflict is ultimately resolved only when the Count agrees to marry the innocent girl he has victimized and Pèdre is given the Count's sister in return for his courage and fidelity.

According to Brerton, *L'Escolier de Salamanque* and several tragicomedies from this period of Scarron's life were more romantic than comic. There were all based on Spanish themes with Spanish settings. "Yet Scarron succeeded in naturalizing his material to produce something that was new and highly effective on the French stage."



The play features the first valet of many to be named Crispin (derived from Rojas's Crispinillo). The play was performed in 1654 at the Marais (Cesar lists the venue as Théâtre de l'Hôtel de Bourgogne). It was revived and played six times at the Comédie Française as late as 1692. This play was the first of three adaptations of Rojas's play. After Scarron's, the second (performed 1654) was *Généreux Ennemis* by Boisrobert (printed Paris: de Luynee 1655), then *Illustres Ennemis* (1655) by Thomas Corneille (printed Rouen: L Maurry pour A. Courbé 1657).

Lancaster notes that Scarron's version of the play was the most comic of the three: "an entertaining combination of intense scenes inspired by the honor of two enemies who become devoted to each other, of the glimpses of the criminal classes, and of comic passages that give the author a chance to express his ever ready wit and his fondness for verbal audacity." III p.73.

Scarron (Paul). (1610-60). Born in Paris. Playwright, novelist, and poet. He first chose the church as his career and was abbé Scarron in 1629. From 1632-40, he was secretary to the bishop of Le Mans. He was quite unsuited as a churchman and soon began to lead a libertine lifestyle. In 1638 he began to suffer from rheumatism that would paralyze his limbs and deform his body, and confine him to a chair for the rest of his life. Unable to move, he was forced to rely on his pen for livelihood. He turned his attention to the theatre, and wrote a number of witty though slightly scabrous farces. They were followed by others, all equally successful. In 1652 he married Françoise d'Aubigné, who as Mme de Maintenon was destined to be the second wife of Louis XIV. (Hartnoll, Oxford Companion to the Theatre, p. 848).

Brereton, Geoffrey. *French Comic Drama from the sixteenth to the eighteenth century* (1977). (Parfaict Dictionnaire 1767 II p 364 notes that an edition came out in quarto, not found in BnF or noted in Lancaster or elsewhere). Magne, E., *Bibliographie générale des oeuvres de Scarron*, Paris, 1924,

**L'Escolier de Salamanque** was reprinted in 1656 in Amsterdam, 1657 Leiden: Elzevier. There was a 1670 Paris edition. OCLC Location: University of Chicago , NYU

\$2,500.00

### A pastoral romance

14. Vallottes, Des... **Des Amours Du Berger Philandre Et De Caliste, Et Autres Œuvres, Par Le Sieur Des Vallottes.** Paris, Jacques Villery, 1623. Cioranescu 25746.

Octavo. Half red 19th century morocco spine nicely gilt, marbled boards. Leaf of title, verso blank. 2p dedication a tresnoble et vertueuse dame madame Anne le Prestre, wife of the counselor to the King François Luillier. Pp 5-56 poem in four sections, pp 57-71 ode, dedications, anagrams, stanzas. Collation: A-D8, E4. Light dampstains to top edge; title page, worm damage repaired to title on leaf A2, last 4 leaves repaired at bottom margin, no loss of text.

Very rare original edition of *Des Amours Du Berger Philandre Et De Caliste*, a pastoral narrative romance



in verse, divided into a triptych, in which the author puts himself in the scene through the character of the shepherd Philandre. The romance is punctuated several times with sonnets and odes and chansons. The work is part of a short-lived genre of the pastoral narrative poem in 17th century France. The non-dramatic pastoral lost favor in France in the face of the enormously popular pastoral drama.

Since the poem is filled with descriptions of the countryside, particularly the river at twilight, Stéphane Macé uses quotations from *Philandre Et De Caliste* to illustrate how descriptions of “nature” were changing in the 17th century in baroque pastoral poetry, where descriptions such as these (originated in the eclogues of Virgil) had become a fixture in the French baroque.

Cioranescu cites no other works by this author; BnF has only this book listed under the name of the author (Valottes); OCLC has no further biographical information.

Quite a rare book, it appears in the sale of library of viollet lu duc #407, who apparently thought that *Philandre Et De Caliste* was ridiculous twaddle.

Refs: Drouhet, Charles. Le poète François Mainard (1583?-1646): *Tableau chronologique des lettres du poète François Mainard Slatkine*, 1981; Gay, Jules. *Bibliographie des ouvrages relatifs à l'amour, aux femmes, au mariage, et des livres facétieux pantagruéliques, scatologiques, satyriques, etc.*, Paris: J. Gay 1871; Le Duc, Viollet. *Bibliothèque de m. Viollet Le Duc: Première partie: poésie, conteurs en prose, facéties, histoires satyriques, prodigieuses, etc.* ... La vente ... aura lieu ... 5 novembre 1849, et jours suivants ... Jannet, P., bookseller, Paris Jannet, 1849; Macé, Stéphane. Les mutations de l'espace pastoral dans la poésie baroque. Article in *Études littéraires* Volume 34, Number 1-2, winter 2002, p. 169-177. OCLC: No copies North America.

\$1,250.00

### The Evolution of Tragic-Comedy

15. Villedieu, Marie-Catherine-Hortense de (1640?-1683). **Manlivi, tragi-comédie Par mademoiselle Des Jardins**. A Paris, Barbin, 1662. Cioranescu 17. 66677. Original edition. The play was performed May 1662 at the Théâtre de l'Hôtel de Bourgogne, Rue Mauconseil, Paris.

12mo. Contemporary vellum ties (covers somewhat soiled). Leaf of title verso blank, 6p. dedication by the author to Mademoiselle, 1p blank, 1p personnages, 75p (i.e.79) text, 2p extrait. Privilege 28 September 1662, published 27 October 1662. Collation á4, [1], AG6 (G6 a blank). Very good copy. There is also a Gabriel Quinet and Guillaume de Luyne imprint mentioned in the extrait.

Set in 4th century BC. Gaul, the Roman general Manlius has been defeated by the Latins. His father Torquatus, the consul, Camille, widow of Decius, and the Latin Princess Omphale, are in the Roman camp. Although Torquatus has agreed to marry Camille, he really desires Omphale and threatens to put his son Manlius to death if Camille, who really loves Manlius, does not consent to marry him. The action of the play revolves around Manlius' courage in refusing to compromise himself by escaping.



At the last minute, Torquatus frees his son and marries him to Omphale, while Camille, who has renounced Torquatus, now consents to marry him.

**Manlius** was the author's first play, five acts in verse. While contemporary critics, such as D'Aubignac and De Visé, criticized the structure of the play, which Desjardins attempted to compose on classical principles, they did praise the beauty of her poetry. The play was based on *Livy* book V although, in *Livy*, Manlius was actually put to death by his father for an impetuous breach of military discipline. The 19th century critic, Magne, cited in Lancaster III 561, compares her poetry to Corneille's.

Marie-Catherine Desjardins has been called the George Sand of the seventeenth century. She was the daughter of a prevot de la marechaussee and of a lady in waiting of the duchesse de Montbazon. She was born at Alençon, probably in 1632 (although Leris & Mouhy have the date as 1640). She became known locally for her verses and escaped to Paris, where she may have become an actress, after an amorous adventure with a cousin, Tallemant des Reaux. She was protected by the duchesse de Montbazon and became a well-known author, writing occasional verse, novels, letters, and plays. Her complete works were published 1664, 1674.

Louis XIV gave Madame de Villedieu (Desjardins' stage name after a second marriage to Boësset e Villedieu) a pension of 1500 livres. She was admitted to the Academy of the Ricovrati of Padua. Madame de Villedieu was prolific in the genre of "nouvelles historiques" and "nouvelles galantes," which began to appear in France in the 1660s. Along with her novels, she wrote three plays: the tragi-comedy **Manlius**, performed with critical success by the actors of the Hôtel de Bourgogne in 1662 (the play engendered a debate between Jean Donneau de Visé and François Hédelin, abbé d'Aubignac concerning its historic accuracy); the tragedy *Nitétis* performed April 27, 1663; and the tragi-comedy *Le Favori*, performed January 14, 1665 at Versailles by Molière's troupe, and in June 1665 in Paris. She died at her manor in Clinchemore in 1683.

References: Parfait III, p.300: Noting the Quinet edition and that the same subject was treated by Sieur Gillet de la Tessonnerie and by Sieur Faure (Paris: Dupont 1661 or 62) but this was never played on the stage. : agne: Mme de Villedieu, (in *Mercur de France*, 1907); Lancaster. III, 559-560. Bibliography. Lachevre (Fred). in *Les Derniers libertins*, 1924 P.115-24.

Provenance: Bookplate Comte de Billy, (18th cent), St. Denis S/Sarathon (20th cent). Annotation crossed off flyleaf but dated 25 Feb 1686, amateur poem on G5r dated 1686. OCLC: BnF (Barbin imprint) notes "une épître dédicatoire à la Grande"; 1 North American loc: Huntington (no pub identified) notes "Paging irregular: p. 15 misnumbered 17, p. 73-79 misnumbered." See also item #16.

\$2,000.00



**Opera in the Venetian form  
created for Brussels under Spanish domination  
With depictions of the natives of the Americas**

**A feast for the historian of opera**

16. Zamponi, Giuseppe (c. 1619-62, composer) & Ascanio Amleto (fl. mid-17th century, librettist). *Ulisse all' Isola di Circe*. *Dramma musicale*, in applauso alle nozze augustissime delle maesta di Filippo re di Spagna; et Maria Anna d'Austria. Rappresentato nella sala Regia di Bruxelles, l'anno 1650. Brussels: Hubert Anthoine-Velp, 1650.

Original edition of the sumptuously illustrated libretti of this opera in the Italian style. Performed 24 February 1650; Two further performances took place in 1655 at the specific request of Queen Christina of Sweden, who was paying a state visit to Brussels. The opera is in the Venetian style. The score preserved (at Vienna).

Folio (11" x 5 1/2"; 272 x c. 140 mm), text-leaves and frontispiece mounted or inlaid to match size of unfolded plates to form an album measuring (23 x 14 1/2"; 570 x 355 mm). Etched frontispiece by Robert Vanden Hoecke (1622-68), [4] 56 pages of text, 7 large etchings by B.Q. (signed in reverse on 2 plates) of opera scenes, each within separately engraved architectural proscenium border incorporating a portrait of the royal couple, 6 plates of 3 etchings each of ballet scenes and one additional small ballet etching of *Soldati d'Ulisse*. (The large plates unfolded and with minor repair tipped into the album, the smaller plates mounted and slightly cropped in a few cases.) 19th-century red half morocco (rebacked).

The first documented opera in the low countries, produced with nine scene changes and 13 elaborate machines by Giovanni Battista Angelini to celebrate the wedding of King Philip IV of Spain (1605-1665) with his niece, Mariana of Austria (1634-96). The ballets the *Ballet du monde* of Giambattista Balbi Was Performed Between the Acts by the Famous Venetian Choreographer, Giovanni Battista Balbi. It formed an important and integral part of the spectacle. *Ulisse* was staged by the highly praised G.B. Angelini.

This opera with its integral ballet "entries" should provide a feast for the scholar of early opera and ballet with its antecedents in the ballets du cour of France, the court masques of Stuart England and the machine spectacles of Medici Florence. It is also important to realize that the Italian forms of opera had a great influence on Lully's opera ballets performed at the court of Louis XIV in the 1650-70s.

Most fascinating is the ballet sequence the *Naziomi dell'America* depicting the miners of Peru, the warriors of Mexico and the flower children the beautiful *Floridani* of the Spanish possessions of Florida. These elegant, tall and slender natives of the Americas (no tiny, malformed Indians enslaved here!) are depicted as loyal and Christian subjects of the mighty Spanish king.

On the ballet *Naziomi dell'America* (p.23 translation) our mind sends us to people of the powerful mountains de of Peru where miners are escorted by Juno (*Giunone*). They dance the first ballet. For





second the ballet, a squadron of of Mixicani (mexicans) introduced by Zefiro, demonstrates with their agility their readiness of their great nobles and their constancy to faith, and for the third entrance of ballet, squads of Floridian wearing garlands of flowers are led by Flora signifying eternal spring that has been allotted to the Ibero (Spanish) Monarch.

Zamponi [Zamboni, Samponi], Giuseppe [Gioseffo], b Rome, 1600–10; d Brussels, Feb 1662, Italian composer. On 1 November 1629 he succeeded Paolo Tarditi (who probably taught him) as organist of S Giacomo degli Spagnoli, Rome. He left there at the end of May 1638. In February 1638 he appears in the household register of Cardinal Pier Maria Borghese as 'aiutante di camera'. The cardinal

died in June 1642 and nothing more is known of Zamponi's movements until 1648, when, at the request of Archduke Léopold-Guillaume, governor-general of the Low Countries, he went to Brussels with a number of other Italian musicians.

Brussels dates from the 10th century as a trading city. When the Duchy of Brabant was absorbed into the Burgundian territories, Brussels became the administrative & political capital of the Low Countries and frequently housed the governors of the territory under the King of Spain in the 16th and 17th centuries. It became the capital of Belgium under independence in 1813. Provenance: Sir William Stirling-Maxwell (1818-78), with his supra-libros and bookplate. 9th baronet, (1818-1878), art historian and collector: engraved armor; Paul Gourary. References: Berlin 4120; Bloechl, Olivia. Native American Song at the Frontiers of Early Modern Music. (2008); Loewenberg, Annals of Opera p. 14; Sartori 24207. Locations. Munchen, Stuttgart, Wolfenbüttel; Stieger, Opernlexikon 1182; Thiel 1643. OCLC. No North American locations. \$20,000.00

