

Plays, Ballets, Operas and Public Ceremonies 1547-1800 Librettos and Programs

Golden Legend, Inc
11470 San Vicente Blvd
Suite 109
Los Angeles, CA 90049

Early Modern Libretti and Programs

*** before an item number indicates that a full description follows in the Notes section.**

1. [Nonce Volume] **Three Anti-Jansenist Plays**. All three concern the bitter theological, and also legal rivalries, which inflamed French intellectuals from the late 17th century, surrounding the ideas of Cornelius Jansen who published his *Augustianis* in 1640. The rivalry had a great impact in the legal professions, in their fight against the crown, but also it showed up on the stage beginning with the strong Jansenism of Racine, and the ridicule of mysticism by Molière, and in the arch-scoundrel Tartuffe, and extending into the 18th century.

8vo. Three plays bound together in contemporary calf, back gilt in compartments; corners worn and some light surface shelf-wear. Very nice condition.

- a. [Bougeant, Guillaume Hyacinthe, S.J.]. **Arlequin Janseniste, ou critique de la femme docteur, comédie**. "Cracovie" [i.e., Douai]: "Chez Jean le Sincere, Imprimeur Perpetuel", 1732;
- b. ---. **Le Saint Déniché ou La Banqueroute des marchands de miracles**. Comédie. "Cracovie" [i.e., Douai]: "Chez Jean le Sincere, Imprimeur Perpetuel", 1732;
- c. De Lilile. **Le Docteur Fagotin Comédie en trois actes**. Namur [now Belgium]: 1732. 66pp.

OCLC: No North American locations.

\$750.00

Printing the Earliest Portuguese Translations of Molière

2. [Nonce Volume] **Portuguese 18th-Century Drama**. Translated from French and Italian plays. 8vo. Four plays in one volume. Contemporary mottled calf, spine gilt. Paper label on front cover with titles in ink. Short title list of contents, in old ink on front free endpaper, recto. Some browning to the last work. A very good copy.

- a. Metastasio, Pietro (1698-1782). **Antigono em Thessalonica**. Opera do senhor abbade Pedro Metastasio, Traduzida em versos portuguezes por Marcelino da Fonseca Minc's-Noot. Lisboa: Na offic. de Joseph da Silva Nazareth, 1768. 91pp. Collation: A-E8, F6. Ornaments in text. Translation of Metastasio's *Antigono*. Second edition in Portuguese preceded by a Lisbon, 1755 edition. Not in Sonneck, BLC, Biblioteca de Ajuda Catalogo de libretto, or in Palha. OCLC: 1 location North America: Harvard. Ref.: Gonçalves, *A Tradução em Portugal*, no. 1115;

- b. “Molière” [pseud. of Jean-Baptiste Poquelin] (1622-1673). **Tartuffo ou o hypocrite, comedia dosenhor Molière, traduzida em vulgar pelo capitaõ Manoel de Souza, para se representar no theatro do Bairro Alto.** Lisboa: Na Officina de Joseph da Silva Nazareth, 1768. First Portuguese edition of *Tartuffe*. Ref: Lacroix, *Bibliographie Moliéresque* (1875), no. 623;
- c. ---. **Entremez do Esganarelo, ou O cazamento por força.** Lisboa: Jozé de Aquino Bulhoens, 1770. Leaf of title with woodcut, verso blank; pp. 3-29 text; 1p. Protesta. Collation: a8, B8 last a blank. A comic interlude based on *Le Mariage force*;
- d. (Anon). **Novo entremez do miserave.** Fallaõ nelle as pessoas seguintes. Lisboa: Na Officina de Joseph da Silva Nazareth, 1769. Original edition? Leaf of title, verso blank, pp. 3-43 text; Collation: a8, b4. Ornaments. NUC lists a Lisbon, 1802 edition (NN, MH). Refs.: Braga da Cruz, ed. *Catálogo da Coleccão de Miscelâneas teatro* (1974), no. 9746 (another edition of 1780, no. 9075); A printing of this entremez is found on pp. 47-67 in *Collecção de Entremezes Escolhidos*, (2nd ed.) (Lisboa: J.F. M. de Campos 1816).

An entremes is a short farce or an interlude, most always comical, performed between more important pieces.

\$1,250.00

Two Rossini Operas in Their First Portuguese Appearance: An Opera Serie by Niccolini and the First Edition of a Portuguese Version of *Medea*

*3. [Nonce Volume] **Portuguese and Italian 19th-Century Opera and Drama.** Four volumes in one: three Italian operas and one original Portuguese drama. Contemporary calf, crimson morocco lettering piece, with gilt title “Comedia Italian”. Smooth spine, decorated in gilt. Slight wear to top of spine, a nearly fine copy.

- a. Rossini, Gioachino **A'Italiana em Alger drama giocoso em 2 actos, para se representar no Real Theatro de S. Carlo.** Lisboa: Na Typografia de Gulhões, 1821;
- b. Niccolini, Giuseppe. **Trajano em Dacia:** drama serio, em 2 actos para se represntar no Real Theatro de S. Carlo Em o dia 13 de maio, feliz natalicio do Senhor D. Joã VI;
- c. Rossini, Giacomo. **A dama do lago.** Drama serio em dois actos, para se representar no Real Theatro de S. Carlos em celebracao do faustissimo anniversario da Serenissima Senhora Maria Leopoldina Jozefa Carolina, Princeza Real. Lisbon: Bulhões, 1822;
- d. Veiga, José Manoel da (1795-1859). **Medea.** Ensaio tragico. Coimbra: Imprensa da Universidade, 1821. First (only) edition. OCLC: Georgetown, Harvard. 116pp. Woodcut vignette on title page. Faint dampstain toward end, a few page numbers shaved.

Ref.: *Diccionario bibliographico portuguez* 5 (Imprensa nacional, 1860).

\$1,250.00

*4. **Abelle, Oratorio.** In Valenziana (Valenciennes): Presso Gabrielle Francesco Henry*, Stampatore Regio, 1711. Libretto. Oratorio in three acts, in verse. 12mo. 1p. title; 2pp. argument; 2pp. personages; pp. 6-69 text in French and Italian on facing pages. Collation: A-D8, E3. Ornaments in text. Title page faded, some stains and light foxing occasionally in text. 18th-century polished calf, gilt rules, smooth back with ornamentation, morocco label (rubbed and worn). Front hinge wearing. Ownership stamp inside rear pastedown of three crosses inside of a wreath, with crown atop (unidentified in Lugt).

Abelle is a theatrical oratorio on the Cain and Abel story in three acts with notes about the setting scenery. The libretto is in verse for eight characters. Indications of scene at beginning of each scene (i.e. “Qui represente une caverne affreuse, ou on voit la Mort enchainee” [I, 1]; “L’Autel prepare pour le Sacrafice” [II, 1]). Text in French and Italian on facing pages. **Abelle** was first produced in Brussels between 1692 and 1702.

\$950.00

*5. **Bensérade, (Isaac de). Ballet de La Raillerie.** Dansé par sa Majesté le 19 Febvrier 1659. Paris: Robert Ballard, 1659. Édition originale. The music is predominantly by Jean-Baptiste Lully, but Jean-Baptiste Boësset composed at least two airs. Quarto (8 3/4 x 6 1/2”). Nineteenth-century marbled boards, cloth-backed, spine and front cover a bit sunned. Leaf of title, verso blank. Pp. 3-31 text, ornaments. Collation: A-H2. A few stains in text, noticeable in margin of title page. A small tear, repaired, A2, H1. A very good copy.

Ballet de La Raillerie [Ballet of Mockery] was danced four times at the Court of Louis XIV in February 1659 (on the 19th, 20th, 22nd, and 23rd). This ballet de cour consists of twelve entries plus an overture, récit, an intermede, and a final ballet. The overture is sung on a portico, but as soon as the récit is finished, the perspective is changed to the grand court of a fine palace with fountains in the middle. It consists of five noblemen, thirty-three professionals, five professional female dancers, six singers, and twenty-one musicians, making a total of seventy performers (Silin, 273). The ballet is moderated by three figures: La Raillerie, Mme de la Barre; La Sagesse, Mme Hilaire; La Folie, Mme Bererotti. The names of each participant are listed in the entry where they perform.

The rarity of this slim 31pp. ballet is well-known; Silin had not seen it and had to use another source for his analysis. Now Newberry, Yale, and NYPL list copies.

References: Buelow, *A History of Baroque Music* (2004); Christout, *Le Ballet de cour de Louis XIV, 1643-1672* (Paris: Picard, 1967), 263; Clarke and Crisp, *Ballet: An Illustrated History* (Great Britain: Hamish Hamilton, 1992); Cowart, *The Triumph of Pleasure: Louis XIV and the Politics of Spectacle* (2008); Klaper, “Bilingualism, Compositional Process and the Quest for Meaning: the Dialogue between Italian and French Music in the Ballet de la Raillerie (1659).” *Journal of Seventeenth-Century Music* 22, no. 1 (2017); Loret III, 24; Pruiksma, “Of Dancing Girls and Sarabandes: Music, Dance, and Desire in Court Ballet, 1651–1669,” *The Journal of Musicology* 35, no. 2 (2018): 145–182; Silin, *Bensérade and his Ballets de Cour* (Baltimore: Johns Hopkins Press, 1940); Tchmerzine II, 129.

\$4,000.00

6. **Benserade, Isaac de (1613-1691). Les OEuvres de Monsieur de Bensserade.** Paris: Charles de

Sercy, 1697. First edition. Small octavo, contemporary mottled calf, spines gilt (one upper joint a bit cracked). Two volumes: (56), 424, (4); (10), 427pp. An engraved title page in each volume. Wanting one rear flyleaf, but a nice set.

Benserade provided many of the librettos for Lully's celebrated ballets, and these texts 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. The first volume contains miscellaneous verse, including *Rondeaux choisis tirez des Metamorphoses d'Ovide*; the second volume consists of *Les vers des balets dansez par Sa Majeste / Discours sommaire de monsieur L.T.* [i.e. l'abbé Paul Tallemant] *Touchant la vie de monsieur de Bensserade* (v. 1, pp. [6]-[23]). References: Beaumont, 52 (the Dutch contrefaçon of 1698); Tchermersine II, 147-8; not in Magriel, Niles/Leslie or Derra de Moroda.

\$1,500.00

7. Boieldieu, Francois Adrien (1775-1834). **Le calife de Bagdad: opera en un acte . . .** paroles de S. Just; musique de Boieldieu. [Paris]: Chez Vente, libraire, boulevard des Italiens, No. 340, pres la rue Favart, An IX [1800?] Original edition. 8vo. Modern wrappers. 49pp. Very good copy. Libretto, including cast list. Opera comique in one act by Adrien Boieldieu to a libretto by Claude de Saint-Just [Godart d'Aucourt; 1768-1826]. Isaoun (tenor), Caliph of Baghdad, wishes to be loved for himself, not for his wealth and position; consequently, he pays court to Zétulbe (soprano) in disguise. When Isaoun is mistaken for a notorious local brigand of extreme ferocity, Zemaide (mezzo-soprano), Zetulbe's mother, is terrified, but Zetulbe remains faithful to the man she has grown to love.

With **Le calife de Bagdad**, which was given in more than 800 performances by the Opera-Comique by mid-century, Boieldieu scored his first major operatic success. The subject may be farcical, but it is handled with wit, while the music, as in all the composer's best works, is beautifully fabricated and elegantly finished. Boieldieu did not attempt to introduce any so-called orientalisms into his music, but his use of orchestral color does suggest the East—or rather the East as seen by Western eyes and heard by Western ears. Ref.: Forbes, "Le Calife of Bagdad," (Grove music, online edition).

\$500.00

8. (Bourlin) "Dumaniant" [pseud. of Antoine Jean Bourlin] (1752-1828). **Les Intrigants, ou Assaut de fourberies, comédie en 3 actes et en prose, représentée, pour la première fois, à Paris, sur le Théâtre du Palais-Royal, le 6 août 1787.** Paris: Cailleau, 1787. Original edition. 8vo. 19th-century cloth and boards. 95pp. Some stains and browning, but a very acceptable copy.

Refs.: Campardon, *Les Spectacles de la foire* (1877), t. I, p. 285; Holbrook, "Secret Marriage in Eighteenth-Century French Comedy," *Modern Language Notes* 53, no. 5. (May, 1938): 340-344; Soleinne 2249; Thompson, *Bibliography of French Plays on Microcards* (1967), p. 0447 noting a Cailleau 1788 edition with 64pp.

\$350.00

9. (Boutet). "Monvel" [pseud. of Jacques-Marie Boutet] (1745-1812). **L'Amant bourru**, comedie en 3 actes et en vers libres, representee par les Comediens francois ordinaires du Roi, le Mercredi 14 aout 1777. Dediee a La Reine Paris: Vve Duchesne, 1777. Original edition. First performed November 22, 1775, Grand Theatre de la Monnaie Bruxelles. 8vo. 19th-century cloth and boards. Light soiling to first

and last pages. 67pp. Cast list. **L'Amant bourru**, based on the novel of Madame Riccoboni, is an elegant drawing room comedy with six characters. It is considered Boutet's best play. The play's great popularity was due to the lead acting of the two great comedic rivals: M. Mole and Boutet himself. Refs.: Chefs-d'oeuvre des auteurs comiques. (Paris: Firmin Didot Freres, 1846); Soleinne 2170.

\$350.00

*10. 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. 12mo. Modern wrappers. Leaf of title, verso blank; 4pp. dialogue de Manon et de Mimi; 1p. priv. Dated 11 Dec 1692, acheve 5 Nov 1694; 1p. acteurs; 47pp. text. Collation: a4, A-C6, D1, E2-6. Closed tear to priv page. Two annotations, a few stains noticeable at pp. 28-9. One act comedy in prose with music, with much patois of peasant customs and speech...and a plea against drinking. Refs.: Garreau, [article on Dancourt] in *MacGraw Hills Encyclopedia of World Drama II* (1984); Lancaster (*French 17th*, IV); Soleinne 1496. OCLC: Only MH in North America.

\$750.00

English Opera in the Tiny Lincoln Inn Field

11. Dennis, John. **Rinaldo and Armida: a Tragedy: as it is acted at the Theatre in Little-Lincoln's-Inn-Fields** . . . London: Printed for Jacob Tonson..., MCDXCIX [sic, for 1699]. Small quarto; pp. [16], 54, [2], with half-title (ink-spotted), upper margin of title-page dust-marked, but a very good copy in modern quarter morocco; from the Penzance Library (neat stamp on half-title and title-page), and presumably, therefore, from the Halliwell-Phillipps collection.

First edition of a dramatic opera based on a hint from Tasso, set in "a delightful Wilderness on the top of a Mountain in the Canaries." John Eccles, the house composer, supplied the music; and a number of the songs achieved popularity beyond the stage. Elizabeth Barry, who played Armida, wrote to Lady Lisburne of the play's success in an otherwise unprofitable season: "As for the little affairs of our house I never knew a worse Winter only we have had pretty good success in the Opera of Rinaldo and Armida where the poet made me command the Sea the earth and Air. . . ."

One contemporary who saw the play several times said it would be no burden to see it again, "the Music is so fine, and the Play pleases me so well." Another, however, remarked on the incongruity of staging an opera in Betterton's small theatre: "This surpriz'd not only Drury-Lane, but indeed all the Town, no body ever dreaming of an Opera there; 'tis true they had heard of Homer's Iliad in a Nut-shel. . . ." The premiere was advertised in the *Fling Post* as 6-8 December 1698; while the *London Gazette* posts 19-22 December, although it may have premiered in November, from reports of the press.

Refs.: Stratman 1461; *The London Stage I*, 505-7; Wing D 1042; Woodward and McManaway 356; White, *Register of the first performances of English Operas*, 16 (1698, noting the complete mss is in the British Library).

\$400.00

12. Dryden, John. **Cleomenes, the Spartan Heroe: A Tragedy**. London: For Jacob Tonson, 1692. First edition. Quarto. [16], 28, 72pp. Later quarter morocco. Two running reads cropped, else a very nice copy. It is believed that the revival of Shakespeare's Roman plays caused Dryden to write this drama. It is said that Southern wrote the last act. References: Pforzheimer 321; Wing D2254.

\$850.00

13. Dryden, John. **Love Triumphant; or, Nature will Prevail. A Tragi-Comedy**. London: For Jacob Tonson, 1694. 4to. [10], 82, [2] p. Later half morocco. Wanting front blank A1, scattered foxing. A very good copy. Dryden's last play. The song on L1r is by rising young playwright William Congreve, to whom Dryden "bequeathed his dramatic mantle." One of Dryden's final dramatic works. The first and only lifetime edition. Refs.: MacDonald, *Dryden* 93a; Wing D 2302.

\$850.00

14. Dryden, John. **Don Sebastian, King of Portugal: A Tragedy**. London: For Jo. Hindmarsh, 1690. Quarto. [16], 132 [i.e. 124], [4] p. Later quarter morocco. Marginal tears at bottom of L1-3, a few other marginal tears, some foxing, mostly light. First edition. References: Pforzheimer 322; Wing D226.

\$850.00

15. Dunlap, William (1766-1839). **A Trip to Niagara: or Travellers in America: A Farce** Written for the Bowery Theatre. New York: Clayton, 1830. First edition. Dunlap's last published play. 8vo. Unbound, stitched, last leaf detached. Some fraying.

A Trip to Niagara, Dunlap's last published play, was a satirical social comedy, written specifically for an already existing painting of a steamboat journey up the Hudson River to the base of Niagara Falls, named the "Eidophusikon." The production was extremely popular for the spectacular moving scenery.

Dunlap was a pioneer of American theater. He was a producer, playwright, and actor, as well as a historian. He managed two of New York City's earliest and most prominent theaters, the John Street Theatre (from 1796-98) and the Park Theatre (from 1798-1805). Refs.: American Imprints 1209; BAL 5023; Wegelin, 38.

\$200.00

*16. "Fagan" [pseud. of Barthélemy-Christophe Fagan] (1702-1755). **Les Caracteres de Thalie. Comédie en trois actes, avec un prologue et un divertissement**. Paris: Prault fils, 1737. Original edition. 8vo. Contemporary red morocco, gilt rules, spine with raised bands, gilt floral ornaments, lettered in gilt. Fine copy with nick to spine heel. iv, (134p); Collation: []2, A-H8, I3, I4 a blank. Ornaments in text. Two lines added in ink to speech of Damis at bottom of page 22. A regal copy in almost perfect condition. **Les Caracteres de Thalie** consists of three one act plays: "l'Inquiet," "l'Etourderie," and "Les Originaux," each with a different structure and theme, played together to form a complete work.

Refs: Godefroy, *Histoire de la littérature française, depuis le XVIe siècle jusqu'à nos jours* II (Paris: Gaume, 1876); Knight, *David Garrick* (London: K. Paul, Trench, Trübner & Company, 1894).

\$1,500.00

*17. Fernández de Moratín, Leandro (1760-1828). **Obras: dramáticas y líricas**. Madrid: Estab. Tip. de F. de P. Mellado, 1844. Nueva ed. Two volumes. 12mo. Contemporary mottled sheep, red leather spine labels. Rubbed. 541, 554pp. Contents: v. 1: *La derrota de los pedantes*; La toma de Granada. Satira.

Epistolas. Odas. Sonetos. Romances. Composiciones diversas. Composiciones inéditas. Hamlet. Notas.-- v. 2. El sí de las niñas. La escuela de los maridos. El médico à Palos. La comedia nueva. El viejo y la niña. El baron. La Mogigata. The major plays and poetry. The first edition of the collected works came out in Paris (A. Bobée, 1825-?); the first edition in Spain was Barcelona: Antonio y Francisco Oliva, 1834.

\$400.00



*18. François l'Hermitte (c. 1601-1655). **Pantheé, Tragedie de Monsieur de Tristan.** Paris: Augustin Courbe, 1639. Priv. 23 February 1638; Achevé 10 May 1639. Tragedy in five acts, verse. 12mo. 19th-century vellum. Leaf of frontis, verso blank; leaf of title, verso blank, 5pp. ded to Henry de Lorraine; 4pp. advert; 1p. Au lecteur; 1p. personnages; 1p. argument; 99pp. text; 2pp. poem *A Iesus-Christ*; 3pp. priv. Collation: ä6, é2, A-H6, I4. Page loss to bottom margin E1, marginal stains last 3 leaves. 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*. Refs.: Brereton, *French tragic drama in the sixteenth and seventeenth Centuries* (1973); Lancaster, *French dramatic literature in the seventeenth Century*, part II (1932) Mazouer, *Le Théâtre français de l'âge classique. I. Le premier XVIIth siècle* (2006); Tchermersine X, 417 (for original 4to edition with same dates as this the 12mo edition). Provenance: D. Bernard (bookplate), Pauline B (inscription front ep). OCLC: No U.S. locations.

\$1,250.00

Grétry

Six Librettos to his Operas

19. Grétry, André-Ernest-Modeste (1741-1813). **La caravane du Caire, opéra-ballet en trois actes**, Musique de Mr. Grétry... Représenté à Fontainebleau, devant Leurs Majestés, le 30 octobre 1783, & pour la première fois sur le théâtre de l'Académie royale de musique le lundi 12 janvier 1784. Paris, 1784. Authors: Morel de Chédeville, Étienne (1751-1814); Louis XVIII, King of France (1755-1824). 8vo. Old wrappers. Uncut. Slight soiling, stains to title page.

\$200.00

20. ---. **Les Événemens Imprévus Comedie en trois actes**. Représentée devant leurs Majestés, à Versailles le 11 Novembre 1779. Paris: P.R.C. Ballard, Paris: Houbaut, (1779). "Par exprès commandement de Sa Majesté." Text by M. D'Hele, music by Grétry. Actors named.

--Bound with

Airs, **Détachés des evenements imprévus**, Comedie en trois actes, mise en musique. Paris: Houbant (ca. 1781). Engraved by Sr. Huguët. With 26pp. engraved music, marginal worming last few leaves, no text loss. George Colman's *The gay deceivers: or, More laugh than love: a farce* (1808) is based on **Les Événemens Imprévus**. 8vo. Modern cloth. 67pp. With half title. Ink initials on title page.

\$350.00

21. ---. **La fausse magie: comédie en vers** et en deux actes, mêlée de chant: représentée pour la première fois sur le théâtre de la Comédie italienne, le mercredi 1er. février 1775. Paris: Chez la veuve Duchesne, libraire . . . , 1775. Author: Marmontel, Jean-François (1723-1799). 8vo. Old wrappers, mss title. 48pp., uncut. Includes cast list and 2pp. music.

\$250.00

22. ---. **Le magnifique, comédie en trois actes**, en prose et en vers. Mis en musique, terminée par un divertissement. Représentée à Paris, pour la première fois, par les Comédiens italiens ordinaires du roi, le lundi 4 mars 1773 et à Versailles en présence de sa majesté, le 26 Mars 1773. Paris: C. Hérisant, 1773. Author: Sedaine, Michel-Jean (1719-1797). 8vo. Modern boards. 52pp., incl. cast list and 3pp. music.

\$200.00

23. ---. **Silvain comédie en un acte**, meslée d'ariettes. Représentée pour la première fois par les Comédiens Italiens ordinaires du Roi, le lundi 19 février 1770. Paris: Chez laVeuve Duchesne, Libraire, rue S. Jacques, au-dessous de la Fontaine S. Benoît, au Temple du Goût, 1770. Author: Marmontel, Jean-François (1723-1799). 8vo. Old wrappers, mss title. 32pp., plus 8pp. music of Ariettes. Uncut.

\$300.00

24. ---. **Zemire et Azor, comédie-ballet**, en vers, et en quatre actes, mêlée de chants & de danses: représentée devant Sa Majesté à Fontainebleau le 9 novembre 1771; & sur le Théâtre de la Comédie italienne, le lundi 16 décembre suivant. Paris: Chez Vente, 1778. Author: Marmontel, Jean-François (1723-1799).

8vo. Uncut. Stitched as issued, bound in old wrappers. Some soiling to title page, last few pages dog eared. 56pp., including 8pp. of printed music: **Airs de Zemire et Azor**. “This opéra-comique, Grétry’s most popular work, based on the theme of Beauty and the Beast was highly successful” (Harvey and Heseltine, *Oxford Companion to French Literature*, 1959). Thomas Linley (1733-1795) and Sir George Collier (1736-1795) created *Selima and Azor, a Persian tale*, in three parts: As performed at the Theatre-Royal in Drury-Lane (1785) based on **Zemire et Azor**.

\$450.00

25. 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, ties. Leaf of title, 3pp. ded; 3pp. Aux lecture; 12pp. argument; 2pp. sonnets; 2pp. personnages; 310 leaves of text. With Italian and French on facing pages. Errors in pagination. Ornaments in text. Collation: á12, A-BB12, CC10.

French translation is by Roland Brisset (1560-1643?; sieur du Sauvage), first published Tours (Mattayer, 1593). This dual Italian-French text was first published Paris: Guillemot, 1609, which went through three printings. There was also an Italian-French translation published at Rouen by A. Ouyn in 1625. The popularity of **Pastor Fido** itself in France was due to the numerous editions in Italian, the French **Le Berger fidelle** and, as here, in bilingual editions. It stands with Tasso’s *Aminta* as the outstanding achievement of the Italian pastoral drama. It was begun in 1569 but not published until 1590.

Reference(s): BN, CG, LXV, 430; *Catalogue de la collection Rondel*, f. 312r. - Arbour, France, 1585-1643, 1506. - La Pastorale dramatique en France à la fin du XVIIe et au commencement du XVIIIe siècle / J. Marsan, 1905, p. 498; Lancaster I, 257. OCLC: Wales; U of Indiana.

\$750.00

26. Guichard, Jean-François (1731-1811). **Le Bûcheron, ou les Trois souhaits, comédie en 1 acte, mêlée d’ariettes**. Paris: C. Hérisant, 1763. Original edition. First performed, Paris, Comédie-italienne, 28 février 1763. The printed play is preceded by the story in verse by M. Perrault. 8vo. 65pp., plus ads. 19th-century boards. Uncut. Without the 6pp. of music found in some copies.

Written by Guichard in collaboration with Castet. Based on a tale by Perrault, “Les troissouhaits,” used as libretto by Philidor. **Le Bûcheron, ou les Trois souhaits** [The lumberjack, or the three wishes] is a Comédie mêlée d’ariettes* or French opera with spoken dialogue. The music was composed by François-André Danican Philidor (1726-1795), a French composer and writer on the game of chess.

Very little is known about the author. Guichard wrote but a few plays, including the following listed in Cesar: 1759.08.18, *L’ Amant statue*; 1758.??.??, *Les Apprêts de noces*; 1763.02.10, *La Bagarre*; 1763.02.28, **Le Bûcheron ou les Trois souhaits**; 1784.08.26, *Memnon*; ????.??.??, *Les Réunions ou le bon père de famille*. All of Guichard’s plays are rare, with Thompson listing none of them and Page noting a 1769 Veuve Duchesne edition of **Le Bûcheron** in 8vo of 38pp.

“During the late ancien régime, the Comédie mêlée d’ariettes came to mean it contained newly composed pieces of music (in contrast with the opéra comique which used ‘vaudevilles’ in the conventional 18th-century sense)” (Grove). Ref.: Soleinne 3231.

\$250.00

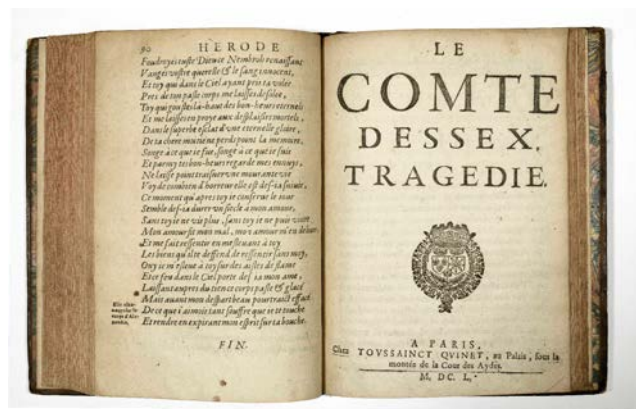
27. Iffland, August Wilhelm. **Das Erbtheil des Vaters**. Zur bie t.f. hoftheater. Wien Aus Kosten. Wein, 1803. Produced Vienna Burgtheater Oct. 29, 1802 (Richel, 73). 8vo. Contemporary decorated wrappers. 142pp., plus frontispiece. Minor dampstaining. Drama in four prose acts. Earlier performances: Berlin, 1800; Leipzig, 1802; Weimar, 1802. First published Leipzig, 1802; Two editions of 144pp. exist: this at Augsburg. **Das Erbtheil des Vaters** [The Father's Share of the Inheritance], the 52nd play of Iffland's, is an example of "Familienstücke", the genre of "meticulous if sentimental depictions of middle-class home life" for which he became popular (Carlson). In Weimar, Goethe produced 31 of Iffland's plays, as they, according to Carlson, offered relief in politically turbulent times "by their careful exclusion of any possibly disturbing reference to politics, social problems, or history."

The author, August Wilhelm Iffland, (1759-1814) was a German actor, director, dramatist born in Hannover. He entered the Court Theatre of Gotha in 1777. By 1796, he was director of the Nationaltheater in Berlin, a position he held until his death. He is thought to have influenced Goethe's views on acting. He wrote about 60 plays and wielded an enormous influence on German drama of the time with plays filled with bourgeois emotions and realism. According to Goethe, his best play is *Die Hagestolzen* [The Bachelor] (1791), which was performed, in its own time, 146 times in Berlin and 115 times in Vienna. Iffland's collected *Dramatische Werke* in 16 vols. was published in Leipzig (1798-1802) and *Theatralische Werke* in 10 vols. (Leipzig, 1858-60). Refs.: Carlson, *The German Stage in the nineteenth century* (1972); Jelavich, "Wilhelm August Iffland," *McGraw Hill Encyclopedia of World Drama* (Hochman, ed.) (1982). OCLC: No copies of this or any early edition in U.S. libraries.

\$500.00

*28. La Calprenède [pseud. of Gauthier de Coste, Seigneur de la Calprenède] (ca. 1610-1663). **[Recueil of Four Plays] Including Three Original Editions**. Quarto. Contemporary calf, spine gilt. Rubbed. Front hinge cracked on outside only. Binding tight and attractive. Two bookplates, including one of Francis John Hughes. Title page of **La Mort de Mithridate** with name in ink "Boscheron" above armorial. Table of contents in contemporary ink on front flyleaf, with paraph and name "Edouard '67".

This is a collection of four of La Calprenède's early plays, (he wrote a total of nine) including three original editions, all from his early years, including his first play, **Mithridate**, and his masterpiece, **Le Comte d'Essex**, an English historical tragedy about Elizabeth I and the Earl of Essex. The collection should provide valuable information on La Calprenède's early career as an author before he turned to the novel.



#28 La Calprenède, *Le Comte dessex* (see 28D)

- a. **La Mort de Mithridate.** Tragedie. Paris: Anthoine de Sommaville, 1637. Original edition. OCLC: FRCBF.
- b. **Le Clarionte, ou le Sacrifice Sanglant.** Tragi-comédie. Paris: Antoine de Sommaville, 1637. Original edition. OCLC: North America NYP, UAB, HHG.
- c. **La Mort des Enfants d’Herodes, ou Suite de Mariane.** Tragedie: Paris: Augustin Courbe, 1639. Original edition. OCLC: North America EMU, IBV, OVU.
- d. **Le Comte d’Essex.** Tragedie. Paris: Toussaint Quinet, 1650. Second edition (original was 1639). OCLC: BDF.

Refs.: Lancaster, *A History of French Dramatic Literature in the Seventeenth Century II* (1932); ---. “La Calprenède Dramatist.” *Modern Philology* 18, nos. 3 and 7 (July 1920, November 1920): 121-41, 345-60; Snaith, *Gautier de Costes de La Calprenède: La Mort de Mitridate*. Liverpool Online Series (2007), <https://docplayer.fr/17934833-La-mort-de-mitridate.html> (accessed April 2019).

\$3,500.00

29. La Chapelle, Jean de. **Les Carosses d’Orleans Comedie par ke sieur D.L.C.** Paris: Jean Ribou, 1681. Original edition. 12mo. 19th-century green half morocco and marbled boards. Leaf of title, verso blank; 6pp. preface; 1p. priv. 18 April 1681, achevé 24 April 1681; 1p. acteurs, 60pp. 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 August 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 Farquhar and published as *The Stage Coach* (London, 1705).

Jean de La Chapelle (not to be confused with “Chapelle” aka Claude Emmanuel Luillier [1626-1686]) 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. 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). Refs.: Lancaster, *A History of French Dramatic Literature in the Seventeenth Century IV* (1940), 453-456; Soleinne 1481. OCLC: Four locations, U.S.

\$850.00

30. Lemercier, Népomucène-Louis (1771-1840). **Le complot domestique: ou, Le maniaque supposé, comédie en trois actes et en vers.** Représentée sur le théâtre royal de l'Odéon, le 16 juin 1817 . . . Paris: Barba, 1817. 8vo. Stitched, without wrappers, as issued. Uncut leaf of printed half-title, verso blank; 1p. Title; 7pp. prelims, including cast list; pp. 1-64. Very good copy with some fraying. Rare in original condition. A forgotten dramatist, Lemercier was celebrated in his day particularly for *Agamemnon* (1797), which was considered a masterpiece, and *Pinto ou la Journée d'une conspiration* (1800) about the revolution of 1640 which drove the Spanish out of Portugal.

\$250.00

*31. Metastasio, Pietro (1698-1782). **Partenope. Festa teatrale da rappresentarsi in musica nell'imperial regio teatro festeggiandosi i felicissimi sponsali di Ferdinando II. di Borbone re delle Due Sicilie e di Maria Giuseppa d'Austria, l'anno MDCCLXVII** (Vienna: Nella stamperia di Ghelen, 1767). First edition of the Ghelen libretto.

Small quarto (6 3/4 x 8 3/4"). Modern floral boards. Engraved title, shaved at bottom. A few stains on last leaf, otherwise fine. Page of printed half title, verso blank; 1p. blank, frontis engraving on reverse; 1p. engraved title, verso blank; 1p. argomento; 1p. inelocutor; (40pp.) text. Collation: [3], A-E4. Ornaments, engraved initials. Several operas based on the myth of Parthenope were composed in the 18th century by Sarro (1722), Vinci (1725), Handel (1730), Vivaldi (1738), and Hasse (1767). Sartori identifies 32 different printing of this libretto prior to ours. Refs.: Sartori 17845 (42pp.); Schtz 4551; Sonneck 851. OCLC: CGU, GZM, NYP, DLC.

\$2,000.00



Item 31 Partenope



Item 32 Romolo et Ersilia

An Elegant Party Favor

*32. ---. **Romolo et Ersilia: Dramma per Musica; Rappresentato in occasione Delle felicissime Nozze Delle AA. LL. RR. L' Arciduca Leopoldo D' Austria e L'Infanta D. Maria Luisa Di Borbon; Celebrate in Inspruch Alla presenza degli Augustissimi Regnanti L' anno MDCCLXV.** Vienna: Nella stamperia di Ghelen, 1765. First edition of the Ghelen libretto.

Small quarto (6 7/8 x 9"). Contemporary yellow brocade boards. Fine copy. 1p. bl., 1p. frontis engraving; 1p. engraved title, 1p. bl.; 1p. half title, 1p. bl.; 3pp. Argomento mentioning scene designer Fratelli Galliani Piemontesi; 1p. Personnagi; 52pp. text; 4pp. libretto *Enea in Italia, ballo eroico* (with cast list at end featuring Deca, Vigano, and Isabella Vigano; choreographer Hilverding is also mentioned). Collation: (4), A-F4, G2; Ornaments, engraved initials. Two unsigned leaves of libretto for *Enea in Italia, ballo eroico*.

Refs.: Hunter and Webster, eds., *Opera Buffa in Mozart's Vienna* (Cambridge: Cambridge UP, 1997); Sartori 20122; Sonneck, 951 (for a Barbiellini, 1765 edition). OCLC: 5 total, 2 in North America: NYP, CGU.

\$2,500.00

First Edition of a Molière ballet

33. Molière (1622-1673); Lully, Jean Baptiste (1632-1687). **L'Amour Medecin**. Paris: Chez Theodore Girard, 1666. 1666 Priv. Dec 30, 1665; Acheve Jan 15, 1666. Originale edition.

12mo. 5 pl., 59 (i.e. 95)pp. Lacking frontispiece, as is frequently the case. Signatures: a6, A-D12 (a1, frontispiece). Page 95 incorrectly numbered 59. Comedy-ballet, without the music (by Lully, a contemporary date on title page in ink notes the first performance as Mar. 22, 1665). Bound by Trautz-Bauzonnet in red morocco, gilt rules. A very handsome copy. Slipcase.

Love-sick Lucinde feigns illness. Her father, Sganarelle, brings in one doctor after another but he rejects their cures. Finally, Lucinde's beloved Clitandre, masquerading as a doctor suggests that marriage is the cure for this kind of love-sickness, but Sganarelle wants to keep Lucinde and her dowry for himself. The miserly father is tricked into signing a marriage contract between the two lovers, which he thinks is only a placebo to raise her spirits.

Commissioned by the King for a royal entertainment at Versailles and first performed on September 15, 1664, **L'Amour Medecin** is a comedy ballet with music by Lully in three acts. With ballet entries interspersed through the action, entre-actes are described in the text. In his Preface, Molière cautions that one should not judge the play without seeing it. He also writes that he wrote the ballet in only five days and apologizes that it is only a sketch. He praises Lully's music.

The comedy ballet form was in part created by Molière himself, along with the ballet teacher and theorist Pierre Beauchamps. For this form, the ballet entries themselves had a dramatic structure (in contrast to the early ballets du cour, where the entries were metaphorical not dramatic). Molière believed that ballets were comedies without words. In the case of this ballet comedy, music and dance are the greatest doctors.

The plot of the play in which a number of quack doctors attempt to cure a love-sick patient is probably based on Charles Sorel's novel *Palais d'Angelie* (1622?). The play is now chiefly remembered for its devastating satire on physicians and has often been referred to as *Les Médecins*. The enduring play was produced three times in 1665 at Versailles, 27 times in Paris and from 1680 when the Comedie Francaise was established 274 times until 1900. Refs.: Guibert, *Molière*, 157; Lacroix, *Bib. moliéresque*, 11; Tchermersine VIII, 309. OCLC: UCLA; Yale; Harvard, Oxford.

\$3,500.00

34. Noris, Matteo (1640-1708). **Il Greco in Troia: 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. Octavo. [14], 96pp. Three acts; half title, p.[1]; librettist's dedication, signed "Matteo Noris", pp.[5]-[8]; foreword, pp.[9]-[11]; scene descriptions, pp.[13]-[14]. Ornaments, head and tailpieces. 19th-century polished calf and marbled boards. Trimmed closely at top margin. A very good and clean copy.

This is the libretto for 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.

Refs.: Folger Italian Plays; Kelly-Wantanabe 1303; RISM notes "There were also a series of etchings of scenic designs [proof sheets]," which were issued separately; Sonneck, *O.G.I. Librettos*, 576 (who notes that the composer is unknown to Schatz). OCLC: CGU.

\$850.00



*35. Martinelli, Gaetano. **Il Tionfo di Sebaste.** Componimento Drammatico dedicato all'illustrissimo, ed Eccellentissimo signore Sebastiano Giuseppe di Carvalho, e Mello Marchese di Pombal Conte ii Oeyras Primo Ministro, e Segretatio di Stato di sua Maestà Fedelissima...In Occasione di Festeggiare il suo Giorno Natalizio il di 13 Maggio dell'anno 1776. (Lisbon: Stamperia Reale,1776). Only edition of this festival oratorio libretto. Quarto disbound. vi, 21pp. text. Collation: A-C4 D2. Numbering system in ink on top inch of each leaf, recto. Vertical fold, trimmed close to bottom margin. Clean and very good condition

Refs.: *Marques de Pombal catalogo Bibliografico e Inconografico Biblioteca Nacional Portugal* (1982), no. 800 (Martinelli also wrote the text to *L'Ero Coronato: serenata per musica* in 1775, no.

801); Sartori 24042. Not in OCLC. Porbase locates five copies: four in the Biblioteca Nacional de Portugal, and one in the Biblioteca João Paulo II–Universidade Católica Portuguesa.

\$850.00

*36. Payne, John Howard (1791-1852). **Brutus; or, the fall of Tarquin. An historical tragedy in five acts.** New York: D. Longworth, 1819. 12mo, disbound, 54pp. Refs.: *American Bibliography* 49029; BAL 15773; Bergquist, ed., *Three centuries of English and American plays, 1500-1830*; Bordman, 539; Hill, no. 222; Hornblow 1, 270-271; S&S, no. 49029; Stoddard, no. 337; Wegelin, 77-78; Wells, ed., *Three centuries of drama: American, 1714-1830*.

\$250.00

37. Payne, John Howard (1791-1852). **Lovers' vows; a play in five acts.** Baltimore [Md.]: Geo. Dobbin and Murphy, 1809. First edition. 12mo. Unbound as issued. Uncut. Unopened. Restitched. Covers frayed at edges. Cast list. Notes: "altered from the translations of Mrs. Inchbald and Benjamin Thompson." Adaptation of *Das kind der Liebe* by August von Kotzebue. Refs.: Hill, no. 229; *Imprints* 22 (1993), 237.

\$400.00

38. ---. **Richelieu: a domestic tragedy.** New York: E.M. Murden, 1826. First edition. 12mo. Disbound. 79pp. Refs.: BAL 15790; Hill, no. 231; S&S, no. 25680.

\$250.00

39. Petronius Gaius Arbiter (27-66AD). **Les regrets lamentables et tragiques d'une dame signalee de la Ville d'Ephese sur la morte de n Mary** et de ce que en est arrive. Paris: Samuel Poinso, 1623. 8vo. Modern boards. Leaf of title, verso blank; 8pp. text. Rare.

An anonymous verse translation of Petronius "Milesian Tale" from the *Satyricon*. The story of the "Widow of Ephesus," a pious and virtuous widow is easily tempted into breaking her vows of denial made after the death of her husband. An early (although not the earliest) translation of this tale by Petronius into French. **Les regrets lamentables** shows the conflict between a growing secularism in France that was in direct conflict with the staid Catholicism.

"Cette pudique Dame, ayant fait bonne chere,
De Vin et de viande, ayant le ventre plein,
Sent d'amour en son cœur, 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"

See, for example the drama, L'Ephésienne ou La Matrone d'Ephèse (Mainfray, Brinon de Beaumartin, Buchanan, 1614). Refs.: *Catalogue des livres rares et précieux: manuscrits et imprimés faisant partie de la librairie de L. Potier 2* (Paris: Potier, 1872), no. 1336; Gay-Lemmonyer (4th ed) II, 990. Not located BnF; Not listed in Collignon's *Petrone en France* (1905). OCLC (North America): Illinois.

\$2,000.00

*40. 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. 12mo. Modern wraps. 1f. title page, verso blank; 6pp. epistre signed Quinault; 84pp. text; 1p. Priv.; 1p. acteurs bound before title leaf. Collation: (pi1), A4, A-D alternating 8s & 4s; C12, D6. Browning to text, a few margins notes shaved, but a very good copy.

La Mort de Cyrus is a tragic-comedy is based on one of the early French novels of the period, especially *Le Grand Cyrus* of Madeline de Scudery (ten vols., 1649-53) which was taken from the histories of Herodotus and Xenophon. Refs.: Barnwell, "Mythe et legende dans le theatre de Racine by Revel Elliot," *The Modern Language Review* 66, no. 4. (Oct., 1971): 898-900; Beauchamps, *Recheches sur les theatres de France* (1735); Soleinne 1275. OCLC: North America: CGU, WCM.

\$1,000.00

41. Robineau de Beaunoir, Abbe (1746-1823). **La Philosophe: Anti-Drame**. Paris: Duchesne, 1775. Original edition 8vo. Modern wrappers. 72pp., uncut with half title. Fine copy.

Destined for service in the church, De Beaunoir grew fascinated with life in Paris and turned to the theatre. He began writing for the troupe Nicolet in 1768. He wrote over forty plays during his long career using a number of pseudonyms. In his *Avertissement*, the author defines an anti-drame as something between a comedie and drama, slightly like a “parade.” It is one of a small group of plays—Wade counts 19 in all—that in the last half of the eighteenth century, depicted the “philosophe” of middle-class life. The best known example is Sedaines’ *Le Philosophe sans le savoir*. Robineau De Beaunoir, like Sedaine, did not insist that the type of Philosophe he was portraying was closely identified with the exponents of the Encyclopedists movement. He did insist, however, that this character “Morose” in the play was a “real” Philosophe with his platitudes and his code of ethics from deep within the middle class.

Refs.: Abbot, “Robineau, dit de Beaunoir, et les petits théâtres du XVIIIe siècle,” *Revue d’histoire littéraire de la France* (1936), 20-54 and 161-180; Barbier, *Dictionnaire des ouvrages anonymes* (Paris: Féchoz et Letouzey, 1882); Cioranescu 18.53528; Soleinne 2250; Wade, “Middle-Class Philosophes, Middle-Class Philosophy, in the Drama of the Eighteenth Century,” *Modern Philology* 26, no. 2 (November 1928), 215-229.

\$500.00

42. Rowe, Nicholas. **Plays written by Nicholas Rowe**. London: J. and R. Tonson and H. Lintot, 1736. Vols. I & II. First edition of this title. Illustrated. WITH— **The Miscellaneous Works of Nicholas Rowe**. Third Edition. London: Printed and Sold by W. Feales, 1733. Three volumes. 8vo. Red morocco. Bookplate. Ref.: NCBEL II, 780.

\$300.00

*43. Schroder, Friedrich Ludwig (1744-1816). **Erster Theil des Rings: ein Lustspiel in fünf Aufzügen. With Zweyter Theil des Rings, oder, Der unglucklichen Ehe durch Delikatesse: ein Lustspiel in vier Aufzügen** / von Schroder. [Wien: Gedruckt und zu haben bei Joh. Jos. Jahn...], 1790 (Probably published in *Theatralische Sammlung* [Wien, 1790-1798] Bd. 6-7, 1790). 2 vols. 8vo. Contemporary boards, paper spine labels. I Frontis 1: pp.[121 /]-255, [1]; II. Frontis. Pp. [103]-242. Vol. 1 some stains to early pages; otherwise, a handsome, very good set. Refs.: Carlson, *The German Stage in the Nineteenth Century* (1972); Hadamowsky, *Die Wiener Hoftheater (Staatstheater), 1766-1966* I, 955, 956. OCLC: 3 loc: HHG, PAU, Uwis.

\$750.00

44. Scribe, Eugène (1791-1861); Delavigne, Germain (1790-1868) (Librettists). **Arien und Gesänge der grossen Oper Die Stumme von Portici**: in fünf Aufzügen. nach dem Französischen La muette de Portici des Scribe Hamburg: Gedruckt bei Friedrich Hermann Restier; zur beibehaltenen Musik von

Auber; für die deutsche Bühne bearbeitet (ca. 1828). 8vo. Original wrappers, quarter bound in marbled papers. 56pp. Music composed by Daniel François Esprit Auber (1782-1871). German libretto for Auber's *La muette de Portici*.

The collaboration between Auber and his librettist Scribe soon led to their commission from the Académie Royale de Music for *La muette de Portici* in 1828. "Its first performance . . . inaugurated the epoch of French grand opera through such elements as the use of local colour in the ballets, the portrayal of crowds, a revolutionary topic from modern history . . . the skillful orchestration and the wide variety of musical and dramatic effects" (Longyear). *La muette de Portici* opera was popular all over Europe. Ref.: Longyear, Article on Auber in *The New Grove Dictionary of Music and Musicians* I (1980), 680-81.

\$250.00

45. Soden, Julius, Graf von (1754-1831). **Versöhnung und Ruhe; oder, Menschenhass und Reue.** Wien: Wallishausser, 1801. First edition. 8vo. Boards. 110pp. A few stains. Drama in 5 acts. Played in Vienna, 1801. Richel credits the author with 13 plays, with the last being *Virginia* (1807). Friedrich Julius Heinrich Reichsgraf von Soden (1754-1831) was in the Prussian service. He spent some time as envoy at Bamberg, where he founded a theatre, in which E. T. A. Hoffmann was active. He was the author of many dramatic works, operas, tragedies, and historical plays, including *Leben und Tod Kaiser Heinrichs IV* (1784) and *Franz von Sickingen* (1808). Ref.: Richel, Veronica. *The German Stage 1767-1890*. (1988) p141.

\$350.00

*46. (Vivaldi, Antonio). **Giustino dramma per musica** da recitarsi nel Teatro dell'ill[ustriss]mo Sig. Federico Capranica nel carnevale dell'anno 1724: dedicato all'ill[ustriss]ma, & ecc[ellentiss]ma signora, la signora D. Faustina Mattei Conti duchessa di Guadagnolo, e nipote dignissima di nostro signore. Roma: Nella stamperia del Bernabò: Si vendono a Pasquino nella libreria di Pietro Leone, 1724.

12mo. Contemporary brown Roman morocco, highly gilt, smooth spine with repeated floral and shell ornaments. Arms of Mattei family on each cover. Shield with griffin seated wearing a crown, above which are three angels holding a large crown. Tulips and circular rose ornaments. Light rubbing. Red silk pastedowns with similar designs (missing front and rear flyleaf). Leaf of title bearing a woodcut of a lion holding a globe, verso blank; 2pp. Dedication; 1p. Argomento; 1p. Protesta and imprimatur; 1p. Mutazioni di setting in Constantinopoli by Alessandro Mauri Veneziano; 1p. Interlocutori and composer of D. Antonio Vivaldi. Text pp. 9-68. Collation: A-B12, C10. Minor dampstains at bottom margin, else clean and very good throughout.

Opera in three acts on the life of the Byzantine emperor Justin I, with text based on the 1683 libretto of Nicolò Beregan (1627-1713) which had been adapted for Vivaldi by Pietro Pariati (1665-1733) and, perhaps, Antonio Maria Lucchini (ca. 1690-before 1730).

Refs.: Hertz, *Music in European Capitals: The Galant Style, 1720-1780* (2003); Laurance, "Antonio

Vivaldi Giustino, opera in 3 acts, RV 717,” description, *AllMusic*, <https://www.allmusic.com/composition/giustino-opera-in-3-acts-rv-717-mc0002447350>; Rosand, *Opera in Seventeenth-Century Venice: The Creation of a Genre* (2007): “In other seasons Faustini managed to convince a variety of noblemen and a canon to turn author: Counts Zaguri and Nicolo Beregan in 1660 and 1661, respectively, and Dott. Cristoforo Ivanovich in 1663” (188); Sartori 12373; Sonneck, 568; Strohm, *Giustino by Antonio Vivaldi: Introduction, Critical Notes, and Critical Commentary* (1991): [A facsimile of this original score along with separate booklet of notes is included with the original libretto]. OCLC: Morgan, Library of Congress. Provenance: Arms of Mattei Conti family.

\$2,500.00

*47. Vondel, Joost van den (1587-1679). [**Collection of Plays**] **Nearly complete, over half in first editions; also the major poetry and translations.** Mostly published by Abraham De Wees (1639-1696). 48 separate works bound in 12 vols., quarto. Eleven in uniform contemporary vellum, one in modern gray wrappers.

All the important the plays are collected here including *Lucifer* (1654) (said to have influenced John Milton), *Jeptha* (1659) (his “theatrical compass”), and *Adam in Ballingschap* (1654), *Leewendalers* (a glorification of the Peace of Münster, called the most perfect drama our poet has left us.) Included are Vondel’s translations of Euripides’ *Feniciaensche van Thebes* [Phoenician Women] (1668) and Sophocles’ *Herkules in Trachin* [The Trachiniae] (1668). Vondel’s translations of the works of Ovide are collected (1671), as are his translations of Virgil in two editions (in prose, De Wees, 1646 and in verse, Visser, de Coup, et. al. after De Wees plates, 1696). Finally, there are two volumes of his collected poetry (Leonard Strik, 1683) and a number of his beautiful religious poems, including the *alte Geheimenissen* [Mysteries of the Altar] and *Brieven der Helige Maeghden* (1687). All the works are published in quarto, most by Abraham de Wees, or, after he died, his wife Joannes de Wees with the distinctive title page engraving of bucket hanging above a well. Several of the works are illustrated with etchings by important Dutch painters and engravers: Cornelius Galle, Jan van Luykens, Abraham Bloteling (Blooteling), and others. Ref.: Unger, *Bibliographie van Vondels Werken* (Amsterdam: Frederik Muller, 1888).

\$5,000.00

48. ---. **Jeptha of Offerbelofte. Treurspel.** Amsterdam: de Wees, 1659. Original edition. The bibliographer J.H.W. Unger’s copy with his notes on the title page and his stamp on title page verso. Quarto. Contemporary marbled boards with vellum spine. Some chipping to spine. Leaf of title, viii, pp. 1-61. Vondel describes *Jephan* as a model tragedy. The introduction demonstrates his vast knowledge of classical drama theory as interpreted contemporary Dutch scholars like Hugo Grotius and others. **Jeptha** “represents a pinnacle of Vondel’s dramatic art.” Refs.: Grootes and Schenkeveld-Van der Dussen, “The Dutch Revolt and the Golden Age, 1560-1700” in *A Literary History of the Low Countries* (2009), 218-29; Unger, no. 596.

\$500.00



49*.Zamora, Antonio de. Comedia nueva intitulada **Todo lo vence el amor**, fiesta que se executó a Sus Magestades en el Coliseo del Sitio Real de el Buen Retiro, en celebridad del . . . nacimiento de . . . don Luis Fernando de Borbón . . . Escribióla don Antonio de Zamora . . . [Madrid], 1707. Original edition.

Small quarto (5 3/4 x 7 3/4"). Later wrappers. A few stains but a very clean copy. Pagination: Leaf of armorial of Philip V of Spain, verso blank; leaf of title, verso blank; 2pp. dedication; pp. 1-67 text, including Interlocutores (p. 7 top). Collation: 3[], A-H4, I2. Headpieces, ornaments.

(1) Frontis engraving Armorial of Philip V.

Refs.: Barrera y Leirado, *Catálogo Bibliográfico y Biográfico del Teatro Antiguo Español desde sus orígenes hasta mediados del siglo XVIII* (1860); Boyd and Carreras, eds., *Music in Spain during the Eighteenth Century* (2006); López Alemany and Varley, *El Teatro Palaciego en Madrid: 1707-1724: Estudio y Documentos* (2006), 43, no. 3; O'Shea, *A Guide to Spain* (1865). OCLC: BNF, BNM. No North American locations.

\$1,500.00

50. Ziegler, F. W. [Friedrich Wilhelm] (1759-1827). **Die Freunde: ein Original-Schauspiel in vier Aufzügen**. Wien: J.B. Wallishausser, 1802. First published in 1797 (Gratz). Also published in Augsburg 1804, in *Neueste Deutsche Schaubuhne* (Jg. 2, Bd. Richel, 166). 8vo. Wrappers, private library bookstamp on title page. 114pp.

Friedrich Wilhelm Ziegler was an actor and dramatist. In 1778 he went to Hamm and then Vienna where he attracted the attention of emperor Josephs II, who arranged in 1781 to employ him at the Hoftheater. There he worked until his retirement in 1822 as a playwright and as a Theaterkonsulent. As a stage poet, Ziegler was considered to be the equal of August Iffland and August von Kotzebue. His dramatic works were published in 1824-1827, in 13 volumes. OCLC: U of Chicago, U Wisconsin, U Alberta; Harvard.

\$200.00

Addenda

**Design for the Fireworks Display on the Seine, 1699
With Extra “Plaque”**

#51. Méneſtrier, Claude-François (1631-1705). **La ſtatue équeſtre de Louis-le-Grand placée dans le temple de la gloire; deſſin du feu d'artifice élevé ſur la rivière de Seine, par les ordres de MM. les prévôt des marchands et échevins de la ville de Paris, le jeudi 13 août 1699; avec l'explication des figures, médailles et bas-reliefs.** Paris: Impr. de Ve Vaugon, 1699.

This is the printed program for the “highlight of the ceremony” of dedication of 13 August 1699 for the giant equestrian ſtatue of Louis XIV installed on Place Louis-le-Grand (destroyed 1792). The idea for the fireworks celebration was invented by “Menestrier following current ideas certainly based on Bernini” (p34, & Figure 77. Glorious Horsemen). (See Illus back cover) .

\$2,500.00

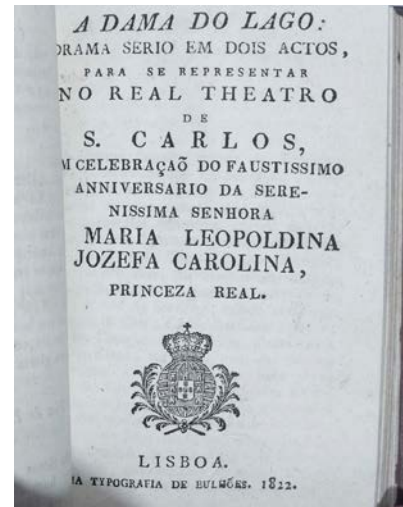
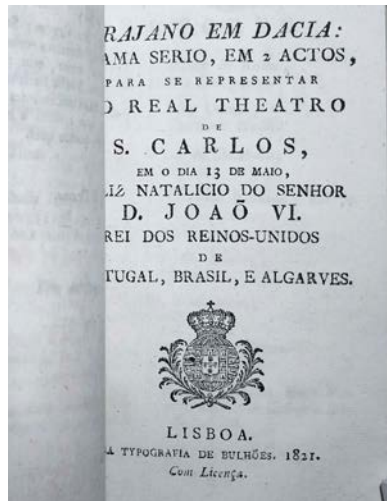
**When France almost went to war with Rome
Engraving of the Pyramid in Rome (erected 1664, removed 1668)**

#52. **Traité de Piſe entre notre très ſaint Père le pape Alexandre VII et très haut, très excellent et très puiffant prince Louis XIVe du nom, par la grâce de Dieu roi très chrétien de France et de Navarre, du 12 février 1664.** Paris: Par les Imprimeurs & Libraires ordinaires du Roy, 1664. Original edition. Quarto. (See illus back cover) .

\$1,750.00

Notes:

*3. [Nonce Volume]. Portuguese and Italian.



Portuguese theatre 4a,b,c

- a. Rossini, Gioachino **A Italiana em Alger drama jocoso em 2 actos, para se representar no Real Theatro de S. Carlo**. Lisboa: Na Typografia de Gulhões, 1821. First edition in Portuguese of *L'italiana in Alger* (Premiere Venice 22 May 1813) with the Italian libretto by Angelo Anelli, based on his earlier text of Luigi Mosca, along with Portuguese translation on facing pages. Pp. 1-87. Singers identified.
- b. Niccolini, Giuseppe. **Trajano em Dacia: drama serio, em 2 actos para se represntar no Real Theatro de S. Carlo** Em o dia 13 de maio, feliz natalicio do Senhor D. Joã VI. Lisboa: Bulhões 1821. Not in OCLC. Not in Biblioteca de Ajuda @ *Catalogo de libretos*.
Pp. 1-67. Woodcut of Portuguese-Brazilian royal arms on title page. Italian and Portuguese on facing pages. Settings listed. Giuseppe Nicolini (or Niccolini) (1762-1842) was an Italian composer. His *Traiano in Dacia* (opera seria, libretto by Michelangelo Prunetti) premiered in Rome in 1807.
- c. Rossini, Giacomo. **A dama do lago. Drama serio em dois actos, para se representar no Real Theatro de S. Carlos em celebracao do faustissimo anniversario da Serenissima Senhora Maria Leopoldina Jozefa Carolina, Princeza Real**. Lisbon: Bulhões, 1822. First edition in Portuguese of *La donna del lago* (Premiere Naples 24 September 1819). The text appears again (also published by Bulhões) in Lisbon in 1825 (Gonçalves, no. 3928) and in Porto in 1827. Pp. 1-75. Woodcut of Portuguese-Brazilian royal arms on title page. Italian and Portuguese on facing pages. Ref.: Gonçalves, *A tradução em Portugal*, no. 3775.
- d. Veiga, José Manoel da. (1795-1859). **Medea. Ensaio tragico**. Coimbra: Imprensa da Universidade, 1821. First edition. Only edition. 116pp. Woodcut vignette on title page. Faint dampstain toward end, a few page numbers shaved. OCLC: Georgetown, Harvard.

José Manoel da Veiga, (born Madeira) graduated in from the University of Coimbra after which he was a lawyer in Lisbon for many years. He had taken sacred orders, but left the clergy in order to marry. This is first published work and only play. This work appears to an original play, no doubt influenced by the myth of Medea and by Euripides' treatment of it. He also wrote poetry that was performed in the theatre. *Collecção das peças, recitadas nas varandas da casa do Illmo. Senado, e no Real Theatro de S. João* (1821).

*4. **Abelle** is one of the few Italian sacred oratorios of the period that was staged as theatre. "Theatrical performance of oratorios-with scenery, costumes, acting and memorized roles—was highly exceptional in Italy before the mid-eighteenth century; such performance of Italian oratorios appears slightly less exceptional outside Italy. Prior to the mid eighteenth century, six Italian oratorios are thus far known to have been performed as operas—all six are by Pietro Torri (1650-1737) and were written for the elector of Baviara Maximilian II Emmanuel (1679-1726), between 1692 and 1727 (Smither, 50).

Torri's sacred oratorios were performed in place of operas during Lent. These were rediscovered only a few years ago; "In the tradition of Lully, they show Torri as a significant pre-Handelian oratorio composer." Their subjects were generally Old Testament or saints. The phrase "Oratorio teatrale" in some of their titles indicates "stage performance (such works were also later staged in Munich: according to the account of a court lady, Torri's **Abelle** was performed like an opera when it was revived at the Salvator theater in 1734" (Buelow, 301).

This and other sacred libretti from Valenciennes were published by the Court publisher Gabrielle Francesco Henry. They constitute a relatively important element of Henry's publishing work. These libretti are printed without any of the ornate decoration of European court libretti, indicating that they were primarily published to assist the singers and musicians. It is estimated the Chez Henry published less than ten theatre works, all in small editions. All are extremely rare today (Castle Blaize).

A Significant Pre-Handelian Oratorio Composer

Pietro Torri (1650-1737) was Italian composer was born near Verona. After He entered the service of Maximilian-Emmanuel of Bavaria and his brother Joseph-Clement, prince-elect of Cologne, in 1689.* He was the most outstanding musical figure of Maximilian's entourage, and went to Brussels where he rose to become court Kappel meister responsible for church music and oratorios. Torri's music conformed to French style to emulate the brilliant court of Louis XIV, where Torrie wrote "many Italian camber cantatas which are among the best of the period" (Buelow, 299). He spent his entire career with the Count in its various venues. He died in Munich in 1737.

Torri's sacred oratorios were performed in place of operas during Lent. These were rediscovered only a few years ago; their subjects were generally Old Testament or saints. According to the historian George J. Buelow, "In the tradition of Lully, [these oratorios] show Torri as a significant pre-Handelian oratorio composer." The early works of Torri, the most productive of the elector's opera composers, were much indebted to Steffani [Agostino Steffani] (1654-1728). With Venetian operatic style as a starting-point, Torri took Lully's French operas as a model while he was in Brussels and finally after his return to Munich, took up the older Neapolitan style Some 35 of Torri's operas, dramatic serenades and cantatas survive (302).

*Maximilian II Elector of Bavaria (1662-1726), also known as Max Emanuel or Maximilian Emanuel, was a Wittelsbach ruler of Bavaria and a Kurfürst of the Holy Roman Empire. He was also the last governor of the Spanish Netherlands and duke of Luxembourg. He was made Governor of the Spanish Netherlands, and moved to Brussels from Munich. When the English seized Brussels in 1701, Maximilian-Emmanuel took his court to spend the next nine year in the French-held regions of Saarbrücken, Mons and Namur, taking Torri and most of his chapel with him.

On August 18, 1708, Prince Joseph-Clement arrived at Valenciennes. Chased from his states for having taken the side of France and his king Louis XIV during the war of Spanish Succession, he settled in the Hotel of the Government located in the street of the Intendance, also called Vicoignette because it had served as a refuge for the monks of the Abbey of Vicoigne. A great fan of shows, he brought his troupe of singers and actors who will give the Valenciennes musical and theatrical life an extra-ordinary impulse. In 1709, Joseph-Clément came to Valenciennes where he was a student of comedy and theatre. His performances were held at the theatre of the Prince-Electeur de Cologne. The acteur were chosen from the abbeys. It was performed in the theatre of the Prince-Electeur de Cologne

Joseph Clemens of Bavaria (German: Joseph Clemens von Bayern) (1671-1723) was a member of the Wittelsbach dynasty of Bavaria and Archbishop-Elector of Cologne from 1688 to 1723. As did his brother Maximilian II Emanuel, Elector of Bavaria, Joseph Clemens allied with France during the War of Spanish Succession, was forced to flee his residence Bonn in 1702, and found refuge at the French court. Joseph Clemens was put under the ban of the Empire and deprived of his lands in 1706. The score of Abenius exists (acts 1 and 3 only): BSB-Hss Mus.ms. 236; RISM 456010815.

Refs.: Barbier, with Juratic and Vangheluwe, *Lumières du nord: imprimeurs, libraires et "gens du livre" dans le nord au XVIIIe siècle (1701-1789)* (2002), 170, no. 133; Buelow, *The Late Baroque Era: Vol 4* (2016); Castil-Blaze, *L Opéra-Italien de 1548 à 1856* (Paris, 1856); Loridan, "L'Electeur de Cologne à Valenciennes" *Revue de Lille* (1907): 571-595; Groote, *Un Musicista Veronese alla corte de Baviera*; Perlot, "Musique et musiciens à Valenciennes sous l'Ancien Régime," *Valentiana*, no. 30 (December 2002); Smither, *A History of the Oratorio* (UNC: Chapel Hill, 1977). OCLC: only BNF has a copy.

*5. **Bensérade. Ballet de la Raillerie** is technically a ballet de cour, although it features many complicated structural elements that witness the forward development of the ballet form in France. It is notable because it is an early, if not the first, example of a French ballet with participation of professional female dancers. It is also notable for its "Italian elements" including the first on-stage "querelle" about the merits of Italian versus French music. Overall, **Raillerie** reflects the evolution of French ballet toward French comedie-ballet and ultimately, toward French opera.

According to Charles Silin, in Bensérade's first eleven works, only nobles appear in the grand ballet. But in **Raillerie**, we find professional dancers assisting the nobility. "Indeed, in our poet's [Bensérade's] ballets we find another, and even more extraordinary innovation which would have been considered in earlier times quite unthinkable, and that is professional female dancers! They appear for the first time in **Raillerie** (1695)" (191). Silin identifies the professional female dancers as Mme de Guichart, Mme du Buridan, Mlle Mollier la fille, and Mlle de La Faveur (273).

This livret should also be invaluable in the study of the appearance of the French professional female dancer. The last eighty years of research on the rise of the professional female ballerina has not dented the firm data in Silin's

book. Rose Pruiksma, an expert today in early-modern dance, mentions that professional girls danced in ballets beginning in the early 1650s. She is, however, particularly careful to sidestep the definition of a “professional dancer.” Instead she makes a distinction between dancers in ballets who were daughters of nobility and those who were not. Pruiksma does suggest that the children of dance masters were considered professionals (157-60). To further her argument, she quotes Jean Loret, editor of *La Muse historique* (1650-1665), who, while watching the sarabande entry of a ballet, notices his sexual feelings for the girls who are not from the nobility, while noting only feelings of admiration for those who are.

Raillerie was performed a scant two years before the formation of France’s first institution for serious ballet training. When Louis established the Académie Royale de Danse in 1661, ballet increasingly moved away from the court ballroom and more towards the professional stage and theatre that we know today, where it was honed into a multi-faceted art form by Lully and his contemporaries. According to the dance historians Mary Clark and Clement Crisp, the rise of the professional ballerina as we think of her today began following the 1661 creation of the Académie, as it became more evident to those in the French nobility that there was a significant need for trained professional dancers. By 1681, the first of those who would now be called "ballerinas" took the stage following years of training at the Académie, influenced by the early beginnings of codified technique taught there (17-19).

Regarding the form of ballet de cour as it developed over the years, as witnessed in the structure of **Raillerie**, Georgia Cowart writes that the court ballets of the 1650s contained a high proportion of burlesque element. In other words, “a large number of these early ballets . . . may be considered comic works altogether . . . **Raillerie** was one of these that ‘lead directly into the comedie-ballets of Lully and Molière’” (21). For Silin, **Raillerie** is a comedy-ballet with Italian scenes (273-4).

Because Italian musical forms were popular in France in the mid-17th century, and because Jean-Baptiste Lully (1632-1687) himself was from Italy and was quite interested in expanding the musical form of the ballet, his works of this period show development away from ballet de cour and toward the comedie-ballet. In **Raillerie**, the Italian translations in the ballet are probably composed by Francesco Buti (1604-1682), who was a principal figure in the introduction of Italian opera to the Parisian court. Buti’s “later works manage a fusion of the Italian dramatic tradition and that of the French court ballet” (Grove Music III, 517).

The Italian elements in this ballet are among the most numerous and extended passages in Italian of any ballet of the period, especially the famous “intermedio” (16-19) between the 6th and 7th. Sung in French and in Italian by Mlle de la Barre and by the famous Italian opera star Anna Bergerotti* (thought to be the only Italian singer in the cast), the intermedio is a debate on the relative merits of Italian and French music. The French style of singing appears to be victorious in this ballet (Buelow, 168).

Provenance: Bibliotheque du Plessis Villoutreys: Le château du Bas-Plessis is a château in Chaudron-en-Mauges. The château was built in December 1602 by Pierre Chenu, knight of the Order of the King. On November 2, 1666, François de Villoutreys and his wife, Renée Chenu, took possession of it. In 1794, the castle was set on fire; only two towers remained. The castle was rebuilt in a neoclassical style in 1845, then enlarged in 1875 with a wing to house the Marquis de Villoutrey’s library. In 1982, the wing of the library was dismantled, stone by stone, to restore the castle “its original architectural line.” The library was transferred to the Université catholique de l’Ouest. Some volumes, such as this, were sent to auction.

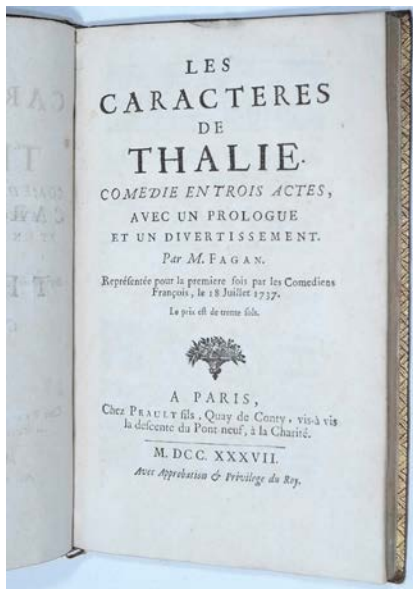
Anna Bergerotti (1630-late 17th-century). This "treasure from Italy" arrived in Paris in 1655. She was part of the Italian troupe maintained by Mazarin and participated in performances of operas by Cavalli (Xerse, Ercole

amante). She also sang in almost all court ballets with French singer-songwriters Miss Hilaire and Mademoiselle de La Barre, and appeared in particular in the Italian scenes composed by Lully. She was admired by everyone, even by the many enemies of Italian music. The concerts she organized in her Parisian residence were famous abroad. She left Paris in 1668 and married an Italian Marquis (Larousse).

*10. Dancourt, Florent Carton (1661-1725). **Les vendanges, comedie**. Set in Bourgenville (near Paris), a wealthy peasant and wine-grower (and heavy drinker) named Lucas has engaged his niece, Claudine, to a tax collector in order to receive a reduced tax rate. Eraste, a noble young Parisian, has noticed Claudine when she and her aunt come to Paris for her trousseau. Eraste and his servant follow the girl to her home in Bourgenville, disguise themselves as peasants to be around the girl, and volunteer to help with the grape harvest. Lucas' wife develops feelings for Eraste, which makes Lucas fear that he will be a cuckold. Eraste then proposes to Claudine, who is certainly more attracted to him than the dull tax collector. Lucas has to consent to the marriage for fear that his wife will run off with Eraste. Lucas' wife has the last laugh as she makes her husband promise to give up drinking.

The play was completed on October 1, 1691, too late for performance during the vintage season. Like *l'Opera de village*, this is a comedy vaudeville. Charming and light, the play was given 17 times in 1694 and twice the next year. The play had music by Grandval (not published in the libretto).

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 Molière'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 bourgeoises a la mode*.



*16. Fagan. **Les Caracteress de Thalie**. The play was performed at Theatre de la rue des Fosses Saint-Germain Paris in July of 1737 and Chateau de Fontainebleau in October.

Fagan was particularly interested in the structure and effects of drama. **Les Caracteres de Thalie** is an experiment composed of a prologue followed by three short plays, each of a different genre in order to present the different types of comedy then popular on the Parisian stage. **Les Caracteres de Thalie** consists of a comedy of characters: *l'Inquiet*, *l'Etourderie*, and *Les Originaux*. According to notes in the BnF's record of Fagan's plays, **Les Caracteres de Thalie** reflects an ingenious and innovative idea to assemble the different kinds of comedy into a unified whole, introduced by a Prologue.

With a comfortable position in a government office, Fagan took a liking to theater and wrote some thirty plays presented mostly at Théâtre de la foire,

Théâtre-Italien, and Théâtre-Français. He had the germ of genius for comedy, but according to Godefroy, his laziness, his melancholy indifference, and his taste for easy pleasures prevented his further development (II, 245). Nevertheless, he was important in his time. Fagan

was influential and celebrated even by Voltaire who thought Fagan's *La Pupille* (1734) was the "most complete petite pièce on the French stage" (Knight, 171). David Garrick wrote *The Guardian* (1759), a two act comedy adapted from Fagan's *La Pupille* which, according to Knight, "just misses the tenderness of the original." *L'Étourderie* was the only one of the three plays to be restaged after 1737. According to Godefroy, *Les Originaux* was Fagan's best prose comedy, a remarkable specimen of what is called episodic comedy or drama, a genre that excludes all action and consists only of a series of unconnected tirades or scenes.

*17. Leandro Fernández de Moratín (1760-1828) was a Spanish dramatist, translator and neoclassical poet. He was the son of Nicolás Fernández de Moratín (1737-1780), who was a major literary reformer in Spain from 1762 until his death in 1780. Distrusting the teaching offered in Spain's universities at the time, Leandro grew up in the rich literary environment of his father and became an admirer of Enlightenment thought. In addition to translating works of Molière and William Shakespeare into Spanish, he himself was a major poet, dramatist, and man of letters whose writing support the reformist ideas associated with the Spanish Enlightenment. Early in his career, his writings were supported by statesman and author Gaspar Melchor de Jovellanos, who, in 1787, arranged for him to study for a year in Paris. In 1792, the Spanish government provided the funds for him to travel to England in order to extend his education. In 1790 he published his first comedy *El viejo y la niña* [The Old Man and the Young Girl], a sombre work which attacked the consequences of arranged marriages between people of differing ages. Two years later, in 1792, he wrote the play *La comedia nueva* [The New Comedy], a dramatic attack on the extravagant plots used by other contemporary playwrights.

A supporter of Joseph Bonaparte, whose rule had allowed far more expression of liberal thinking than what Spain's Bourbon monarch Carlos IV was willing to tolerate, Leandro Fernández de Moratín was given the post of royal librarian. His 1805 comedy *El sí de las niñas* [The Maidens' Consent] (1806) was denounced upon the reinstatement of the Inquisition after King Ferdinand VII regained the throne. Leandro Fernández de Moratín had to abandon playwriting and was forced into exile in France after the fall of the Bonapartes.

Leandro Fernández de Moratín died in France and was buried there in the Père Lachaise Cemetery. However, at the turn of the 20th century, his remains were brought back to Spain for interment in Madrid's Panteón de Hombres Ilustres [Pantheon of Illustrious Men].

*18. Françoise l'Hermite. **Panthee** 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. Cyrus places her in the care of his general, Araspe, who falls in love with her and tries to seduce her. Pantheé meets with Cyrus and plans to have her husband, Artabase, governor/king of Susa return to become ally of Cyrus against the attacking Egyptians. Artabase is killed in battle. Araspe renews his conquest of Pantheé. Pantheé commits suicide to be with her husband. Araspe follows in suicide. In the original tale by Xenophon the figure of Araspe is neither complex nor compelling, as he is in Tristan's version. Araspe is the butt of Cyrus' laughter for falling in love so predictably with Pantheé. He is also warned by Cyrus to use no force in his

attempt to conquer her. Being little more than a vehicle to show the wisdom of Cyrus, Araspe does not commit suicide after Pantheé's death, but simply vanishes from the scene.

Because Xenophon's story remains extant, we have a wonderful opportunity to compare it with Tristan's version to see why changes were made. Two theories exist as to why Araspe is made the main character at the expense of Pantheé. Brereton notes that due to the popularity of the play, Cardinal Richelieu asked d'Aubignac to improve the fourth act and the dénouement which, in the revised version, lead to the suicide of Araspe. In the revision, Pantheé gives Araspe the impression that she has feelings for him. She does not immediately commit suicide after attending to the funeral preparation of her husband. Her anger at Araspe's suit, so soon after the death of her husband, infuriates her into committing the act. Then Araspe, in a love death suitable for the greatest 17th century opera, takes the dagger from her body and stabs himself. Perhaps, the drama of the scene causes Brereton to consider Tristan as a baroque dramatist. According to Lancaster, Tristan wrote this play with the actor Mondory in mind. Although there is no suitably varied role for a male in the original story of Xenophon's or the 16th-century drama by Hardy, Tristan made Araspe the principal role in the play, thus, reducing the stature and complexity of Pantheé, who becomes simply a devoted wife and grieving widow. Araspe, in Tristan's version, shows hope, despair, jealousy and passion. Lancaster adds that Tristan belongs to Corneille's generation and is now, along with Du Ryer and Rotrou, considered one of the leading composers of tragedy during the period. His more important *Mariane* is one of the earliest examples of regularized tragedy.

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.

François l'Hermite (ca. 1601-1655) was a French dramatist who wrote under the name Tristan l'Hermite (taking the name from the medieval mystic Tristan l'Hermite, with whom he claimed relation). He was born at the Château de Soliers in the Haute Marche. His first tragedy, *Marianne* (1636), was also his best. It was followed by **Pantheé** (1637), *La Mort de Seneque* (1644), *La Mort de Crispe* (1645), and *the Parasite* (1653). He was also the author of some admirable lyrics. Three of his best plays are printed in the *Théâtre français* of 1737. He was made a member of the Academie Française.

*The frontispiece signed "Daret" is a reverse of the etching in the 4to etching which, itself, is after a painting by artist Laurent de La Hire (also spelled La Hyre) (1606-1656), a French Baroque classical painter whose best work is marked by gravity, simplicity, and dignity. He was the son of the painter Étienne de La Hire (ca. 1583-1643), but was most influenced by the work of Georges Lallemont and Orazio Gentileschi. In 1648, with 11 other artists, he helped found the French Royal Academy. Cardinal Richelieu called him to the Palais-Royal about 1640 to paint decorative mythological scenes, and he later designed a series of tapestries for the Gobelins

*28. (La Calprenède) Gaultier de Coste, seigneur de La Calprenède, (ca. 1610-1663). After studying law in Toulouse, La Calprenède entered the regiment of the guards and campaigned in Germany. From 1637 until 1643, he wrote tragedies and tragicomedies: several, including **Le Comte d'Essex**, were based on episodes in English history. In 1642 he began a series of novels: *Cassandra*, 10 vols. (1642-45), a history of the decline of the Persian Empire; *Cléopâtre*, 12 vols. (1647-58), a story of Cleopatra's alleged daughter by Mark Antony; and *Faramond*, 12 vols. (1661-70), a Merovingian history. These well-plotted romances found immediate favor and established La Calprenède's name as a novelist. La Calprenède's early, dramatic work is not well-remembered, except for **La Mort de Mithridate**. At the beginning of La Calprenède's career, however, Mairet hailed him as a dramatist of such

promise that he could be ranked as the equal of Corneille. Two of his plays attracted enough interest to be rewritten by later dramatists. The sources of his early plays indicate that he may have read not only Latin, but also Italian and English. **Essex** was highly regarded by Voltaire a century and a half later for its courtroom drama. Although not a lawyer like several of his contemporary playwrights (Corneille, Du Ryer, Rotrou, Auvray, Rayssiguier), La Calprenède was the master of the courtroom drama, using this convention in *Jeanne d'Angleterre*, and at still greater length in **Le Comte d'Essex**. Trials occur again in *Edouard*, and, to a certain extent, in *Hermenigilde* (Snaith).

Lancaster writes in his monograph on La Calprenède's drama, "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* [his first novel] . . . 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" (121-2).

Ultimately La Calprenède brought to the drama a modern sensibility that was not crippled by adherence to classical unities. Also he brought an innovative interest in English history that appealed to Parisian theatre-goers, and, perhaps, he possessed the best ability to create a courtroom drama in French theatre of his period.

- a. **La Mort de Mithridate**. Tragedie. Paris: Anthoine de Sommaville, 1637. Original edition.

Leaf of title, verso blank; 4pp. dedication to the Queen of France; 3 1/2pp. Au lecture; 1/2p. poem to La Calprenède by L'Abbe de Beauregard; 1p. Le Libraire au lecture with errata; 1p. Les Acteurs; pp. 1-87 text; (1)p. privilege dated 16 Novembre 1636. Collation: á3, c2, A-L4. Publisher's correction with paste-in on p. 49 as in other copies located by Snaith.

Richelieu says **Mithridate** is one of La Calprenède's best plays and "quite worthy to be ranked with Mairet's *Sophonsibe*" (Lancaster, *French*, 30). It is partially the source of Scudéry's *L'amour tyrannique, tragi comédie* (Covrbé, 1639). "It is important in the history of classical tragedy, as it may have suggested to Racine the subject of his *Mithridate*, and to Corneille the character of Sabine. **Mithridate** it is one of the first plays of its author's generation to depict the struggles of the Near East between the time of Alexander and the Roman conquest, a field that was to prove rich both for French tragedy and French romance" (ibid). Ref.: Tchmerzine VI, 332.

- b. **Le Clarionte, ou le Sacrifice Sanglant**. Tragi-comédie. Paris: Antoine de Sommaville, 1637. Original edition.

Leaf of title, verso blank; 1p. priv. dated 7 Feb 1637, achevé 3 Aug 1637; 1p. acteurs; 115pp. text. Collation: []2, A-O4, P2. Ornaments in text. Light foxing. Five act tragic comedy in verse set in Majorca and Corsica. 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 a ritual that seeks to appease the gods. Ultimately, Clarionte's brother and sister arrive with an army in time to not only to save Clarionte, but also to be part of a triple marriage. **Clarionte** is indebted to the popular genre of the pastoral play, at the time declining in favor of the sentimental tragicomedy. Ref.: Tchmerzine VI, 332.

- c. **La Mort des Enfants d'Hérodes, ou Suite de Mariane**. Tragedie. Paris: Augustin Courbe, 1639.

Original edition. Leaf of engraved title, *Suite de Mariane*, engraved by Abraham Bosse, verso blank; leaf of printed title, verso blank; 9pp. dedication to Richelieu signed La Calprenède; 2pp. privilege dated 2 Juillet, 1639; 1p. acteurs and scene set in Hierusalem; pp. 1-90 text. Collation: [], A3; B4; A-L4. Ornaments. Ref.: Tchmerzine VI, 334.

La Mort des Enfants d' Hérodes focuses on the character Herod I (73 BCE-4 BCE, King of Jerusalem) after he murders his three sons by Marianne I (whom he also kills in 29 BCE). La Calprenède's exposition dramatizes a number of scenes certain to engage the Parisian theatre-goer. It is likely that La Calprenède's play, which is a sequel to *Mariane* (Courbe, 1637) by François Tristan l'Hermitte (1601-1655), allowed the Marais troupe, where both plays were staged, to capitalize on the popularity of the subject matter of Herod I. The frontispiece engraved by Bosse (here the engraved date is changed from 1637 to 1639) was first used in Tristan's *Mariane*, and was certainly the publisher Courbe's attempt to link the two plays.

- d. **Le Comte d'Essex**. Tragedie. Paris: Toussaint Quinet, 1650. Second edition (original was 1639). Leaf of title, verso blank; 3pp. Dedication to Princesse de Guimene; 2pp. au lecteur; 1p. Les Acteurs and scene set in London; pp. 1-95 text. Collation: á4; A-M4. Worm track at bottom gutter margin not affecting text A2-F4. Ref.: Tchmerzine VI, 334 (for original edition).

This is the first appearance in French theatre to depict the relationship between Queen Elizabeth I and Earl of Essex (Robert Devereux, 2nd Earl of Essex) (1565-1601). Here, wrapped in a fictitious subplot, Elizabeth has given to Essex a ring token with the promise that any crime he might commit would be pardoned, when and if he returns the ring to her. While the ring anecdote was popular in the 18th century, it is a construct; the historical facts of the tragedy are taken from the histories of Camden and de Thou, and from Bacon's *Declaration* (Lancaster, *French*, 180). Elizabeth is the most dramatically complex character in the play. Her soul struggles between her passion for Essex and her unconquerable desire to maintain the dignity of her position and the law of the land (ibid). The entire third act is a trial, a dramatic structure at which La Calprenède has become adept. Although the play is constantly dramatic, the intense denouement involves four elements: the judges, Essex, Cecil, and Cecil's wife. This complicated intersection of actors was sure to enthrall the Parisian theatre-goers.

The play was republished several times. It was imitated by Boyer and Thomas Corneille in their plays on the same subject. According to Lancaster, the work ranks with *Antigone* and *Alcionée* as "one of the three finest tragedies of the period" (183). It was in Essex that "the dramatic talent of La Calprenède reached its climax" (Lancaster, "La Calprenédé," 347).

*His three English plays are *Jeanne Reyne d'Angleterre* (Sommerville, 1638); **Le Comte d'Essex** (Paris, 1639); *Edouard, tragic-comedie* (Courbe, 1640).

*31. Metastasio. **Partenope**. Music by Johann Adolf Hasse, libretto by Pietro Metastasio. This drama was composed at the command of Empress Maria Theresa for the marriage of Ferdinand I (1751-1825), king of Two Sicilies, to Archduchess Maria Josepha of Austria. The drama was at Vienna's Burgtheater on September 9, 1767. Mozart was in attendance. It had been presented at court the evening before. This libretto has little to do with the traditional basis for the opera *Partenope*, originally written in 1699 by Silvio Stampiglia. Instead, it was given over

to singing and dancing to celebrate the happiness of the royal couple, with special Neapolitan equipment for the stage setting (described in detail in the text). Also of importance is the role of the choir, which is presented here as a character in the action, not simply a passive voice.

This production failed as drama since the plot had little to offer in the way of suspense as well as other qualities that are required for successful drama. Nevertheless, due to its flourishes and use of the spectacular, it was restaged in Livorno, Naples, Palermo, and Roma (Sartori 17845-50). **Partenope** in this setting was also staged at the Regio Teatro del Nuovo San-Souci [Torino?], in 1775 (Berlin: Haude e Spener). Like the few other Ghelen publications of the decade devoted to festival performance, **Partenope** is an elegant production with its many fine engravings and ornaments suggestive of the characters at the beginning of each scene. Ghelen was the court printer for the Holy Roman Empire during this era. There are a total of eight engravings (two full-page) by J.C. von Reinsperger after J. Biderman.

According to Greek legend, Parthenope was the daughter of the god Achelous and the Muse Terpsichore. She cast herself into the sea and drowned when her songs failed to entice Odysseus. Her body washed ashore at Naples, on the island of Megaride, where the Castel dell'Ovo is now located. When people from the city of Cumae settled there, they named their city Parthenope in her honor.

*32. Metastasio, Pietro. **Romolo et Ersilia**. This three-act festival drama with music by Johann Adolf Hasse was composed to a libretto by Pietro Metastasio. The drama is based on the mythical marriage of Romulus and Ersilia of the Sabine women.* It is a metaphor, of course, for the uniting of the young couple Maria Luisa and Leopold, who are cast as restorers of peace in Europe. On February 16, 1764, Maria Luisa was married by proxy at Madrid to Archduke Peter Leopold, and then on “August 6th 1765 the court was at Innsbruck for the [civil] wedding. With it were the players, singers and dancers of the Burgtheatre putting on a variety of spectacles besides the main wedding opera *Romolo et Ersilia* by Metastasio and Hasse” (Hunter, 39). This elegant libretto would have been distributed to invited guests at the event as “party favors.” Either the opera was very popular or the royal couple made visits all through Europe after the event, where the opera was restaged. According to Sartori, this opera was printed (although not by Ghelen) at Milan, Naples, Palermo, Rome, and Leipzig (20122-6). It was undoubtedly performed at those venues with a combination of original and local players.

At the same performance was a ballet *Enea in Italia, ballo eroico* with Anna Binette and Charles Le Picq in the leading roles, and choreographed by Franz Hilverding (1710-1768), the Viennese dancing master and producer. In 1765, Hilverding became head producer of festival productions that took place at royal ceremonies. In January, he produced Gluck's *Il Parnaso Confuso* and his own ballet *Il Trionfo d'Amore*, in which Marie Antoinette and her brothers danced the leading roles. The bride was Infanta Maria Luisa of Spain (1745-1792), Holy Roman Empress, German Queen, Queen of Hungary and Bohemia, Grand Duchess of Tuscany (as the spouse of Leopold II, Holy Roman Emperor). Maria Luisa was originally intended to marry the future Emperor Joseph II, but this was stopped by the discontent of Louis XV of France, who instead wished for Joseph to marry his granddaughter, Isabella of Parma.

The groom was Leopold II, Holy Roman Emperor and King of Hungary and Bohemia from 1790 to 1792, Archduke of Austria and Grand Duke of Tuscany from 1765 to 1790. He was a son of Emperor Francis I and his wife Empress

Maria Theresa, thus the brother of Marie Antoinette. Like the few other Ghelen publications of the decade devoted to festival performance, **Romolo et Ersilia** is an elegant production, with its many fine engravings and ornaments suggestive of the characters at the beginning of each scene. Ghelen was the court printer for the Holy Roman Empire during this era. There are a total of twelve engravings (two full-page) by J.C. von Reinsperger after J. Biderman.

* Ersilia was among the Sabine women abducted by Romulus. She became Romulus' wife and bore him two children: a girl and one boy, Avilio. She was the noblest and the most active among the mediators who interposed between the Romans and Sabines to restore peace between the two peoples.



*35. Martinelli. **Il Tionfo di Sebaste** was performed for the birthday of Sebastian Joseph de Carvalho e Mello, Conte de Oeyros, Marchese de Pombal (1699-1782).* The theme of the persecution and triumph of St. Sebastian** was undoubtedly chosen as a wordplay on the subject's first name and a hyperbolic metaphor for his life. A componimento drammatico*** is a very uncommon type of oratorio popular at court in the 18th century. It was composed of allegorical characters who form a dramatic dialogue, invariably with music. Characters here are Giove, Il Genio Lusitano, Plutone, l'Ipocrisia, l'Invidia, Il Tradimento, l'Odio, and la Discordia.

Gaetano Martinelli (?-1802) was an Italian poet and librettist, probably from Rome. His first appearance as a librettist was at the Teatro San Moisè in Venice in 1764. Then he was active in the court theatres of Charles Eugene, Duke of Württemberg from 1766 to 1769 and in Lisbon as the court poet to Joseph I of Portugal and his daughter Maria I from 1769 until his death in 1802. Martinelli was one of a group of reforming

Italian librettists along with Calzabigi, Verazi, and Migliavacca who moved away from the traditional Metastasian plot structures that had dominated opera during the first half of the 18th century. He was to remain court librettist until his death in 1802. (De Brito, 237).

Since most of the music from the late 18th-century Portuguese court is lost, libretti like **Il Tionfo di Sebaste** helps, through its content, to reconstruct this important period in the development of opera in Iberia. The several stage directions may prove useful in analysis of the structure of the Oratorio.

* Sebastiano Giuseppe di Carvalho, Portuguese diplomat, was born at Soura near Coimbra. A diplomat envoy to London 1739, he was a fellow of the Royal society. He gained favor of Queen of Portugal and became minister of foreign affairs in 1750. He is credited with reducing the power of the Inquisition and banishing the Jesuits. He was made Marquis in 1770 but fell from power on Feb. 22, 1777.

** Saint Sebastian (died ca. 288 AD) was an early Christian saint and martyr. According to Christian belief, when he was finally discovered to be a Christian in 286, he was handed over to the Mauretanian archers, who pierced him with arrows; he was healed, however, by the widowed St. Irene. When he had recovered, he became even more determined to spread Christianity.

*** Componimento Drammatico was a type of composition commonly called an oratorio, but was also called a

variety of other terms usually related to the poetic composition, “for the prevailing concept of a vocal genre was that of a literary work intended to be set to music (just as an opera was a drama intended for music–*dramma per musica*). Among the many terms used, the three most common for the genre are *oration*, *azione scra* and *componimento sacro*” (Smither, 5).

Refs.: De Brito, “Portugal and Brazil” in *The Cambridge Companion to Eighteenth-Century Opera* (2009), 231–239; Feldman, *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy* (2007); Martinelli, *Dizionario Biografico degli Italiani*, vol. 71 (2008), Treccani, online version; Smither, *A History of the Oratorio* (1977).

*36. Payne. **Brutus**. First represented at the Theatre Royal, Drury-Lane, on Thursday evening, December 3, 1818, and at the New York Theatre, Monday evening, March 15, 1819. From the London edition of 1818. First American edition, preceded by the London edition of 1818. **Brutus** was first performed in New York on March 15, 1819. **Brutus** was Payne's first mature original play which had its initial performance at Drury Lane, where he was working. It was an immediate success and became one of the most popular tragedies of the 19th century.

John Howard Payne was born in New York City, but was raised mostly in Boston. Though at the age of 13 he began a career as a clerk in a counting house, he soon found himself wanting. He began publishing the theatrical paper, *Thespian Mirror*. At around this same time, he wrote his first play, *Julia; or, The Wanderer*, which at the time was considered quite shocking. In 1809 he made his stage debut as Young Norval in *Douglas*. Later, in 1813, he immigrated to London, where he continued to enjoy success on the stage. There, he published the periodical *Opera Glass*. In 1832, he retired from acting, returned to the United States and spent his days writing plays. He is perhaps best known as being the author of the song “Home Sweet Home.” In 1841 he was appointed American Consul to Tunis, where he died in 1852. He is estimated to have written around 50 plays. In this collection is an original edition of his first play, *Julia; or, The Wanderer*, as well as an original edition of **Brutus; or, The Fall of Tarquin**.

*40. Quinault. **Mort de Cyrus**. The play was substantially changed by altering Cyrus' attitude toward the queen, and by staging the death of the three leading characters, not two, as in the histories. The play revolves around Cyrus' love for Tomyris, who is forced to marry her general Odartise; otherwise, Odartise will kill Cyrus. When the revenge plot unfolds, Tomyris is unable to murder Odartise, but Cyrus does.

In terms of theatrical form, 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.

Quinault wrote libretti for the composer Jean-Baptiste Lully and is credited with the introduction of dramatic action into the 17th-century French opera. According to two well-known 20th-century critics, Barnwell and Lancaster, Quinault's **La Mort de Cyrus** influenced two of Jean Racine's works: *Alexandre le Grand* (1666) and *Andromaque* (1667). According to Barnwell, Racine's *Alexandre le Grand* is "a concession to contemporary fashion and

constitutes a good example of the Romanesque tragedy in vogue when Racine was beginning to write for the theatre: superficially, it has much in common with Thomas Corneille's *Timocrate* (1667), the greatest immediate success of the century, and with Quinault's even more improbable, but highly successful, **Mort de Cyrus** (1658). Concerning *Andromaque*, Lancaster wonders, "Had not [Racine] become aware by then that the original version of his tragedy, in which Andromaque's reappearance may derive from such plays as Quinault's **La Mort de Cyrus**, weakened the obsessive hold of her own legendary past over his heroine? Such considerations would reinforce Dr. Elliot's contention that *Andromaque*, in its original form, is rooted in contemporary dramatic conventions."

*43. Schroder, Friedrich Ludwig (1744-1816). **Erster Theil des Rings: ein Lustspiel in funf Aufzugen. –With– Zweyter Theil des Rings, oder, Der unglucklichen Ehe durch Delikatesse: ein Lustspiel.**

Based on Farquhar's *The constant couple*, **Der Rings** (I & II) are set in Vienna, with the characters of Baron von Schoenhelm, Frau von Darring, and Herr von Holm substituted for Lady Lurewell, Colonel Standard, and Sir Harry Wildair. The second part continues the rollicking farce in the home of Herrn von Holm.

Friedrich Ludwig Schroder (1744-1816) was a German actor, manager, and dramatist. In 1764, he appeared with the Ackermann company in Hamburg, playing leading comedy parts; but these he soon exchanged for the tragic roles for which he became famous. These included Hamlet, King Lear, and Philip in Schiller's *Don Carlos*.

After Ackermann's death in 1771, Schroder and his mother took over the management of the Hamburg theatre, and he began to write plays, largely adaptations from the English. He produced his own translations of 11 plays by Shakespeare (1776-80), as well as his own plays and those of the new Sturm und Drang movement. As an actor, Schroder was the first to depart from the stilted style of former tragedians; as a manager he raised the standard of plays presented and first brought Shakespeare before the German public. Schroder's *Dramatische Werke*, with an introduction by Tieck, was published in four volumes (Berlin, 1831).

*46. (Vivaldi, Antonio) **Giustino**. The opera dramatizes the life Justin I (Latin: Flavius Iustinus Augustus (450-527), Emperor of the Eastern Roman Empire from 518 to 527. Much is made of Guistino's rise from a peasant to the rank of commander of the palace guard and then to emperor. This semi-factual history is interwoven with a love story (as is required for an opera), as well as a fanciful genealogical construction that finds Giustino to be the son of noble parents instead of peasants.

Giustino is a major opera. It shows Vivaldi on the verge of modernizing his style while summing up the most individual achievements of his earlier years. The rare libretto contains stage directions and much that is not in the original score.

Vivaldi may have lived continuously in Rome between 1723 and 1724, where his operatic career reached one of its peaks with his setting of Pariati's **Giustino** for the Teatro Capranica in the carnival season of 1724 (Strohm qtd. in Hertz, 194). Vivaldi spent as little as 6-8 weeks writing the score, during the months of December 1723 and January 1724, prior to the first staging at the end of January or early February. Vivaldi must have been familiar with the range of all the main singers and must have worked with the librettist at length (Strohm, 10).

According the musicologist Reinhard Strohm, the libretto, along with an original autograph score still in existence,

are the two final authorities for the study and possible reconstruction of Vivaldi's **Giustino**. He writes that the printed libretto of 1724 "must have appeared only a few days before the first night, and it must have aimed at reproducing the text precisely as it was sung. . . . Although the libretto differs in many major and minor details from the autograph [score] it does not reflect a different stage of revision. Both originated and were used simultaneously . . . their divergences result from the different function and intended readership" (63).

Strohm adds, the libretto for the audience aimed to print not only the recited text, but also to provide an explanation of the stage sets. Furthermore the libretto was to present the text in an orthographically correct, literary fashion, whereas the text within the musical score was not read by the public, only heard. "Therefore [the score] lacks stage directions and many details of punctuation which were not necessary for the performers. The libretto is a literary text of the opera which its author hoped to transmit—through the act of printing—to a wider readership" (72). Thus, there are a great many differences between the score and the libretto.

For **Giustino**, Vivaldi borrowed a good deal of material from earlier operas and instrumental works to construct his score, including music from "La Primavera" section of *Le quattro stagioni*. This distinctive music, according to the Strohm, suggests the "arrival of spring evokes an awakening within **Giustino**" (57).

Because a Roman carnival opera is a gay affair, **Giustino** did not deal with Justin's historical activities as a ruthless persecutor of Christian dissidents, including the Monophysites and the Arians. Nevertheless, **Giustino** was a success. A report comes from the German flautist Johann Joachim Quantz: "The newest thing that I have heard was the so-called Lombardi style that was hitherto entirely unknown to me and that Vivaldi introduced a short time before in his operas in Rome and which enchanted the citizens to such a degree that they scarcely wish to hear anything that is not similar to this style" (qtd. in Strohm, 6).

The original version of **Giustino** was produced in Venice at the Teatro San Salvador in 1683. The Venetian lawyer Nicolò Berengan, an accomplished writer, created the original libretto for the composer Giovanni Legrenzi (1626-1690).

The opera premiered on February 12, 1683. It is the story of Justin I defending the empire against its enemies. As a result of his heroism, he is subsequently crowned as co-emperor and married to Eufemia, the emperor's sister. The main characters are all historical figures, although several events are blended into one story with a view of respecting Aristotelian unities of time, place, and action.

For several decades following its 1683 premiere, **Giustino** was one of the most widely performed works in Italy. **Giustino** was reset numerous times with the text based on Berengan's and Pariatti's text. Sartori lists libretti from Napoli, Genova, Milano, Bologna, Lucca, Roma, Verona, Modona, and Vicenza all before the 1724 Roman setting for Vivaldi (12359-12374). Also of note is the 1737 version in London with music by Handel.

*47. Joost van den Vondel, poet and playwright, was considered the most prominent Dutch author of the 17th century. He passed away at the age of 91, writing until his last years. "He is the greatest poet the Netherlands have produced, one who is distinguished in every form and who occupies a place among the best poet of all time" (Petrus Henricus Albers, *Catholic Encyclopedia*). Vondel's works, still performed in the Netherlands, are representative of the "Golden Age" of Amsterdam with its flowering of painting, decorative architecture, and drama. The achievements in the fine arts and literature were due to the great wealth coming in to the area from exploration and

trading, due to the flood of educated refugees who left Antwerp for the North after the sack of that city by the Spanish in the late 16th century, and due to the open and free-thinking elite who were made up of, not clergy or nobility, but of successful merchants. Medieval traditions of drama crumbled under these forces to allow for a writer like Vondel to adapt his plays to contemporary subject matter and to the new critical forces of modern French theatre.

Individual works:

Maeghden (Amsterdam: pour A. De Wees, 1639), Unger 311-13, unpaginated;
Peter en Pauwels (Amsterdam: D. van der Stichel, 1641), Unger 375-6, unpaginated;
Hierusalem (Amsterdam: Paulus Matthysz, 1642), 2nd ed., Unger 92, unpaginated;
Maegheden (1643), Unger 316, 69pp. + 3pp. poem;
Joseph in Egypten (1644), Unger 359, unpaginated;
Altaer-Geheimenissen (Cologne: Nieuwe Druckerye, 1645), 168pp., missing printed title;
Marie Stuart of Gemartelde majesteit (Druckerye, 1646), Unger 431, unpaginated. Engraving;
Virgile, Wercken (Amsterdam: A. De Wees, 1646), 407pp.;
Leeuwendalers (1647), Unger 444-5, 69pp;
Salomon (1648), Unger 458, 63pp.;
Gebroeders (1650), Unger 325, 64pp.;
Palamedes of Vermoorde Onnozelheit (Amsterdam: A. De Wees, 1652), Unger 121-25, 84pp. Engraving;
Lucifer (Amsterdam: A. De Wees, 1654), Unger 515, 79 pp.;
Salmoneus (Amsterdam: Veuve A. De Wees, 1657), Unger 563-4, 60pp.;
Elektra van Sophokles (Amsterdam: Abraham de Wees, 1658), 3rd ed., Unger 307-8, 53pp. + 3pp.;
Hippolytus of Rampzalige Kuischeit (Amsterdam: Vve A. De Wees, 1658), Unger 165, 51pp.;
Gysbrecht van Aemstel (Amsterdam: Vve A. De Wees, 1659), Unger 245, 64pp.;
Jeptha of Offerbelofte (Amsterdam: Vve A. De Wees, 1659), Unger 594-5, 61pp.;
Koning Edipus uit Sofokles (Amsterdam: Vve A. De Wees, 1660), Unger 624-5, 55pp.;
Adomias (Amsterdam: Vve A. De Wees, 1661), Unger 639, 55pp.;
Adonias (Amsterdam: A. De Wees, 1661), 2nd ed., Unger 639, 55pp.;
Batavische Gebroeders (Amsterdam: A. De Wees, 1663), Unger 655-6, 64pp.;
Faëton (Amsterdam: Vve A. De Wees, 1663), Unger 639, 55pp.;
De Heerlyckheit des Kercke (Cologne, 1663), 100pp. + index;
Adam in Ballingschap (Amsterdam: Vve A. De Wees, 1664), Unger 676-7, 64pp.;
Hierusalem Verwoest (Amsterdam: Vve A. De Wees, 1665), Unger 95, 67pp.;
Ifigenie in Tauren (Amsterdam: Vve A. De Wees, 1666), Unger 693, 48pp.;
Euripide. *Feniciaensche* (Translation) (Amsterdam: Vve A. De Wees, 1668), Unger no.?, 63pp.;
Sophocle. *Herkules in Trachin* (Translation). (Amsterdam: Vve A. De Wees, 1668), Unger 708, 39pp.;
Ovide, *Herscheppinge* (Amsterdam: Vve A. De Wees, 1671), Unger 713, 499pp. + index. Engravings by Blotel;
Poezy (1682), 791pp.;
Brieven der Heilige Maeghden (Amst.: J. van der Deister, 1687), 2nd ed., Unger 392, 76pp. Engravings;
Batavische Gebroeders (Amsterdam: J. De Wees, 1690), Unger 657, 64pp.;
Koning David in ballingshap (Amsterdam: Joannes de Wees, 1691), Unger 608, 56pp.;
Peter en Pauwels (Amsterdam: Joannes de Wees, 1691), Unger 378, 56pp. + leaf;
Sofompaneas of Josef in't Hof (1692), Unger 228, 43pp.;
Joseph in Dothan (1692), Unger 343, 56pp.;
Noah, of Ondergang des Eerste Weerelt (Amsterdam: J. De Wees, 1692), Unger 703, 48pp.;

Zungchin of ondergang (Amsterdam: J. De Wees, 1692), Unger 701, 52pp.;
De Amsterdamsche Hecuba (Amsterdam: J. De Wees, 1693), Unger 113, 56pp. Engraving;
Koning David Herstelt (Amsterdam: J. De Wees, 1693), Unger 623, 54pp.;
Joseph in Dothan (Amsterdam: D. van der Stichel, 1694), Unger 335-9, unpaginated;
Joseph in Egypten ([Amst.]: A. De Wees, 1694), 2nd ed., Unger 356-60, unpaginated;
Samson of Heilige Wraeck (Amsterdam: J. De Wees, 1694), Unger 617, 53pp.;
Pascha, ofte de Verlossinge Israels uyt Egypten (Rotterdam: Izaak van Ruynen, 1695), Engraving of Jan Luyken;
David, Harpzangen (Amsterdam: Vve G. De Groot, 1696), 3rd ed., Unger 571, 372pp.;
Joannes de Boetgezant (Amsterdam: Vve G. De Groot, 1696), 23pp.;
 Virgile, (Translation) (1696), 565pp. + 2pp. Engraving by Matham;
 [tr. *Altae- Geheimenissen*] (S.l.: n.d.), Unger 410-11, 168pp. Engraving by Cornelius Galle.

Lucifer (1654) is certainly a “masterful and ambitious attempt” at tragedy within an Aristotelian structure. Since the play suggests the Lucifer is not rebelling against God but supporting justice in his battle with Michael, in a veiled way, Lucifer is anti-Republic because Lucifer presented the “classic argument of revolutionaries. During the revolt the Dutch had always insisted they were not opposing the Spanish king but only his stadtholder the Duke of Alva.”

Vondel believed that the authority of the monarch is divinely ordained so “Even the Dutch revolt against Spain comes in for criticism” (218). For this and other reasons it was banned after only two performances. This inevitably stimulated sales of the printed work and within a week the entire print run of one thousand copies had been sold out. Five reprints appeared with the same year, 1654, on the title page. *Lucifer* has choruses and the one ending the first act *mysterium tremendum* in the form of a Pindaric ode “is among the high points of Vondel’s works” (218).

It has often been suggested that John Milton drew inspiration from *Lucifer* for his *Paradise Lost* (1667). In some respects the two works have similarities: the focus on Lucifer, the description of the battle in heaven between Lucifer’s forces and those of Michael, and the anti-climax as Adam and Eve need to leave Paradise. Although it is certain that Milton knew some Dutch, because Roger Williams taught him in exchange for Hebrew lessons, it is to be doubted that Milton knew enough Dutch to understand the plays (and at that time English translations of Vondel’s works did not exist). These similarities however can be explained quite satisfactorily by assuming that they both drew inspiration from the Bible and perhaps *Adamus exil* from Hugo Grotius (*Catholic Encyclopedia*).

Jeptha (1657) is Vondel’s own favorite play. He considered it a “theatrical compass” (218). It draws from current French literary ideas and also from classical drama as interpreted by contemporary scholars like Hugo Grotius and others. Vondel is proud that the tragedy abides by most Aristotelian theory especially having a “noble and courageous protagonist who brings down suffering up himself through a fatal mistake and thereby evokes fear and empathy” (219). The play was based on a Latin tragedy written in Paris by the Scottish humanist George Buchanan, who modeled his play after *Iphigenia* by Euripides. It did not succeed greatly at the Schouwburg.

Ref.: Unger, *Bibliografie van Vondels Werken* (Amsterdam: Frederik Muller, 1888). Provenance: Bibliotheque du Chateau des Ormes with bookplates in each volume.

*49. Zamora. **Todo lo vence el amor**. A mythological comedy in three acts with an entremes and a musical intermedio, written to celebrate the birth of the future King of Spain. Structure of this comedy*: Introduccion Genethliaca (pp. 1-6); Primera Jornada (pp. 7-20); Entremes para la fiesta (pp. 21-30); Segunda Jornada (pp. 31-45); Intermedio Musica [a musical sonata and aria da capo danced in the Italian style] (Boyd, 14) (pp. 47-50); Tercera

Jornada (pp. 51-67).

Remarkably, explanations of action, characters, and scene, sometimes elaborate, on almost every page (except the Intermedio Musica section) indicating that this performance was filled with symbolic visual episodes that were explained in the libretto for the viewer. Also, the libretto was probably available for those who did not attend the performance but who were literate and would be interested. The scene painter was Antonio Palomina, who was the scenographer.

Held on November 17, 1707 as part of a three-day celebration for the birth of Louis de Bourbon, heir to the throne of Spain. This elaborate festival, months in the planning, was organized and paid for by the City Council of Madrid. The three-day festival was planned minutely to include fireworks from the palace, tableaux, and a comedia **Todo lo vence el amor** (this is a different play than one of the same name by Calderon in 1697).

Much is known about the organization and performances of this festival and the comedia because a daily log of the planning was kept by the organizing committee (and summarized in López Alemany and Varley). Well documented are the plans and the costs of the performance, the names of the scene designers and painters involved, and other elements. The planning for the celebration began in May 1707 even before the child was born. After the premiere of **Todo lo vence el amor** at the royal Coliseo de Buen Retiro, the comedia was restaged at that Coliseo on the 18th and 19th of November. It was then restaged at the pueblo at the interior of the Palacio and on the 20th of November, in the city of Madrid. The comedia was then restaged for the duque de Orleans on December 7th.

The child Louis Felipe (1707-1724) was born in Madrid. He was the heir to the throne from birth. He held the title Prince of Asturias. He was given the names Louis, after his grandfather the King Louis XIV, and Felipe, in honor of his father. He was also a first cousin of Louis XV of France, as well as the future Charles Emmanuel III of Sardinia. Only in 1724 did Louis become King of Spain for less than eight months (from January 14 to August 31, 1724). His reign ended when he died of smallpox. He had no children.

His father Philip V (1683-1746) was King of Spain from November 1, 1700 until his abdication in favor of his son Louis on January 14, 1724, and from his reaccession of the throne upon his son's death on September 6, 1724 until his own death on July 9, 1746.

The author of **Todo lo vence el amor**, Don Antonio de Zamora (1665-1727), was a native of Madrid. Little is known about his early life. Zamora seems originally to have been an actor, who was afterwards in the office of the Indies and a gentleman in the royal household. He started writing plays before 1700, as well as poetry. Until 1722, he wrote various dramas for performance at the Buen Retiro and for fiestas, especially for the palace, where he had his principal success during the reign of Philip V (Ticknor II, 395). Zamora, along with José Cañizares, wrote original plays of artistic merit, but they specialized in reworkings of Golden Age dramas. They made their plays spectacular as well as moral. About 40 of his plays are extant; many were acted at the "court with applause" (Barrera y Leirado, 502-4).

*According to a 19th-century historian, the typical structure of a fiesta performance consisted of a "loa," or prologue, followed by the first "Jornada," or act of the principal comedy or drama; "entremeses" came after, amusing, light "levers de rideau;" the second act of the comedy ensued, and was followed by another entremes, music, and dancing; and the finale was usually a "saynete" or farce, in which Spanish actors always excelled (O'Shea).

Other editions of **Todo lo vence el amor**: Cervantes Virtual records a Zaragoza printing, por Pascual Bueno, impressor del Reyno de Aragón, a costa de Gerónimo Vllot, mercader de libros, [1708?]; It was collected in *Comedias de Don Antonio de Zamora*, gentil hombre que fue de la Casa de su Magestad y su oficial de la Secretaría de Indias, parte de nueva España, dedicadas a su autor: tomo primero [segundo] (Madrid: por Joaquín Sánchez Type Libro, 1744).

Design for the Fireworks Display on the Seine, 1699 With Extra “Plaquettes” and Engravings



*51. Méneſtrier, Claude-François (1631-1705). **La statue équeſtre de Louis-le-Grand placée dans le temple de la gloire; deſſin du feu d'artifice élevé ſur la rivière de Seine, par les ordres de MM. les prévôt des marchands et échevins de la ville de Paris, le jeudi 13 août 1699; avec l'explication des figures, médailles et baſ-reliefs.** Paris: Impr. de Ve Vaugon, 1699.

This is the printed program for the “highlight of the ceremony” of dedication of 13 August 1699 for the giant

equestrian statue of Louis XIV installed on Place Louis-le-Grand (destroyed 1792). The idea for the fireworks celebration was invented by "Ménestrier following current ideas certainly based on Bernini" (p34, & Figure 77. Glorious Horsemen).

4to. Contemporary thin boards, annotation on upper cover with a contemporary ink inscription. Bookplate on verso of front flyleaf, also ink note identifying Ménestrier as author. Pagination: leaf of title, verso blank; pp 33-12 text. Collation: A-D2. Permission: 5 Aoust 1699. Foremargin closely trimmed, no loss of text. Ink pagination upper right corner indicating removal at early date from a "recueil."

Included are four extra items: 2 engravings and 2 plaquettes not issued with the program La statue équestre de Louis-le-Grand but published as part of the fireworks celebration on the Seine, of August 13, 1699.

AD. I [Engraving].

Representation du feu d'artifice et des Rejouissance faites sur La Riueire de seine pour l'erection de la figure equestre du Roy le 13 Aoust 1699, or les Mariniers commercerent par tirer la lance dans leurs bateaux. Ensuite loye et le soir le feu d'artifice que La Ville avoit fait dresser sur ladite riuere fut tiré. Paris: Chez Guerard Graveur rue St. Jacques la Reyne du Clerge, 1699. Engraving on paper (10 1/4 x 11"), folds. With margins. Text of Ménestrier (pp. 4-6) describes the characters and symbols in the engraving. Tipped in before title page.

Representation du feu d'artifice shows the festivities of August 13, 1699 on the Seine in which a statue of Louis XIV on horseback is mounted on an island in the river. Beneath the statue is a sculpture of Hercule, victorious over the Hydra. Water nymphs and sea gods are below on the rocks. Below that on the waterline to the right is a representation of Jason claiming the Golden Fleece. In boats surrounding the statues are "mariners" who stage a mock battle with lances. Large crowds watch the event from the shoreline.

AD II. [Engraving].

Le Temple de la Gloire. Dessein du feu d'artifice, élevé sur la rivière de Seine, par les ordres de Messieurs les prévost des marchands et échevins de la ville de Paris, le jedy 13 aoust 1699. Paris: Chez Guérard, graveur rue St. Jacques proche St. Yves à la Reyne du clergé. C. P. Engraving on paper (9 1/2 x 13 3/4"), folds. As with the first engraving, the Ménestrier text (pp. 6-9) describes the figures. Tipped in following text (p. 12). Inscription: A Paris chez Guerard Graveur rue St. Jacques proche St. Yves a la Reyne du Clergé. C.P.R.

AD III.

Sonnet au roy, et les quatrains sur le sujet de la cérémonie de la statue de sa majesté à cheval, érigée en la place de Louis Le Grand. [Paris: Veuve Claude Mazuel, (Août 1699)]. 4pp. With vignette on title page. Poetry to Louis XIV. Éditeur: Veuve d'Étienne Chardon (16..-1732). Tipped in, following engraving II.

AD IV.

Ceremonies observées pour l'erection de la statuë equestre du Roy, élevée en la place de Louis le Grand, par les soins & diligence de messieurs les prevôt des marchands & echevins de la ville de Paris. (Paris: Chez la Veuve E. Chardon, ruë Galande, proche S. Blaise [1699]). Éditeur: Veuve d'Étienne Chardon (16..-1732). 4pp. plaquette with vignette on title page. Laid in. Description of the ceremony observed at the Place de Louis-le-Grand officiated by the Prevôt des Marchands and Échevins de la Ville de Paris. Includes sonnet signed "D.L.C." 4pp. laid in at rear flyleaf.

This fireworks celebration along the Seine was part of the inauguration of a huge statue (over 20 feet tall) of Louis XIV on horseback designed by Pierre Lepautre and prepared in bronze by François Girardon. The colossal statue, which was cast in a single pour by Balthasar Keller in 1692, was installed on the Place Louis-le-Grand (now Place Vendôme) on August 13, 1699. Louis is depicted as a Roman emperor wearing a voluminous, contemporary curly wig. Sober, calm, and monumental, the image of the king is imposing in its classical majesty. The statue was pulled down during the French Revolution in 1792. According to a proclamation of the National Assembly, all the bronze equestrian statues were pulled down as a symbol of tyrannical rule. (Glorious Horsemen, p.37) A concise history of the plans for and creation of the statue has been compiled by Valérie Montalbetti on the website for the Louvre: <https://www.louvre.fr/en/oeuvre-notices/louis-xiv-horseback>.

Claude-François Ménéstrier (1631-1705) was a French author, an expert on heraldry, and a scenic designer of court festivals. He was a member of the Society of Jesus, and attendant of the royal court. He was an expert on planning and later describing State festivities. “Ménéstrier was undoubtedly the most important and prolific seventeenth-century theoretical writer on symbolic imagery and spectacle. He was also a skilled practitioner in devising and mounting symbolically meaningful festivities, whether religious or secular, in his native Lyons and in Paris, as well as Annecy, Chambéry, and Grenoble. He wrote and published several accounts of such festivities, and his writings include practical treatises on—for example—the safe use of fireworks. Over 150 works spanning half a century (1655-1705) reflect Ménéstrier’s important contribution to the artistic and cultural history of France” (Adams, Rawles, and Saunders, Introduction).

[Program] **La statue équestre de Louis-le-Grand.** Adams, Rawles, and Saunders, no. 203; Watanabe-O’Kelly, no. 1982. OCLC: BL, BNF, No locations North America.; AD I [Engraving] No reference; AD II [Engraving] A copy is located in the BNF Hennin Collection, 6441; also a copy is located in the Musée Carnavalet and in the Metropolitan Museum of Art (see *Glorious Horsemen* p, 127). AD III [Sonnet] No OCLC locations. AD IV [Ceremonies] OCLC: NFG.

Adams, Rawles, and Saunders. *A Bibliography of Claude-François Menestrier: Printed Editions, 1655-1765* (2012). The engravings are not mentioned in the Bibliography. They were probably issued for sale during the ceremony (see *Glorious Horsemen*, p. 34); *Glorious Horsemen. Equestrian art in Europe, 1500-1800*. Museum of Fine Arts, Springfield, MA 1983

\$2,500.00

When France almost went to war with Rome Engraving of the Pyramid in Rome (erected 1664, removed 1668)

***52. Traité de Pise entre notre très saint Père le pape Alexandre VII et très haut, très excellent et très puissant prince Louis XIVe du nom, par la grâce de Dieu roi très chrétien de France et de Navarre, du 12 février 1664.** Paris: Par les Imprimeurs & Libraires ordinaires du Roy, 1664. Original edition. Quarto. 17th century boards. Pagination: Leaf of title, verso blank; text pp 3-24; Collation: A2-D2 [2]. Faded dampstains to lower corners. Bookplate front pastedown, owner’s stamp on title page.

A Folding engraving of the pyramid, not called for in the collation, is tipped-in following text. The pyramid was erected 1664 but demolished in 1668 on order of the pope.

The Corsican Guard Affair was an event in French and papal history that nearly brought the Papal state to war against France. On 20 August 1662, after a long series of mutual antagonisms, soldiers of Pope Alexander VII's Corsican Guard came to blows with the French guards at the French embassy in Rome. Shots were fired at the coach of Charles III de Créquy, the French ambassador, leaving several dead and wounded, including one of the ambassador's pages. Because the Pope did not immediately react to the incident, Louis XIV ordered the ambassador to leave Rome, then summoned the papal nuncio to Paris - in effect, a breaking-off of diplomatic relations.

On 12 February 1664, agreement was finally reached that prevented a further escalation. 15 points of the treaty are detailed in **Traité de Pise**. According to Archibald Bower as a result of the agreement, the governor of Rome was forced to come to Paris to explain the incident. The Corsican guard was disbanded from their posts in Rome. Then, a pyramid was built in Rome to mark the site of the incident [as illustrated in our engraving]. The papal legate, cardinal Chigi, appeared before Louis in Paris on 29 July 1664 and publicly apologized for the incident, upon which France returned Avignon to the pope. (P485).

James Boswell, In his travels to Corsica (1768) writes, "The superb monarch resolved to revenge this outrage. But Pope Alexander VII, foreseeing the consequences, agreed to the conditions required by France which were that the Corsican guards should be obliged to depart the ecclesiastical state, that the nation (of Corsica) should be declared incapable ever to serve the holy see, and, that opposite to their ancient guard-house, should be erected a pyramid inscribed with their disgrace" (P373).

With — [Engraving] Pyramidis Romae erectae juxta pactum Pisis initum Typus. Explication de la Pyramide suiuant le traité de Pise en 1664 A Paris Rue St Jacques chez F. Ragot devant St Yves, 1664. Engraving on paper with shield watermark on reverse. Full sheet 17 ½" x 23 ¼"; Plate dimensions: 15" x 20". Folds. A few tape repairs to folds Very good condition.

This is one of the few contemporary images of the pyramid aside from tapestry and medals. BNF has a copy in the Hennin collection: **Pyramidis Romae erectae juxta pactum Pisis initum Typus** : Référence bibliographique : Hennin, 420 Conservé dans : [Recueil. Collection Michel Hennin. Estampes relatives à l'Histoire de France. Tome 46, Pièces 4135-4220, période : 1663-1664] Another edition of the engraving *with attribution of Jean Lepautre* as the designer is located at Kunstbibliothek, Berlin: **Explication de la Pyramide suiuant le traité de Pise en 1664 ...** Chez A Trowain (an Stelle der früheren Adresse: Lepautre & Trouvain). With legend added over older address. Dimensions 52,0 x 38,0.

Refs: Boswell, James. An Account of Corsica, the Journal of a Tour to that Island; James Boswell, London: Dilly 1768; Bower, Archibald. The History of the Popes: From the Foundation of the See of Rome to the Present Time ...London: by the author, 1766; Schéfer, Gaston. **Catalogue des estampes, dessins et cartes composant le cabinet des estampes de la Bibliothèque de l'Arsenal aux Bureaux de l'artiste**, 1894. #138, p762
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