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THE MUSICAL WORLD OF THE MYTHOLOGICAL MACHINE PLAY

During the twenty-eight years that spanned the first Italian operas at court and Lully’s first tragédie-lyrique, a new generation of multigenic mythological pastoraux satisfied the public’s appetite for music, dance, and scenic spectacle. Stage directors were drawn to myths that could be translated into a succession of spectacular tableaux. As most of these fables were familiar to the educated public, the printed booklets (called livre de dessein or sujet) provided a brief summary of the dramatic action—and devoted more attention to the miraculous set-changes, ingenious machine effects, aerial flights (voleries), and the interludes of music and ballet.¹ This chapter will begin with a survey of sixteen of these pièces à grand spectacle that appeared between 1647 and 1675, and which established the musical conventions of the genre. Like the later tragédie-lyrique, these mythological pastoraux often contained a layer of topical reference enshrined in allegory, which made them effective vehicles of political propaganda and of royal image-making; and, as with early French opera, numerous design aspects of contemporary ballet de cour would inform many of these pièces à grand spectacle.

THE PIÈCE À GRAND SPECTACLE

In response to the public’s enthusiasm for Torrilli’s machine effects in Rossi’s Orfeo (1647), the Théâtre du Marais produced their own spectacular Orpheus play: Chapoton’s La Grande journée des machines, ou le Mariage d’Orphée et d’Euridice (1648). This was a revival of Chapoton’s earlier play, La Descente d’Orphée aux enfers (1640), with increased music and spectacle. The printed dessein trumpeted Denis Bufflequin’s machine effects as ‘the most beautiful and extraordinary that the technology of centuries present and past could invent’.² Bufflequin also designed the complicated set-changes and elaborate aerial flights of Claude Boyer’s Ulysse dans l’île de Circe, ou Euriloché foudroyé, produced at the

Note: Superscript letters refer to the dramatic examples in Appendix C.

¹ For further discussion of the spectacular elements in the pièces à machines, see P. Greenhut, ‘Stage and Spectacle in the Machine Tragedies’, in D. Teetz and N. Bouterse (eds.), The Age of Theatre in France (Edmonton, Canada, 1988), 231–46.
² Dessein du poëme et des superbes machines du mariage d’Orphée et d’Euridice, qui se représentera sur le théatre du Marais par les comédiens entrenus par leurs majestes (Paris: René Baudry, 1647).
Théâtre du Marais in 1648. Such special effects and volérices came to dominate Rotrou's last play, La Naisance d'Hercule, when it was produced by the Théâtre du Marais the following year.

The most significant of these pièces à grand spectacle to appear during the years of the Fronde was Pierre Corneille's Andromède (1650). Despite Corneille's later misgivings with regard to vocal music in spoken drama, Andromède called for more music than is found in any other theatrical work of the time. In addition to its nine sung choruses, four airs, and a dialogue en musique, we might assume that there were other, instrumental numbers not specified in the play—such as an overture, instrumental entr'actes, song accompaniments, and symphonies used to cover the noise of the machines and scene-changes. In his account of the première, Renaudot praised 'the excellence of the composition by one of the most famous masters in this art'.

This composer, Charles Coyceau (dit Dassoucy), would later boast that 'it was I who gave the soul to the verses in Corneille's Andromède'. Two of Dassoucy's four-part choruses ('Cieux, écoutez; écoutez, mers profondes' and 'Vivez, heureux amants') are found in the partbooks of his 1653 collection Airs à quatre parties—of which the dessus partbook is unfortunately missing. Corneille's praise of Dassoucy's music in his dedicatory poem seems somewhat guarded ('this composer has some talent, his airs seem rather sweet to me'). Judging by the three surviving parts, Dassoucy's choruses indeed appear to be old-fashioned for 1650: his panegyric to Louis XIV from the prologue recalls the ornamented homophonic motet style of an earlier generation, and introduces a jarring diminished octave on 'Louis' (m. 28) that results from the part-writing (Ex. 13.1a). Moreover, the Act 4 choral epiphallium is overburdened with hemiola and complex syncopation (Ex. 13.1b). Had Corneille teamed up with a composer of Lully's musicianship and dramaturgical instincts, he might have been more favourably disposed toward French opera.

Two mythological pastorales of the 1650s count among the first musical dramatizations of the myth of Diana and Endymion: Françoise Pascal's L'Endymion (1652)²²

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²² Les Romes recluses de Monstre Dassoucy (Paris: Claude Negro, 1671), 91–156.
²⁵ Gazette, 27 (18 Feb. 1690), 222.
²⁷ Pour Monsieur Dassoucy, sur ses Ains. Cet Auteur a quelque Genie, Ses Ains me semblent assez doux: Beaux Esprits, mais un peu jalous. Divins ensims de l'harmonie, Je ne vous en mettez en courroux; Apollon aussi bien que vous: Ne le peut-oeur vous emeuvr.'
(b) Act 4, sc. 6

[deux part is lost]
and Gabriel Gilbert's *Les Amours de Diane et d'Endimion* (1657). Lancaster sees an Italian influence in these two mythological machine plays: Pascal had been living in Lyons, where there was a large Italian population, and Gilbert wrote his play while in Italy. Gilbert combined several episodes from Greek mythology—Diana and Endimion, Cephalus and Aurora, Apollo and Daphne, and the Caledonian boar hunt—and his play relied on machines, stage décor, dances, choruses, and songs for its dramatic effect. Pascal, on the other hand, used a novel with the same title by Gobaud as her main source. While there is no record of her play ever having been performed in Lyons or elsewhere, Pascal devoted much attention to details of staging, spectacle, and music. Endimion declaims *stances* on several occasions, and sings a love song to the goddess Diana in Act 1, scene 4 ('Beautés terrestres cachez vous'). In the play's operatic finale a large crowd gathers to the sound of instrumental music and sings choral hymns in preparation for Endimion's sacrifice ('Déesse, voicy la victime'); at the end, Diana descends, reveals to him that events which had taken place since Act 2 were but a dream, and she takes Endimion aloft to the heavens in a chariot drawn by white horses.

It would be more than a decade before Corneille returned to the genre of the mythological pastoral, when he contributed to the celebrations surrounding Louis XIV's wedding to Maria Theresa and the end of the war with Spain. As in *Andromède*, *La Tison d'or* (1660) used music to heighten the scenes of the *merveilleux*, created by the Marquis de Sourdéac's machine effects. While the composer is not mentioned in the *dessin*, Deikerholfsoyer seems certain that it was Dassoucy; this is doubtful, since Dassoucy was living in Venice,

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12 Dessin de la Tison d'or. Tragédie. Représentée par la Troupe Royale du Marais, chez M. le Maréchal de Sourdéac, en son Château du Neufbourg, pour réjouissance publique du Mariage du Roy, & de la Paix avec l'Espagne, & en suite sur le Théâtre Royal du Marais (Rouen, 1661).


17 according to Nougaret, *the pastoral héroïque is a drama whose subject is more serious than simple and whose dénouement is sometimes tragic* (P.-J.-B. Nougaret, *De l'art du théâtre, 2 vols.* (Paris, 1769); repr. Geneva, 1771), ii. 230.

18 M. D. Powers ("The Pastorella Héroïque: Origenes and Development of a Genre of French Operas in the Seventeenth and Eighteenth Centuries," Ph.D. diss. [University of Chicago, 1988], 8–10) attempts a more comprehensive definition of the genre: "The pastoral héroïque is a particular type of French opera of the seventeenth and eighteenth centuries in which there is a continuous primary plot and, occasionally, a subplot—or both—which is based on traditional pastoral and heroic elements that run through the entire work.


20 "The pastoral héroïque is distinguished from other types of French operas by a combination of (a) the nature of its strictly pastoral and heroic subject matter; (b) the prominent roles of its typical pastoral and heroic personages; and (c) the settings which always provide backdrops which are pastoral (idyllic, rustic and picturesque) and which, occasionally, may also include a heroic element (the abode of a hero or supernatural being). While Powers considers only the operatic versions, and ignores the spoken pastoral héroïques of the 1660s (c.f. S. Literary Origins), most of the mythological pastorales discussed in the present chapter were conducted on the basis of a theatrical definition of the genre.

21 Lorenzo, *Musae Historiae*, iv. 60 letter of 2 June 1663. Blumendahls attended a performance on 8 June, and reported that: 'In the evening I saw performed at the Hotel de Bourgogne *Les Amours d'Odée*. The three Graces were suspended in a cloud which descended to the stage; likewise Cupid appeared in his chariot, and spoke as long while in the air above the stage. The curves required by this comedy were especially magnificent.' See Mangold, "Ch. V. von Blumenhals Pariser Tagebuch", 231–40 (at 237).

22 *La Métamorphose des Yeux de Phébus, changé en astres. Pastorelle. Représentée par la Troupe Royale Et mise au Théâtre, Par M. Boursault (Paris: N. Fingest, 1665). This play has been studied briefly by A. Hoffman, *Études Blumenhals sur deux extraits* (Mant, 1922), 55–6.

greatest talents of the kingdom.’ Both Robinet and Mayolos attribute the music to Louis de Mollier (c.1615-88), a ballet composer who had been active in court entertainments from 1658 to 1665, when he was superseded by Lully; afterwards, Mollier seems to have composed incidental music for the Théâtre du Marais. According to Deierkauf-Holsboer, the company also engaged the court dancer Anthoine des Brosses as maître de ballet for this production.

Three years later Boyer’s La Feste de Vénus (1669), a pastoral héroïque featuring music, ballet, and machines, was given at the Théâtre du Marais in celebration of Louis XIV’s victorious completion of the War of Devolution (1667-8). The only excerpt that survives from the score is a rondeau from the prologue (Ex. 13.3)—an anonymous musical setting that was no doubt preserved because its lyrics praised Louis XIV.

*Psyché* represented the fusion of the mythological pastoral and ballet de cour. It stood apart from other mythological machine plays of the day by the emphasis placed on ballet, by the size and complexity of the machines, and by the large number of singers, dancers, and instrumentalists who participated in the prologue and the intermèdes. Judging by the royal accounts, three maîtres de danse collaborated on the ballets: Pierre Beauchamps, Nicolas de Lorge, and Anthoine des Brosses. One spectator remarked that seventy professional baladins danced in the final entrée, and he was particularly impressed by the final scene, ‘for all at once more than three hundred people are seen suspended, either in clouds or in a grotto, and performing the most beautiful symphony in the world with violins, theorabits, lutes, harpsichords, oboes, flutes, trumpets, and cymbals.’

By the 1670s Donnecrois had succeeded Boyer as the leading playwright for pièces à grand spectacle at the Théâtre du Marais. The first in his trilogy of mythological machine plays was *Les Amours de Vénus et d’Adonis* (1670), followed the next year by *Les Amours du Soleil* (1671). The latter called for an unprecedented number of complicated and surprising special effects: eight set-changes on the lower stage, five on the upper stage, and twenty-four machine flights that ‘have never before been seen in any play’.

By incorporating sudden and breathtaking scene-changes, aerial flights of gods and goddesses, and operatic tableaux featuring choruses and dancing, de Visé’s final mythological pastoral, *Le Mariage de Bacchus et d’Ariane* (1672), offered stiff competition to the Palais-Royal and the Académie Royale des Opéra. Following the lead of the Palais-Royal, the Théâtre du Marais hired professional singers, dancers, and instrumentalists—some of whom had appeared in Molière’s first performance-run of *Psyché*. The printed sujet stated that ‘Monsieur Simon’ (i.e. Jean Simon) painted the sets, that ‘Le Sieur Desbrosses’ (i.e. Anthoine des Brosses) composed the dances, and that ‘un grand Maistre’ composed the music; de Visé and Robinet later identified this composer as Louis de Mollier.

*Circe* (1675) would be the last of these mythological machine plays, for Lully’s crushing restrictions would toll the death-knell for the genre. Circe was the product of an unusually large team of collaborators, reminiscent of those for court ballet: Donnecrois de Visé invented the subject and provided the sung lyrics; Thomas Cornelle wrote the spoken dialogue; Marc-Antoine Charpentier composed the music; Pierre de La Montagne choreographed the dances; the Marquis de Sourdis designed the machines; Dalaiseau and Saint-Martin painted the sets; and the basket-weaver Maître Charles fashioned animals in papier mache. The first pièce à grand spectacle produced by the Théâtre de Guénégaul, Circe employed an orchestra of 6 strings and harpsichord, 10 dancers (named ‘maître de danse’ to circumvent Lully’s prohibition on dancers), 20 aerial artists (voleurs), 8 acrobats, and 3 professional singers—which the company supplemented with their own singing-actors. Construction of the ten sets and the complex machines began in October 1674; the high production costs, amounting to nearly 11,000 livres in frais extraordinaires, caused some division among the actors. However, after the première was finally given on 17 March 1675, Circe
proved to be highly profitable. Years later de Visé described the success of this work: "during the first six weeks, the auditorium was entirely filled by noon; and since no places could be found, a demi-louis d'or was given at the door solely for entrance, and one was content to be seated in the third tier for the same amount that one normally paid for the first loges".39

THE MUSICAL CONVENTIONS OF THE MYTHOLOGICAL PASTORALE

Conventional Speech and Sung Declaration

During the twenty-five years that separate Andromède and Circé a set of musical and balletic conventions evolved that would eventually become absorbed into French opera. Like opera, the mythological pastorale establishes a preternatural reality in which gods and heroes are prone to expressing themselves through verse, music, and dance. As in spoken tragedy of the time, verses cast in alexandrine couplets with alternating masculine and feminine rhymes represent the artistic equivalent of mundane speech—the language of everyday conversation.40 Departures from the alexandrine generally signify a shift toward lyrical expression. The heightened speech of plaintes, prayers, invocations, or divine discourse often changes to verses in irregular groupings and of various lengths. Paradoxically, these vers mèlés (as the seventeenth century called them) underline the lyric character of a passage by using a composite verse-form that simulates prose; and, like the versi scelti used for Italian recitative, French vers mèlés were considered especially suitable for musical setting.39

A striking example of the dramatic juxtaposition of vers mèlés and alexandrines can be found in Act 4, scene 6 of Boyer's Ulysse dans l'île de Circé (1648). Having agreed to allow Ulysse to return home, the sorceress Circe summons her magical powers in a sung incantation; but as her thoughts turn to Ulysse's wife, her lyrics revert to spoken alexandrine couplets:

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39 Menerre solent (Jan. 1710), 286.
40 According to Audibargues, "les grands vers de douze syllabes, nommés Commais dans les premiers Auteurs de la Poésie Française, doivent être considérés au Théâtre comme de la prose"; see Prosper de Thévenot, bk. m. ch. 10 ("Des Stances"), ed. Mestin, 262.
41 Menestriers (Des Représentations en musique, 210): "Les Vers lisses de mesures inégales, qui s'étoient depuis peu introduits en France pour les letters enjolivés, ne constituent pas peu à peu faire retenir ces actions par la liberté que l'on est d'en faire de cette sorte au lieu des Vers Alexandrins, qui étoient les seuls qu'on recitât sur nos Théâtres. On croit que ces petits Vers étoient plus propres pour la Musique que les autres, parce qu'ils sont plus courtes, & qu'ils ont plus de rapport aux Vers Silvien des Italiens qui servent à ces actions."
MUSIC AND DANCE IN FRENCH PLAYS

Il longeait en secret un amoureux martyr.
Le repas vous sut enfant quand Jupiter signa,
Et l'amour est un Dieu plus doux que le sommeil.

Aurora then commands the Hours in spoken vers mêlés to draw aside the bed-curtain, so that Semele might awaken to see her face. Having at last regained consciousness, Semele remarks in spoken alexandrines on the goddess's brilliance and on the pleasing quality of her voice:

**L'AURORA**
Belles Heures allez éveiller la Princesse;
La douceur de vos chants peut moins que sa pareuse.
Monstrez-lui promptement ce spectacle
nouveau.
Allez sans tarder davantage,
Et que l'ombre de ce rideau
Ne luy dérobe plus ma voix & mon visage.
(Les Heures descendent et tirent le rideau de
l'alcoré)

**SÈMELÈ**
Quel éclat, quelle voix force agréablement
Un repos si profound, un sommeil si
charmant?

Encounters between gods and mortals offer further occasion to juxtapose the divine discourse of the heavens with the mundane speech of earth. In François Pascal's *L'Énômyon* (1652), Diana first approaches the shepherd Endymion in Act 1, scene 4, where she speaks to him in alexandrines; but later, when she descends on her chariot in Act 5, scene 3 to save him from a ritual sacrifice, the goddess addresses him in spoken vers mêlés. In Gilbert's *Les Amours de Diane et d'Énômyon* (1657), Diana has been conversing in alexandrines with her shepherd-lover throughout their night together. As dawn begins to break, Aurora appears in the sky to warn them in sung vers mêlés of Apollo's impending arrival ("Separez-vous heureux Amans"). Apollo thereupon arrives in his flying chariot, also singing vers mêlés; but as soon as he sets foot on earth, the god speaks in the vernacular (i.e. alexandrines):

**DOMÊLE**
un repos si profound, un sommeil si
charmant?

**APOLLON parvist dans son char et
chante cet air.**
Voici le sacré Mont ou Diane se plaît;
Divin fils de Venus appaise ta colère;
Aujourd'hui pour ta gloire & pour mon

**APOLLO appears on his chariot and
sings this air.**
Here is the sacred mountain where Diana
takes her pleasure;
divine son of Venus, calm your wrath;
today for your glory and for my sake,
reconcile the sister and the brother,
Queen Hypsipyle, whom Jason had deserted on Lemnos, arrives seeking her lover. Aided by Neptune, she floats on the river in a conch-shell drawn by dolphins and escorted by Glauce and his entourage of Tritons and sirens, who sing verses celebrating her beauty ("Telle Vénus sortit du sein de l’onde"): 

While they sing, the front of this marvellous conch-shell disappears into the water to reveal Queen Hypsipyle, seated as on a throne; and suddenly Glauce commands that the winds fly away, the Tritons and sirens disappear, and the river withdraw some of its water to allow Hypsipyle to come ashore. The Tritons, the river, the winds, and the sirens obey, and after having spoken Glauce himself submerges into the depths of the water; after which Abyrte gives his hand to Hypsipyle to lead her from this conch-shell, which then immediately becomes engulfed in the river.

These spectacular musical episodes with their elaborate floats and machine effects derive from the tradition of the intermedio. French playwrights would find ingenious ways of introducing such "set pieces" into their dramas. Whereas the sirens' "beau concert d'instrument & de voix" in Act 5 of Durval's Les Travaux d'Ulysse (1631) offers a pleasing musical interlude, the song of the sirens would most often predict events-to-come. In Boyer's Ulysse dans l'Isle de Circe (1648), the sorceress has arranged for a concert of the sirens in order to win the love of Ulysses; but as they sail close to the sirens' rock, they hear the sirens singing a chanson of unrequited love, thereby presaging Ulysses' later abandonment of Circe. Similarly, in Quinault's La Comédie sans comédie (1655) the knight Renaud arrives on Armide's enchanted island. As he reclines on the grass and examines Armide's portrait, a siren and a Triton emerge from the river singing of the inevitability of love, which no heart can resist. The close imitation between bass and treble at the beginning of Michel Lambert's setting (see Ex. 13.2) suggest something of the inescapability of love, while in the second half the two voices agree in duet that "but especially when one is lovable, one must love". This divine music brings on sleep, thereby giving Armide the opportunity to slay Renaud; but Cupid prevents her from doing so, and causes Armide's wrath to turn to love—thereby fulfilling the prophecy of the first verse of the chanson.

The traditional association of mythical beings with festivity and pageantry figures in the spectacular musical finales to many mythological pastorales of the 1670s. Choruses of silvans, fauns, dryads, and naiads celebrate the happy denouement to Molière's Psyché (1671), while dancing satyrs express their joy at Bacchus' wedding in de Vise's Le Mariage de Bacchus et d'Ariane (1672). At the end of Thomas Corneille's Cid (1675), Neptune calls upon the divinités champêtres to commemorate the transformation of Sylia with their songs, dances, and choruses.

Just as the different families of musical instruments are associated with various tones or moods set by the play (flutes, oboes, and musettes with pastoral settings; lutes and guitars with serenades; trumpets with martial or courtly events; horns
with the hunt; etc.), in the mythological pastorale the arrival of a god is often announced by a fanfare of instrumental music traditionally identified with that deity. The music of conch-shells played by Tritons in Andromède (1650) greets the appearance of Neptune ‘in his chariot formed of a great conch-shell of mother-of-pearl, and drawn by two sea-horses’. The Graces descend to the Hellenic sound of ‘flutes douces’ in Perrin’s La Mort d’Adonis (1659), while the Furies appear to the music of a ‘symphonie lugubre’, and Mars and Bellone arrive to ‘sacré musique de guerre, trompettes, tambours’. The Muses of the different dramatic genres arrive to their characteristic music in the prelude to Boyer’s Les Amours de Jupiter et de Séméle (1666): Melpomene (tragedy) to trumpets and clarions, Thalia (comedy) to a ‘tambour de basque’ accompanied by a band of violins, and Euterpe to musettes and hautbois playing an air ‘fait exprès pour la pastourelle’. In de Visé’s Les Amours de Vénus et d’Adonis (1670) trumpets and other instruments of war herald the arrival of Mars ‘armed with a breast-plate and a lance... on a chariot drawn by horses with their eyes shooting sparks and their nostrils shooting flames and driven by Fame’.42 Hunting-horns proclaim the arrival of Pan in the prologue to the Guichard-Sablières opera Le Triomphe de l’Amour (1672), while the music of oboes and violins accompanies that of Diana. An entire orchestra of ‘instruments champêtres’ (‘flutes, haut-bois, saquebout, messire, cornets à bouquin, chalumau, musettes, flageolets, tambours, cornets d’air, cimbales, nyacres’) greets the arrival of Bacchus on the Isle of Naxos in de Visé’s Le Mariage de Bacchus et d’Ariane (1672). Conversely, in Bourda’s La Métamorphose des yeux de Phélix changés en astres (1665) the inhabitants of Delos musically summon Hymen, the god of marriage, by singing and playing pastoral music on their oboes, flutes, musettes, and other instruments champêtres.43

Vocal music frequently serves to announce the descent of a deus ex machina, and thereby lends lyricism to the miraculous event while it masks the ambient noise of pulleys and winches. Drawing upon the récit of ballet de cour, the lyrics will identify the god and his divine attributes, and announce the purpose that brings him to earth. Gilbert’s tragedy Les Amours de Diane et d’Endimion (1657) opens with the descent of Diana and Night in their chariots, during which a chorus of little Amours tells of how Diana’s heart has been softened by Cupid’s arrows and forced her to fall in love with a mortal (‘Diane n’est plus si sévere’). More often, a god will announce his own arrival in a kind of aria, as in Chapoton’s La Grande Journée des Machines ou le Mariage d’Orphée et d’Euridice (1648), where the Sun appears in the sky and proclaims ‘Je suis l’Astre qui fais jour’. In Gilbert’s Les Amours d’Ovide (1663), Corinna sees lightning-flashes pierce the clouds and hears ‘a harmonious sound in the air’—the voice of Cupid in his


Music in the Mythological Machine Play

mother’s chariot; in a récit (‘Bannissez toutes vos haines’) Venus invokes Cupid, who later intervenes as a deus ex machina to marry Céphise and Hyacinthe. In Act 5, scene 3 of Boyer’s Les Amours de Jupiter et de Séméle, Jupiter makes a dramatic entrance when he appears before Semele in his divine form:

JUPITER. Je descends carried by his eagle in the middle of flaming clouds while these verses are sung.
I descend to earth with all my weapons, with all the power and charms that I have; but amidst so much glory, what is my destiny? I fear [the result of] this fatal magnificence for Semele: thus in this state, Cupid, you know well, when I make all tremble, my heart trembles for her.

Jupiter’s brilliance immolates Semele and her palace, after which the god returns to the heavens enveloped in flames and lightning.

Music of Mortals

The mythological pastorale adheres less strictly to the musical conventions that obtain in the other genres with regard to mortal music-making. As the gods and demigods eschew musical expression as the norm, the mortal inhabitants of this preternatural world are also prone to break into song, without undue concern for dramatic verisimilitude. For instance, after Diana appears to Endymion in Pascal’s L’ Endymion (1652), the shepherd becomes inspired to extemporize a lovesong of three stanzas:

Ha! que Diane est belle, & qu’à d’autres beaux.
Mes yeux malheureux se verront arrêtées.
Allons sur ce rocher pour contempler encore,
Jusques au point du jour cet Astre que j’adore:
Elevons nostre voix, qu’elle puisse esclatter
Par les plus doux access que l’on peut inventer.
(Exsuscitans sur ce rocher, chantant)

Beautez terrestres cachez vous
Auprès de cet objet celeste,
Si mon ame a sentir vos coups,
Maintenant elle vous deteste;
Et ne veut plus rendre ses yeux
Qu’à ce beau miracle des cielx.

Ha! how fair is Diana, and how painfully
will my eyes fall upon other beauties.
Let’s go to this rock to reflect again,
until day’s end upon this star that I adore:
let’s raise our voice, that it might glorify
with the sweetest accents that one can invent.
(He sits on the rock, and sings)
Barbly beauties, hide yourselves
around this celestial object,
if my soul ever felt your pangs,
now it abhors you:
and will no longer pay court
but to this lovely miracle of the heavens.

[two more strophes follow]
In Boyer’s La Feste de Vénus (1669), the distinction between a premeditated performance and an extemporized lyric monologue becomes blurred. Diotime, a woman raised as a man (called Léandre), pretends to be a shepherdess (called Philis) in order to play the part of Venus in the Festival of Venus. There Diotime falls in love with Alciden, the shepherd who played Paris. Afterwards, Diotime retires with her shepherdess-friends to contemplate her unusual dilemma, and calls upon the woods to sympathize with her misfortunes:

**GALATÉE**

Toy, Dorinde, en ces lieux fait venir nos
Haut-bois,
Et par ces instrument respondis à sa voix.

**DIOTIME chante**

Bois amoureux, agréables retraites
Chers confidents de tant d’amours discrettes,
Admirées & pla昔日es le destin de mon cœur:
Il est épris, il est aimé d’une rareté ardent;
En cependant tout mens que vous êtes,
Il n’est que le nom de son vainqueur.

Mais on m’écoute, ô Dieux.

Seized by poetic fury, Diotime is voicing her inner thoughts—inventing the words and the music as she goes along. However, her intuitive friend Galatea, anticipating that Diotime is about to break into song, sends Dorinde to fetch their oboes (which they evidently had the foresight to bring along). Moreover, Diotime seems to be conscious of the act of performing, for she immediately breaks off when she thinks that her song is being overheard.

Dramatic **raissemblance** becomes somewhat strained in Act 2 of Cornelle’s Andromède, where the servants of Andromeda and her fiancé Phineus stand in as their musical proxies. While gathering flowers with her nymphs, Andromeda hears Phineus’ page singing from off-stage (‘Qu’elle est lente, cette journée’).\(^5\) Lest her confidant misconstrue the page’s intent, Andromeda quickly explains that the page is speaking for his master. From this point on, however, the scene takes on the character of a Hollywood musical. When Phineus arrives in the next scene, Andromeda instructs one of her nymphs to sing him a song that expresses in turn her feelings about their betrothal (‘Phnée est plus aimé qu’Andromède n’est belle’). The page and the nymph then extemporize a *dialogue en musique* (‘Heureux amant! Heureuse amante!’, for which each stanza concludes with a line associated with the oracle pronounced by Venus in Act 1, and Andromeda’s ladies-in-waiting spontaneously join their voices in chorus to repeat Venus’ oracle (‘Préparons son hymen, où, pour faveur insigne’).\(^5\) No doubt Andromeda expresses the general astonishment of the audience when she proclaims ‘Il n’en faut point mentir, leur accord m’a surpise’.

**The Role of the Chorus**

A legacy of Renaissance humanist tragedy, the chorus had been expunged from tragedy and tragcomedy in the early seventeenth century. Whereas in the Arcadian pastorale the chorus provides lyrical interludes that affirm the cultural values of this idealized society, in the mythological pastorale the chorus frequently plays a theurgical role. The mortal inhabitants of the pastoral landscape participate in civic ceremonies, sacrificial rituals, and religious celebrations, and join their voices in chorus to pray for divine intervention, summon a god’s epiphany, or attempt to appease his wrath. Members of the chorus rarely are given any individualizing identity, but rather are portrayed as representatives of various classes: shepherds, citizens, soldiers, or priests.

As in Greek tragedy, the chorus occasionally takes on an active role by describing and reacting to the dramatic events as they unfold. In Act 3, scene 3 of Cornelle’s Andromède (1650), the citizens of Ethiopia urge Perseus into battle with the sea-monster, while Queen Cassiope assures him that Andromeda will be his reward:

**PERSEUS, en l'air, sur le Pégase**

Reine, voyez par là si je veux bien Phnée,
Si j’étais moins que lui digne de votre choix.
Et si le sang des Dieux cède à celui des rois.

**CASSIOPE**

Rien n’égale, Seigneur, un amour si fidèle;
Combattez donc pour vous en combattant pour elle:
Vous ne trouverez point de sentiments ingrats.

**PERSEUS, à Andromède**

Adorable princesse, avouez-en mon bras.

**CHORUS DE MUSIQUE**

(cependant que Persée combat le monstre)

Courage, enfant des Dieux, elle est votre conquête;
Et jamais amant ni guerrier
Ne vit entière sa tête
D’un si beau mythe ou d’un si beau laurier.

**UNE VOIX seule**

Andromède est le prix qui suit votre victoire:

**PERSEUS, in the sky, on Pégasus**

Queen, see by that whether I’m the equal of Phineus,
if I was less worthy of your choice than he, and if the blood of the gods yields to that of kings.

**CASSIOPE**

Nothing equals, my lord, a love so faithful; fight then for yourself while fighting for her:

you will not find us ungrateful.

**PERSEUS, to Andromède**

Adorable princess, trust in my arm.

**CHORUS**

(while Perséus fights the monster)

Courage, child of the god! she is your prize; and never has a lover or a warrior seen his head wreathed with such lovely myrtle or laurels.

**A SOLO VOICE**

Andromeda is the reward that your victory brings: fight, fight, and both your pleasures and your glory...
MUSIC AND DANCE IN FRENCH PLAYS

Rendront jalous les Dieux dont vous serez. will make jealous the gods from whom you issue.

Le Chœur répète Courage, enfant des Dieux! elle est votre conquête;
Et jamais amant ni guerrier
Ne vit ceindre sa tête
D'un si beau myrte ou d'un si beau laurel.

The Chorus repeats
Courage, child of the gods! she is your prize;
and never has a lover or a warrior
seen his head wreathed
with such lovely myrtle or laurels.

Here, the chorus does not attempt to convey verbal meaning to the audience; rather, its dramatic function resides in providing a sonic background, much like crowd cheers at athletic events, thereby creating an aura of suspense and anticipation during the critical action. The engraving by François Chauveau (Plate 7) depicts this scene, with Andromeda tied to the rock (right), Perseus fighting the sea-monster (centre), and Cassiope, Timante, and the chorus of Ethiopians shown in the left foreground. Having slain the monster, Perseus commands the sea-gods to release Andromeda, and he takes a victory flight on Pegasus while Cassiope leads the chorus in song.

Most of the time, choruses affirm the prevailing mood of a scene by expressing conventional sentiments in communal rituals of celebration, lamentation, divine invocation, or thanksgiving. In the final act of Pascal's L'Enéide (1652), a group of Albanians process on-stage to instrumental music while carrying torches, singing choral hymns, and escorting the elaborately costumed Endymion to the sacrificial altar. By contrast, the second act of Boyer's La Fête de Vénus opens with an atmosphere of jubilation as a chorus of shepherds summons the inhabitants of Cyprus to the Festival of Venus. In Thomas Corneille's Cérès (1675), Glaucus uses choral music to summon Venus and enlist her support in his struggle against Circe. Conversely, in Act 2 of Boyer's Les Amours de Jupiter et de Sémerle choral music is used to appease the wrath of a god. Jupiter, disguised as a shepherd, confronts his rival Alcmenon; but hearing thunder in the heavens, Alcmenon accuses Jupiter of being an impostor. Then realizing that Juno is about to arrive, Jupiter enrolls Semele in a cloud and carries her off—leaving Alcmenon behind to face his angry spouse, who arrives on a stormcloud with thunderbolt in hand. Alcmenon thereupon exhorts the shepherds to take up their instruments and raise their voices in song—imploring Juno to turn her divine anger away from them and their fields, and redirect it at Semele's abductor ('Reyne des vents, Maistresse des tempestes').

Many of the choruses associated with divine epiphany serve a double purpose: to justify dramatically the god's miraculous appearance due to choral invocation; and to provide a sonic curtain of sufficient intensity and duration throughout the god's descent. Here the dramatist has to take practical matters into consideration, for the choral lyrics must sufficiently fill the time that would be required to execute the machine effect. For example, when Venus appears on her star in Act 1 of Corneille's Andromède, Queen Cassiope orders her subjects to implore the goddess to rid them of the sea-monster that has been ravaging their land. Here the chorus sings three strophes of a hymn while Venus descends ('Reine de Papet et d'Amathonte'), until Cassiope silences them when Venus is on earth and ready to speak her lines.  Later in the same scene, Cassiope directs the chorus when she start singing as Venus reascends to the heavens, and then silences it when Venus' chariot is out of sight. For reasons of sonic cover, the chorus habitually begins singing before the deus ex machina appears, so that the divine epiphany would seem to occur in response to the choral invocation. In the final act of Andromède, the chorus beseeches Jupiter to come and bless the union of Perseus and Andromeda ('Maitre des Dieux, hâte-toi de paraître'), and continues singing while Jupiter, Juno, and Neptune descend. The play concludes with the apotheosis of Andromeda and Perseus, who mount the cloud-machines in the company of the gods. According to Corneille's staging direction, 'they all reascend into the heavens that await them, while the people, by way of public acclamation, sing these verses that have just been recited by Jupiter ('Autres, amants, autels sans jalousie').

A divine rite of passage peculiar to the mythological pastoral is apotheosis, whereby the protagonist, after enduring a series of trials and hardships, ascends to the heavens to take his or her place among the gods. This transcendent ritual assumes the character of a religious rite, whereby choral song, instrumental music, and dance elevate the subject to a higher realm of existence. Most often, the apotheosis of a mortal coincides with a wedding, as in Monléon's L'Amphitryon (1630), Molière's Psyché (1671), and de Visé's Le Mariage de Bacchus et d'Artène (1672). In La Toison d'or (1660), Corneille replaced the chorus with solo singers, who assume its previous dramatic function. In Act 1, Orpheus invokes Juno in song ('Femme et sœur du maître des Dieux'), while in Act 3 a solo singer (performing from off-stage) prevents monsters from closing in on Hypsipyle ('Monstres, n'avez par, une reine l'ordonne'). When the winged argonauts battle Medea's

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dragon in Act 5, it is Orpheus who alone urges them on (‘Hâtez-vous, enfants de Borée’). The only time Cornelle specifies choral singing is in the prologue, where a ‘choeur de musique’ welcomes the arrival of Peace and Marriage on earth (‘Descends, Hymen, et ramène sur terre’). It is significant that this is the only music that carries an overt political message: for this choral prayer for peace has just been fulfilled through the political alliance of France and Spain, sealed by the marriage of Louis XIV and the Spanish infanta, Maria-Theresa.

MUSIC, ALLEGORY, AND PROPAGANDA

In general, a separate set of theatrical conventions obtain in the prologue to a mythological pastorel. The prologue usually takes place on a lofter or more abstract level than the play that follows; when its characters are allegorical rather than mythological, the prologue will tend to be metaphysical in nature. This is a quintessentially musical realm, where gods, demi-gods, allegorical figures, and the elemental forces of nature join in the celestial music-making that symbolizes universal concord and cosmic order. However, the prologue also fulfilled three traditional functions, as listed by Menestrier: (1) to reveal the subject of the play, (2) to honour and praise an attending prince, and (3) to refer to current political events through allegory.

The prologue often informs the audience of events that occurred anterior to the play’s dramatic action. For example, the prologue to de Vise’s Les Amours de Venus et d’Adonis (1670) is set in the heavens among a cloudscape, wherein the Graces occupy a glory in the background.43 Cupid appears seated on a bank of clouds; after taking flight into the auditorium, the God of Love returns to argue with the Graces on-stage. Thalia, Euphrosine, and Aglaye reproach him for making Venus, his own mother, fall in love with the young huntsman Adonis. Cupid responds that their complaints are unjustified, since Adonis returns her love; moreover, he sees no harm in gods taking mortal lovers, for Jupiter himself often had mistresses on earth.44 The Graces claim that while gods may love mortals, goddesses are forbidden to do likewise; but Cupid argues against this double

standard, suggests that perhaps they are jealous, and offers to leave his arrows in their safeguard to do with as they like. When he asks why the Graces are not with Venus, they reply that while duty calls them to her, Venus’ languor and jealousy toward Adonis drives them away and makes her insured to the pleasures they offer: furthermore, they note that Cupid seems to take delight in his mother’s suffering. However, Cupid claims no responsibility, and he takes leave of the Graces to go and wage war upon the recalcitrant earthly beauties who refuse to acknowledge his dominion over them.

With de Vise’s pastoral-héroïque Le Mariage de Bacchus et d’Ariane (1672), the prologue takes place not in the heavens, but on the island of Naxos. Here, the prologue sets in motion the dramatic action of the play-to-come. Mercury appears in the air and commands the islanders to crown themselves with vine-branches and prepare to receive Bacchus, who upon his arrival will claim a local maiden, Ariadne, as his bride. While Mercury descends to earth in a spectacular flight, the people perform a dance of joy. However, their merrymaking is interrupted by the sudden appearance of Juno on a globe of clouds. Juno despises Bacchus, Jupiter’s bastard son, and intends to frustrate Bacchus’ wedding by recalling Ariadne’s former lover Theseus to Naxos. Cupid interrupts her litany of complaints, and warns Juno that with his help Jupiter will foil her scheme; the God of Love then summons back the frightened islanders, who sing and dance in celebration of the forthcoming wedding (‘Les Dieux l’ont ordonné, célébrons ce grand jour’).

The other two traditional functions of the prologue related it to contemporary people and events by means of allegory. Effective as a propagandistic tool, this kind of political prologue extolled the King’s virtues and helped promote the idea of the King as demigod.45 As Pierre Cornelle remarked:

Our century has invented another type of prologue for machine plays, which has no connection with the play’s subject, and is simply a skilful eulogy of the prince before whom these poems are to be performed... these prologues require much imagination; and I do not think that one might reasonably introduce in them anything but those imaginary gods of antiquity—who, however, do not fail to speak of the things of our age through a poetic fiction to which the stage readily adapts.

Allegorical in content, this kind of prologue will commend the King’s politics, be it peace or war.46 Even the main action of the play itself may sometimes be viewed as an allegory, ‘because these performances are talking paintings that can explain themselves and make the spectators understand what they represent’.47

43 Menestrier, Des Représentations en musique, 213–19.
44 ‘In painting and in opera one speaks of a gloire—a brightly illuminated place, an imperfect representation of the celestial gair; Mignard painted a gloire in the Val de Grâce.’ (Furetine, Dictionnaire universel, s.v. ‘gloire’).
45 According to the staging direction, ‘he immediately takes off and, crossing the entire hall, flies to the top of the amphitheatre; being summoned back by the Graces, he returns and lands in front of the stage to perform the prologue with them’. The Théâtre du Marais was justifiedly proud of this complicated and impressive flight, for their descriptive brochure states that ‘it is noteworthy in this prologue that Cupid passes three times over the heads of the spectators. This has never been seen’ (at least not in this way), nor has it been done both going and coming in the same flight. This should give much glory to Mr. Buffquin, who can be ranked as a skilful man in the execution of these grand machinices.’
46 This may have been an allusion to the King’s preference for taking lovers from among the poorer nobility, such as Louise de La Vallière, the daughter of a poor, provincial nobleman who became Louis’s maîtresse déclara during 1661–8.
47 See B. Fajon, L’Opéra à Paris du Roi Soleil à Louis le Bon-Aimé (Geneva, 1984), 2.
48 Menestrier, Des Représentations en musique, 219.
Hence, the dramatic arts can be more immediately effective than paintings, sculptures, and medallions in announcing and promoting the King's politics.

The prologues of mythological pastorales that appeared in the years immediately following the Fronde (1648–53) delivered a common political message: the ascension of Louis XIV would bring about a stable government. In Corneille's Andromède (1650), Melpomene stops the Sun in his course and requests that he shed his rays upon her theatre, which is embellished with the finest arts of France and Italy. The Sun predicts that the young Louis XIV will achieve greater fame than Pompey, Alexander, and Caesar, and will prove to be the greatest of the Bourbon kings. The Sun then invites Melpomene into his chariot to tour the world and publicize the rare qualities of this youthful prince. Melpomene flies up to take her place next to the Sun, and together they sing the praises of Louis XIV ('Ciezx, coutez; coutez, mers profondes'). Meanwhile, the chorus—representing the echo that resounds through 'caverns and woods, frightful deserts, rocks beaten by the waves'—repeats the proclamation that concludes each stanza, "Louis est le plus jeune et le plus grand des rois." In Dassoucy's prologue to Les Amours d'Apollon et de Daphné (1650) the Sun stops his course at the brilliant appearance of Louis—"a star much more splendid for the glory of the world". The young King would portray Apollo in the Ballet du Roy des Festes de Bacchus the next year, and personify the Sun in the Ballet de la Nuit two years later. Clearly, these allegorical prologues predicted Louis's adoption of the Sun as his personal emblem.43

As Louis XIV attained his majority, the political message of machine plays included the promise of a glorious reign. In La Roseau, Imperatrice de Constantinopole (1658),44 the first act serves as a prologue, and is set in "a forest surrounded on all sides by a mountain, on the peak of which is situated an architecturally beautiful temple dedicated to Victory". France arrives to find the temple guarded by the god of valour, who opens the doors and invites her to view its interior. Occupying a central position in the Temple of Victory is a portrait of Louis XIV, 'who triumphs over Monsters, Boredom, and Sedition'. France is arrested by this beautiful sight, and bows in deep respect before the portrait. Together, France and Valour praise the one who gave the world such a glorious monarch (Anne of Austria), along with a brother so worthy of his origin

43 Evidently, the chorus remained hidden throughout the prologue—which seems to be confirmed by Chaussard's drawing of Forbin's set-design. This unseen music is a legacy of the Renaissance intermedio non apparente.

44 Peter Burke shows that writers and scholars were often given specific instructions as to the content and the language of their paenagogic of Louis XIV; see The Fabrication of Louis XIV (New Haven, 1992), 12–3.

45 This Italian machine play was performed for Carnival 1656 by Picciole's commedia dell'arte company—then residing at the Petit Bourbon. According to the fréron Parfait (Histoire de l'ancien théâtre italien, 25) Domenico Locatelli (Trivellone) composed the French text; however, the privilege granted to Locatelli on 21 Feb. 1658 specifies this was a prose summary of the play, so we are left with no proof that Locatelli actually wrote the play. See Argomento de la grande pièce intitulée La Roseau, imperatrice de Constantinopole. Représentée au Petit Bourbon par la troupe italienne. Avec des plus agréables et magnifiques verr, musique, décorations, changemens de théâtre et machines. Entremêlée enregiee des actes de ballet d'admirable invention (Paris: René Baudry, 1658).

46 This prose of world domination would recur in later iconography: e.g. a medal struck in commemoration of the Treaty of Nimegue (1678) depicted Victory presenting Louis XIV with a globe; see Burke, Fabrication of Louis XIV, 118. Also, see the prologue to Gilberti's Les Pétonos et les plateauts de l'Amour (1672), discussed in Ch. 14, p. 310.


of her mother’s possessions in the Spanish Netherlands—where the right of ‘dévoulement’ exists. When Philip IV did not pay this dowry, Louis declared war on Spain and laid claim to his wife’s lawful inheritance.\(^{29}\) The prologue to Boyer’s La Fête de Vénus (1669) alludes to the successful outcome of Louis’s War of Devolution (1667–8).\(^{30}\) Its setting is a wooded grove with a calm sea in the background, where Peace is shown lying on a bed of turf, adorned with flowers and covered with the branches of laurels, palms, and olive-trees, and enjoying the ‘sweet sound of musettes and soft flutes, followed by violin ritournelles’. Fame appears and sounds a trumpet heralding the arrival of Victory, who descends from the heavens singing a rondau (‘Croisés Palms, croisés Lauriers’). Victory and Peace then debate the virtues and evils of war, until Mercury flies down to point out that Victory and Peace both serve Louis, his glory, and his empire. Boyer’s prologue offered a new image of Louis, that of a military leader and soldier;\(^{41}\) even the typographic presentation of Louis’s name, printed in majuscules in both the play and the musical score, is reminiscent of the propaganda slogans appearing above triumphal arches. The anonymous musical setting of the rondau is stately; its principal theme is a sweeping, triple-metre tune set in the martial key of D and underlined by a quasi-walking-bass, as if suggesting the advance of Louis’s armies (see Ex. 13.3, mm. 1–8). Textual reference to Louis’s military victories (mm. 9–23) departs from D, proceeds to the keys of F and C, and returns to the tonal orbit of D for a return of the principal theme. The act of fashioning sacred laurels into victory crowns (mm. 25–46) is suggested by melodic suspensions and soaring melodic gestures.

France enjoyed a brief period of peace during 1668–72, when Louis XIV was between wars. Revered by his subjects, feared by his enemies, admired by the whole world, he seemed to have nothing else to do but peacefully enjoy a reputation so solidly established,’ wrote Racine.\(^{42}\) The image of a peace secured by military means is represented in the prologue to Pygmalion (1671), which is set in a peaceful, bucolic landscape with a fortified seaport in the distance. As the divinities of the land and the waters gather, Flora announces that ‘the most powerful of kings interrupts his exploits to give peace to the world’ (Example 13.4). The demigods celebrate a return of the Golden Age with their choral songs and figured dances—which symbolize universal harmony restored and the cosmic order set in balance. They summon Venus, ‘mère des Amours’, but these halcyon

\(^{29}\) It is significant that Louis used a theatrical event, Les Héritiers de l’Isle enchanterie, to announce in 1664 his intent to invade the Spanish Netherlands. See below, Ch. 15, p. 339n.


\(^{41}\) A contemporary painting by Adam-Pieter van der Meulen depicts the King in the trenches at the Siege of Douai (1667), and the medal of the siege refers to him as REX DUX ET MILITIS. Upon the King’s return from Flanders, Corneille addressed him as a ‘great Conqueror…covered with laurels’, and praised his great actions which gave the poet no leisure to write about them.

\(^{42}\) Racine, Œuvres complètes, ed. Raymond Picard, 2 vols. (1951–2), ii. 207. Racine was appointed Historian to the King in 1677.
MUSIC AND DANCE IN FRENCH PLAYS

Ex. 13.3 cont.

MUSIC IN THE MYTHOLOGICAL MACHINE PLAY

Ex. 13.4
Molière–Quinault, Psyché (1671), Prologue

Jean-Baptiste Lully
(after Airs du Ballet Royal de Psyché
(Paris, 1670; 2nd edn. 1673))
days come to an abrupt end when the goddess, in high dudgeon, descends on a machine. Irritated by the admiration that mortals have bestowed on Psyche, she silences their choral tribute—for such rare honours no longer belong to Venus, now that Psyche has taken her place. She then orders Cupid to cause Psyche to fall in love with ‘the basest, vilest, and most horrible of mortals’. While Cupid flies away to do his mother’s bidding, Venus withdraws with the Graces. The prologue to Psyche is therefore a little allegorical drama organized in two parts: the sung lyrics (by Quinault) of the first part celebrate the pacific policy of the King, while the spoken vers mêlés (by Molière) of the second part set in motion the action of the spoken play.

Louis XIV returned to the battlefield in the spring of 1672, the first year of the Dutch War (1672–78). Having personally led his troops into battle, the King was given a hero’s welcome upon his return. ‘See how Victory and Glory take pleasure in heaping their crowns on the head of so magnanimous a monarch’, the Gazette trumpeted. Similarly, in Molière’s prologue to Le Malade imaginaire (1673) Flora, the goddess of spring, announces that ‘by his vast exploits, he sees everything subjected, falling enemies, he lays down his arms’. The following year Louis shifted his theatre of operations to Franche-Comté; here the French armies, headed by Turenne, Condé, and other of Louis’s cousins, took the smaller cities in this French-speaking province—while the King reserved for himself the siege of Besançon. In the summer of 1674 a grand fête in honour of this recent victory was held at Versailles, complete with mythological symbols and an obelisk, a sign of Louis’s glory. Le Malade imaginaire finally received its court première more than a year after the playwright’s untimely death. Presumably Molière’s original prologue was performed, for which occasion the singing shepherds had a legitimate military victory to celebrate.

When not celebrating Louis’s victories, politics, and personal glory, these allegorical/pastoral prologues praised the King as a great patron of the arts. After the disgrace of Fouquet in 1661 Louis renewed the tradition of royal patronage that was practised by his Valois predecessors. The annual pensions paid to Pierre and Thomas Corneille, Molière, Racine, Quinault, and lesser playwrights out of the royal coffers represented for them an important source of income. Moreover, all three Parisian theatres received annual subsidies, in addition to handsome stipends for performing at court. Consequently, the allegorical prologues in machine plays served both to thank the King and to remind him of his ongoing commitment to the arts. In de Visé’s prologue to Les Amours du Soleil (1671), the Théâtre du Marais nudged the King with the suggestion of a quid pro quo: deification in return for royal support. The nine Muses entreat Apollo to remain with them as their source of inspiration; but he reassures them that they will never be

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1. Tabarin and his street show in the Place Dauphine, showing hurdy-gurdy, treble viol, and bass viol performing in the background; frontispiece to the Inventaire universel des oeuvres de Tabarin (Paris, 1622)

2. The fâcheurs of the Hôtel de Bourgogne (Turlupin, Gaultier-Garray, and Gros-Guillaume); engraving by Abraham Bosse (n.d.)
3. The interior of a public theatre in the early seventeenth century, probably the Hôtel de Bourgogne; drawing attributed to Abraham Bosse (n.d.)

4a. *Le Soir*, engraving showing a theatrical performance in the Palais-Cardinal attended by Louis XIII and the royal family (1642), from a series of prints depicting the daily occupations of Louis XIII.

4b. Enlargement of the upper loge nearest to the stage, showing instrumentalists (trumpet, lute, guitar, cornetto)
5. Set-design for Durval’s *Les Travaux d’Ulysse* (1631), performed at the Hôtel de Bourgogne; from the *Mémoire de Mahelet* (n.d.).

6. Frontispiece of Chapoton’s *La Grande Journée des machines, ou le Mariage d’Orphée et d’Euridice* (Paris, 1648); performed at the Théâtre du Marais.

7. Pierre Corneille’s *Andromède* (1650), performed at the Petit-Bourbon; set-design by Giacomo Torelli, engraving by François Chauveau (1651).

8. Anonymous fan-painting, possibly of an intermède from Gabriel Gilbert’s *Les Amours d’Angélique et de Mélor* (1664), performed at the Hôtel de Bourgogne.
MUSIC IN THE MYTHOLOGICAL MACHINE PLAY

abandoned, for in a few years the gods will give France a great king who will do even more for them. Apollo then predicts the return of the Golden Age, when the arts will once again be well rewarded. 'My sisters, from today on you can thus with a glorious effort work for his glory, place him ahead of time in the Temple of Memory, and put him above all the demigods.'

Thomas Corneille’s Cercé (1675), composed at the time when the King was favouring Lully’s Académie Royale de Musique over the Comédiens du Roy of the Théâtre de Guénégaud, lobbied for more music in spoken plays. Its prologue is set in an ornate temple built by Glory that depicts Louis XIV’s military exploits and building projects, along with busts representing his royal likeness, virtues, and attributes. The prologue begins with a caucus among the gods, who have gathered to vent their complaints. Mars and Fortune feel professionally threatened by Louis, who is universally hailed as the new ‘Dieu de la Guerre’ and the ‘Dieu des François’. Meanwhile, Fame has a public-relations problem: for a hundred mouths prove insufficient for publishing Louis’s great deeds, which surpass those of Alexander and Caesar, and then no one will believe that Louis is able to accomplish all that he does. Cupid gripes that Louis wins the love of all his subjects, leaving the god of love feckless, bored, and unemployed. Glory then arrives to negotiate a reconciliation among the gods, and points out that Louis deserves still more altars erected in his honour. Glory, the consummate spin-doctor, explains that Louis’s wars are just, because he fights tyranny; that Fame should take pleasure in singing of Louis’s exploits; and that Cupid should have enough to do by simply admiring Louis. Having appeased the gods, Glory then summons the Arts, Sciences, and Pleasures to come and pay their homage to Louis XIV in music and dance.

The agenda of the second part of the prologue, which is sung throughout, is scarcely hidden. Comedy exhorts all the arts to join together to entertain Louis, whereupon Music argues that her singing is too weak to be heard alone, and so the Arts and Pleasures offer to lend their voices as well (Ex. 13.5a). This three-part ensemble would infringe upon Lully’s monopoly: but if the gods themselves defer to Louis’s glory, how could Lully object to mortals singing the King’s praises in five-part chorus (Ex. 13.5b)? Music reasons that Louis XIV has more claim to immortality than the heroes of mythology, for every day he makes ‘a reality of the vainglorious wonders of fables’. In the event, this gambit by the Comédiens du Roy did not succeed, for Lully’s restrictions were upheld, and the two singers permitted them henceforth had to be regular members of the Théâtre de Guénégaud.

11. The Second Registre de La Théâtrière, entry for 9 November 1664, the public première of La Princesse d’Elide
MUSIC AND DANCE IN FRENCH PLAYS

BALLET AND THE MYTHOLOGICAL PASTORALE

'We live at a time when music and ballet have charms for everyone, and productions which are full of them are much more popular than the others.' wrote Donnegr de Visé in 1672. Indeed, the mythological pastorale began to merge with ballet de cour in a series of multigenre experiments of the early 1670s. These genres hitherto had shared many features—including classical subjects, elaborate sets, machines, and scenic effects. The myths of Cupid and Psyche, Bacchus and Ariadne, and Circe had all been given as ballets de cour before their later

Ex. 13.5
Thomas Corneille, Ciconé (1675)
(a) Prologue, sc. 3

Marc-Antoine Charpentier
(after F-Pn, Ms. Rés. Vm 1 259, Vol. XVII)

(b) Prologue (cont.)

La Musique

Pour ce grand Roy qui sur la sole no Voit si sou vent tes charmes

es clat ter, Foy mes rois ae tez à chan
ter, Mais jay si peu de voix quon ne m’en ten qu à pai no.

suit au petit trio des suivants de la comédie


dramatizations by Molière, de Visé, and Thomas Corneille. As most of the set-designers, composers, and choreographers who collaborated in these pièces à grand spectacle also worked in the other genre, it was inevitable that these productions should adopt not only the symbolic and figurative expression of ballet de cour, but also its structural organization.

The mythological pastorale and ballet de cour shared many literary and verbal elements. The ballet livret served as the model for the livre du sujet of machine plays, which also described the décor, explained the dramatic relevance of the
various ballet entrées, and provided a transcription of the sung lyrics. In turn, the influence of the mythological pastoral can be seen in the ballet de cour of the 1660s. For example, the Ballet des Amours déguisés (1664) begins with a prologue by Pallas, Venus, and Mercury, written in alexandrine couples. The récit, long a staple in ballet de cour, is also found frequently in mythological pastorales. These verses were typically assigned to introduce a character or to explain the conception of each division of a ballet. In his comédies-ballets Molière assigns récits to allegorical characters, who address themselves directly to members of the audience (e.g. the 'Récit de la Beauté' in Le Mariage forcé, the 'Récit de l'Aurore' in La Princesse d'Élide). In the mythological pastoral, récits appear as lyric exhortations of various types—delivered by a god or goddess to the play’s characters. Preceding the prologue to Gabriel Gilbert’s Les Amours d’Ovide (1663) is a récit inviting lovers to come and attend the Festival of Adonis (‘Venez, Aman, dans ces beaux lieux’); later in Act 4, scene 5, Thalia exhorts the islanders to await Venus’ return (‘Sous ces ombrages verts, troupe illustre & fidèle’), while in Act 5, scene 5 Cupid descends in a chariot and bids Ovid and Hyacinthe reconcile their differences (‘Bannissez toutes vos haines’). In the prologue to Psyché (1671), Flora invites Venus to descend to earth in a récit (‘Ce n’est plus le temps de la guerre’; Ex. 13.4), while Vulcan’s récit in the second intermède prods the Cyclopes and Fairies to complete the ornamental vases they are making for Cupid’s palace (‘Dépêchez, préparez ces lieux’). This type of expository song will also be found in the Guichard-Sablères opera Le Triomphe de l’Amour (1672), where récits are assigned to Flora, Diana, Cupid, and Pan.

The myth of Cupid and Psyche was the subject of the Ballet de Psyché, ou de la puissance de l’amour, first danced at the Louvre on 16 January 1656. Benserade wrote the text to this ballet, while Torelli designed the décor and machines. The second part of the ballet featured a scene in which Fear, Suspicion, Despair, and Jealousy appear before Pluto to sing ‘un concert italien, soutenu de divers instrumens, composez par le Sieur Baptiste’; presumably Lully provided both the music and the Italian lyrics for this scene, as he did for the ‘Plainte italienne’ in the first intermède of Psyché (1671).  For their tragédie-ballet, Molière and Lully assembled a somewhat larger team, perhaps with the intent to surpass the earlier ballet de cour with an updated version by a new generation of artists. Molière (Benserade’s successor) was responsible for the overall plan of the piece, while Pierre Corneille assisted with the versification and Quinault provided the sung lyrics; Vigaran (Torelli’s successor) designed the décor and machines—some of which were recycled from Cavalli’s Ercole amante; and Lully composed the music (see Table 13.1). According to Saint-Maurice, Lully and Molière wished to rival the Italians in resurrecting the classical fête.

The intermèdes, placed at the juncture of the acts, relate to the previous action in much the same fashion as the tragic chorus. However, the intermède always brings on a change of scene (except, perhaps, the third intermède) and a different cast of characters. The first and fourth intermèdes address Psyche’s sorrows: an Italian lament in ‘plaintive accents of the Lydian mode’ (first intermède) is balanced by a pantomimic dance by furies and lutins (fourth intermède). The former takes place in a desert, where a troupe of afflicted people bewail Psyche’s misfortune with their mournful songs and dances—the latter (like Lully’s ‘concert italien’ for the 1656 ballet) takes place in hell, where twelve furies emerge from a sea of fire and attempt to frighten Psyche. The second and third intermèdes, on the other hand, relate to Psyche’s pleasures: in pantomimic dance eight cyclopes, urged on by Vulcan, fashion some golden vases for Cupid to give to Psyche (second intermède), while in the third intermède some Amours and Zephyrs entertain Psyche with their songs and dances. Even more striking are the symmetries that exist in Psyché between the prologue and the musical finale—a ballet de cour inspired by antique drama. This final intermède resolves the dramatic conflict instigated in the prologue, and restores celestial harmony with the apotheosis of Psyche and her marriage to Cupid. Whereas a récit by Flora introduced the prologue, a series of récits by Apollo, Bacchus, Monnos, and Mars introduce the final ballet. Just as the Chœur des Divinités de la Terre et des Eaux (‘Nous goustons une paix profonde’) frame

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Table 13.1. Structure of Psyché (1671)

<table>
<thead>
<tr>
<th>Prologue</th>
<th>spoken verses by Molière, sung lyrics by Quinault, music by Lully</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 1, sc. 1–6</td>
<td>spoken verses by Molière</td>
</tr>
<tr>
<td>First intermède</td>
<td>lyrics and music by Lully</td>
</tr>
<tr>
<td>Act 2, sc. 1–5</td>
<td>verstited partly by Molière, partly by Corneille</td>
</tr>
<tr>
<td>Second intermède</td>
<td>music by Lully</td>
</tr>
<tr>
<td>Act 3, sc. 1–3</td>
<td>verstited partly by Molière, partly by Corneille</td>
</tr>
<tr>
<td>Third intermède</td>
<td>sung lyrics by Quinault, music by Lully</td>
</tr>
<tr>
<td>Act 4, sc. 1–5</td>
<td>originally written in prose by Molière, verstited by Corneille</td>
</tr>
<tr>
<td>Fourth intermède</td>
<td>music by Lully</td>
</tr>
<tr>
<td>Act 5, sc. 1–6</td>
<td>originally written in prose by Molière, verstited by Corneille</td>
</tr>
<tr>
<td>Final intermède</td>
<td>sung lyrics by Quinault, music by Lully</td>
</tr>
</tbody>
</table>

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45 In discussing the early 17th-cent. air de cour, Gérard notes that ‘above all it is in a special type of air, the récit, that one notes the concern for heightened expression—either by a more precise declamation, a richer ornamentation, or by descriptive motives. . . . having written these récits especially for solo voice with lute accompaniment, the composers had more latitude than for the other airs; thus in general we see a more extended range in their melodies.” Gérard, Art du chant, 46–2.
the songs and dances of Flora's entourage in the prologue, the Chœur des Dieux ('Chantons les plaisirs charmants') frame the entrées devoted to the followers of each god in the final intermède. These correspondences between the prologue and the final intermède are shown in brackets in Table 13.2.

While de Visé modelled Le Mariage de Bacchus et d'Ariane (1672) after Molière's Psyché, his dramatization of the myth of Bacchus and Ariadne had been preceded by two musical versions: the anonymous ballet-mascarade Le Triomphe de Bacchus dans les Indes (1666), 73 and Perrin's opera Ariane, ou le Mariage de Bacchus (1659). De Visé's comédie-héroïque takes place upon Bacchus' triumphant return to the island of Naxos after his conquest of India, and features numerous musical interludes which grow out of the preceding dramatic action. Moreover, his grouping of songs, choruses, and dances into entrées—and the manner in which his final scene leads directly into the balletic finale—seems to have been inspired by the design of Molière's tragédie-ballet. However, unlike Psyché, where the spectacular element is confined to the prologue and intermèdes, in Le Mariage de Bacchus et d'Ariane Buffequin's machine effects, Mollet's songs and instrumental numbers, and des Brosses's dances are introduced within the acts as well (see Table 13.3).

Other similarities can also be found between the two works. For instance, the dramatic structure of de Visé's prologue generally follows that of Psyché. As the celebrations of the demigods were interrupted by the descent of Venus in the prologue to Psyché, so are those of the people of Naxos by the descent of Juno in Le Mariage de Bacchus et d'Ariane; and whereas in Psyché Venus sends Cupid to earth to make Psyché fall in love with 'the basest, vilest, and most horrible of mortals', in de Visé's prologue Cupid mocks Juno and then descends to earth to aid Bacchus in his amorous conquest. Moreover, the team of artists assembled for de Visé's pièce à grand spectacle reveal further connections with Psyché. As stated in the sujet, 'I could tell you moreover that you will see in this play the fine singers who so pleased you in the performances of Psyché, and that the young lady who sang in the "Dialogue des Amours & des Zephirs" and so charmed you there, will appear in more than one costume, and she will show you that she is capable of singing all manner of airs.' This demoiselle might well have been the soprano Mlle Turpin, who is known to have sung in both productions. 74

In Circé (1673), Thomas Corneille achieved a synthesis of tragédie-ballet and the mythological machine play. 75 As in Psyché, an allegorical prologue and a balletic

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73 This mascarade (with ballets composed by Lully, 1, WY 30) had been given in honour of the wedding of the Marquis du Roure and Mlle d'Araygue on 9 Jan. 1666, see Beaussire, Recherches sur les théâtres de France, I, Toulouse... 159–60.


75 Circé, tragédie ornée de machines, de Changemens de Théâtre, & de Musique. Representée par la Troupe du Roy, établie au Faubourg St. Germain (Paris: Pierre Beaulieu, 1673). For a modern edition, with an exceptionally informative introduction, see Thomas Corneille: Circé, ed. J. L. Gache (Havre, 1899). Most of Charpentier's music for Circé can be found in the Bibliothèque Nationale (Ms. Rés. Ym' 239, Vol. XVII, 1–47; numbers missing from the autograph MSS include 'Vient, ô Mere d'Amour, viens recevoir nos veux', 'Vous étonnez-vous', and 'Il n'est rien de si doux que de chercher sans cesse'. The letter two are found in Avis de la comédie de Circé avec le basse-continu (Paris: Christophe Ballard, 1676), 18–22.
<table>
<thead>
<tr>
<th>Dramatic division</th>
<th>Setting and décor</th>
<th>Machine/scenic effects</th>
<th>Vocal/choral music</th>
<th>Ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prologue, sc. 1</td>
<td>The Isle of Naxos</td>
<td>The flight of Mercury</td>
<td></td>
<td>Dance of joy by the 'habitans de Naxo'</td>
</tr>
<tr>
<td>sc. 2</td>
<td></td>
<td>The appearance of Juno in a globe of transparent clouds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 3</td>
<td></td>
<td>The flight of Cupid, and the reascent of Juno</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 4</td>
<td></td>
<td>The descent of Cupid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entrée of the people of Naxos preparing to receive Bacchus</td>
<td></td>
<td></td>
<td>Dialogue ('Les Dieux l'ont ordonné')</td>
<td>First Air by the 'habitans de Naxo'; Second Air</td>
</tr>
<tr>
<td>Act 1, sc. 1–2</td>
<td>A Saxshore</td>
<td>Bacchus arrives in his ship to the music of flutes, haut-boys, saquebouts, na;ardis, cornets à bouquin, chalumeaux, muzettes, flageolets, tambours, cornets d'air, cinabales, nyacres, etc.</td>
<td>Chanson of the Egyptian ('C'est icy qu’après ses conquêtes'); chanson of Cupid ('Aimez, suivez vos trentesse')</td>
<td>First Air by the followers of Bacchus; Second Air</td>
</tr>
<tr>
<td>sc. 4–7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entrée of the followers of Bacchus</td>
<td></td>
<td></td>
<td>Chanson for two followers of Bacchus and a little Bacchante ('Ah quel plaisir d'estre en ces lieux!')</td>
<td>First Air (Bacchanailles); Second Air</td>
</tr>
<tr>
<td>Act 2, sc. 1–4</td>
<td>Vineyards of the Isle of Naxos</td>
<td>Flight of Mercury</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 5</td>
<td></td>
<td>Return flight of Mercury</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Divertissement** in honour of Ariadne

| Act 3, sc. 1–8     | A Magnificent Golden Palace | The sudden appearance of a verdant arbour | Chanson by a follower of Bacchus ('Venez, admirez les charmes') | Dancers pay homage to Ariadne, and entertain her |
| sc. 9              |                  | The arrival of Bacchus and his followers to the music of all the instruments |                   |        |
| sc. 10             |                  | At the sound of thundertaps, the heavens open and Jupiter appears with Juno in a magnificent palace; Cupid appears suspended in the air; two Amours appear in the air carrying a crown of precious stones |                   |        |

**Scène Dernière**

|                      | Chanson (Sarabande) of the Nymph ('Il est un jour') | First Air (Sarabande) by the followers of Bacchus; Second Air (Gavotte) |
|                      | Chanson (Gavotte) by one of the followers of Bacchus ('Le Ciel remplit votre envie') | The followers of Bacchus express their astonishment in dance |

The crown of precious stones transforms into stars, and the Amours fly away; Bacchus returns with Ariadne to the sound of the instruments.
enacted an extraordinary scene: these black divinities appear, and by their various actions they show that they enter into all of Circe’s emotions; but when she commands them to go and spread their deadly poisons in the heart of the Prince of Thrace, they remain immobile, and let her know that the heavens do not permit them to avenge her. Circe, irritated by her powerlessness, cannot bear their presence any longer; and while she drives them away, she sees the Sun, who ascends in his palace.

Charpentier provides each passion with its own musical profile (see Ex. 13.6): for ‘fury and despair’, sixteenth-note tirades; for ‘obedience’, a slow dance regulated in triple metre; for ‘joy’, a fast triple-metre dance with hemiola and leaps of a fourth; for ‘complaisance’, a bold modulation from E flat to F major through diminished chords; for ‘tenderness and pity’, a series of suspensions and échappées; for ‘rage’, sputtering sixteenth-note upbeats; for ‘powerlessness’, a rich harmonic language in familiar style which is unable to modulate from the tonic key. Example 13.6(1) features a striking mediant ninth chord with an augmented fifth, while Example 13.6(2) momentarily forms an Italian 6 in its passing-tones at the end of the first measure. In the latter example, the harmonic progression becomes stalled on the subdominant (mm. 1–2); after a grand pause on the dominant (m. 3), signs of refusal intercede to redirect the progression back to the tonic.

Cirè would be the last of the mythic pastorales, for thereafter the Comédiens du Roy turned to producing non-mythological machine plays on contemporary or romantic subjects (Thomas Corneille’s L’Inconnu, 1675; Le Triomphe des dames, 1676; La Devineresse, 1679; La Pierre philosophe, 1681). Its success at the Théâtre de Guénégaud resulted in new restrictions from Lully on the hiring of professional singers and dancers: henceforth, companies would be allowed only two singing-actors in their productions. While the Comédie-Française would occasionally revive these earlier pièces à grand spectacle, the era of the mythological machine plays came to an end with Thomas Corneille’s Cirè.

Ex. 13.6. Thomas Corneille’s Cirè (1675), Act 4, sc. 5; music by Marc-Antoine Charpentier (after F-Pn, Ms. Rév. Vm 259, Vol. XVII)

Cirè
Je m’abandonne à mes justes fureurs,
Sus, Divinités implacables,
Qu’autrefois l’Achêron engendra de la Nuit,
Terreur, Désespoir, Rage, & tout ce vous suit,
Quand pour des projets effroyables
A quitter les Enfers mon ordre vous réduit,
Hastez-vous de sortir de vos Demeures sombres.
C’est Cirè qui le veut.

76 Charpentier appears to have considered these songs and dances as a musical epilogue to the play, for he wrote at the top of fol. 12: ‘Il n’y a rien dans le cinquième acte | Épilogue | prêlede pour faire entrer les divinités des forêts (there is nothing in the fifth act | Épilogue | prêlede to bring on the divinities of the forests).

77 According to Mounetier, the mimetic power of dance could represent not just actions, but also passions and customs: ‘ce sont les actions, les mouvements et les passions que l’ont exprimés ces Dances figurées par les Caedones héroïques, et les mouvements regles des gestes, des actions, et des figures’ (Momeztier, Des ballets anciens et modernes, 40). Another example of ballet’s ability to express the passions is found in the fifth intermediary of Mollieres’s Les Amours magiques (1669), where ‘Your pantomimes, as proof of their skill, adjust their gaiters and their steps to the anxieties of their young princes’; Lully’s music (also entitled ‘Les Pantomimes’) may well have served as Charpentier’s model for the present scene.

78 Cirè, tragédie ordre de machinerie, 41–2.
Les Furies paraissent suivies des plus noires Divinités de l'Enfer, et après avoir répondu dans le commencement de cette Scène aux divers mouvements de Circe par leurs différentes actions, elles luy font connoistre sur la fin, que le Ciel les a mises dans l'impuissance de la venger.

DORINE
Madame.
CIRCE
Tu le vois
Avec quel prompt transport du noir séjour des Ombres
Elles accourent à ma voix.

(c) Joye

Contre un Ingrat il faut servir ma haine;
N'y consentez-vous pas?

(d) Complaisance

C'est assez; pour punir un lâche qui m'outrage,
Je veux que dans son sein vous versiez à l'envy...
Quoy, cet Amant si cher me sera donc ravvy?
Cruelle, sçais-tu bien ce qu'ordonne ta rage?

Je triomphe, & leur veuë en me tirant de peine,
De cent plaisirs secrets me fait goûter l'appas.
(e) Colère...

Tendresse indigne de Circé!
On me brave, & je crains d'en trop croire ma haine.
Allez, c'est... Qu'à nommer un amant fait de peine;
Quand après son nom prononcé,
On en voit la perte certaine!

(f) Rage...

Quelle indigne pitié tâche de m'arrêter!
Les Eléments à ma voix obéissent,
La Lune en fuit d'effroy, les Enfers en frémissent;
Et le cœur d'un Mortel m'oserait résister?
Partez, courrez, volez,

(g) Fureur et promptitude

C'est le prince de Thrace,
Qui s'est noircy vers moy de mille trahisons
Pour le punir de sa coupable audace,
Répandez dans son cœur vos plus mortels poisons.

(h) Estonnement

Quoy, vous demeurez immobiles?
Je parle, & n'obtiens rien de vous.
(i) Marques d'impuissance

Non, vous avez pour moy des craintes inutiles,
L'Amour est étouffé, croyez-en mon courroux.

(j) Elles marquent que le ciel les coups

Le Ciel pour me vanger, vous défend de rien faire,
Et vous m'abandonnez dans cet affreux revers?

(k) Marques d'impuissance et réfus

(i) Fureur et desespoir

Donc, pour avoir raison d'un teméraire,
Je ne trouve aujourd'hui qu'impuissance aux Enfers?
Hels! fut-il jamais un sort plus déplorable?
Vous me plaignez? ah! c'est trop m'outager.
Puyez, votre présence me gesne & m'accable,
Si vous ne pouvez me vanger.

(m) Elles s'enfuient

Les Furies disparaissent.
Table 13.4: Structure of Thomas Corneille’s *Circé* (1673)

<table>
<thead>
<tr>
<th>Dramatic division</th>
<th>Setting and décor</th>
<th>Machine/scenic effects</th>
<th>Vocal/choral music</th>
<th>Ballet</th>
</tr>
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<tbody>
<tr>
<td>Overture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prologue, sc. 1</td>
<td>The Temple of Glory</td>
<td>Descent of Mars in a chariot and Fortune on a cloud</td>
<td>Dialogue of Music and Comedy (&quot;Pour divertir Louis, unisons-nous ensemble&quot;); Chorus (&quot;Vantons ce grand Nom comme eux&quot;); La Musique (&quot;Sur des Exploits moins glorieux&quot;); Comedy and Music (&quot;Ses Ennemis, de ses Armes frapes&quot;); Chorus (&quot;Vantons ce grand Nom comme eux&quot; repeated)</td>
<td>Prelude pour faire entrer les Arts et les Plaisirs; Entrée: Arts et Plaisirs (danced twice)</td>
</tr>
<tr>
<td>sc. 2</td>
<td></td>
<td>Descent of Cupid and Fame on clouds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 3</td>
<td>Entrance of Music, Comedy, the Arts and the Pleasures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overture (repeated)</td>
<td>A plain, with the ruins of a palace</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act 1, sc. 1–5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 6</td>
<td></td>
<td>Chanson of the first satyr (&quot;Deux beaux yeux me charment&quot;); chanson of the second satyr (&quot;Un Jour la jeune Lisette&quot;)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 7</td>
<td>Five satyrs are magically carried off by invisible spirits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 8</td>
<td>Glaucus and Circe fly away in her chariot</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Entr’acte**

| Act 2, sc. 1–6     | A garden | An arbour supported by ten bronze statues suddenly appears | Dialogue of Tircis and Sylvie ("Pourquoi me fuyez-vous, o beauté") | Sarabande en rondeau* |
| sc. 7              |          | Lions, bears, tigers, dragons, and serpents (made of paper-mâché) appear; the ten bronze statues fly away, and the arbour disappears into the ground |                   |        |
| sc. 8              |          |                   |                   |        |
| sc. 9              |          |                   |                   |        |

**Intermède**

| Act 3, sc. 1       | A superb palace | Several clouds appear, envelop Circe and Sylla, and carry them away | Chanson ("Viens, ô Merce d’Amour, viens recevoir nos voeux") | Passacaille |
| sc. 2              |                   | Descent of the Palace of Venus |                   |        |
| sc. 3–6            |                   | Venus appears suspended on her globe, surrounded by Amours; the Amours fly away, and Venus ascends |                   | Menuet ‘Les Singes’; Bourrée |
| sc. 7              |                   |                   |                   |        |
| sc. 8              |                   |                   |                   |        |
| sc. 9              |                   |                   |                   |        |

**Entr’acte**

<p>|                   |                   |                   | Menuet ‘Les Singes’ (repeated); Bourrée (repeated) |        |</p>
<table>
<thead>
<tr>
<th>Dramatic division</th>
<th>Setting and décor</th>
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<th>Vocal/choral music</th>
<th>Ballet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act 4, sc. 1–3</td>
<td>A wood, near Circe’s palace</td>
<td></td>
<td>Chanson of the Dryad (&quot;Vous étonnez-vous&quot;); Ritornele; Chanson of the Faun (&quot;Il n’est rien de si doux que de changer sans cesse&quot;)</td>
<td>Les Pantomimes</td>
</tr>
<tr>
<td>sc. 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 5</td>
<td>Four spirits carry away Sylla, are intercepted by four Amours; and engage in mid-air combat; appearance of the Furies</td>
<td></td>
<td>Les Pantomimes (repeated)</td>
<td></td>
</tr>
<tr>
<td>sc. 6</td>
<td>The Sun appears in his Golden Palace</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>sc. 7–10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intermède</td>
<td>A cypress alley</td>
<td>Circe’s palace disappears</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act 5, sc. 1–7</td>
<td>A seashore</td>
<td>Neptune appears in the waves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sc. 8</td>
<td>Jupiter appears in his palace</td>
<td>Récit of one of the gods of the forest (&quot;Tout aime&quot;); Chorus of the divinities of the forest (&quot;Les plaisirs sont de tous les âges&quot;); Chanson of a silvan and a dryad (&quot;Il n’est point de Plaisir veritable&quot;); Chorus of the divinities of the forest (&quot;Les plaisirs sont de tous les âges&quot;) (repeated)</td>
<td>Prelude pour faire entrer les divinites des forets; Air: &quot;Divinites des forets et de la mer&quot;, Rondeau pour trois figures</td>
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<td>sc. 9</td>
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<td>sc. 10</td>
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<td>sc. 11</td>
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</table>

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* Charpentier also provides 4-pi instrumental arrangements of the two airs "Deux beaux yeux me charment" and "Un jour la jeune Lisette", which may be substituted for the rondeau.

* In his MSS, Charpentier includes as a replacement a trio "Mes soupirs vous le font trop entendre".