FROM PASTORAL COMEDY TO PASTORALE EN MUSIQUE

THE REVIVAL OF PASTORAL COMEDY

After two decades of nearly total neglect, pastoral comedy experienced a rebirth in mid-century as playwrights and composers began to take a renewed interest in its dramatic and musical possibilities. Just as comedy and tragicomedy adopted pastoral conventions and character types during the 1630s and 1640s, playwrights in the 1650s began to "pastoralize" these genres. Tristan l'Hermite's *Amarillis* (1653), an adaptation of Rotrou's comedy *Célimène* (c.1633), initiated this trend. Rotrou originally planned his play to be a pastoral comedy; but, in view of the public's waning interest in the genre, Rotrou decided to give it an urban setting. According to the preface, some of Rotrou's friends found the sketches for *Célimène* among his papers after the playwright's death and gave them to Tristan, who reconverted it into a pastoreale by changing the names of the characters and adding "lyric monologues, the satyr-scenes, and several other locales". When the Hôtel de Bourgogne performed *Amarillis* in 1652, it created a sensation. Another attempt at pastoral conversion soon followed: De Croisac based his *La Méléan* (1653) on Rotrou's *Céliane* (1637), and described it as a "tragico-théâtral, nouvelle et pastorale". Whereas Rotrou's urban characters were replaced with their Arcadian counterparts and the action was given a bucolic setting, the basic elements of his comedy remained essentially unchanged.

That incidental music by prominent court composers survives in collections of airs de cour points to the increased status of the new dramatic pastoral on the French stage. Jean de Cambefort, compositeur de la Chambre du Roi, set to music lyrics from Montauban's *Les Charmes de Félicité* (1654), a pastoral comedy that was then in repertory at the Hôtel de Bourgogne. Montauban's play includes a "chançon" in

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

1. La Célimène de M. de Rotrou, réécrite au Théâtre sous le nom d'Amarillis, pastorale, par M. l'Hermite (Paris: Sommerville et Courbé, 1653); ed. Abraham, Schweitzer, and van Biezen, in Le Théâtre complet de Tristan l'Hermite (Birmingham, Ala., 1975).

2. Lovett, Music historique, i. 224: letter of 15 May 1552. When President Tuberc, Intendant des Finances, invited the Troupe Royale to perform *Amarillis* during a fête that he gave at Rueil for the King and his court on 25 June 1653, he followed the performance with a ballet de cour; see Music historique, i. 382, 5 July 1653.

3. See Lancaster, *History of French Dramatic Literature in the Seventeenth Century*, iii. i. 364-7, for a discussion of these pastoral adaptations.


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Act 3, scene 1 ("Arbres, rochers, doux & charmans Zéphirs") that combines two pastoral conventions: the lyric monologue and the echo-dialogue. Cambefort's musical setting reveals the supple, melodic style characteristic of the composer, and treats the playwright's vers mêlés with a rhythmic freedom attained through changes of metre and hemiota (Ex. 11.1). Tristan l'Hermite's disciple Philippe Quinault composed each act of *La Comédie sans comédie* (1655) in a different dramatic genre: comedy, pastoral,
THE PASTORALE EN MUSIQUE

By 1630 pastoral comedy had formalized a variety of set pieces that allowed for the lyrical expression of pure feeling: the lyric monologue and plaintive, the amorous dialogue and the dépit amoureux, the chanson, and the pastoral chorus. Moreover, the Italian operas performed in Paris during the 1640s awakened poets and composers to the possibilities of a more continuous musical setting. Charles Coypneau (dit Dassoucy) seems to have been the first to attempt a comédie en musique. Poet, composer, and libertin who counted among his friends Tristan l’Hermite, Paul Scarron, La Mothe le Vayer, La Chapelle, Cyrano de Bergerac, Molière, Luigi Rossi, and Pierre de Nyet, Dassoucy moved freely within both literary and musical circles. A theorist and lutenist of astonishing virtuosity, Dassoucy played in the orchestra for the Paris performances of Egisto (1646) and

Orfeo (1647).9 Subsequently, Dassoucy provided incidental music for Chapponot’s La Grande journée des machines, ou le Mariage d’Orphée et Eurydice (given at the Théâtre du Marais in 1648), and for the 1650 court première of Pierre Corneille’s Andromède.

Dassoucy went further than his predecessors in increasing the musical element in his theatrical works. Le Jugement de Paris en vers burlesques (1648), written in the style of the burlesque travesty, was interspersed with songs.10 Dassoucy followed it with a comédie en musique, entitled Les Amours d’Apollon et de Daphné (1650).11 This pastoral héroïque generally adhered to the music-dramatic principles of Corneille: i.e. verses that are essential for understanding the play’s action are spoken, while lyric passages for which verbal intelligibility is not essential are sung. Pruniers errs when he remarks that ‘the comedy properly so called is entirely treated in burlesque style’,12 for in fact Dassoucy reserves this style for the exchanges between Cupid and the Satyr, and between Cupid and Apollo. Rather, the play consists of a mélange of burlesque and pastoral scenes in a variety of modes: ribald, erotic, heroic, serious, and tragic.13

The fourteen set pieces reveal a diversity in verse form and genre, which suggest that Dassoucy’s settings embraced a similar variety of musical styles. His chanson lyrics are modelled on the various genres of solo song: the air de cour, the récit, the chanson galante, the chansonnette moqueuse, and the chanson burlesque. Of particular interest are the conversational exchanges in vers mêlés, for which Dassoucy might well have used the recitative of Cavalli and Rossi as his model.

Les Amours d’Apollon et de Daphné begins with a prologue in praise of Louis XIV. The Sun is held in his celestial course, for ‘a star much more fair for the glory of the world shines upon us in these low regions’.14 While the prologue carries no specific indication of sung delivery, its lyrics resemble a chanson strophique: the shift to shorter verses at the refrain might suggest a change of metre and movement:

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10 Le Jugement de Paris en vers burlesques de Mr Dassoucy. Dédié à Monsieur le Prince (Paris: Toussaint Quinet, 1648). Dassoucy’s score is lost.
12 H. Premèvre, Opéra français en France, 334. The burlesque travesty was a distinctive poetic genre that had originated in Italy in the early 16th century. Usually written in octosyllabic rhymed couplets, the travesty treated in comic fashion subjects that had formerly been treated only in a heroic or epic manner, and thus ’the language and behaviour of various mythological or historical characters are reduced from the sublime to the grotesque’. See Scruggs, Charles Dassoucy, 24–5. Molière would later adopt this burlesque style in his prologue to Amphitryon (1668).
14 The Sun, a symbol long associated with the Bourbon kings, would become adopted as the personal emblem of Louis XIV when the young king appeared as the Sun in Benserade’s Ballet royal de la nuit three years later.
Table 11.1. Structure of Dassoucy’s Les Amours d’Apollon et de Daphné (1650)

<table>
<thead>
<tr>
<th>Dramatic division</th>
<th>Musical numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pour le Roy, Prologue</td>
<td>'Arreste, beau Soleil, ta course vagabonde'</td>
</tr>
<tr>
<td>Act 1</td>
<td>'Je me ris de tes traits' (Apollon)</td>
</tr>
<tr>
<td>sc. 1—Apollon, Amour (spoken and sung)</td>
<td>'Py de l’Amour et de ses lois' (Daphné)</td>
</tr>
<tr>
<td>sc. 2—Apollon, Daphné (sung throughout)</td>
<td>'Mortels, ne suivis pas' (Amour)</td>
</tr>
<tr>
<td>Act 2</td>
<td>'Quand l’Amour est contraire' (Amour)</td>
</tr>
<tr>
<td>sc. 1—Apollon, Aurore (spoken)</td>
<td>'Où courrez-vous belle Nymphé, arrêtez!' (Apollon and Daphné)</td>
</tr>
<tr>
<td>sc. 2—Amour (spoken and sung)</td>
<td>'Absent de vous je ne puis vivre' (Apollon)</td>
</tr>
<tr>
<td>sc. 3—Apollon, Aurore (spoken)</td>
<td>'Grille, grille' (Amour)</td>
</tr>
<tr>
<td>Act 3</td>
<td>'Lorsque chantant en cette plaine' (Daphné)</td>
</tr>
<tr>
<td>sc. 1—Apollon, Pénéée (spoken throughout)</td>
<td>'Echos à qui j’entends redire' (Apollon)</td>
</tr>
<tr>
<td>sc. 2—Daphné (spoken and sung)</td>
<td>'Dormitè beli ochi' (Apollon)</td>
</tr>
<tr>
<td>sc. 3—Satyr, Apollon (spoken throughout)</td>
<td>'O douleur, ô fureur' (Apollon)</td>
</tr>
<tr>
<td>sc. 4—Apollon, Daphné, Amour (sung and spoken)</td>
<td>'Vos pleurs sont superflus, beau Dieu de la lumière' (Daphné)</td>
</tr>
<tr>
<td></td>
<td>'Mortels, ne suivis pas' (Amour)</td>
</tr>
</tbody>
</table>

The exchanges between Apollo and Daphne adopt a more lyrical mode that suggests an entirely different musical treatment. When Apollo first meets Daphne in Act 1, scene 2, their conversation alternates between song and spoken vers mêlés, as Daphne’s strophic chanson à refrain frames Apollo’s two speeches; this scene thereby assumes a symmetry typical of the early pastorales en musique. Even more remarkable is their later conversation in Act 2, for which Dassoucy’s text calls for a continuous musical setting. Written entirely in vers mêlés, these lyrics represent a musical discourse which seems designed for sung recitative.

Dassoucy’s operatic conclusion to Les Amours d’Apollon et de Daphné features a mélange of declaimed verse, chansons, plaintes, and musical discourse. Having driven away the Satyr, Apollo sings a lyric monologue (‘Echos à qui j’entends redire’) before he happens upon the sleeping Daphne. He lulls her sommeil with a chanson italienne (‘Dormite beli ochi’), but just as Apollo is about to kiss her,
Daphne awakens and rejects him. When the god becomes insistent, Daphne calls upon her father Peneus, who transforms the nymph into a laurel tree. Apollo expresses his grief in a monologue spoken in vers mêlés that culminates in a chanson ("O douleur, ô fureur"); poetically, this passage strikingly resembles a recitative-aria complex.

In its denouement, Dassoucy's comédie en musique assumes the tone and grandeur of later tragédie-lyrique. Apollo hears the voice of Daphne coming from the laurel tree, wherein the nymph begs for his forgiveness and devotes herself to Apollo. The god's amorous love in turn transforms into agape love, and he proclaims that the laurel tree henceforth will be sacred to Apollo.

Charles de Beys, a friend of Dassoucy, was next to write a pastoral play designed for musical setting: Le Triomphe de l'Amour (1654). According to Prunières, the composer and organist Michel de la Guerre requested this libretto from Beys, who 'must have been still under the effect of having read Les Amours d'Apollon et de Daphné when he wrote this play'. This is a new type of pastoral play that exists on a higher plane of abstraction. Gone are the colourful characters, exotic locales, and peripetes of pastoral tragicomedy; instead, the setting is generic, and the characters are scrubbed clean of any individualizing personality. Virtually devoid of dramatic action, the plot centres on a group of lovers who express through music a succession of contrasting but static emotional states.

As Beys summarizes it in his printed argument:

Climène scorns Lysis, who loves her; Philandre scorns Climène, who loves him. Cloris loves Lysis; Lysis scorns her. Philandre loves Cloris. Cloris scorns Philandre. Climène and Cloris claim no longer to love Lysis and Philandre. Lysis and Philandre also claim no longer to love Climène and Cloris. Lysis, Philandre, Climène, and Cloris conclude separately and together to guard their liberty and to renounce Love and its charms.

Cupid appears with his bow and arrows, and in anger resolves to submit them to his laws—notwithstanding the resolution of the shepherds and shepherdesses. And after having let loose on them a volley of his arrows, they again feel themselves drawn irresistibly into the Empire of Love. Lysis continues his amorous attentions toward Climène. Climène, instead of scorning him as before, receives them and returns his affection. Cloris does the same with Philandre, and afterwards they conclude individually and together to live for ever in the Empire of Love.

The prologue assumes the character of a ballet récit, as Cupid identifies himself, describes his divine attributes, and boasts of his powers over kings and commoners alike. At the midpoint of the drama Cupid reappears as a deus ex machina to break the chain of unrequited love, thereby causing the shepherdess to fall in love with the shepherd she formerly despised.

Beys drew upon the lyric compositions of pastoral comedy, which he organized in a symmetrical design. As Prunières points out, the composer would have had to set only the first couplet of the prologue (6 lines), a dialogue en musique (14 lines), an ensemble (4 lines), Cupid's second récit (6 lines), another dialogue en musique (8 lines), and a final chorus (6 lines), 'and thereby expend less creative imagination than in the slightest musical scene involving several characters of a ballet de cour'. Apart from continuous music, there is little that is new or original in Le Triomphe de l'Amour; indeed, Dassoucy's Les Amours d'Apollon et de Daphné contains a greater diversity of lyrical forms and genres.

Le Triomphe de l'Amour was evidently planned for court performance during Christmas 1654, for on 15 December Loret attended a rehearsal given by fifteen or sixteen performers. However, other events scheduled at court took precedence, and so its première was postponed for Carnival 1655, when the Gazette reported that:

On the 22nd of this month was sung at the Louvre by the Musique du Roi in the apartment of His Eminence and in the presence of Their Majesties, Monsieur, His Eminence, and the better part of the court a pastoral in verse, composed by Sieur Beys, accompanied by a consort of different types of musical instruments played by eleven of the finest masters in the art: this work, due to its novelty and its pleasing composition, was received by the entire company with much applause.

It has been suggested that this was not a fully staged production, but rather a concert performance. In his letter of 23 January 1655, written the day after its première, Loret referred to Le Triomphe de l'Amour as the 'Concert du Sieur de La Guerre'. However, the gazetteer confesses that he did not personally attend the première—otherwise he would have observed the staging described in the above argument ('Cupid appears with his bow and arrows ... And having let loose on them a volley of his arrows, they again feel themselves drawn irresistibly into the Empire of Love'). Nevertheless, Auld concludes that Le Triomphe de l'Amour was 'patently not originally conceived for the stage', and therefore different in

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11 This somnolent scene is clearly modified after that of Rossi's Orfeo, 2, 9, where the chorus sings a lullaby ("Dormite bello'ochi") to the sleeping Euridice.


13 Opéra italien en France, 339.

14 See the discussion of Le Triomphe de l'Amour in Auld, Lyric Art of Pierre Perrin, 1, 66-8.

15 Le Triomphe de l'Amour ou ses bergers et bergères. Délib. au Roi, mise en musique par De la Guerre et organise par Sa Majesté en soi-même, Chauffe du Palais à Paris (Paris: Charles Chenault, 1654). A copy of this libretto can be found in the Bibliothèque Marcuse (Ms. 109/14). Le Guerre's music is lost.


18 The Ballet du Temps had been given on 3 Dec. 1654, and probably was repeated several times during that month. Then on 2 Jan. 1655 a masque was danced by the King in the presence of the Queen, on 6 Jan. another ballet was danced by the King in the apartment of Cardinal Mazarin, and on 16 Jan. another masque was danced by the King in the apartment of the Princess Palatine (see Recherches sur les théâtres de France, iii, 138-9).

19 Gazette, 16 (30 Jan. 1655), 127.


The novelty of the undertaking attracted many people who were curious about it. Everything succeeded admirably, for the symphony was beautiful, the actors [i.e. singers] had lovely voices and looked handsome. The King, hearing about it, was curious to see it. It was performed at Vincennes, before the entire court. Monsieur Cardinal Mazarin, who had a taste for these performances and was very much a connoisseur, praised the poet, the author of the music, and the actors, and he indicated that he would employ them from time to time to present similar entertainments.

Ignoring the earlier efforts of Dassoucy, Beys and La Guerre, Perrin heralded the Pastorel d'Issy on the title-page of its libret as 'the first French musical comedy performed in France'. However, Perrin undermined his accomplishment by claiming that it was virtually devoid of 'all serious discourse, and even all plot'—an ill-considered statement that would be repeated by his detractors.23 Striving to avoid the plot complications and superfluous secondary episodes of Italian opera, Perrin stripped the action to its barest essentials and focused instead on the psychological drama. Menestrier observed that there are 'five acts and only fourteen scenes, which were fourteen songs freely strung together, as one had wished to follow no other law than that of expressing in beautiful verses and music the diverse agitations of the soul which can be portrayed on the stage.'24 For this new type of pastoral music drama, Perrin modelled his dialogue after chanson lyrics; his verses are short, with frequent caesuras and predictable rhymes, 'with the result that the scenes are so suitable for singing that there is none which could not be made into a song or a duet'. However, to avoid the impression of a mere succession of set pieces, Perrin added that 'it might be prudent for the composer not to set them all entirely in the character of song, but should rather adapt them to the style of the stage and the performance.'25

When underrating Perrin's abilities as an opera librettist, critics tend to overlook the skilful construction of his libretto. According to Perrin's design, 'each act begins and ends with a grand symphony, and the entre-scenes are articulated in their conjuncture by ritournelles or short reprises of the symphonies'. Furthermore, Acts 1, 2, and 4 begin and/or end with dramatic soliloquies by the leading male characters, while within the acts different voice-types are combined.
in various ensembles, so that 'each singer performs but one or at most two little solos, and sings but once with the same partner'.35 Perrin employs the stock lyric compositions of the dramatic pastoral, but he freely modifies them to meet his dramatic needs. For example, in Act 3, scene 1 two shepherds lament the harshness of their shepherdesses in a joint lyric monologue. As in Beys's and La Guerre's Le Triomphe de l'Amour, these shepherd-lovers are so much alike in character that they think and speak in tandem.

**ALCIDOR & PHILANDRE**

Bicote, ruisseaux; écoutez, Zephyrs,
Ecoutez les soupirs,
De deux Amans fidèles,
Que font languir deux Bergeres
criticées;
Nous n'esperons de guerison
Ny d'elles, ny du temps, ny de nostre raison;
Nos maux sont des maux incurables;
Mais à la mort nous pouvons recourir,
Le refuge des miserable,
Et c'est assé pouvoir que de pouvoir mourir.

The effect produced by these shepherd-clones is (unintentionally?) comical, and would later provide fodder for Molière's satire of pastoral convention.

In the following scene, the Satyr expresses his sexual frustration in a lyric monologue, which acts as a comic foil to the shepherds' _plaine_. When Tyriss tells him that he may expect to languish so long as he wears horns, the Satyr expresses a witty conceit: as long as man and beast both need women, destiny ordains that they must both wear horns (in other words, the satyr's real horns become a symbol of his bestiality, and man's imaginary horns that of his cuckoldry).4 Judging by the variety of lyric compositions assigned to the Satyr, this role seems to have been the most interesting: the Satyr's music includes an introspective monologue in alexandrines (1. 1), a recitative (2. 3), a maxim air (3. 2), and a _plaine_ (4. 4).

Perrin saw that the ensemble set-piece gives opera a distinct advantage over spoken theatre—for it permits identical or even opposed sentiments to be voiced by several characters simultaneously. The pastoral _dialogue en musique_ offered Perrin a vehicle for developing and expanding on such a dramatic situation. In Act 1, scene 2, Philandre and Alcidor decry the harshness of their mistresses individually and in duet; then in the next scene the faithless shepherdess Sylvie arrives to declare her philosophy of love's inconstancy. As Philandre and Alcidor proclaim that heaven will avenge the forsworn lover, Sylvie cynically repeats the same words as she joins them in trio.

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33 Ibid. 64.
34 Loret, _Maze historique_, iii. 51–2; letter of 10 May 1659.
35 Saint-Evremond alone commended its 'concerts de flutes, which had not been heard on any stage since the Greeks and Romans'. Yet Cambert's musical contribution was considerable. The printed _livret_ refers to 'une grande Symphonie de Clavesins, Teorbes, Violes, & Dessus de violon' that played a substantial amount of purely...
instrumental music: ten ‘grandes symphonies’ which framed each act, and eleven ‘ritournelles’ performed between the scenes. Moreover, judging by Perrin’s lyrics Cambert must have composed his music in a wide variety of vocal styles: dramatic recitative, monologue airs, chansons, dialogues, a vocal rondeau, and chœurs.

In light of his mastery of the operatic medium in his later operas, Cambert must have found solutions to many of the problems posed by French recitative in the Pastoral d’Issy. However, during the twelve years that separated the Pastoral d’Issy and Pomone (1671), a parallel path of music-dramatic development can be traced within pastoral divertissements found in many of the comédies-ballets of Lully and Molière.

PASTORAL COMEDY AND COMÉDIE-BALLET

Molière, Lully, and the Pastoral Divertissement

Norwithstanding the claims of Charles Perrault and Bauderon de Sénéçon that les deux grands Baptistes had scoffed at the idea of pastoral opera in the French language until they witnessed the success of Perrin’s and Cambert’s Pomone, Molière and Lully introduced in many of their court entertainments rustic characters, Arcadian themes, and pastoral scenes sung in their entirety. Shepherds, nymphs, satyrs, and magicians had long been standard figures in ballet de cour, and the chains of lovers, lyric monologues, plaintes, echo-dialogues, singing contests, mock suicides, and sleep-scenes found in the comédies-ballets reveal that pastoral commonplaces were a source of ongoing comic inspiration for Molière and Lully.

By the 1660s the pastoral genre was largely démodé as serious dramatic literature. The early French pastorales of Nicolas de Montreux (Arimène, 1596), Montchétien (Bergerie, 1600), Nicolas Christen des Croix (Les Amantes ou la grande pastourelle, 1613), and Isaac du Ryer (La Vengeance des satyres, 1614) had been imitative of both Italian and Spanish models; however, Honore de Urfé’s multivolume L’Astrée (1607–27) inspired a new French pastoral ethic in harmony with the fashionable esprit précieux. Pastoral drama reached its zenith in France with Racan’s Les Bergeries (1625), Mairé’s Sylvie and Silvanire (c.1625–9), and Gombault’s Amarrantie (1631), and quickly declined thereafter. Twenty years later Tristan l’Hermitte’s Amarrantie (1653) initiated a nostalgic revival of the dramatic pastoral that coincided with the first pastorales en musique of Dassouy (Les Amours d’Apollon et de Daphné, 1650), Charles de Beys (Le Triomphe de l’Amour, 1654, rev. 1657), and Pierre Perrin (Pastorale d’Issy, 1659). However, Thomas Corneille’s satire Le Berger extravagant (1653) pointed up the absurdities of the pastoral genre when its protagonist, after reading L’Astrée and seeing a performance of Tristan’s Amarrantie, dons shepherd’s garb and begins to live out his own Arcadian fantasy.

Many of the bucolic motifs in Molière’s divertissements derive from the pastoral poetry of antiquity. According to Jacques Morel, the allusions in La Pastoral comique, Le Sicilien, and Les Amants magnifiques to the innocent and happy love of the birds and animals stem from De rerum natura of Lucretius, which Tasso transmitted to the French authors of pastorals. Moreover, on two occasions Molière drew upon specific classical models: the singing contest of the fourth intermède of La Princesse d’Élité is in imitation of the Anacreontic pastoral lyric, whereas the ‘dépit amoureux’ of the third intermède of Les Amants magnifiques is a French translation of an ode of Horace (‘Donec gratia eram tibi’, ode 9 of book 3).

Other pastoral situations, scenes, and characters look to the seicento Italian pastorale for inspiration. It is no accident that the comédies-ballets designed for the court fêtes allude to these Italian sources, for, according to Athénées de Montespan (the King’s mistress from 1667 to 1673), Guarini’s Pastor fido and Tasso’s Aminta were among Louis XIV’s favourite works. For example, La Princesse d’Élité (1664), like Pastor fido, begins immediately after a boar-hunt. Both Silvia in Aminta and the Princesse d’Élité prefer the excitement of hunting over the attentions paid them by their royal suitors; meanwhile, the Princesse’s court fool Moron follows the example of Aminta and affects to kill himself for the love of a shepherdess. For Morel, the disdainful shepherdesses of Mélicerte (1666) are ‘d’une allure guarienne’, likewise, the two satyrs rejected by Caliste in the third intermède of Les Amants magnifiques are kin of the satyr spurned by Corisca in Pastor fido.

Mélicerte, Molière’s only spoken pastoral comedy, was the third entrée of the Ballet des Muses (1666–7), where it was dedicated to the comic muse Thalia. While later editions of this comédie-pastorale-héroïque do not call for music or dance, the entrée that followed it in the Ballet des Muses celebrated Euterpe, the pastoral muse, and featured pastoral songs, choruses, and dances—some of which may have originated as musical intermèdes in Mélicerte. Molière based his play on an

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Nouvelles de ma vie, par Charles Perrault, ed. Rouxton, 126-7, and Antoine Bauderon de Sénéçon, Lettre de Clément Mene, a v. de 1668, touchant ce qui s’est passé à l’arrivée de Jean Baptist de Lalli aux champs Éoliens (Célebrities: P. Marteau, 1688), 54-5.
episode in Mlle de Scudéry's popular pastoral romance *Artamène, ou le Grand Cyrus* (1649–53). Its plot revolves around a conventional chain of pastoral lovers: Acanthe and Tyrène are in love with Daphné and Éroxène, who both love Myrtil, who in turn loves and is loved by Mélicerte. Mollière grants the first four would-be lovers so little individualizing personality that they imitate each other's lines. For example, the opening scene mimics the balanced exchanges that informed much of Perrin's *Pastorale d'Issy* and, to an even greater extent, Beys's *Le Triomphe de l'Amour*.

**ACANTE**

Ahl! charmante Daphné!

**TYRÈNE**

Trop aimable Éroxène.

**DAPHNÉ**

Acanthe, laisse-moi.

**ÉROXÈNE**

Ne me suis point, Tyrène.

**ACANTE**

Pourquoi me chasses-tu?

**TYRÈNE**

Pourquoi fuis-tu mes pas?

**DAPHNÉ**

Tu me plais loin de moi.

**ÉROXÈNE**

Je m'aime où tu n'es pas.

**ACANTE**

Ne cesseras-tu point cette rigueur mortelle?

**TYRÈNE**

Ne cesseras-tu point de m'ètre si cruelle?

**DAPHNÉ**

Ne cesseras-tu point tes inutiles vœux?

**ÉROXÈNE**

Ne cesseras-tu point de m'être si fâcheux?

**ACANTE**

Si tu n'en prends pitié, je succombe à ma peine.

**TYRÈNE**

Si tu ne me secours, ma mort est trop certaine.

**DAPHNÉ**

Si tu ne veux partir, je vais quitter ce lieu.

**ÉROXÈNE**

Si tu veux demeurer, je te vais dire adieu.

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**SECOND MUSICIEN**

Ahl mon cher Philène.

**SECOND SINGER**

Ahl my dear Philène.

**PREMIER MUSICIEN**

Ahl mon cher Tircis.

**FIRST SINGER**

Ahl my dear Tircis.

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* Soon, however, we discover that the playwright has assigned such repetitive passages to these thoroughly conventional, mirror-image lovers, while he reserves more poignant lyricism for his main characters, Myrtil and Mélicerte.45

* For later performances of Le Ballet des Muses, Mollière replaced Mélicerte with a pastorale *en musique*, *La Pastorale comique*.46 Following the example of *L'Astrée*, *La Pastorale comique* takes on a measure of contemporary social relevance as Lycas and Filène, two 'riches pasteurs', court the young shepherdess Iris, who instead loves the poor but noble-hearted Coridon. However, Mollière turns pastoral convention on its head when the rich but ugly Lycas consults some magicians, who invoke the goddess of love in a hymn ('Déesse des appas'), dress the shepherd up in a ludicrous fashion, and then deride him in song and dance ('Qu'il est joli'). In scene 3 Filène tries his hand at the pastoral commonplace of the lyric monologue; however, instead of the traditional address to the flora and fauna of the bucolic landscape, Filène seeks consolation in his beloved flock of sheep ('Paissez, chères brebis'). Soon thereafter a singing contest brings Filène and Lycas to the point of blows; but when some peasants later arrive to separate them, the group only ends up fighting amongst itself. In typical *comédie-ballet* fashion, Mollière and Lully defuse the impending violence mimetically by transforming their altercation into dances of battle ('Les Paysans combattant avec des bâtons') and of reconciliation ('Les Paysans réconciliés'). In the end, Lycas and Filène, both spurned by Iris, resolve to commit suicide. As they argue over who is to go first, a joyful shepherd—the *ratsonneur* of Mollière's urban comedies—arrives to chide them for thinking of killing themselves for unrequited love ('Hai quelle folie!'). Here and elsewhere, Mollière recasts the threadbare commonplaces of the pastorale in dramatically effective, pointedly comic fashion.

* As the 1667 Carnival performances of *Le Ballet des Muses* came to a close at court, Mollière and Lully added a new *comédie-ballet, Le Sicilien, ou l'Amour peintre*, as the final fourteenth entrée. The second scene features a pastoral 'scène de comédie chantée' performed by some Turkish singers, in which two archetypal shepherds decry the harshness of their respective mistresses. Even the rocks will be moved upon hearing of Philène's anguish ('Si du triste récit'), while Tircis's sighs begin anew each dawn when the birds begin to sing ('Lesoiseaux réjouis, dès que le jour s'avance'). After the disheartened shepherd-lovers commiserate in anguished exclamations, they join in weepy duet on a saccharine conceit:
SECOND MUSICIEN
Que je sens de peine!

SECOND SINGER
What grief I feel!

PREMIER MUSICIEN
Que j’ai de soucis!

FIRST SINGER
What cares I have!

SECOND MUSICIEN
Tojours sourde à mes vœux est l’ingrate
Climène.

SECOND SINGER
Ever deaf to my sighs is the ungrateful
Climene.

PREMIER MUSICIEN
Cloris n’a point pour moi de regards adoucis.

FIRST SINGER
Cloris has no sweet looks for me.

TOUS DUX
Ô loi trop inhumaine!

BOTH
O too inhuman law!

Amour, si tu ne peux les contraindre d’aimer,
Pourquoi leur laissez-tu le pouvoir de
charmer?

Once again, a worldly wise shepherd intervenes to show these misguided shepherds the error of loving ‘des inhumaines’ (‘Pauvres amants, quelle erreur!’), and in his embellished double he illustrates how he matches his lovers’ affections in kind—whether tender or fierce.  

Molière and Lully also experimented with linking a self-contained pastoral comedy with the main action of the spoken play. The musical intermèdes of La Princesse d’Elide present a succession of pastoral commonplaces which provide a bucolic counterpart to the spoken play (for further discussion, see Chapter 15). For the Grand Divertissement Royal de Versailles (1668), Molière and Lully intercalated a spoken comedy in three acts with a self-contained pastorale en musique in four intermèdes. According to Félibien’s official livret, ‘even though it appears that this might be two comedies performed at the same time, of which one is in prose and the other in verse, they are, however, so well joined to a common subject that they are the same piece and depict but a single action’.

This ‘common subject’ that links the pastorale and the play George Dandin is the ongoing battle between the sexes. Here, the protagonist furnishes liaison de scène with the pastoral intermèdes; but unlike Moron, who lived in both worlds, Dandin is only a witness to the events that unfold in this parallel, pastoral realm. For example, at the end of Act 1 the miserable Dandin ‘is interrupted by a shepherdess who comes to give him an account of the two shepherds’ despair; he leaves her in anger, and makes way for Cloris who, on the death of her lover, comes to perform a musical lament’. Unlike the surrounding scenes, this

Ex. 11.2
Molière, George Dandin (1668), Second Intermède

Jean-Baptiste Lully
(after F-Pn, Rés. F 526)

intermède is of a serious character, and Lully set it to music accordingly. To depict the shepherdess’s anguish he drew upon the usual expressive musical gestures of the Italian lamento: a descending ostinato bass, passionate exclamations followed by expressive silences, chains of suspensions, drooping melodic lines, and phrases that cadence with fatalistic regularity (Ex. 11.2).

As in Ménestrel, Molière’s verses endow the shepherd-lovers of George Dandin with little individualizing personality—just as Lully’s music, with its parallel thirds and short bits of imitation, confirm that the couples are merely carbon copies of one another. The symmetry of their paired exchanges resembles a fourway dialogue en musique, in which the spurned shepherds respond in duo recitative to the harshness of their respective shepherdesses. As Molière wryly notes at the end of this scene, ‘these two shepherds go away in despair, following the custom of lovers of old who would despair over trifles’, and their music, with its mindless repetitions, jaunty dance-rhythms, and obligatory chains of mock-pathetic suspensions, further deflates the gravity of the situation (Ex. 11.3).

After George Dandin Molière and Lully abandoned the format of the parallel, ongoing pastorale en musique and reverted to their earlier practice of introducing pastoral episodes as performances within the context of the spoken play. In Les

47 Couverture in turn views this ‘scène de comédie chantée’ as the prototype for the George Dandin pastorale; see Jean-Baptiste Lully, 171.

48 Morel (Modèle pastoral dans l’œuvre de Molière, 342) refers to this as ‘le dialogue d’un genre liturgique et d’un autre, et plus précisément, si on veut, le dialogue de La jalousie du Barbouillé et de la Pastorale comique’.


50 Lully’s prototype for the ‘Plainte de Cloris’ can be found in the ‘Revet d’Armide’ (‘Ah Rinaldo, o dove sei’), the Italian lamento he composed for the eighth entry of the Ballet des Anns régantes (1664). For comparison of these two laments, see D. Lauruy, ‘Les Ains italiens et français dans les ballets et les comédies-ballets’, in La Æneas et Schmetzler (eds.), Jean-Baptiste Lully, 31–49 (at 38–42 and 43–7).
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MUSIC AND DANCE IN FRENCH PLAYS

Amants magnifiques (1670) all the intermèdes constitute various musical and balletic entertainments given for the court of Thessaly. Like Iris in La Pastorale comique, who prefers Coridon over the two ‘riches pasteurs’, Princess Éphirphile favours the noble-hearted Sostrate—a general in the army who, because of his low station, feels that he cannot compete with her two princely suitors. Sostrate goes through much of the play trying to conceal his love for Éphirphile; and like the archetypal shepherd-lover, he is prepared to die either from grief (in 1. 1) or from happiness (in 4. 4).

Molière takes these associations between the play’s characters and their pastoral counterparts to a higher, metatheatrical level in the third intermède—a full-scale pastorale en musique given for Princess Éphirphile by Prince Timoclès. Its prologue, like that of Pastor fido, serves a double function: to pay tribute to the guest of honour, and to introduce the subject of the entertainment. Furthermore, the action and characters of the pastorale en musique can be viewed as a symbolic reflection of those of the spoken play.

In the first scene of the pastorale, the shepherd Tircis sings a stock lyric monologue (‘Vous chantez sous ces feuillages’); but his triple-measure dance-rhythms and active bass-line tells us that his grief is trivial rather than tragic. Then, in the second scene, Lycaste and Ménandre arrive and try to console Tircis. These twin shepherds think and speak in tandem, and their extravagant outbursts of empathy, répétition de paroles, verbal symmetries, and stichomythia have surely been designed to create a parodic effect:

**Lycaste et Ménandre**

**TIRCIS**

Ah! Tircis!

Ah! Bergeron!

Lycaste et Ménandre

Prends sur toi plus d’empire.

TIRCIS

Rien ne me peut plus secourir.

Lycaste et Ménandre

C’est trop, c’est trop cédé.

TIRCIS

C’est trop, c’est trop souffrir.

Lycaste et Ménandre

Quelle faiblesse!

TIRCIS

Quel martyre!

Lycaste et Ménandre

Il faut prendre courage.

TIRCIS

Il faut plutôt mourir.

**Ex. 11.3**

Molière, George Dandin (1668), Premier Intermède

Jean-Baptiste Lully (after P-Pin, Rés. F 526)

**Michel Pastoral Comedy to Pastorale en Musique**

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**Pastorale Comedy to Pastorale en Musique**

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After she has become overtaken by sleep, Tircis and his companions sing her a kind of lullaby similar to the traditional sommeil music (see Ex. 11.4). While this Italianate trio stands out as a musical high point, the drama builds to a climax after Caliste awakens. Scene 4 is conceived in a symmetrical arc, as shown in the schematic diagram presented as Fig. 11.1. Caliste is surprised to find that Tircis has followed her, and, admitting that pity has aroused her true affections, she yields to him. The key shifts from G minor to B flat major when Caliste surrenders her heart to her shepherd-lover. Tircis, stunned ("Ah! je suis hors de moi!"), momentarily loses track of his key as he wanders through B flat, G major, C minor, and finally D major; his friends, in response to his good fortune, bring the music back to the key of G (Ex. 11.5). Here Lully’s setting has an arioso-like expressiveness that features the prominent anapaests, triadic outlines, and downbeat end-rhymes typical of his later operatic recitative.

By way of contrast, scene 5 introduces two new characters: the satiric counterparts of Lycaste and Ménandre. We learn that these woodland creatures had been former rivals for Caliste’s affections, but are now taken aback by the sudden revelation of her new-found love for Tircis. Often presented as a comic villain in pastoral comedy, the satyr was traditionally lewd in his behaviour and bestial in his desires. These, however, are gallant satyrs, who express their just indignation in précieux language. Returning to the key of B flat, the first satyr, in rapid, conversational speech rhythms over a static bass, reproaches Caliste for granting her love to a mere shepherd; the second satyr echoes his sentiments in the key of F, and complains of Caliste’s callous disregard for his feelings (Ex. 11.6). The shepherdess’s nonchalant response, set to a dancelike, triple-metre melody, suggests a new side of her personality—that of a consummate coquette: since destiny wills her to fall in love with Tircis (so she tells the satyrs), both must bear their fates patiently. As unlucky in love as their forebears, the disheartened satyrs resolve to drown their sorrows in wine (‘Aux amants qu’on pousse à bout’).

![Dialogue en musique](image)

**Fig. 11.1.** Dramatic Arc of the third intermède of Les Amants magnifiques (1670)

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21 The sommeil was a commonplace of Italian opera of the time, e.g. in Zeno’s Orfeo (1647), where the chorus sings a lullaby (‘Tornate beveste ecco’) to the unconscious Eurydice.
Ex. 11.4
Molière, Les Amants magnifiques (1670), Troisième Intermède, sc 4
Jean-Baptiste Lully
(after F-Pn, Rés. F 601)

Ex. 11.5
Molière, Les Amants magnifiques (1670), Troisième Intermède, sc 4
Jean-Baptiste Lully
(after F-Pn, Rés. F 601)
In the denouement to the third *intermède*, the shepherds, shepherdesses, and satyrs join in chorus to summon the woodland divinities ('Champêtres divinités'), whereupon some dryads and fauns emerge from their grovettos to perform an *entrée de ballet*. Next, they present a musical performance featuring two pastoral lovers, Philinte and Clémène, whose story (taken from an ode of Horace) raises the *divertissement* to yet a higher level of abstraction. Having formerly sought consolation in the arms of others, the inconstant lovers enact a *dépit amoureux* that concludes in a duet of reconciliation. As they now declare eternal fidelity, their melodic lines intertwine in imitation and combine in thirds and sixths—symbolic of their newly-found harmony. After the performance-within-the-play ends, 'tous les acteurs de la Comédie' momentarily step out of character and join in chorus to exhort lovers everywhere to quarrel, so that they may enjoy the pleasures of making up ('Amants, que vos querelles'). In this final number, 'the fauns and the dryads recommence their dance, which the singing shepherdess and shepherds intermingle with their songs, while three little dryads and three little fauns reproduce upstage everything that happens downstage'.

This mirror reflection projected by the little dryads and fauns in the downstage action epitomizes the relationship that exists between the pastoral third *intermède* and the spoken play. Tircis, the suffering shepherd of the opera, can now be seen as the pastoral counterpart to General Sostrate, the suffering lover of the play, and Caliste's preference for a mere shepherd over the two rival satyrs is analogous to Ériphile's choice of Sostrate over the two rival princes. Moreover, Caliste's pronouncement to her satyrs-suitors 'le destin le veut ainsi (sc. 5) predits the denouement of the play, where an unforeseen twist of fate decides the Princess's future husband. The alliance of the rival princes with the courtly satyrs is a clever, parodic touch—particularly later on, when their outrage at Ériphile's choice matches the satyrs' indignation. Moreover, Caliste's nonchalant reaction to the satyrs' distress recalls the behaviour of Ériphile's mother, who also trilles with the affections of her royal suitors and plays games with Sostrate. Declaration of her love must wait until Act 4, scene 4—when Sostrate's ecstatic reaction ('Ah! Madame, c'est trop pour un malheureux: je ne m'étais pas préparé à mourir avec tant de gloire . . . ') recalls that of the shepherd Tircis in scene 4 of the third *intermède* ('Ô Ciel! Bergers! Caliste! Ah! je suis hors de moi. Si l'on meurt de plaisir je dois perdre la vie').

Whatever reservations Molière may have had about pastoral opera, he seems to have taken some pride in this *pastorale en musique*; that is, assuming that the playwright's sentiments were those he assigned to Ériphile's mother ('Voilà qui est admirable, il ne se peut rien de plus beau, cela passe tout ce qu'on a jamais vu'). However, this pronouncement might carry a further meaning—given that beginning with *Les Amants magnifiques* Molière took over Bensonard's position of poet for court ballets. Moreover, Molière's and Lully's accomplishment surpassed that of Perrin's Académie Royale des Opéra, which had been in existence since 1669 but had yet to stage an opera. Indeed, Manuel Couvreur judges that 'by the quality of the versification, by the varied beauties of the score, this pastoral is much superior to the famous *Fomone*—which would be created the following year'.

Molière renewed his satiric attack on pastoral opera in *Le Bourgeois Gentilhomme* (1670), where his barbs are aimed at Perrin and his operatic vendetta.

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82 Venus appears in 4. 7 of the play to tell Queen Aristote that the gods wish to reward her with the best possible match for her daughter, and they will give her a sign: her life will be saved by the man who should marry Ériphile. While the miraculous appearance of Venus is merely a scene concocted by the satyres, fate steps in when the Queen is attacked by a wild beast, and it is Sostrate who saves her life and thereby wins the princess.

83 In Act 2, the court fool Chloris awakens Ériphile's jealousy when he pretends that Sostrate is in love with one of her maids, and asks for her aid with his suit. Ériphile in turn torment Sostate by asking advice on her choice between the rival princes.

84 Couvreur, Jean-Baptiste Lully, 181.
MUSIC AND DANCE IN FRENCH PLAYS

tures. In Act 1, scene 2, three professional singers appear before M. Jourdain to perform a dialogue en musique 'upon the different passions that music can express'. Moreover, the Maître de Musique directs M. Jourdain to imagine them dressed as shepherds. 'Why always shepherds?', the bourgeois asks; 'We see nothing else everywhere'. However, his Maître à Danser explains that 'When we have characters that are to speak in music, it is necessary for the sake of verisimilitude to give it a pastoral; song has always been assigned to shepherds, and it is hardly natural in dialogue for princes or shopkeepers to sing their passions.' These singers, however, portray neither real shepherds nor Arcadian ideals—but rather nameless, abstract pastoral personas. Like the shepherdess Caliste, 'la musicienne' (dessus) prizes her freedom over love. The 'premier musicien' (haute-contre) embraces the philosophy of the berger fiddle, while the 'second musicien' (a more worldly wise basse-taille), wants nothing more to do with 'ce sexe inconstant'.

Molière and Lully depict all three pastoral archetypes with tongue-in-cheek. The shepherdess mocks the sentiments of the infatuated lover ('On dit qu'avec plaisir on languit, on soupire') by a long, drawn-out suspension and cadence, and yet she quickly gives up her prized liberté to win the heart of the discouraged shepherd. While the air of the faithful shepherd ('Il n'est rien de si doux que les tendres ardeurs') begins with a parody of her last line ('Il n'est rien de si doux que notre liberté'), the chromatic lamento bass underlying this phrase foretells that grief awaits him. By way of contrast, the discouraged shepherd's melodramatic outbursts ('Mais, hâlas! ô rigueur cruelle!') are set in recitative style and ape the passionate extremes of a larger-than-life, 'operatic' figure.

After each pastoral persona proclaims his love-philosophy in an opening number, the three juxtapose their contradictory views in an exchange of balanced phrases ('Aimable ardent, | Franchise heureuse, | Sexe trompeur, | Que tu m'es précieux! | Que tu plais à mon cœur! | Que tu me fais d'horreur!') which soon reach reconciliation. Siding with the faithful shepherd, the shepherdess joins her melody to his in thirds and sixths; accepting her offer (or rather challenge) of love, the discouraged shepherd in turn abandons his angry recitative for lyrical melody. Amusingly, the reformed misogynist intones the mantra 'Ah! qu'il est doux d'aimer! Quand deux cœurs sont fidelles' to a descending, lamento bass (this time in diatonic form)—as if to suggest that his fate is now bound to that of the faithful shepherd. In the final trio, the three singers resolve their differences, while imitative and chordal passages homogenize their previously distinct musical personalities into one.'56

55 Here, Molière and Lully seem to be parodying the aesthetic of Perrin's opera, which sought to avoid the pitfalls of narrative singing by replacing all 'serious discourses' with the lyric sentiments most suitable for musical expression: love, joy, despair, etc. Indeed, all three pastoral personalities introduced in this dialogue en musique seem to be inspired comically by the Inconnu Sylvie, the faithful Tyris, and the rejected Sayre from Perrin's Pastourelle.

56 The musical examples required to illustrate these points are too numerous and lengthy to include here; the entire dialogue en musique can be consulted in Prunières (ed.), Œuvres complètes de J. B. Lully (Paris, 1931–8; repr. New York, 1966–74), v. 2. Les Comédies-Ballets, iii (1998), 51–71. For a provocative analysis of Lully's music, see Hecq, Music, Dance, and Laughter, 107–11.

57 Couvreur, Jean-Baptiste Lully, 242. Other passages from Mélisande seem to have influenced later comedies, e.g. the scene in which Lycaïs reveals his secret to Mopsé and Nicandre after declaring that they should know nothing (I, 3) occurs in George Danile (2, 7), while Myrtil's speech to assuage Lycaïs in I, 5 is reproduced almost verbatim in I, 2 of Tarare, when Mariamne attempts to soothe the heart of Oregon.

58 The frère Parfaits (Histoire du Théâtre Français, ii, 127) attribute these lyrics to Lully.

59 Despite the Italian text and emotional excess, Anthony views this lament as a 'symphony in which French elements dominate'. He points to its sumptuousness of range, its discreet use of modulation and restrained use of dissonance, its ARB form (found in many Lully operatic airs), and the fact that 'in the best traditions of the air trémoire, it is followed by a doublé' (J. R. Anthony, 'Aria and Airs Added to French Operas', Revue de musicologie, 77/2 [1991], 197–202). On the other hand, Lamery seems to feel that the Italian features are most pronounced: 'Aussi remarques faisoit préférentivement à propos du Ballet des Amours déguisés et de la Plainte d'Arimede, remarques qui s’appliquaient tout autant bien à celle de la Femme désole, où pourrait ajouter celles-ci: l'accentuation des paroles insenées incite Lully à multiplier les anacrouses, préséances de silencios profitables à effets émotifs. Les dernières mesures de l'Aire comportent, en outre, des notes prolongées par des vocalises très insenées' (Airs italiens et français, 41–2).

PASTORAL COMEDY TO PASTORALE EN MUSIQUE

Couvreur has shown that several passages of Psyché (1671) were directly inspired by the unfinished comédie-pastorale-héroïque Mélisande. However, another point of contact between the pastoral and this mythological tragédie-ballet can be found in the first intermède, the Italian lyrics of which may well have been written by Lully himself.27 The model for this vocal trio is the pastoral commonplace of the plainte or stances, a lyric address to the gods and to nature that traditionally takes place in a solitary and deserted place. Here Lully paints a vivid portrayal of desolation by means of an expressive monody, in which a 'femme désolée' (an incarnation of Psyché's despair) exords the rocks, rivers, and savage tigers to join their tears with hers; then in a highly ornamented and melismatic double composed by Michel Lambert (Lully's father-in-law), she graphically commands the grottoes and caverns to resound her lament (Ex. 11.7a). Her companions join in individual expressive exclamations of grief which converge in a group appeal to the unjust heavens (Ex. 11.7b). Here Vigarani's scenery portrays a bleak desert landscape ('la scène est changée en des rochers affreux, et fait voir en éloignement une grotte effroyable'), while a 'troupe désolée' mimetically projected the prevailing mood 'by a dance full of every mark of the most violent despair' ('Entrée d'Hommes affliges et de Femmes désolées'). All the arts—music, poetry, pantomime, costumes, and painting—thereby joined in tragic expression devoid of any hint of the parody that had figured prominently in Molière's and Lully's earlier pastoral compositions.

After Psyché, Lully composed no more pastoral divertissements for Molière's plays. La Comtesse d'Escarbagnas (1671) contained musical episodes pieced together from earlier comédies-ballets: a prologue (taken from the first intermède of Les Amants magnifiques, followed by portions of the prologue to Psyché), an epilogue (the final intermède of Psyché), and a pastoral that was performed in scene 7 of the play for which musical intermèdes framed the five scenes. All we know about this lost play is that there were seven characters—a nymph (played by Mlle de Brie), a shepherdess dressed as a man (Mlle Molière), a shepherdess dressed as...
Ex. 11.7
Molière, Psyché (1671), Premier Intermède
Jean-Baptiste Lully (after Airs du Ballet Royal de Psyché (Paris, 1670; 2nd edn. 1673); source for Michel Lambert’s double: Le Ballet des ballets (1671; F-B, 13.741)

Femme désolée

Deh pia-ge-te al pian-to mi-o,
Ri-spon-de-te a mie-i la-men-ti.

Deh pia-ge-te al pian-to mi-o, pian-te al pian-to mi-o, Senni te a mie-i la-men-ti, An-tri

Du-ri-an-ti che sel-ve, La-grim-a-te fon-ti e bel-ve, La-grim-a-te la-grim-a-te fon-ti e bel-ve D'un bel
di-to, ri-di-te fon-di cu-pi Del mio du-

Vo-lut-to il fa-to ri-o, il fa-to ri-o.
Lo i mes-ti ac-cen- ti, i mes-ti ac-cen- ti.
Ex. 11.7 cont.

Pastoral interludes would achieve new levels of meaning in Le Malade imaginaire (1673), where the spoken comedy both frames and is framed by pastoral opera (set to music by Charpentier). In the interior petit opéra impromptu of Act 2, scene 5, Molière playfully underscores the 'impromptu' aspect of performance: after Cléante relates to the girl's father and her fiancé the events which preceded this pastoral scene, he thrusts into Angélique's hand some untexed (and passionate) music, for which she has to extemporize the appropriate words and emotions. The plot, as explained to the girl's father and her intended fiancé, is the story of Cléante and Angélique in pastoral guise: the young shepherd saves a shepherdess from the advances of a boorish lout (recalling the satyr of Aminta), falls in love with her at first sight, obtains her promise to marry him by means of a letter, and attempts to see her again, only to learn that her father has arranged for her to marry another (a theme of Il Pastor fido). Casting aside all restraint, the shepherd breaks his silence and, in a 'transport of love', expresses his feelings in song. Here, the pastoral convention of the dialogue en musique allows Cléante and Angélique, through their pastoral alter egos Tircis and Philis, to develop their courtship before Argan and Thomas Diafoirus—the urban counterparts of the shepherdess's father and the 'unworthy rival'. This little pastoral opera thereby epitomizes the overall dramatic action of the spoken comedy, and its happy outcome anticipates the play's musical denouement.

Boyer's Lisimène and Pastoral Comédie-Ballet

Claude Boyer's Lisimène, ou la Jeune Bergère (1672) represents a transformation of the Arcadian pastorale into comédie-ballet. Inspired in part by the author's La Feste de Vénus (1668), Lisimène features a standard chain of lovers and a romantic plot complicated by disguise, cross-dressing, mistaken identity, and changing affections. Noticeably absent, however, are many of the standard pastoral commonplace: the magician and the satyr, echo-dialogues, sleep-scenes, singing-contests, lyric monologues, and the scene of attempted suicide. In his use of music and dance, Boyer adopts the comédie-ballet model of Molière: he observes

66 *Ballet des ballets, donné devant Sa Majesté en son Château de S. Germain en Laye au mois de Décembre 1671* (Paris: Robert Ballard, 1671). The libretto indicates where scenes of the comédie intervene, but it is by no means always clear which scenes are from *La Comtesse d'Esclaborogus* and which are from the lost pastorale.

a strict division between the speaking characters of the play and the singing and dancing characters of the intermèdes; he confines woodland divinities to the intermèdes; and he presents the musical intermède as an extension of the dramatic action preceding it.

The plot of Lisimène centres upon the forthcoming wedding of a mismatched pair, Lisimène and Silène, whose forthcoming nuptials are announced in the opening chorus ("Belles Fontaines"). Silène plans to try to discourage Lisimène from going through with their wedding by having his sister tell her tales of unhappy marriages. When his sister departs to fulfil her task at the end of Act 2, the following intermède presents a cynical dialogue en musique between two shepherdesses on the disadvantages of marriage ("Suivons l’Amour, fuyons le Mariage").

Characters from the intermèdes not only offer lyric reflections on the play, but also continue the dramatic action. Damis has admired an unknown shepherdess bathing in the river, and he calls upon the river nymphs to help him find this mysterious beauty, who respond with choral songs and dances as they go in search of her ("Cherchez, Nimphes, cherchez cette Belle inhumaine"). Later, Damis agrees to help Ergaste abduct Lisimène on the eve of her wedding, and he enlists the aid of some shepherds, who, in the intermède that follows, make their preparations in dance. These same shepherds appear at the wedding disguised as maenads, and create a musical distraction while Lisimène (with the complicity of her reluctant fiancé Silène) is carried off. Ironically, the lyrics of the shepherds' chanson refer to both their disguises and their amorous escapade ("Dans tous ces déguisements"). When the shepherds learn that the abduction has been accomplished, they announce it in their second verse to the wedding guests. Boyer’s pastoral concludes with a musical finale, whereby Silène’s father calls for a triple wedding and summons the woodland divinities to entertain with their songs and dances.

When Lisimène opened at the Théâtre du Marais during the autumn of 1671, its competition included no fewer than three other musical pastorals: the Molière–Lully tragédie-ballet Psyché at the Palais-Royal, the Perrin–Cambert pastoral opéra Pomone at the Académie Royale des Opéra, and Le Triomphe de l’Amour—an 'opéra ou pastorale en musique' by Guichard and Sablières performed at Saint-Germain-en-Laye. According to Lancaster, the Hôtel de Bourgogne responded the following year with an imitation of Boyer’s play: L’Heure du berger by the actor-playwright Champmeslé. By this time Lisimène had been replaced at the Marais with the de Visé–Mollier pastoral ‘comédie-éroique’ Le Mariage de Bacchus et d’Ariane, and Pomone was followed at the Académie Royale des Opéra with the Gilbert–Cambert ‘opéra pastoraleéroique’ Les Peines et les plaisirs de l’Amour, which would in turn be replaced at

the Académie Royale de Musique by the Quinault–Lully pastoral opera Les Festes de l’Amour et de Bacchus. While this evolution of the dramatic pastoral into the musical pièce à grand spectacle would be short-lived, pastoral opera would undergo a rebirth toward the end of the seventeenth century in the genre of the pastoral héroïque.44

44 Beguising with the Lully–Campra田园牧歌 héroïque Acis et Galatée (1686), others soon followed: Corinna (1694) by Gatti–Beauché; Isolé (1697) by Desmouches–La Motte; Le Jugement de Paris (1718) by La Douë–Pellégrin; La Princesse d’Élide (1728) by Villeneuve–Pellégrin; Le Pastoral héroïque (1730) by Rehe–La Serre; Ensystem (1731) by Blasmon–Fenouillet and Zan; Zafir (1748) by Rameau–Calzasac, Nuits (1749) by Rameau–Calzasac, Aucante et Ophélie (1771) by Rameau–Marmonet, and Duplessis et Églé (1773) by Rameau–Collé. For more on the pastoral héroïque, see D. M. Pawers, The Pastoral Héroique: Origins and Development of a Genre of French Opera in the Seventeenth and Eighteenth Centuries, Ph.D. diss. (Univ. of Chicago, 1988).