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MUSIC, DANCE, AND THE PERFORMANCE-WITHIN-THE-PLAY

THE MUSICAL SET-PIECE

The introduction of musical performance in spoken drama presented technical and aesthetic problems, for which seventeenth-century playwrights found ever-creative solutions. Many dramatists assigned set pieces to characters in the play, thereby making artistic creation one of the play's subjects. In Les Corrivas (1612), Pierre Trolet took some effort to provide a plausible dramatic context for the introduction of a simple drinking-song. Gaullard and Bragard meet in town, and decide to take some refreshment before continuing on their amorous adventures. One produces a flask of wine, the other a leg of ham, and, after quenching his thirst, Bragard announces that he will sing 'un gentil vau-de-vire' ('Il n'est un tel contentement'); the performance ends when Bragard declares that he has sung enough, and Gaullard praises his singing. These framing speeches provide introduction and closure to this musical set piece, and prepare for Bragard's sudden display of musical ability. Furthermore, the shift from speech to song is also marked by a change of verse—from spoken alexandrines to sung octosyllables. When introduced as a natural part of the action, such musical episodes make the play itself appear all the more realistic.

By the same token, amateur performance can make a fictional character seem more true-to-life by endowing him with human virtues and frailties. In Molière's Le Ménestrel malgré lui (1667), the drinking-song 'Qu'ils sont doux, Bouteille jolie' in Act 1, scene 5 portrays a moment of intimate, lyric reflection, during which Sganarelle steals a few moments from his woodcutting to meditate on the pleasures of the bottle. Composed by Lully in the style of a popular chanson (Ex. 7.1), this song has a charm of its own which could be enjoyed purely for its own sake. Whispering sweet nothings to his bottle as it were a lover, Sganarelle remains blissfully unaware that his song is being overheard by Vélor and Lucas. Suddenly noticing his audience, Sganarelle, self-conscious and flustered, sings a few more words before blunting out in frustration, 'Who do they do these people want?'

Here, the drinking-song adds a pleasant, realistic touch in the farce tradition

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Ex. 7.1
Molière, Le Ménestrel malgré lui (1667), Act 1, sc. 5

Sganarelle

while, at the same time, it underlines Sganarelle's down-to-earth nature.

The popular songs introduced in Discreet's Alizion (1637) serve to delineate the social class and upbringing of its characters. This comedy gives an attractive, realistic glimpse of middle-class life in Paris of the mid-1630s, during which the elderly widow Alizion Fleurie is courted by a bourgeois, a book-keeper, and an old soldier. In Act 3 one of her suitors takes Alizion and her three daughters sailing on the Seine, which leads to a picnic in the woods with pastry, wine, and song. Three young noblemen appear and discuss their plans for the afternoon: one wishes to go and see a play at the Hôtel de Bourgogne, another to take a ride in the Bois de Boulogne, while the third proposes going either to a gambling house or to the Théâtre du Marais. Hearing the drinking songs of the boatman ('C'est une folle vanité') and of Alizion's suitor ('Rire & chanter toujours'), the young men decide to join in the fun. The refined lyrics of the song sung by one of Alizion's daughters ('Que sert de me prier de vous aimer Silvie') and that of one of the young gentlemen ('Les loix que l'amour nous donne') contrast with the coarseness of Alizion's song. Dramatically, music becomes the instrument that brings the young people together in Act 3, and provides the gentlemen with an excuse to visit Alizion's daughters at home in Act 4, scene 2. In his introduction, Discreet allows the actors with limited musical abilities to substitute easier songs and dances they already know—as long as they befit the characters.

Three anonymous plays deserve consideration for the manner in which

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4 The familiar character of Alizion is celebrated in a chanson by Gaultier-Garguille ('Alizion, tenant Phlaire pour estran'), in the ballet Bacchus trompeur de l'Amour (1633), in a chanson published in 1634 in Les Chansons de joie des enfants de Bacchus ('Il est vrai que j'aime Alizion'), and later in La Comédie de Chansons ('Alizion a l'œil charmant'). See introd. to Alizion par Discret, ed. J.-D. Buzel (Enseter, 1973), pp. 13-14.
popular sayings and songs inform the dramatic structure. As its title suggests, the
dialogue of La Comédie des proverbes (1633) consists of well-known proverbs of
the day, arranged in such a way as to follow through the steps of an amorous
adventure. In addition, this comedy also featured two musical set pieces: a gypsy
dance and a sung concert ("Silence par toute la terre"). Likewise, Sorel's La
Comédie des chansons (1640) consists of lyrics culled from popular airs and vaude-
ville and strung together to form a simple plot. No doubt inspired by these past-
tiche experiments, L'inconstant vaillant (1661), a 'pastorale en chansons', derives
much of its dialogue from 'the loveliest airs which have appeared until now'.

A particularly noteworthy feature of L'inconstant vaillant is the use of contrasting
musical style and genres to mirror changing aspects of human character and
relationships. Lysis is attracted to Célimène by a combination of her physical
charms and the seductive power of her singing. The elegance of her air 'Au sec-
cours, ma raison, au secours de mon cœur' (see Ex. 7.2) suggests that Célimène's
beauty goes deeper, while its lyrics press the moral dangers she faces in taking

Ex. 7.2
Anon., L'inconstant vaillant (1661), Act 2, sc. 2

Célimène

Au se-cours, au se-cours, ma rai-son, au se-cours de mon cœur

Ex. 7.3
Anon., L'inconstant vaillant (1661), Act 3, sc. 7

Célimène

Puis qu'il faut boî- te, boî-tous. Com- pagnes, si nous pou- vons;
Et que ce soit à la- ron de;

* La Comédie des Proverbes, Pièce Comique (Paris: François Targé, 1633); authorship of this play is usually attributed to
Adrien de Montfaucon, Comte de Crussol.

* La Comédie des Chansons (Paris: Toussaint Quinet, 1640). Although this play is often attributed to Charles de Bays,
according to Émilie Roy, its true author is Charles Sorel; see La Vie et les œuvres de Charles Sorel, Sœur de Sorengé (1602-1674)
(Paris, 1891), 412. This play was evidently part of the repertoire of the Théâtre du Marais, for one of the characters is
named Jodelle—the stage name of the Marais acce Jules D'Estréa.

* L'inconstant vaillant (Paris: Loyson, 1661), au lecteur.

up with this lothario. When Célimène sees him flirting with her friend Philis,
she rejects him; later Lysis finds consolation in a tavern and in the singing of
drinking- and war-songs. Eventually Célimène seeks him out and, to reform
him, she pretends to join in his debauchery. The 'low' musical idiom of her drink-
ing-song—with its heptasyllabic chanson verse, its flat-footed tunefulness, and its
disregard for textual accents (e.g., the mute syllable of 'boire' is placed on the
downbeat of m. 2, and given an agogic accent)—symbolizes the depths to which
she apparently has fallen (see Ex. 7.3). In the end her ruse is entirely successful,
and brings about the desired change in Lysis.

In de Visé's L'Embarras de Godard (1668), song becomes a natural expression
of high spirits that are further stimulated by alcohol. Mme Godard, who has been
in labour since the beginning of the play, sends her valet and coachman to fetch
swaddling-clothes. However, they take this opportunity to stop off at a tavern,
after which the intoxicated valet desserts the coachman with the contents of the layette. The prank reaches surreal heights when the valetiddles the coachman, feeds him paste, and then sings him a series of popular songs as lullabies. This farcical musical episode is not merely a gratuitous addition, made after the play’s court première; rather, it serves a dramaturgical purpose—for de Visé feared that his comedy would seem too serious without it.

Upon occasion, song performances carried topical references that were understood by audiences at that time. Claude de La Rose (dit Rosimond), one of the leading actors of the Théâtre du Marais, introduced a number of popular songs into his farce about lawyers, L’avocat sans étude (1671). Alcador, a bourgeois, wishes to marry his daughter Florice to a lawyer, but she prefers the young and noble Ergaste; Lise, her clever maid, hires the cabbler Carril to impersonate a lawyer and ask for the girl’s hand. Like Beaumarchais’s Figaro, Carril is fond of singing, and his performance of well-known lovesongs (such as ‘Sur le pont d’Avignon’) helps establish him as a carefree rogue that would not be above some amorous intrigue—for a price. Later on Alcador’s lawyer-brother discovers Carril’s ruse and seizes him, but Carril escapes by slipping out of his robe. When the police show up at his shop to arrest him, they find Carril singing another popular song (‘Nicolas va voir Jeanne’)—one that makes sly reference to an earlier political scandal. Dating from around 1663, this chanson alludes to the attentions paid by Nicolas Fouquet, the former Minister of Finance, to Louise de La Vallière, then mistress to Louis XIV (“un autre Colas’ of the lyrics). Fouquet was popular with the ladies because of his charm, wit, and generosity; but his gifts and efforts to please La Vallière, not to mention the portrait of her that hung at Vaux-le-Vicomte, infuriated the jealous young King. Whereas Carrille (l’avocat sans étude) was able to evade arrest and jail, Fouquet (who held the position of attorney-general in the Parliament) was not so fortunate.

In Crispin musicien (1674), Hauteroche made music the main subject of his play—thereby eliminating any need to justify dramatically the introduction of musical set pieces within the spoken action. In fact, the performances, discus-

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sions about music and musical events in Paris, and the constant presence of musicians on-stage lend coherence to this episodic comedy. The play’s dialogue refers to provincial opera singers, to the street minstrels of the Pont-Neuf, to the fashion of having weekly concerts in private homes, and to popular notions and misconceptions regarding musical theory. Phélonté, the central character, is both a singer and a harpsichordist, and six of his servants are string players (six in compliance with Lully’s restrictions on theatre music). Even the play’s overture and entr’acte music become incorporated into the drama. Before the play begins the servants are shown rehearsing the overture; and they remain on-stage between acts to perform instrumental *intermèdes*.

Masquerading as a music-master in the home of Phélonté’s sweetheart Daphnis, the wily valet Crispin meets up with an opera singer from Gascony, who tests his sparse musical knowledge with technical questions about music. When Crispin responds with a tirade of nonsensical jargon, the singer responds with insults and threats (2. 8). In the next act, the opera singer demonstrates his vocal skill by singing an air (“Beauté, qui captivez mes sens”) only to endure Crispin’s ridicule for his Gascon accent (3. 3). In Act 4, Crispin uses a music as a smokescreen to confuse Dorame, father to Daphnis. Phélonté is surprised while clandestinely visiting Daphnis at her home, and the maid Toison locks him and Crispin in a cabinet; meanwhile, Dorame arrives to retrieve an *écritoire* he had left in the room, only to discover them hiding there. Phélonté and Crispin emerge, pretending to be engaged in transcribing the music of a song; but when Dorame persists in his questions, Crispin urges his master to sing their composition (“L’amour cause trop de peine”). Phélonté makes his escape while Crispin engages Dorame in a discussion of musical technicalities.

In the final act, Daphnis goes to Phélonté’s home to discuss how they might convince her father to agree to their marriage; but Dorame arrives unexpectedly, and is shocked to find his daughter there. Crispin introduces himself as ‘Monseigneur la Verdure’, explains that this is his home, and that the ladies have come to attend one of his weekly concerts. Dorame complains that since the arrival of the Opéra, the rage for music has come over Paris and everyone has been bitten by the bug. However, he agrees to listen to their concert. While Crispin beats time, the servants play their violins and Phélonté accompanies them on the harpsichord in a series of lovesongs (“Tu viens peindre nos preces de plus vives couleurs”, “Ce verd de qui l’éclat brille sur nos coœtiaux”), including the one sung earlier by Phélonté in Act 4, scene 12 (“L’amour cause trop de peine”). The two-part musical setting given in Ex. 7.4 was evidently the version sung here—presumably by Daphnis (soprano) and Phélonté (bass). The power of

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14. L’Enfance de Godard, ou L’Anachotite, ou le pastorale, ou le pastoral, 453.
16. This is not the better-known children’s song, but a different setting—preserved in part in Bruezes ou petit recueil des, avec les doublures et la base-comiciale, sois de chansons a danser… (Paris: Christoph Ballard, 1717), 11. 302 (given within a medley entitled ‘Post-Four’).
18. Crispin musicien, comédie par le Sieur de Hauteroche, Comédian de la royne Troupe Royale (Paris: Pionnet, 1674); excerpts repr. in Fournel, Les Contemporains de Molère, ii. 133–66.
19. According to Fournel (Contemporains de Molère, ii. 144 n), this is a topical reference to the Lagadoesòcians singers of Poeniz’ Acalodíectoa Royałe des Opéra, who hardly spoke any French.
20. It is clear in 4. 12 that Phélonté sung ‘L’amour cause trop de peine’ as a solo, while Crispin beat time.
music has a conciliatory effect on Dorame, even after he discovers that his other daughter has been secretly meeting her lover at this very house. For the sake of family honour, Dorame agrees to both of their marriages and, for good measure, that of Crispin and Toisson—particularly when the valet-musician offers to teach the maid how to sing.

THE PLAY-WITHIN-THE-PLAY

A number of plays of the 1660s and 1670s portrayed the operations of theatrical companies. Molière's L’Impromptu de Versailles (1663) and Montfleury's Le Comédien poète (1673) both dramatized the rehearsal process, while others showed actors performing plays for an on-stage audience. In these cases, the playwright employed various techniques to set off the play-within-the-play, such as commentary by the spectators awaiting the start of the play, the change to a different verse form (usually to octosyllables for the performance of a farce), and framing overtures, entr'actes, and finales of music and dance. In Poisson's Le Baron de la Crasse (1662), some travelling actors arrive at a château to perform for the Baron and his guests. After the strings play a prelude, the actors perform a one-act farce entitled Le Zig-Zag. Scene 9 of the interior play features several popular songs sung by a maid. Paradoxically, while the introduction of amateur performance may make the action of a ‘simple’ comedy appear more realistic, songs presented within the context of a double plane of illusion have the opposite effect, and set in relief the theatricality of the play-within-the-play.

Three musical plays of this time depict on-stage the three Parisian playhouses and their star actors. Chevalier's Les Amours de Calotin (1664) is set in the Théâtre du Marais, where a marquis and a baron take their seats on-stage before the play begins. The baron usually avoids attending performances at the Palais-Royal, where Molière ridicules people like him; but the marquis admires Molière and his brand of social satire. Other noblemen arrive, and a chevalier describes a performance he saw at the Palais-Royal of Molière's Critique de l'École des femmes. Presently, the Baron de la Crasse, Monsieur de la Souche, the Marquis de Mascarille, and the Comtesse de Beaujol and her daughter arrive, and noisily take their seats in the boxes. The farce begins in Act 2, scene 2, and concludes with a wedding ballet in the third act. In the middle of the farce (2.5), some servants entertain themselves with a racy dialogue en musique that they have just composed ('Je n’aime rien tant que Lisette').

Leading actors of the Troupe Royale appear in Poisson's Le Poète basque (1669). They arrive at the Hôtel de Bourgogne to act in the day’s performance, but instead are obliged to talk with a Gascon nobleman and a Basque poet. The latter criticizes the successful Parisian dramatists, offers them thirteen of his own plays, and proposes a performance of his short three-act comedy La Mégerie amoureuse. Whereas the play features no fewer than twelve characters, the Basque poet, in a display of thespian virtuosity, performs all the roles with his apprentice, who appears dressed as a man on one side, and as a woman on the other. While the two retire to dress for their roles, the strings play an overture. In the inner play, Scapin (played by the apprentice) proposes that the Marquis (played by the poet) marry Agathe, a rich widow who had formerly been the nobleman's mistress. When the Marquis refuses, Agathe (also played by the apprentice) argues; the Marquis slaps first Scapin, and then Agathe. In a tour de force, the versatile apprentice danced the entr'acte ballet ('Entrée de la Femme Double'), where he portrays both male and female roles. In the second act, the apprentice again plays two roles: an old man and a maidservant, who come to threaten the Marquis. However, the play ends prematurely when the poet becomes irate at the criticism he receives, and Floridor begs the audience to excuse his troupe from performing anything else.

18 Mazouer identifies the sources of many of these farces in his eds. of Baron de la Chasse, 123-5.
20 These three characters are respectively from Poisson's Le Baron de la Crasse, Molière's L'École des femmes, and Molière's Le Précieux ridicules.
MUSICAL EXOTICISM

The customs, dress, and music of various nationalities appeared in numerous ballets de cour of the seventeenth century, which invariably focused on grotesque or outlandish aspects of 'exotic' cultures. 24 Gypsies, Turks, and Moors became the most popular subjects, 25 followed by Americans, Amazons, 26 Chinese, and Russians. 27 The Ballet du Grand Bal de la Douairière de Billebault (1626) 28 was perhaps the most cosmopolitan of these ballets, and attempted to convey musical exoticism through unusual combinations of European instruments—such as flutes and drums for Africa, and gongs, bagpipes, and hurdy-gurdy for Native America. 29 This musical characterization of foreign cultures was entirely conventional. An exotic flavour would be added to traditional instrumental ensembles by the addition of percussion (drums, gongs, bells, tambourines, and castanets) borrowed mostly from Spanish and gypsy music, rather than from Arabic, Turkish, Oriental, or American music.

These musical conventions were adopted in numerous plays of the time. Ballets and comédies-ballets often featured entrées of gypsies (égyptiens) who appeared playing guitars, tambourines, and castanets. 30 Sallebray's La Belle Égyptienne (1642), 31 based in part on Hardy's earlier play (also entitled La Belle Égyptienne, c. 1620–5), offered a popularized view of the rituals, customs, and music of the gypsies. 32 Indeed, the tragicomedy draws upon ballet de cour for many of its lyric features: there is a fortune-telling sequence in stances in Act 1, scene 4, a gypsy chorus ('Vive le noble André, vive sa Precieuse') in Act 2, scene 2, a spoken récit delivered by the 'belle Égyptienne' in Act 2, scene 3, and a concluding gypsy ballet in Act 3, scene 6. 'La Belle Égyptienne' is depicted in the sixth entrée of the Ballet de la Bouteille des comédiens (c. 1646), where the dancer delivers a similar spoken récit. 33

Andrévent's Turkish comedy La Sultane (1622) 34 attempted to evoke an oriental setting through the music of trumpets, bells, bagpipes, drums, and cymbals. In Act 2 of Georges de Scudéry's Ibrahim (1643), 35 the Janissaries enter bearing Persian flags and the Shah's arms, crowned, and sceptre to the music of a band playing 'atabales' (i.e. drums) and 'hautbois à la turque'. According to Menestrier, an exotic tragedy entitled Achebar, Roi du Mogol was given at the episcopal palace of Carpentras in February of 1646. 36 For this production Abbé Maily, poet-secretary to Cardinal Alessandro Bichi and his maître de chapelle, composed 'quelques scenes en musique reccitative' which he accompanied with a 'symphonie de divers instrument' (as the score is lost, we can only speculate as to which 'exotic' instruments might have been used.

24 These instruments are shown in several of the illustrations for the ballet by Daniel Rabel, which are included in M. F. Christout, Le Ballet de cour au xivie siècle / The Ballet de Cour in the 17th Century (Geneva, 1997). 116, 120, 122–5, 130–2, 136–9, 142–3, 144, 148.
25 E.g. p. 1 of Le Ballet des Plaisirs (1655) concludes with 'du Egyptiens . . . dansent une grande bouffonnerie et avec des tambours de Basque et des castagnettes'; in the Mascarade des rigueurs de la Nature conduite par la Fortune et les Plaisirs (1658), Apollo, disguised as a gypsy, plays the guitar and castanets, and in scene 5 of Molière's La Fausse Comtesse (1667) twelve dancing gypsies are depicted with guitars, castanets, and 'guitares' (takers). A gypsy is depicted playing a tambourine in the Ballet de la Nuit (1653), and another from an unnamed ballet is shown holding a guitar in Christout, Ballet de cour / Ballet de cour, 129.
26 La Belle Égyptienne, tragico-comedie de Monsieur Sallebray (Paris: Sommerville et Courbey, 1642).
27 See Lancaster, History of French Dramatic Literature, ii. 411–12.
28 See Lacroix, Ballets et masques de cour, vi. 166.
29 See Sallebray, Mascarade des rigueurs de la Nature conduite par la Fortune et les Plaisirs (1658), Apollo, disguised as a gypsy, plays the guitar and castanets, and in scene 5 of Molière's La Fausse Comtesse (1667) twelve dancing gypsies are depicted with guitars, castanets, and 'guitares' (takers). A gypsy is depicted playing a tambourine in the Ballet de la Nuit (1653), and another from an unnamed ballet is shown holding a guitar in Christout, Ballet de cour / Ballet de cour, 129.
31 See Lancaster, History of French Dramatic Literature, ii. 411–12.
32 See Lacroix, Ballets et masques de cour, vi. 166.
33 La Sultane, comédie. Di Glo. Battista Andreae Fiorentino. All' Illustrissimo, di Eccellentissimo Monsieur le Grand duca tota... (Paris: Nicolaus Dei Viga... 1643).
34 Ibrahim, ou l'histoire basee (Paris: de Sercy, 1643). This is a dramatization of the 1641 novel Ibrahim by Madeleine de Scudéry, his sister. Ibrahim and his beloved Isabelle appear along with other characters from plays in the Ballet de la Bouteille des Comédiens; see Lacroix, Ballets et masques de cour, vi. 164–5.
35 Menestrier, Représentations en musique, 177–8.
MUSIC AND DANCE IN FRENCH PLAYS

The pseudo-Turkish music of *Le Mary sans femme* (1663) by Antoine Jacob (dit Montfleury), probably influenced that composed by Lully for Molière's *Le Sicilien*, ou *l'Amour peintre* (1667) and *Le Bourgeois Gentilhomme* (1670).37 Before Montfleury's play begins, Julie, a Spanish girl, has eloped with her lover Carlos on the day of her marriage to Dom Brusquin d'Alvarade; while at sea they were captured with their servants and sold as slaves to Fatiman, the Governor of Algiers. Fatiman makes use of the musical talents of these outlandish Europeans to entertain a Turkish lady, Célimé, with whom he is in love. The play ends with a musical finale, of which two of the songs are sung in the 'Sabir' dialect: this is a kind of lingua franca that includes several genuine Arabic or Turkish words presented in a linguistic context that would be easily understandable to a French audience.38 Such exotic jargons provided dramatists with a powerful means of conveying local colour, without sacrificing intelligibility. The following passage from the final intermède is reproduced as it appears in the 1698 edition of the printed play:

(On chante.)
O Giornata
Fortunata
Ringrascar Mahometa,
Mi donar la libertà.
Di tornar in Patria
Allegria.
Hà, hà, hà, hà, hà, hà, hà, hà, hà,
Hà, hà, hà, hà, hà, hà, hà, hà, hà, hà.
Mi rompic catena,
Ti donar Femina,
Allegria.
Hà, hà, &c. Libertà.
Voglio lasciar d'amare vaga beltà.
L'amore fa penar
E tropo sospirar.
La crudeltà.
Libertà, Libertà, &c.

Fortunately, however, two musical scores survive to make possible a reconstruction of all of the music required by the play.39 The first song ('O Giornata Fortunata') appears notated in F4 bass clef and, judging by the words, it was probably sung by Fatiman. This is an *air de mouvement* accompanied by two obligato parts notated in G1 clefs, in which the bass line appears to double as the vocal line and the *basse continue* (see Ex. 7.5). There is nothing intrinsically exotic about this music, although obligato oboes combined with tambourines, bells, and plucked lutes could invest it with an exotic flavour. The printed text reproduced above shows no line-break between the lyrics 'Hà, hà, &c.' and 'Libertà': yet both musical sources show that 'Libertà' is the start of another song, sung by a soprano (C1), the lyrics of which are clearly intended for Julie. An *Air pour les Turcs* follows (a gigue), and again imaginative instrumentation could convey a Turkish character. The lyrics change to French for the third song ('O le bon pays que la Turquie'), and its music, notated in tenor clef (C4), seems intended for Carlos. Two dances, a 'Gavotte' and an 'Entrée des Pantalons', are followed by another French song for soprano ('S'il ne falt que passer la mer'), and a 'Contredanse en rondeau' concludes the finale. While the composer remains unknown, a likely candidate is Robert Cambert, who set other 'exotic' lyrics in Brévart's *Le faulx invisible* for performance at the Hôtel de Bourgogne two years later.40

Similarly, Molière's *Le Sicilien*, ou *l'Amour peintre* and *Le Bourgeois Gentilhomme* also featured musical settings of Sabir jargon.41 *Le Sicilien* grew from an exotic Moorish *entrée* in the *Ballete des Muses*, which was later expanded to include a comedy with a musical Turkish scene and a concluding Moorish *mascarade*. Adraste sends his valet Hali with several Turkish slaves to inform Isidore of his admiration for her. In scene 8 of the comedy, Hali sings a love-song to her in French ('D'un cœur ardent');42 but then fearing that her jealous master, Dom Pédre, might have understood too much, he continues in the Sabir dialect.43 The first part of the song is a graceful French air in triple metre with elegant contoured phrases, followed by a pseudo-Turkish refrain, featuring repeated-note patter, descending sequences with chains of 7-6 suspensions, and the accompaniment of two obligato instruments (Ex. 7.6). Despite Hali's attempt at linguistic

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38 According to A. Furetière, *Le langage francois, ou langage famillier*, a language spoken along the Mediterranean sea composed of French, Italian, Spanish, and other languages, which is understood by all the sailors and merchants of every nation, see *Dictionnaire universel*, continuant généralement tous les mots français sans aucun que modernes et les termes de toutes les sciences et des arts* (The Hague, 1690, reprint Genève, 1700).

39 I discovered two sources for the music to this play during the summer of 1996, while completing my research for the present study: a 12-page printed score found in the Paris Bibliothèque Nationale, entitled *Air de la comédie du Mary sans femme* (p.p., n.4.), preserves the vocal parts alone without bass-continue, this source may well be contemporaneous with the first production of the play. An 18th-c. MS found in the archives of the Comédie-Française (entitled *Théâtre Français, Tome II*) preserves the same vocal numbers with bass-continue and obligato instrumental parts, as well as the dances of the last intermède. The latter appears to be a revision of the music preserved, in part, by the undated printed source, and was perhaps used in the 1695 revival at the Comédie-Française.

42 According to the livret of the Ballet des Muses (Boutenreuth entrée), this song was performed originally by an unnamed Turkish slave (played by the court singer Jean Gayot) in sc. 6.
obfuscation, Dom Pédre sees through his ruse and sends the valet packing. His retort, likewise delivered in a French–Sabic polyglot, is swift and forceful, and much of its comic impact comes from Dom Pédre’s skilful imitation of Hal’s exotic ‘Turkish’ music.\textsuperscript{43}

Molière and Lully devoted more attention to authenticity in the ‘Cérémonie Turque’ of Le Bourgeois Gentilhomme (1670), for not only do the lyrics contain several genuine Turkish words and phrases, but the entire ceremony is modelled upon the ritual for reception of novices into the order of Mevlevi Dervishes.\textsuperscript{44} The Chevalier Laurent d’Arvieux, Louis XIV’s local authority on Turkish manners and customs, served as a consultant.\textsuperscript{45} While in the Middle East, Arvieux attended a Mevlevi ceremony, and no doubt he described its music to Molière and Lully. However, the ‘Cérémonie Turque’ of Le Bourgeois Gentilhomme is of course not a real Turkish ceremony, but rather a mascarade concocted to dupe Monsieur Jourdain. The vocal numbers (‘Se ti sabir’, ‘Mahometa, per Giordina’, ‘Star bon Turca Giordiana’, ‘Ti non star furb’a’, ‘Ti star nobile, non star fabbola’, ‘Dara, dara, bastonna’, and ‘Non tener honta’) attempt to achieve an ‘exotic’ effect through monotonous repetition, extended sequential progressions, homophonic rhythms, repeated-note patter, and disjunct vocal leaps (see Ex. 7.7).\textsuperscript{46} Even though Lully’s score indicates that the musical numbers are accompanied ‘with several instruments in the Turkish manner’, it is doubtful that his concern for musical authenticity would have been paramount.\textsuperscript{47}

\textsuperscript{43} Éuvres de Molière, ed. Despous and Messard, viii. 23–4. The ‘Turkish’ introduced here ranges from Cléonide’s noncanon gêbêrêbah to 4. 4 (spoken while impersonating the son of the Grand Turk), to the Muphût’s Sabir and the genuine Turkish lyrics sung by the chorus of Turks, e.g. the choral incantation ‘Allah eker’ is Turkish for ‘Allah is almighty’, and is pronounced at the call to prayer and elsewhere in the Mohammeden devotions.

\textsuperscript{44} L. d’Arvieux, Mémoires du chevalier d’Arvieux (Paris: Delecluse, 1775), iv. 233. Courvois shows that one M. Lakané (perhaps the poet Alexandre Lainée), who had been sent by Colbert to Constantinople to assist in the purchase of Turkish music, may have also acted as an adviser on Turkish language and customs; see ‘Notes sur Alexandre Lainée’, 221–5.

\textsuperscript{45} M. Kerckhove Whaples (‘Esquisse in Dramatic Music, 1650–1800’, Ph.D. Diss. (Indiana Univ., 1958), 183) points out that ‘monotonous’ is one of the favourite words of early travellers in describing non-European music, and that numerous instances of repetition can be found in theimitated exoticism of European composers.

\textsuperscript{46} Whaples (ibid. 98) dismisses Despous’s and Messard’s suggestion of bass drums, cymbals, and triangle as an ‘uninformed presumption based on the “Turkish music” of a later time’. She believes that the instruments in les torses may
MUSIC AND DANCE IN FRENCH PLAYS

Ex. 7.6
Molière, Le Sicilien (1667), sc. 6

Jean-Baptiste Lully
(after F-Pn, Rés. F 521)

Un Esclave chantant à Isidore

D'un cœur ardent, en tous lieux Un amant suit une belle;

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

b.c.

(b. Dom Pedro)

Chi-rí-bí-da euch al la! Star bon Tur-ca, Non a-ve-r da-nar-à. Ti

vo-ler com-pra-va? Mi ser-vir a ti, Se pa-gar per mi a.
the dramatic relevance of these dances, which were meant to be simply enjoyed for their entertainment value. On a basic level, dance performed for the play's characters adds yet another dimension to the theatrical illusion. When used to achieve a particular dramatic effect, dance becomes an essential element in the play's structure. In scene 9 of Poisson's _L'Après-soupe des auberges_ (1665), some provincial guests of a Paris inn are entertained by some marionettes dancing courantes, and a ballet in six entrées followed by a short farce. Meanwhile, the spectators offer a running critical commentary of the performance, and the puppeteers refuse to continue until they become silent. Here, a dance performance compels the unsophisticated provincials to reveal their bad manners—while their regional dialects provide another source of amusement.

Dance may also aid in revealing the character of the performers, as in _Les Noces de Vaugirard, ou les Naïvetés champêtres_ (1638) by 'L..D'. (perhaps L. C. Discret). The first act of this pastoral tragicomedy begins with a ball that sets in motion the play's dramatic action. Polydais, a Parisian nobleman disguised as a shepherd, arrives at a village wedding intending to elope with the bride. However, at the wedding reception he meets Lidanee, a noblewoman disguised as a shepherdess, and instantly transfers his affections to her. The author provides a vivid description of this country ball, in which dance acts as a vehicle for courtship. While Polydais admires the beauty and grace of Lidanee, Pancrace—the bride's father, and a widower—decides to pursue her mother. First, he commands the fiddlers to play a branle; then, to demonstrate the spryness of a man of his mature years, Pancrace calls for a more vigorous, athletic dance ('Sus c'est assez branler, Messieurs les violons, | Donnez nous la gaillarde, ou bien les Pantalons'). Afterwards, Polydais asks the band to play a courante, and invites Lidanee to join him. Pancrace then calls for each shepherd to dance a final courante for his partner, and the ball comes to an end.

Dance may also act as a dramatic device that takes the plot in a new, unforeseen direction. In Durval's melodramatic tragicomedy _Agariste_ (1633), a ballet becomes the setting for a premeditated murder. The King, Cédilor, Policaste, and Lyzène are all in love with Agariste; but Agariste loves Policaste, and despises Lyzène—whom her father Médon has chosen as her future husband. Meanwhile, the King devises a plan to assassinate Lyzène on the evening of their wedding. To accomplish this, Cédilor, acting on behalf of the King, arranges for the performance of a 'Ballet des Quatre-vents', in which he will dance as one of the four winds. As Médon, Lyzène, and Corinthie eagerly await the beginning of the ballet, the instruments tune up, the cartels are brought in, and they receive copies of the livret. Lyzène reads to his prospective father-in-law some verses relating to the first entrée, whereby they learn that the hall is to be darkened, and some pistols will be fired to simulate thunder and lightning:

Des quatre coins de l'Univers
Où chacun de nous quatre a choisi sa demeure,
D'habits tous différents et de plumes couverts,
Nous sommes venus dans une heure.

Pour nous garantir du tapis
Que nous pourrions causer leurs œillades mortelles,
Nous n'allons que la nuit et pour ne les voir pas
Nous tins toutes les chandeliers.

Les pistolets que nous avons
Representent l'esclair, la foudre, et le tonnerre
Et nos vases pleins d'eau montrent que nous pouvons
Faire pleuvoir dessus la terre.

From the four corners of the universe where each of us four has chosen to live, with different clothes, and covered with feathers, we have come within the hour.

In order to protect us from the death that could result from their mortal glances, we will only go by darkness, and to not see them we extinguish all candles.

The pistols that we have represent lightning and thunder, and our vases filled with water prove that we can cause rain to fall upon the earth.

The candles are extinguished, and the Four Winds, dressed in feathers and wings, dance in the dim light of torches shining through coloured glass. The ballet ends with a thunderstorm, after which Cédilor, still masked, proclaims that Agariste has been abducted. When the room is lighted, the audience discovers that Lyzène has been shot dead. In this coup de théâtre, a murder takes place in full sight of the spectators while their senses are preoccupied with the phantasmagoria of the ballet. Afterwards, the sight of a real corpse in the lighted hall becomes all the more horrific.

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49 Judging by the comments by the spectators, the marionettes seem to have resembled the actors of the Troupe Royale.
51 _Pantalons_ was the name of a popular 17th-cent. dance that occurs in Bonon's comedy _Le Ballet des Fous_ (1609), where the ballet begins with a 'pantomime'; and a dance entitled 'les Pantalons' can be found in the Turkish finale to Montferry's _Le Mari sans femme_ (1643).
52 _Agariste, tragomédie dédiée à Madame la Duchesse de Nemours, par le Sieur Durval_ (Paris: Targe, 1634), Lancaster points out that its inclusion in the _Mémoires de Mallefet_ proves that it was acted at the Hôtel de Bourgogne around 1653; see _History of French Dramatic Literature_, i. 464.
dancing'. By the end of the third act, Florent consents to give Isabelle to Clidamant, and summons some professional dancers to come and perform a ballet. In these instances Nanteuil, like Molière, uses dance to portray the activities of tradesmen (crocheteurs), to express personal feelings (Harlequin’s joy at receiving money for his costume), and to represent communal celebration in the form of a wedding ball.

Nanteuil’s L’Héritier imaginaire more fully embraces the aesthetic of comédie-ballet, as the dramatic action of each act transforms into ballet-pantomime. In Act 1 Dom Bernard, the grasping nephew of Dom Diègue, arrives to collect his inheritance and marry his cousin Elvire (who is engaged to Dom Ruis). However, Diègue proves to be alive after all. Pretending not to recognize Bernard, he declares his nephew crazy and orders his valets to expel him from his house. Several of them come with sticks, and drive Dom Bernard away in dance; afterwards, some neighbours arrive (also in dance) to inquire about the rumpus they have heard. At the end of Act 2 Bernard, disinherited by his uncle, consults some lawyers, who advise him to bring suit: ‘afterwards the lawyers speak to each other in a low voice while dancing, and have their clerks draw up a writ to give to the serjeant, and after they have finished they give these papers to Dom Bernard’. Bernard then goes to the serjeant to demand that his uncle be put to death, and that he be granted a share of the estate. ‘Dom Bernard leaves, and the serjeant dances a solo entrée and departs for Dom Diègue’s home to serve him the writ, thereby finishing the second act.’ A mock-trial takes place in Act 3, and Bernard is condemned to pay court costs and 100 écus fine. Diègue agrees to assume the costs of the suit, provided that his nephew leave town and never return. Bernard does so, cursing everyone present—after which Dom Diègue gives his niece to Dom Ruis and calls for a ballet to celebrate the happy denouement. In the first entrée, ‘four drunkards show by their actions that they find nothing so sweet in the world as to follow Bacchus’: then two lovers and their sweethearts express through their dance the pleasures of love. The final entrée returns to the reality of the play, as ‘two shepherds and two shepherdesses accompanied by Love and Marriage finish the ballet by joining Dom Ruis and Elvire together’.

THE MUSICAL WORLD OF LOVERS

Many plays use music as a means by which to establish and develop a relationship between lovers and would-be lovers. The seventeenth century recognized music’s profound effect on human emotion, and firmly believed in its power to win the heart of a loved one. As Moron plaintively observes in Molière’s La
Princesse d’Étide, 'Most women today allow themselves to be caught by their ears; they are the reason why everyone learns music, and no one succeeds with them except with little songs and verses composed for their pleasure.' A lover's appreciation of the arts often serves as a gauge of the depth and quality of his nobler feelings. On the other hand, lack of artistic taste is frequently a character trait of the clumsy or inept lover, who reveals little aptitude for poetry or music. Just as a lover's serenade represents an act of musical homage paid to the beloved, a charivari, the grotesque counterpart of the serenade, is used to heap scorn upon the recipient of this unwanted offering. In many instances, the music of lovers introduces an element of dramatic irony. It may serve as a smokescreen, allowing lovers to transmit private or secret information; it may reveal something about the singer's identity or intentions; or it ironically may have the opposite effect to the one intended.

The Serenade and Serenade-Complex

By far, the lover's serenade remains the most prevalent form of musical love-making in French theatre. This provided a particularly effective means of introducing a small-scale musical episode into a play. Moreover, the serenade adds dramatic significance to the charm of a pretty song, for here music will aid in revealing the lovers' feelings for one another, thereby furthering the development of their relationship.

In many plays, lovers will hire professional musicians to do their serenading. Most often, the effect of the serenade will be the same as if the lover himself performed the music. Here, love-poetry combines with the powerful sensual appeal of music to ignite the passions. This alchemic process is shown in Act 1, scene 8 of Hardy's Les Ramoneurs (c.1624), where the lover Philip the Singer hires some singers, lutists, and guitar-players to play below Diane's window. Judging by Diane's response, their music awakens her to the depth of Philippe's feelings:

Bon Dieu, quelle ravissante melodie, quel agréable mélange de voix, de lutes, et de Guitarras; Escoute un air ou ton nom est inscrit, qui prouve assez la gentillesse du personnage, et sur mon ame le voila portant des flambeaux d’amour en ses yeux capables d’éclairer toute sa suite. Good God, what delightful melody, what pleasing mixture of voices, lutes, and guitars; hearing an air in which your name appears proves the gentility of the person, and, upon my soul, here he is bearing in his eyes torches of love capable of illuminating his entire entourage.

Many examples of the lover's serenade can be found in Lully's ballets. The sixth motet of the Ballet des plaisirs (1655) depicts a lover who comes to sing a serenade to his mistress; the mazurka La Galanterie du Temps (1656) includes two Italian serenades; the ballet de l'impuissance (1661) includes a comic serenade by six lovers; and the Ballet de Flore (1669) includes a Serenade pour les nouveaux Mariés. See H. Schneider, 'Die Serenade im Bourgeois gentilhomme', in V. Kopp (ed.), Les Bourgeois Gentilhomme: Présentation de la comédie-ballet (Paris, 1995), 193–62.


While the proxy serenade provides a sound dramaturgical excuse for including a set piece that often exceeds the abilities of a musical amateur, it adds another factor to the romantic equation that may lead to comic complications. In Lambert's Les Sœurs jalouses, ou l'Escarpe et le brasselet (1658), a serenade scene brings together no fewer than eight lovers. Lyside and Camille, both daughters of Fabie, are in love with Henry, the favourite of the Duc de Florence. To test Henry's love, one lady gives him a green bracelet, the other a blue scarf, he thereafter gives each present to the other as a token of his affection. Meanwhile, the Duc has confided to Henry that he loves Camille, and asks Henry to pretend to love Nise, the girls' cousin, so as to discover the identity of the man whom Camille loves. In Act 4, scene 8, all three girls appear on a balcony where the maid Céle is about to entertain them with a lute air. The Duc then arrives with a group of singers to serenade Camille, while Henry and Philippin (who is carrying a lute) appears at the same time, wishing to court Lyside and Céle respectively. Both groups are ready to begin their serenades, when they hear Céle tune her lute and begin singing ('Amour, sois enfin de mon cœur').

Nise sings next ('Amour est le Tyran des cœurs'), while her lover Octave, who has also just arrived on the scene, listens to her song, then hears some noises beneath the balcony, and finds an appropriate hiding-place from which to observe. Meanwhile, Philippin, bored with these gallant proceedings, finds a napping-place to one side of the stage.

At this point, the scene turns into a comic imbroglio worthy of a Mozart–Da Ponte opera. The Duc compliments Nise's singing and speaks of love on behalf of Henry; meanwhile, Camille and Lyside become furious at Henry. Nise accuses the two men of making fun of her, so the Duc has Henry declare his love in person, whereupon Lyside and Camille immediately confront him. Octave, believing Henry to be in love with his beloved Nise, goes off in despair. The Duc then intervenes, and orders his musicians to perform his serenade ('Si mon amour doit toujours vous déplaire'). In an ironic turn of events, the serenaders hear a noise from within the house and take to their heels, before the Duc reveals for which of the three ladies his serenade was intended. The girls' father Fabie then emerges, finds himself alone, and begins to question Camille—when Philippin awakens with a start. Believing Fabie to be his master Henry, Philippin reveals much of what has been happening, ridiculing the gullible father of the girls in both speech and song ('Rions, faisons l’amour, la nuit nous est heureuse'). As attested by an anonymous setting of the Duc's serenade published at the time of the play's première (see Ex. 7.8), music lends considerable charm to an episode of mistaken identity that otherwise borders on slapstick.

Another multiple serenade scene is found in Gillet de la Tessonerie’s *Le Derniâtre* (1648). Earlier on, Oronthe abducted Olympe from Aix and brought her to Paris, where he pretends that she is his wife. There, his friend Climte falls in love with Olympe, and to amuse her he brings her to see Aristé, a seemingly naïve young man. Aristé comes with his valet Jodelet and Oronthe’s servant Pancrace to serenade Olympe; meanwhile Climte has had the same idea, and is hidden nearby with his own band. Here, the practical aspects of a musical performance given in the gloom of night contribute to the comic material. Aristé’s hired fiddlers have some difficulty tuning, due to the distraction created by the rival band (of which they are unaware). They repeatedly have to ask each other for pitches to tune their instruments. When the fiddlers are finally ready to begin, Aristé hears the music of the other group, mistakes it for his own, and reproaches his musicians for playing a bourrée instead of the allemande he requested. Suddenly realizing they are not alone, Aristé calls for some light; Jodelet then chases away the other band of serenaders, threatening to break their *basse de violon* over their heads.7

The serenade in Molière’s *Le Sicilien* is preceded by a farcical scene with Adraste and Hali, in which the valet attempts to impress his master with his musical knowledge. Hali suggests that the serenaders perform a trio he heard the other day, but Adraste wants something else. ‘Ah! Monsieur, it is in lovely major [du beau bécarre],’ says Hali, but when Adraste questions him further (‘What the devil do you mean with your lovely major?’), Hali waffles:

Monsieur, I am for the major: you know that I am an authority. The major enchants me: without some major, there is no salutary benefit in harmony. Just listen a little to this trio.

However, Adraste realizes that this music might not arouse the desired effect in Isabelle, and requests something tender and passionate, ‘something that will lull me into a sweet dream’. Hali responds: ‘I now see that you are in favour of the minor [le bémol] and, by way of compromise, he recommends a musical comedy that begins in minor mode and ends in major. Here, Hali employs musical jargon that he probably picked up from the Turkish musicians, but which he does not fully understand himself.8 Moreover, this scene foreshadows his later use of the Sabir dialect to distract Dom Pèdre; in neither instance does Hali’s linguistic obfuscation fool his subject.

Two early plays by Quinault offer other variations on the theme of the double serenade. In the first act of *La Comédie sans comédie* (1653), La Roque and
Hauteroche pursue Silvanire and Aminte, daughters of the wealthy merchant La Fleur, whose son Chevalier loves La Roque's sister Polixène. Hauteroche and Chevalier recruit Jodelet to accompany their serenades with his theorbo, while La Roque has asked Polixène to sing his serenade to Silvanire. Both groups arrive outside La Fleur's house at the same time and, by chance, they have chosen the same song ('Sœur du Soleil, éclatante curtière'). After Polixène sings the first tercet, Hauteroche repeats it in his haute-contre tessitura and they finish the first stanza in alternation. Thereupon Silvanire and Aminte both appear at the window—each believing herself to be the intended recipient of the serenade. Having realized that he and Hauteroche are not rivals, La Roque then has his sister join Hauteroche in singing the second strophe.

In Quinault's *La Généreuse Ingratitude* (pub. 1656), another double serenade results in more dire consequences. Adibar loves Zaîde, who loves and is loved by Abencérage (who goes by the assumed name of Almansor). To make her lover jealous, Zaîde encourages Adibar to court her at the same time as Almansor. Each suitor, unaware of the presence of the other, arrives with a small group of singers and instrumentalists in the gloom of night. Adibar's serenade ('Deserts, retraite du silence') is greeted by Almansor with some surprise as it was not the number that he requested from his musicians. Adibar becomes aware of his rival upon hearing the next *chanson* ('Ruisseaux, & vous, legers Zéphirs'), and the music is quickly and completely forgotten as the two men fight a duel. An anonymous two-part musical setting of the first serenade appears in a contemporary collection of airs (see Ex. 7.9). As Michel Lambert set other lyrics from Quinault's *La Comédie sans comédie* in a similar style (see Ex. 13.2), he seems a likely candidate for the composer of this serenade.

**The Farcical Serenade and the Charivari**

While the serenade scenes discussed above may have included elements of comedy and slapstick, the musical performance itself was given a serious treatment. However, in Scarron's *L'Héritier ridicule* (1650) the sung lyrics of a serenade are also farcical. Filpin, Dom Diègue's cowardly lackey, appears disguised as Dom Pedro de Buffalo to serenade Hélène. As Dom Diègue looks on, the terrified Filpin instructs his musicians to keep their shields and helmets closed by in case of an attack by neighbourhood ruffians. The *chanson* verses of the serenade, with their concrete, homely imagery and burlesque treatment of metaphor and classical allusion, suggests a lighthearted musical style. While it remains unclear who is to sing the serenade ('Beauté qui m'assassinez'), it most likely was

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66 La Roque, Jodelet, Hauteroche, Chevalier, and La Fleur were all actors of the Théâtre du Marais, who appeared in this play under their stage names.

Filipin—played by Claude Deschamps (dit de Villiers), a singing-actor of the Hôtel de Bourgogne who went by the stage name Philipin.

Among the several hundred popular song-fragments that comprise Sorel's La Comédie de chansons (1639), many are love-songs ranging in taste from courtly to coarse. In Act 4, scene 3, La Roze, Aldor, and Judelet go to serenade Silviev, a woman of easy virtue. They take along some grotesquely dressed musicians, who play 'a guitar, a vielle, some cymbals, some regals, some flageollets, and anything that can serve for a charivari.' This ragtag band sings, dances, and plays a 'pascalle' on their instruments, while La Roze woos Silviev with a *contrafactum* of the Spanish song 'Caminai, mis suspiros' ('Permettez, ô Cloris! que je vous chante clairement'), and the chorus of musicians joins in singing the refrain.

More typically, the charivari was a kind of cacophonous mock-serenade given for newly-weds, and usually consisted of shouts and whistles accompanied by the beating of pots and pans. In the seventeenth century, such a performance served to heap scorn on old women who would marry younger men—or, conversely, old men who would take young brides. In Discret's comedy *Alizon* (1637), the widow Alizon Fleurieu marries one of her three elderly suitors, and on their wedding night one of her rejected suitors takes his revenge by performing a charivari below her window. Similarly, Molière's *Le Mariage forcé* (1664) concludes with the wedding of Sganarelle, a middle-aged bachelor, and the young coquette Domimène. After a dancing teacher attempts to teach Sganarelle the courante (a traditional dance of courtship), a group of townspeople serenade the newly-weds with a *charivari* grotesque. The final entrée presages Sganarelle's marital fate, when four flirtatious young men dance simultaneously with his bride while the hapless groom looks on.

**The Musical Powers of Lovers**

As high-minded lovers often reveal a genuine sympathy for the arts, the power of their love may endow them with musical and poetic abilities. Hence, in Boisrobert's *La Belle invisible* (1656) Don Carlos becomes infatuated with a beautiful masked lady and is swept up in a romantic adventure, during which he is inspired to compose a madrigal to the 'belle invisible.' Similarly, Eraste, the continually thwarted lover of Molière's *Les Fâcheux* (1661), composes some words to a tune favoured by his beloved Orphise while he awaits their appointed rendezvous. By far the most musically accomplished of these lovers is Eraste from Molière's *Monsieur de Poucagnac* (1669). Even before the play begins, Eraste is shown conducting the orchestral overture and a serenade ('Répands, charmante nuit'). According to a printed rubric in the play, the sung lyrics 'are based on the subject of the comedy, and express the feelings of the two lovers who, being made for each other, are crossed in love by the caprice of their parents'. Eraste's skill in directing his musicians foreshadows his adroit orchestration of the play's events, through which he wins back his beloved Julie.

Frequently, the insensitive would-be lover's lack of taste and ability in the arts is balanced by his pride in his own innate talent, and his delight in his inept creations. For instance, in scene 9 of Molière's *Les Précieuses ridicules* (1659) Mascarille insists on reciting an impromptu poem, proceeds to analyse its finer points, and then sings it to a tune he has composed. 'Have you studied music?', Cathos enquires. 'Me? Not at all,' Mascarille responds; 'people of quality know everything without ever having studied anything.' After complaining that 'the inclenency of the season has furiously raged the delicacy of my voice', he would-be lover sings his song, whereupon Magdelon notes that 'there is something of the chromatic within it' (no doubt referring to the singer's faulty intonation). Molière's inspiration for Mascarille might well have been the egocentric, immoral protagonist of Scarron's *Dom Japhet d'Arménie* (1653). In his clumsy attempt to woo Léonore, Dom Japhet summons some musicians to perform a burlesque *chanson* he has composed ('Amour nabot')—after which he prods his valet Poucard for compliments.

No connoisseur of music, Monsieur Jourdain of Molière's *Le Bourgeois Gentilhomme* leaves musical decision-making to his egotistical Maître de Musique—who in turn delegates the menial duty of composition to his student. Immediately before the first scene the student is shown sitting alone at a writing-table, hard at work on a serenade that Jourdain has requested. As he tries out different musical phrases, he settles on the one that best expresses each phrase of text, and then writes it down. The upper brace of Ex. 7.10 depicts the act of musical composition, as set to continuous music by Lully; the lower brace represents the completed serenade as it is performed in Act 1, scene 2. Here Lully provides insight into the compositional process. For the first phrase of text ('Je languis nuit et jour'), the student tries out one melody (mm. 2–3), rejects it (mm. 4–5), and then tries another (mm. 14–16, which becomes the completed melody).

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80 *Dom Japhet d'Arménie*. Comédie. Par M. Scarron (Paris: Augustin Courbé, 1664). This play was in the repertory of Molière's company from 1659 to 1669, and no doubt Molière played the leading role.

81 This scene was performed by the famous court singer Jean Guye, who is listed in the court inventories for the *Comédie-Italienne* singing all voice-ranges: soprano, haute-contre, tenor, and bass parts. As this number is notated in the soprano range, M. Gaye evidently sang it in falsetto.


83 J. L. Lescot de la Ville tells us that Lully composed in much the same manner. Once he had set the proper scene from Quinault. Lully read it until he knew it exactly by heart; then he sat down to his harpsichord and began composing as if he were at the beginning of a new work. When he had finished his melody, he would commit it to memory as well that he would not forget a single note. Lalande or Colasse would then come, and he would dictate it to them. See *Comparaison de la musique italienne et de la musique française* (Brussels: François Foppens, 1705; repr. Geneva, 1972), p. 2, p. 215.
4–5), and then tries another (mm. 6–8); settling on the latter version, he then writes this tune down, completing it in mm. 10–11. For the second phrase of text, the student immediately hits upon a suitable melody ('et mon mal est extrême', mm. 12–13), which takes somewhat longer to notate (mm. 14–18). He repeats this process for the third phrase ('Depuis qu’à vos rigueurs vos beaux yeux m’ont soumis') in mm. 19–22, and writes it down in the following measures; the elaborate cadence in mm. 27–8 is ultimately discarded in the finished version.74

Monsieur Jourdain later requests to hear this 'petite drôlerie', only to find it 'un peu lugubre'. Alternatively, he knows a lively chanson ('Je croyais Janneton') that has 'some sheep therein';75 and he proceeds to sing it in falsetto—taking pride (like Mascarelle) in being able to do so without ever having studied music (Ex. 7.11). Monsieur Jourdain’s lack of discernment in musical matters will match his clumsiness in courting an aristocratic lady, whom his ‘friend’ Dorante will claim as his when Madame Jourdain discovers the would-be lovers en tête à tête.

Musical Performance and Dramatic Irony

The inherent ambiguity of music and its unpredictable effects makes musical performance a particularly effective vehicle for conveying dramatic irony.76 A serenade accepted unexpectedly by another, a composition judged inane by all but

74. The relationship of the bass-line to the compositional act remains unclear. If the student were composing at a harpsichord, he might be shown simultaneously improving the bass continuo and trying out different harmonic progressions with his melodies. However, according to the printed score, the student is seen seated at a table, without a harpsichord; therefore, his compositional efforts would seem to focus on only the vocal part.

75. H. Feuillère points out that this text is found in Pierre Perrin’s MS Paroles de musique de Mr Perrin (Bibliothèque Nationale, f. fr. 2209, fo. 29), where Silhervé is listed as the composer. See ‘Une chanson de Molière’, Revue musicale 2/4 (1993), 151–4. See also L. E. Auds, ‘Une rivalité sournoise: Molière contre Pierre Perrin’, in V. Kopp (ed.), Le Bourgeois Gentilhomme: Problèmes de la comédie-ballet (Biblio. 17 (67); Paris, 1995), 123–37.

the composer, a song eliciting an unanticipated response from a listener: all illustrate some of the fortuitous consequences of musical performance already discussed. Sung lyrics may impart information about a character's identity or intent which, due to the musical context, might be heard but not comprehended by the other characters. Or music might serve as a 'secret language' for lovers, thereby allowing them to exchange private information. In these instances the spectator grasps that which is ignored by the other characters present at the performance.

In a musical performance, dramatic irony arises from some kind of misunderstanding. It may stem from misinterpreting a song's lyrics, mistaking the identity of the singer, or misconstruing for whom the song is intended. In Tristan l'Hermit’s Amarillis (1633), the shepherd Phildas, rejected by Amarillis, falls asleep while composing his suicide-note. He awakens after having dreamt about Amarillis, only to discover that someone—perhaps Phildas—has added some words of hope to his note. Meanwhile, Amarillis, thinking that she is alone, sings a chanson in which she vows to give up her scornful pride and succumb to love—to her lover for the shepherd Cléonte, that is (who, ironically, is actually a woman in male disguise). Phildas hears her lovesong and believes Amarillis loves him until she sets him straight.

In Montfleury’s Le Mary sans femme (1663), Fatiman commands Julie and Carlos, the Spanish lovers he captured at sea, to perform for his Turkish fiancée Céline, with the hopes that their songs will make her love him and cure her of her chronic melancholy. The singing lovers describe the different European ways of lovesmaking: the Frenchman knows how to inspire love, but not how to handle
dile women; the Italian takes so long that he loses his women; the German is constant, and treats his women like a hoghead of wine that he drinks to the dregs; but the Spaniard knows how to love tenderly and faithfully, and he alone deserves to be happy. These lovesongs, however, have the unforeseen effect of causing Céline to become infatuated with Carlos. This may have been due in part to the eroticism of his wine metaphor, for Carlos’s song about the German lover (‘Pour tout secret de l’amoureux misteres’), which vividly (and repeatedly) depicts a long, satisfying draught of wine, has clear sexual overtones (Ex. 7.12).

These emotional tensions are brought to a climax when Fatiman arranges for the singing lovers to perform an opéra for Céline. And 'to insult and irritate her criminal passion' for Carlos, he chooses 'a touching scene between two happy lovers'. No doubt Céline interprets the lyrics of Carlos’s song—

In vain l'on conspire
Pour séduire
Un cœur amoureux.
Tout ce qu'on fait pour le surprendre
Ne sert qu'à le rendre
Plus fidèle & plus tendre,
Pour ses premiers feux.

—as a deliberate rejection of her earlier advances, just as Julie’s song reminds Céline of the presents, the favours that she has offered in vain to the steadfast Carlos. Fatiman feigns surprise at her outrage (‘Il paraîtrait que ces chants qui me semblent si doux | Madame, ne font pas le même effet sur vous’) and grants his protection to the young lovers.

In no fewer than three of Rotrou’s plays, the combination of cross-dressing and lovesong offers new potential for dramatic irony. In Amélie (1638), Eraste pursues the heroine and tries to take her by force, but is prevented from doing so by

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78 Amélie, tragé-comédie de Rotrou (Paris: Sommaville, 1638).
who has come to attend the Duke’s wedding. When he secretly gains entrance to her apartment, Fénise performs her love-song (‘Si dans l’ennui dont mon ame est atteinte’) from behind the scene—which gives centre-stage to the Duke’s ecstatic reactions to her singing. He immediately breaks his engagement and resolves to marry the still-unseen singer. Meanwhile, Fénise has also fallen in love with the Duke, but she fears that he loves only her voice. To test him, Fénise disguises the Duchess of Parma as herself and dupes him into thinking that the Duchess is the singer. The Duke discovers the ruse and, while attempting to reconcile with the Duchess, he hears Fénise singing of her revenge (‘En vain de mes soupirs laissez sans espérance’). When she finally reveals herself, the Duke mistreats her for one of the servants, and therefore beneath his social class; but when he learns the truth, that the singer is Fénise, daughter to his guardian, the Duke decides to marry her. In Le Charme de la voix, musical performance becomes dramatically integrated into the play’s structure to a greater degree than in any other play of the day.

The lyrics sung by the enemy-lover in Sallebray’s L’Amante enemise (1642) give a clear indication of her true identity and murderous intent. This tragicomedy has all the makings of an opera libretto: a heroine known for her musical abilities undergoes a series of romantic adventures in a far-off land—which include disguise, mistaken identity, and a recognition scene. Claironde, sworn to avenge the killing of her father and brother by Tersandre, travels in male disguise to his castle in Ferrara armed with only a guitar. Knowing Tersandre to be a music-lover, Claironde plans to use her music to gain his confidence and lure him into the woods to his death. Meanwhile, guilt-ridden with having killed all of Claironde’s champions in a succession of duels, Tersandre arrives in the woods with his friend Meliarque, who suggests that the ‘doux accens’ of a musical entertainment might help to ease his conscience. They come upon what appears to be two sleeping youths, near to which a guitar is shown hanging on a tree limb. Claironde pretends to awaken and, fully aware that she is being overheard, tunes her guitar and sings:

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Prends congé de la vie,
Et ne te promets pas
tant que j'en ai le pouvoir
D'éviter le triomphe,
Puis qu'à ce juste coup la fureur me convie.
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These lyrics betray Claironde’s wish to kill Tersandre; but Tersandre, entranced by the beauty of her singing, listens without conscious reference to their literal meaning, and he foolishly invites the strangers to stay the night in his castle.

By Act 2 Claironde, calling herself Floridan, is struggling between her affection for Tersandre and her duty to her father’s memory. Meanwhile, her physical
MUSIC AND DANCE IN FRENCH PLAYS

charms have attracted Flaviane, Tersandre's sister. Eager to show off Claironde's musical talents, Tersandre sends for her guitar and, after some polite hesitation, Claironde agrees to sing. Her song takes on the same form as the previous one, but reveals her change of heart:

Tiens toy seur de la vie,
Be assured of life,
Et n'apprends pas
and do not be fearful
D'encourir le trépas,
of incurring death,
Puis qu'à te conserver mon Amour me convie.
since my love urges me to keep you safe.

Once again, if the meaning of her lyrics were grasped by Tersandre, Claironde's disguise would be in danger of discovery. However, this time it is Flaviane who becomes charmed by Claironde's singing, unaware that its message is meant for her brother. The spectator can therefore savour the irony of a performance for which the characters' reactions would be entirely different, were they aware of the gender, identity, and intention of the performer.11

There was widespread feeling in the seventeenth century that the marriage of music and verse was in itself artificial and irrational.12 Some held that as singing obstructs the intelligibility of the words, nothing of importance should be given a musical setting.13 Consequently, the verbal content of lyrics ought not to be taken very seriously: as Figaro points out, 'Nowadays, anything that isn't worth saying, is sung.'14 Fictional lovers sometimes attempt to exploit this rationalist prejudice by using the medium of song to conceal the meaning of the words from some, while making it comprehensible to others. As we have seen, in Molière's Le Sicilien Hali (on behalf of Adraste) sings a lovesong to Isidore, with the hope that Dom Pèdre will not pay attention to its lyrics. Then when the Sicilian begins to suspect something, Hali reverts to pseudo-Turkish gibberish, as if to convince Dom Pèdre that he is indeed singing nonsense. Nor does the thin disguise of song succeed at concealing hidden meaning in Boisrobert's La Fole Gageure (1653).15 Here, upon a wager Lidamant sets out to win Diane, Télame's carefully guarded sister. However, Diane has fallen in love with Lidamant, and would be quite willing to have her brother lose the bet. In Act 4 Télame gives a dinner party in their garden for Diane and Valère, who has asked for her hand; and to gladden his sister's melancholy, Télame has arranged for a musical performance. However, without Télame's foreknowledge, Lidamant has composed the song, the lyrics of which allude to the second part of their wager: that it is impossible to shield a woman from her lover against her will ('Quand votre soin

12 In his argument to Andrémédé (1690), Cornelle states that 'I have refrained from having anything sung that might be necessary for the comprehension of the play, because, in general, words which are sung are poorly understood by the listeners'; see Théâtre complet, ed. P. Libers and R. Chialot (Paris, 1950), ii, 240.
13 Beaumarchais, Le Barbier de Séville, i, 2.
14 La Fole Gageure, ou les Divertissements de la Comtesse de Pombrac (Paris: Courbé, 1653).
15 Le Campagnard (Paris: Luyne, 1657); excerpts appear in Fourneau, Les Contemporains de Molière, iii, 107-66.
eyes to the heavens, descends as she looks upon her earthly beloved, and settles on a drawn-out cadence in B minor (a key that Charpentier described as 'solitary and melancholic') as she heaves a sigh (Ex. 7.13a). When Angélique finally confesses her love, Cléante expresses his delight by modulating to A major (a 'joyous and rustic' key, according to Charpentier). The stately descent of Cléante's strutting apostrophe ('Gods, Kings, who behold the world beneath your feet') mirrors the powerful surveying their subjects from on high (Ex. 7.13b). Catching sight of Thomas Diafoirus, Angélique’s fiancé, momentarily interrupts Cléante’s ecstasy,

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but Angélique quickly assures him that she would rather die than consent to such a mismatch. A sobbing rest breaks her phrase ‘plutôt mourir’, and her music moves through the ‘tender and plaintive’ key of A minor before coming to a cadence in D (Ex. 7.13c).

It is understandable how Argan and the Diafoirus duo might be taken in by this performance, for hyperemotional pastoral lovers, ever-prone to transports of joy and despair, are usually prepared to kill themselves upon a moment’s notice. In an amusing epilogue to this musical drama, Argan’s suspicions gradually have become aroused—not by the passion of their acting, nor by their unseemly intimacy, but rather by the disrespect they show Philis’s fictitious father. He interrupts their scene:

ARGAN. No, no, that’s enough of that. This play sets a very bad example. The shepherd Tircis is impertinent, and the shepherdess Philis is impudent to speak like that in front of her father. Show me that score. Ha! ha! So where are the words that you have been singing? There is nothing but music written there.

CLEANTHE. Do you not know, Monsieur, that someone recently invented a method of writing the words with the notes themselves?

ARGAN. Very well. I am your servant, Monsieur; good-bye. We could have done very well without your impertinent opera.

CLEANTHE. I had hoped that it would entertain you.

ARGAN. There is nothing entertaining in such nonsense. Ah! here comes my wife.

On the contrary, the spectator derives a great deal of pleasure from the beauty, passion, and dramatic irony of this musical performance.

ENCHANTMENT AND ILLUSION

Sorcerers and magicians were familiar characters in pastoral plays, where music and dance-pantomime routinely accompanied their magic incantations and occult rituals. In Molière’s La Pastorale comique (1667) two dancing magicians conjure a spell to improve the appearance of Lycas, the rich but ugly shepherd who loves Iris. They strike the ground with their wands, whereupon six demons spring forth, followed by three singing magicians, who invoke the aid of Venus (‘Déesse des appas’). Unlike the music that accompanies the bogus magic scene from Brécourt’s Le Jaloux invisible discussed below, here Lully’s music is in a sober, hymnlike style, with periodic phrase-structure and clear harmonic direction (Ex. 7.14a). In a florid récit, one of the magicians entreats Venus to use all her charms to beautify Lycas’s ‘freshly trimmed snout’ (Ex. 7.14b). In his comédie-ballet Le Mariage forcé (1664), Molière introduced a singing magician to advise the middle-aged Sganarelle on his forthcoming marriage to the young, flirtatious Dorimène. The magician responds in recitative to Sganarelle’s spoken questions (Ex. 7.15), and then calls forth some demons in a triple-metre air. He explains that ‘invincible forces’ (i.e. seventeenth-century theatrical convention) have long rendered demons mute, but they will respond to Sganarelle’s questions with ‘intelligible signs’—i.e. cuckold’s horns.

In the mundane, down-to-earth world of comedy and farce, magicians are exposed as quacks, and their magic tricks as illusion. In Brécourt’s Le Jaloux invisible
(1664), a fake magician easily dupes a jealous husband with a mixture of hocuspocus, music, and dance. The Marquis de Saint-Amour has been paying attentions to Isabelle, Carisel's wife, and sends his valet to him disguised as a magician. First the magician impresses Carisel with some magic words, and then reveals a vision of the Marquis kissing Isabelle's hands; to frighten Carisel, he summons four demons from hell, who dance furiously around Carisel while striking him with bladders in cadence. Finally, the magician produces a magic hat that supposedly renders the wearer invisible, and brings in three grotesque characters to sing an incantation ("Bon di, Cariselli, bon di"). Cambert's musical setting is broadly comic, and juxtaposes learned and familiar styles. First, each character greets Carisel in turn by intoning a different pitch of a G major chord, and then they repeat their greeting in counterpoint rife with suspensions (Ex. 7.16a); later on, they bid him health and joy in a brief point of imitation (Ex. 7.16b). The second part of the trio becomes homophonic and dancelike, as the three characters present the 'magic hat' to Carisel and insult him in Italian. The verbal virtuosity of this passage is matched by that of the music, as the harmonic rhythm accelerates in tandem with their sung patter (Ex. 7.16c). That Carisel is taken in by this musical hoax indicates the extent to which the gullible bourgeois has lost touch with reality. Carisel later wears his magic hat in the presence of the marquis, who proclaims himself to have only platonic feelings for Isabelle and
course to disappear with the wave of a magic wand. This is of course not real magic, but a trick contrived by the doctor, for which the instrumental music helps establish the appropriate mood of mystery.

In the pastoral masquerade that concludes Joseph Girardin's *Le Collier de perles* (1672),93 musical feasts of lendemain become exposed as an elaborate hoax. A magician has summoned Tircis to a 'solitude', where he has promised to reveal 'the marvels of his art'. Meanwhile, the sceptical shepherd explains to Silvie that all it takes is a little courage to break the magician's powers ('Ce lieu paroit solitaire'). The magician conducts his magic ceremony accompanied by an 'enchanting symphony', which is followed by an incantation in an arcane language. Three demons and five sorcerers suddenly appear and perform 'a dance expressing the most frightful things imaginable'. However, when Tircis commands them to express 'vos plaisirs & vos jeux', their dancing becomes burlesque. His suspicions aroused, Tircis snatches off the magician's false beard and recognizes a peasant from the village, who makes fun of his gullibility ('Ta puissance est absolue'). The other sorcerers then remove their costumes, also revealing themselves to be townspeople. In a sung dialogue, Tircis and Silvie concur that in a world full of deception, all they can be certain of is their love ('Ah! tout r'est plein de déguisement'). The lovers then dance a minuet, and the masquerade ends with a general dance by the peasant men and women. Here, music and dance is used both to create and to dispel the illusion. We might speculate that three distinct musical styles were used to express the different levels of illusion: that of the 'enchanted symphony', incantation ritual, and pantomime of the magic ritual; the burlesque music and dance-pantomime of the sorcerers when the ruse is revealed; and the 'illusion-dispelling' music of the third part, consisting of ensemble singing and group dance.94

In Boisrobert's *La Belle invisible, ou La Constance éprouvée* (1656),95 music effectively creates an aura of mystery, enchantment, and illusion—leaving the protagonist in doubt as to what is real and what is chimera. Don Carlos has fallen in love with a mysterious masked stranger during a ball, unaware that this lady, named Olympe, has been raised as a man so that she may inherit her uncle's wealth. She in turn has resolved to break off her doomed engagement to a woman and reveal her identity to him, but only after testing his fidelity through

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91 Guérin de Bouscal, *Le Gouvernement de Sanche Pansa*. Comédie (Paris: Antoine de Sounauville et Augustin Courbé, 1642), ed. C. E. J. Caldecott (Geneva, 1881). This play is derived from pt. ii of Corneille's *Don Quichotte* (chs. 43, 44, 48, and 54), where Sancho Pansa is given an island to govern.
92 For stealing the food of the gods and serving him son's flesh in a banquet, Tantalus was condemned to eternal punishment in Tartarus, while standing in a pool of water, he suffers from thirst because the water recedes whenever he tries to drink; while fruit hangs over his head, he also suffers from hunger because the wind blows it out of reach when he tries to pick it.
93 Beuchamp's score of the ballet music (without the song airs) is found in the Bibliothèque Nationale (Fonds du Conservatoire, Rés. F. 516), and consists of an 'Ouverture' followed by 17 dance numbers: 'Les saisons', 'Desseins saisis', 'Entrée', 'Léguat', 'Les excellents', 'Gavotte', 'Scarabocchies', 'Entrée', 'Entrée', 'Les éléphants', 'Les advants', 'Entrée', 'Entrée', 'Swabiais', 'Entrée', and 'Chacun'. Many of the titles dance seem either to be out of order or to bear little connection to the action described in the published libretto—and so it remains uncertain which numbers were intended for the pastoral finale. La Gorce gives a short musical excerpt from the second of three dances entitled "gésou entrée" which he believes might relate to the magic ceremony; see "Le Collier de perles et la musique de Pierre Beauchamps", 104, Es. 1.
an elaborate, romantic charade. Olympe has Don Carlos abducted by four masked men and taken to a room in a palace, where he finds himself in a dreamworld of disguise, flickering torches, and music. Four mysterious masked ladies offer him refreshments, but Don Carlos believes that the banquet is but an illusion, and he refuses to eat anything. Meanwhile, several singers perform a concert for him, and one of the masked ladies sings a chanson, exhorting him to give up an illusory love for one more 'visible and real' ('Défais-cois vous d’une amitié'). After the mysterious ladies depart, Don Carlos sits at a table and rereads the letters sent to him by Olympe. His creative faculties aroused by her wit and intelligence, Don Carlos composes a madrigal to his 'belle invisible' before he falls asleep to the last strain of the song, sung from off-stage. The luxurious surroundings, the beauty of the masked ladies, the appetizing food, and the sensual appeal of music are all aimed at overwhelming Don Carlos's senses in order to cloud his judgement, and thereby making the spectator aware of the moral dangers underlying his bizarre adventure.

Music, dance, and pantomime inform the surreal musical world of caricature and slapstick of the first intermède of Molière's Le Malade imaginaire (1673). The scene begins with a burlesque imitation of the interrupted serenade, as Polichinelle's lament ('O Amour, amour, amour, amour! pauvre Polichinelle') is cut short by the sound of instrumental music (Ex. 7.17a). As he argues with a band of fiddlers (playing, appropriately, a fantaisie), Polichinelle is drawn progressively into the world of the absurd. The fiddlers greet Polichinelle's verbal arrogance ('What impertinent harmony dares to interrupt my voice?') with impudent dotted rhythms, and respond to his attempts at silencing them with a dissonant musical riposte (Ex. 7.17b). When Polichinelle later derides their music, the fiddlers reply with a metaphoric thumbing of the nose (Ex. 7.17c). This fantasy turns operatic, when Polichinelle meets up with the singing night-watch ('What the devil is that? Is it now the fashion to speak to music?'). During his questioning, escape, and the subsequent manhunt, Polichinelle becomes further engulfed in make-believe and play-acting: he summons his non-existent servants and fires an imaginary musket at his assailants (shouting 'poue', which sends them scattering). When the night-watch returns to arrest him, Polichinelle surrenders, and his speech now falls into symmetrical repetitions regulated by the musical values of this surreal world (Ex. 7.17d). For punishment Polichinelle is given first a nose-tweaking and then a stick-beating carried out in music and dance, for which the blows are administered 'en cadence'. By the end of the intermède, Polichinelle's musical subjugation is complete: he exchanges antiphonal parting compliments with his singing captors (Ex. 7.17e), while they, in turn, express their delight with his bribe through dance.

This instrumental number is called a 'fantaisie' in Charpentier's Mélanges autographes (Bibliothèque Nationale, Ms Réts. Vm 325, XVI, fols. 55v–55r).
APPARITIONS, DREAMS, AND THE SUPERNATURAL

The use of music and dance to evoke dreams and supernatural occurrences was one of the legacies of the old mystery plays. Ghostly apparitions often appeared to a character in a dream, after which the dreamer would awaken with a start and describe his vision to another character. Le Francq’s Antioche (1625) uses spectacular and horrific scenic effects to dramatize Antiochus Epiphanies’s victory over Ptolemy, his persecutions of the Jews, and his eventual downfall. In Act I some ‘petits songs’ put Ptolemy to sleep with soporific poppies, and his drug-induced dreams produce hideous monsters. Then appears a vision of ‘the souls of the slain Egyptians, and Charon refusing them passage.’ Later in Act II, Antioche makes sacrifices to Jupiter while the chorus (‘la musique’) sings a hymn (‘Arbitre de tous les Cieux’), and then ‘some armed men in battle appear in the sky, and produce a great clamour of arms’. At the midpoint of the tragedy is performed an allegorical ballet. After the Genius of Nature recites some stanzas condemning inconstancy, the Spirits of Man and the Winds dance an entrée, prefiguring the outcome of the tragedy with the death of Antiochus.

In early tragedies, ghosts were usually depicted as horrific, cadaverous spectres with unearthly, hissing voices. Perhaps the most famous of these fictional ghosts was Don Juan’s stone guest, known to Parisians by the improvised comédie dramatique version performed by the Italian actors in the 1650s (Il Comitato di Pietro). Two French versions eventually appeared in print: Le Festin de pierre, ou le Fils criminel (1659) by Nicolas Drouin (dit Dorimond), and Le Festin de Pierre, ou

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98 Antioche, tragédie créeant le Martyre de septlyfens Mahaberes; dédiée à Monseur Adam Lermao, Reçeueur General de la ville d’Avens (Avens: Histoire Verdasson, 1625).
100 Le Festin de Pierre, ou Le Fils criminel. Tragédie (Lyons: Offray, 1659).
the semi-operatic realm of the heavenly prologue to the mundane world of the spoken tragedy.

Music, dreams, and allegoric ballet figure prominently in the anonymous Geneviève, ou l’Innocence reconnue (1669), a tragédie chrétienne based on the legend of St Geneviève de Brabant. This musical play derives its structure from comédie-ballet, and many of its dramatic elements (the echo, the suicide scene, sleep-scenes, a sorceress with a magic mirror) derive from the pastoral. Its sacred subject-matter, moralizing tone, and entr’acte ballets suggest that the author may have intended the play for student performance. The faithful wife Geneviève has been falsely accused of adultery by Golo, who employed a sorceress to show Sifroy his wife’s pretended infidelity in a magic mirror. Sifroy ordered his wife to be killed, but she survived as she has spent the last seven years living in the woods with her son. The first intermède (‘Entrepris de Recits de Musique’) consists of a musical tombeau scene, in which a troupe of Amours prepares a tomb for Geneviève, while one of them requests her corpse from the Nymphs of the woods (‘Bois sacrez qui cachez le corps de Geneviève’). This Amour learns from an echo that Geneviève lives, and he expresses his delight in an accompanied song (‘Cette voix ne me trompe pas’); this leads into a trio of Amours, who reassure her grieving husband (‘Sifroy, ne t’afligez donc plus’). Their final reconciliation is prefigured by an allegorical ballet dramatique (‘IV Entrepris de Ballet’), in which Saturn, representing grief and time, attempts to consume the hearts of Geneviève and Sifroy, but is prevented from doing so by the Genius of Innocence and four little Amours. Demon Calumny attacks them and is driven to Hell, after which the Amours rejoin the two hearts to the choral acclaim of the Nymphs of the Woods (‘Triomphez, aimables chasseurs’).

Musical dreams and visions inform both the play and the musical intermèdes. Having seen his wife in a dream, Sifroy awakens to find a letter supposedly from her ghost on his desk; later he is revealed the truth through a balletic dreamsquence (‘II Entrepris de Ballet’). Night welcomes Slumber into Sifroy’s bedchamber with a récit en musique (‘Toy sous qui tout fléchit dans mon paisible Empire’); then some Cares come to drive Slumber away but are in turn put to sleep. When the ghost of Geneviève arrives, the Cares awake to build her a tomb, but Slumber surprises them and casts them into the same tomb. Thereupon Phosphorus resurrects a living Geneviève, and replaces the four Cares with four little Amours, who bring to Sifroy the hope of once more seeing her alive. In Act

168 Geneviève, ou l’Innocence reconnue. Tragédie Chrétienne (Paris: Bétienne Loyal, 1669). The copy in the Bibliothèque Nationale (Y 1631) bears a handwritten inscription that mistakenly attributes this play to François d’Aure, Docteur de Théologie; in fact, d’Aure’s play of the same title (Montargis: Jean-Baptiste Bottier, 1870) is a different dramatic treatment of the same legend. See Lancaster, History of French Dramatic Literature, ii. p. 422–4.

169 This hypothesis is further supported by the profusion of detailed staging directions in the margins: e.g. the final direction for the violins to continue playing after the play has ended—until such time as one of the actors returns to thank the audience—would hardly have been necessary in the public theatre.
3, scene 2, Sifroy questions the verity of his dream in a lyric monologue, and resolves to go and seek his wife in the forest; he then tells of a vision that he has had of Geneviève’s ghost, who begs him to rescue her from a monster in the forest. Later, in Act 5, scene 2, she appears to Sifroy while he is asleep, and declares her love in a lyric monologue; after making certain of his love, the living Geneviève finally reveals herself to him.

Occupying a central position in the drama is the voluptuous operatic dream of the "Ill'entre-Acte en récits de Musique." According to the play’s argument, “Geneviève, having passed the night pleasantly in the grotto, is delighted upon awakening to a concert of music performed by Angels in a cloud, which puts her in a state of profound ecstasy.” One of the singing Amours finds her in this state and, believing that she is dying, he rushes to her aid. However, the Angels prevent him from approaching her, and command the Amour to bring Sifroy to her. Meanwhile, the Angelic Chorus awakens Geneviève from her ecstatic sleep and prepares her to receive her husband.

Beginning with Gilbert’s Les Peines et les Plaisirs de l’Amour (1672), the musical rêverie would become part of French opera. Apollo, stunned by the death of his beloved Clémène, falls asleep in a garden, and Mercury enters with Clémène, whom he has brought back from the dead and returned to Arcadia. To prove Apollo’s love for her, Mercury calls upon some Dreams to reveal a balletic vision of Clémène to the sleeping Apollo. Mercury urges Clémène to take pleasure in Apollo’s beauty while the Dreams occupy his mind with this vision; when Apollo awakens, Mercury and Clémène withdraw and the Dreams take flight. This dream-sequence may well have inspired the more famous one in Lully’s Atys (1676), where, overcome with sleep induced by the goddess Cybèle, Atys is lulled in song by Slumber, Morpheus, and Phobetor. The benign rêverie of 'Les Songes agréables' depicts the paradise Atys will enjoy should he swear eternal fidelity to Cybèle, while the horrific nightmare of 'Les Songes funestes' warns that Cybèle’s vengeance will be swift and terrible were Atys to reject her offer.

**MADNESS AND DELUSION**

Dramatic portrayal of madness establishes a parallel reality that appears veridical to the afflicted, but chimerical to the other characters in the play. In his study of madness in the ancien régime, Michel Foucault identifies four general categories that are depicted in the dramatic literature: (1) madness by identification with some fictional character or ideal; (2) madness by delusion of superiority or omnipotence; (3) madness caused by guilt; and (4) the madness of the desperate lover. Perhaps the quintessential madman of baroque literature is Cervantes’s Don Quixote, whose adventures were dramatized by Guérin de Bouscal in Dom Quichot de la Manche (1630–40). In part II, Don Quixote believes himself to be in an enchanted woods conversing with an echo (who turns out to be Don Lope and the barber), and he confesses surprise that, unlike the traditional echo, this one actually talks back. Disguised as the Knight of the Mirrors, Don Lope arrives singing and playing his guitar ("Erreray-je tousjours dans ce desert sauvage"). Sancho Panza is surprised that the echo has a guitar, but Don Quixote recognizes the knight errant to be a forsaken lover. From these songs lyric Don Quixote learns that the knight not only has made love to Dulcinea, but also claims to have defeated Don Quixote in a duel.

Lysis, the protagonist of Thomas Corneille’s Le Berger extravagant (1653), has become mad after having read d’Urfé’s pastoral novel L’Astrée and having seen a performance of Tristan l’Hermitte’s Amartillis. Resolving to live a pastoral life, Lysis dons shepherd’s garb and goes off to ‘restablir l’ancienne et noble Bergerie’. Meanwhile, his friends use the commonplaces of the genre (unrequited love, the echo, the magician) to entertain themselves at Lysis’s expense. In Act 4, Lysis, having fallen into the hollow of a tree, believes that he has undergone an Ovidian metamorphosis: he imagines that his feet have become branches, his skin bark, and his fingers twigs, and awaits the nymphs to receive him among the woodland demigods. That evening, some of his friends return disguised as fruit-trees, and they persuade Lysis to follow them to their woods. There they hold a musical ceremony to consecrate his transformation ("O sort tres faire disde d’envie"). In the play’s denouement, Lysis allows himself to be transplanted in his beloved Angélique’s garden—where every night the nymphs of the woods will dance around his trunk.

Foucault’s fourth category of madness, that of the desperate lover, afflicts the protagonist of Rotrou’s L’Hypochondriaque, ou Le Mort amoureux (1631). Having been falsely informed that his beloved Perside is dead, Cloridan loses his mind and believes that he also has died. Perside and some friends arrive at the mortuary chamber where Cloridan is found lying in his coffin. While he recognizes

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111 Le Berger extravagant, pastoral horripilant (Rouen: Laurens Maury, 1653), ed. F. Bar (Geneva, 1960). Throughout his play, Corneille makes numerous allusions to famous pastoral novells and plays of the time: d’Urfé’s L’Astrée, Rotrou’s Célimène, Tristan’s Amartillis, and Mairet’s Sybile.
112 L’Hypochondriaque, ou Le Mort amoureux (Paris: Duy, 1631). Mahelot’s drawing of the stage confirms that it was in the repertory of the Hôtel de Bourgogne as early as 1628; see Lancaster (ed.), Mémoire de Mahelot, 82. This drawing shows all the locales of the play simultaneously: on stage-left, a room with chairs and a tree (to which the page is tied by robbers); on stage-right, a forest; and at the rear of the stage (hidden until the final act), a well-fitted seaplane consisting of three coffins.
MUSIC, DANCE, PERFORMANCE-WITHIN-PLAY 137

his valet Félician believes he is Hephestian. When the valet later sings a lute song, its lyrics allude to the layers of disguise that mask his master’s love for Isabelle:

Par tout comme dedans la Cour
On masque la nuit & le jour,
Chaque passion se déguise,
Mais quoi qu’en on en die ces lieux,
Pour une burlesque entreprise,
Je trouve que l’amour se déguise le mieux.

Everywhere, as at the court
they masquerade night and day,
each passion is disguised,
but whatever they might say here,
for a burlesque adventure
I find that love disguises itself the best.

In Les Fous divertissants (1680), Poisson expanded this dramatic action into a comédie-ballet—with the inmates of an asylum performing Charpentier’s musical intermèdes. Léandre, pretending to be mad, is committed to the asylum where Angélique has been brought on the eve of her wedding to the elderly concierge Monsieur Grognard. To keep her amused, Grognard puts on display various theatrical, literary, and musical lunatics: three actresses who believe themselves to be Cleopatra, Lucretia, and Portia; a machinist who believes that he is operating his stage machines; two poets who accuse each other of plagiarism; and a violinist and a singer. In the first intermède, Grognard has the inmates perform a little rustic opera. Two lovesick peasants sing a dialogue en musique (‘Hélas, hélas, hélas, nous nous plaignons tous deux’), some villagers dance, the peasants continue their complaint in duet (‘Que ces jeunes cœurs’), after which is danced a ‘Bourrée pour le triomphe de Cupidon’. While this entertainment prefigures the play’s happy ending, Grognard preoccupies himself with a scheme to exploit his patients by charging admission.

Grognard informs Angélique of the imminent arrival of an opera lunatic (Léandre), who has been driven to madness from having to sing arias constantly at the top of his voice, and for fun he suggests that they sing a duet. Léandre first performs excerpts from Lully’s operas, Proserpine and Bellérophon, to which he has added his own words (with double entendres):

Que l’absence de ce qu’on aime
Est un supplice rigoureux.
Pour les cœurs amoureux!
Tout autre mal cede à ce mal extrême;
Et ce lieu mesme
N’a rien de plus affreux.
Que l’absence de ce qu’on aime.

How the absence of the one whom one loves
is a harsh torture. For hearts in love!
All other torment is overwhelmed by this extreme torture
and in this very place
there is nothing more frightful
than the absence of whom one loves.

After Léandre sings a second lovesong, Angélique remarks on Léandre’s passionate delivery while Grognard, splitting with laughter, encourages her to sing with him:

According to Lancaster, this play was probably performed at the Hôtel de Bourgogne in the Spring of 1634; see History of French Dramatic Literature, i. ii. 551.


Bellérophon, 2. 2, ‘Cœurs enflammés’ (from ‘Priscons tout conspire à couronner’, LWV 57/28).
Grognard’s gullibility reaches absurd proportions when he remarks on the miraculous effect that his fiancée’s singing seems to be having on the ‘fou de l’Opéra’, and how well they play together the role of lovers. However, Grognard quickly becomes irate when he sees Léandre taking physical liberties with Angélique, and orders him to be locked up in his cell.

When Grognard departs to attend to his dying brother, the inmates throw a party. Four dancing and three singing lunatics enter to the music of a march, and then one of them exhorts the young lovers in song to take advantage of Grognard’s absence (‘L’Amour est en ses conquêtes’). A sympathy clearly exists between the young lovers and the lunatics, who are also quick to reveal their emotions through music and dance. The inmates express joy in their newly found freedom in a dance, ‘Les Fous déchaînés’, for which Charpentier’s music suggests manic derangement by juxtaposing the sedate, triple-metre minuet with furious, dupe-metre pantomime (Ex. 7.19a). In the next entrée (‘Les Geôliers’), some keepers arrive to lock up the madmen, and the intermède ends with a hysterical ‘laughing trio’ (Ex. 7.19b).

In the third act Léandre has planned a banquet for Angélique, for which the lunatics will provide the entertainment. First, however, he wishes to perform a song that he has composed (‘Ce n’est qu’entre deux Amans’), and she responds with a sung minuet (‘Quand la flamme’). When Grognard returns unexpectedly, he is surprised to find that a soldier has been billeted in his home. Having seen Léandre’s feast being brought in earlier, the soldier pretends to be a magician: he commands a ‘demon’ to appear from the armoire carrying some roasted meat,
Trompez tous deux d'intelligence,
Le laïd Hibu,
Le Lou-garou,
Le vieux Hou-Hou,
Le franc Cou-Cou.

Pull the wool over his eyes,
the ugly owl,
the were-wolf,
the old hooter,
the foolish cuckold.

The soldier then commands the demon to take the form of Léandre, who thereupon departs with Angélique. When Grognard discovers the ruse, he summons his valets—only to learn that the lunatics have locked them in their cells and are coming after Grognard. The play ends with a ballet consisting of a 'March of the Lunatics', a récit addressed to lovers ('Amans, vous faites bien de quitter ce sejouse'), an entrée for eight lunatics 'with caps and bells', and a dialogue sung by two love-stricken lunatics ('Je ne scâurois vivre sans toy').

With the 'fou de l'Opéra', Poisson raises the issue whether too much music may have a damaging effect on the human mind. Just as singing opera in full voice can drive one mad, obsessive study of opera can also have detrimental consequences, as illustrated by the heroine of Saint-Evremond's satirical comedy Les Opéras (c.1676). Mlle Crisotine is a young lady from Lyons who has 'become mad from reading operas'. However, she has found a kindred spirit in Tirsolet, a young opera fanatic with whom she converses in song while they imagine themselves to be Cadmus and Hermione. When her father attempts to cure her madness by commanding her to speak like other people, she composes her poetic response in the form of a parody of Rodrigue's famous stances in Corneille's Le Cid:

A quelle injuste violence
Se porteroit votre couroux:
Pere, Baptiste, Opera, ma Naissance
Me faudra-t-il décider entre vous?

To what wrongful violence
would your wrath extend:
father, Baptiste [i.e. Lully], opera, my birth,
must I decide among you?

She assures her father that, since the première of the last opera, everyone of quality in Paris speaks in song, even about trivial matters. In Act 2, a physician who is knowledgeable about opera comes to see her, and declares that her madness is akin to the literary delusions of Don Quixote. When Crisotine goes to bed 'singing various opera airs that are expressly composed to bring on sleep', her father removes her opera scores from the room. To complete the cure, the physician advises her to marry his cousin, the Baron de Pourgeolette; but when they meet, Crisotine insults the Baron in verse and snatches off his wig. The Baron,

122 Les Opéras, contéct in Œuvres méliées de M. de Saint-Evremond, Publ. sur les manuscrits de l'auteur (London: Jacob Tonson, 1703), 6. 37–106, ed. R. Finch and B. Jehan in Les Opéra (de) Saint-Evremond (Geneve, 1979). Of particular interest are Guilland's discussions of the early operas of Perren, Gilbert, and Cambert, of Lully's Cadmus, Alceste, Thésée, and Atys, and his criticisms of Venetian opera in 2. 4. Also, there are numerous quotations from Lully's opera: Crisotine and Tirsolet sing airs and duets from Cadmus in 3. 1, and in 5. 3; Crisotine quotes Thésée in 5. 2; and the Baron de Pourgeolette sings an air from the tragédie-ballet version of Psyché in 5. 1.
determined to marry her, attempts to communicate to her through song, but he sings badly and runs short of rhymes. When he tries singing an air from Psyche (‘Aimable Jeunesse’) and Crisotine immediately parodies it (‘Honteuse Viellelasse’), the Baron loses his temper and decides to give her up. Upon hearing her sing with Tarsolet (in the characters of Cadmus and Hermione), the physician then prescribes a course of treatment: since opera is at the root of their malady, opera should be used as a cure. He suggests that the young lovers go to Paris to join Lully’s Opéra where—after six months of rehearsals, continual singing, dressing up and undressing, and discovering that the machines are but painted backdrops, the gods and goddesses are but singers, and that velettes are brought about by ropes and pulleys—they will rid themselves of their fantasies and return home saner and wiser.

Theories about music’s healing power were very much au courant in seventeenth-century France. As many forms of mental disorder (melancholy, hypochondria, and even lovesickness) were thought to be caused by a disturbance in bodily humours, music, dance, and divertissement might be used to correct the imbalance. This therapeutic use of the arts is connected to the age-old doctrine of ethos, as Menestrels explains:

[Plato] wished to teach us by this pleasant story that Poetry, Music, Dance, and Festivity are the things most proper to release the mind and to restore the body’s strength... He adds that since young people are commonly passionate because they have hot blood and fiery spirits, they must be instilled with an inclination for the Dance, so as to regulate by the exactness of the Harmony these sudden, impetuous fits that would otherwise be difficult to contain. Thus, Plato considered Dance as a cure, in the manner of the one used to heal those bitten by Tarantulas. For, in order to release the venom that flows in their veins, one sings to them certain airs suitable to heat the blood and open the pores to draw out this Poison.

It is noteworthy that prominent members of the medical profession also subscribed to this theory. Familiar with the classical associations of music and healing, the sixteenth-century surgeon Ambroise Paré advised his patients to have a consort of violins to make them merry during their recuperation. That these theories were given some credence by the Medical Faculty is further suggested by a 1624 Sorbonne doctoral thesis, entitled An musica in morbis efficax. While he did not grant medical status to music therapy, the distinguished physician Pierre Bourdelot wrote the Histoire de la Musique et de ses effets (1715); however, the first clear support for music therapy from the French medical profession seems to be Louis Roger’s Traité des effets de la musique sur le corps humain of 1748.

The connection between music, dance, and health was explored in several plays and comédies-ballets of the mid-seventeenth century. That love withheld causes illness, particularly melancholia—which can only be cured by restoring love—is one of the themes of Boisrobert’s La Folle Gageuse (1653). At the beginning of the play, the Countess of Pembroke is ill with a fever which the doctors have been unable to cure; but when she is sung an air composed by Lidanant, a lover of proven artistic ability, the Countess’s condition immediately improves. Later, in Act 4, Télème arranges for a musical concert (also composed by Lidanant, her lover) to soothe his sister’s melancholy (see above, pp. 116–17), but full recovery comes only when she is finally united with her lover.

Similarly, in Molière’s L’Amour médecin (1665) Clistandre succeeds where doctors have failed in curing the ‘illness’ of his beloved Lucinde. Disguised as a doctor, Clistandre uses a medical examination as an opportunity to profess his love. To complete her cure, he recommends to her father that they enact a fake marriage ceremony, which she will imagine to be real; and to add verisimilitude, he has brought along singers, dancers, and instrumentalists for the celebration. ‘They are people that I take around with me, and use to calm the troubles of the mind with their harmony.’ The entertainers sing a trio, the lyrics of which proclaim the therapeutic effects of comedy, ballet, and music:

\[ \text{LA COMÉDIE, LE BALLET ET LA MUSIQUE TOUS TROIS ENSEMBLE} \]
\[ \text{Sans nous tous les hommes} \]
\[ \text{Devendraient mal sains,} \]
\[ \text{Et c’est nous qui sommes} \]
\[ \text{Leurs grands médecins.} \]

\[ \text{LA COMÉDIE} \]
\[ \text{Veu-t-on qu’on rabatte,} \]
\[ \text{Par des moyens doux,} \]
\[ \text{Les vapeurs de rage} \]
\[ \text{Qui vous minent tous?} \]
\[ \text{Qu’on laisse Hippocrate,} \]
\[ \text{Et qu’on vienne à nous.} \]

While love becomes the principal cure for Lucinde’s illness, the arts ensure that she does not have a relapse. When he finds out that Clistandre and Lucinde have gone off to consummate the marriage, her father attempts to follow them, but is prevented from doing so by ‘les Jeux, les Ris et les Plaisirs’, which force him to dance with them.

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125 Menestrels, Des ballets anciens et modernes, 30–1.
126 D. W. Singer, Ambroise Paré (London, 1924), 234. One is reminded of Marin Marais’s programmatic work for viola da gamba, Le Tabarin l’Opération de la Taille, which concludes with a suite of dances entitled ‘Les Relevailles’.
127 See Forman, ‘Musique has charms’, 85.
128 Ibid.
The healing power of music recurs as a main theme in Molière’s *Monstre de Poucenaugnac* (1669), where some doctors have determined that Poucenaugnac suffers from ‘hypochondriacal melancholy’. Practitioners of Galenic medicine, they prescribe the usual frequent and copious bleedings and purgations.\(^{129}\) However, as an aid to recovery, the doctors recommend that Poucenaugnac be cheered by ‘pleasant conversations, songs, and instruments of music, to which it would not be amiss to add some dancers, in order that their movements, disposition, and agility may excite and awaken the sluggishness of his numbed spirits, which occasions the thickness of his blood—the cause of his disease’. In the first *intermède*, two grotesque Italian doctors administer this treatment in song, accompanied by a symphony of instruments.

Lully’s music depicts every step of this cure, beginning with the doctors’ lugubrious greeting of Poucenaugnac over a plodding, walking-bass in G minor, ‘calculated to drive into distraction anyone not already subject to melancholia’\(^{130}\) (see Ex. 7.20a). However, the next phrase, ‘Non vi lasciate ucidere | Dal dolor malinconico’ suggests that help is near at hand, and introduces quarter-note motion and sprightly dotted rhythms in the vocal parts, supported by a more swinging bass (Ex. 7.20b). When the first doctor proposes that madness is nothing else but melancholy, his music switches to the major mode and a vivacious, triple-metre with hemiola rhythm (Ex. 7.20c). The second doctor encourages Poucenaugnac to ‘Come! sing, dance, laugh’ in a vocal line that spins dancelike arabesques of variations on short, three-note motives (Ex. 7.20d). The doctors and the *matassins* then dance around Poucenaugnac to a variation of Ex. 7.20c (Ex. 7.20e), and their music undergoes a final transformation as they present Poucenaugnac with an enema syringe—bidding him in prodding, dotted rhythms ‘Take it quickly, Sir, it will do you no harm’ (Ex. 7.20f). The scene dissolves into slapstick as Poucenaugnac runs away cursing, while ‘the apothecary, the two Italian doctors, and the *matassins* follow him, each with a syringe in hand’.

The monomaniacs of Molière’s last *comédies-ballets* achieve in the end a kind of apotheosis in music, dance, and *mascarade*. The balletic finales of *Le Bourgeois Gentilhomme* (1670) and *Le Malade imaginaire* (1673) are psychological rites of passage, by which the monomaniacs’ fantasies become fulfilled. For the social-climbing Monsieur Jourdain, this means ennoblement as a Turkish *mamamouchi*; for the hypochondriac Argan, it is his initiation into the esteemed Faculty of Medicine. While the ‘Cérémonie Turque’ and the ‘Cérémonie des Médecins’ are clearly shown to be burlesque rituals staged by hired actors, carnival entertainers, and family members in disguise, the desired transfiguration is brought about

\(^{129}\) Galen (c.130-c.200) developed the theory of the four humours: blood, phlegm, choleric (yellow bile), and melancholy (black bile). These humours regulated man’s physical and moral qualities, and purges and bleedings were administered to correct an imbalance.

through the phantasmagoria of ballet. That Monsieur Jourdain is taken in by this
transparent ruse is a gauge of his psychic divergence from reality; moreover, the
intermèdes of Le Bourgeois Gentilhomme form a clear progression toward a musical
denouement. In the beginning, singers and dancers appear as they are to perform
for the bourgeois. Real life gives way to fantasy as the tailors’ apprentices and
cooks go about their business in ballet-pantomime. By the end, singers and
dancers put on a mascarade that transforms Monsieur Jourdain’s perception of
reality—and, without realizing it, he has become part of the performance. 131

In Le Malade imaginaire, illnesses and their treatments become a source of
satisfaction and delight for Argan, who is fascinated by the occult science of medi-
cine, with its doctors-sorcerers, its magical elixirs, injections, bleedings, and
purifications, and especially with its mysterious Latin jargon. The doctors them-
selves are shown to be monomaniacs, who derive pleasure in their patients’ ill-
ness (to entertain his prospective fiancée Angélique, Thomas Diaforus invites
her to attend a dissection). Ultimately, Argan’s family also use his ‘illness’ as a
source of their own amusement, as Béralde explains in Act 3, scene 14:

TOINETTE. So what is your plan?
BÉRALDE. To entertain us a little this evening. The actors have prepared a short intermède
about the reception of a doctor, with some dances and music; I want us all to partici-
pate in the entertainment, and my brother is to play the leading role.
ANGÉLIQUE. But uncle, it seems to me that you are making a little too much fun of my
father.
BÉRALDE. But niece, this is not so much making fun of him as adapting ourselves to his
fantasies. And it’s all amongst ourselves: we can each play a part and so give the com-
edy for each other. Besides, Carnival warrants this. Let’s go quickly and prepare every-
thing.
CLÉANTE to Angélique. Do you agree to this?
ANGÉLIQUE. Yes, since my uncle is the director.

Argan effectively takes on his role of the medical student, passing his medical
examinations cum laude and delivering his acceptance speech in pidgin Latin to
the choral cheers of the bogus medical faculty. By juxtaposing his delight in the
ceremony alongside our own Molière thereby reveals the character of Argan to
us in a new light. With this final unleashing of music, dance, and fantasy, we too
become drawn (without consciously realizing it) into the hypochondriac’s delir-
ious apotheosis into the realm of doctorhood. 132

131 This analysis is presented in Auld, ‘Unity of Molière’s Comedy-Ballets’, 145–6.
132 For a more complete discussion of this comédie-ballet, see J. S. Powell, ‘Music, Fantasy and Illusion in