

IDEOLOGICAL DIVERSIONS: TWO SENTIMENTAL
ONE-ACT *COMÉDIES* AT THE SALLE FAVART, CA. 1790-99

A Thesis by

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The following faculty members have examined the final copy of this thesis for form and content, and recommend that it be accepted in partial fulfillment of the requirement for the degree of Master of Music with a major in Music History/Literature.

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CHAPTER 1

INTRODUCTION

Control—a word intrinsic to French culture throughout its history. But propaganda as the main goal of musical works composed during the decade? Art only conceived under the influence of a specific political viewpoint? These myths are associated with the years 1790 to 1799 of the French Revolution. Social, political, and cultural unrest permeated the period of drastic change throughout France, and especially Paris, affecting the production of art under a new deregulated theater system. Twenty-seven million French citizens, or 98 percent of the population under the societal-tier of the Third Estate, renamed themselves the National Assembly at the Tennis Court Oath on June 20, 1789 and initiated a society liberated from the monarchy.¹ Historians speculate what spurred people to revolt, the most accepted cause being increased taxation during the decades following the Seven Years War (1756-63).² The Revolution decade experimented with multiple types of government. In the end, the decade closed with another authoritative regime replacing the monarchy. Instead of achieving triumph as a unified republican nation, the Revolution garnered political dispute and bloodshed rather than securing citizen equality. With this highly charged political atmosphere as the backdrop, this document inspects the writing, production, and evolution of a hybrid musical genre subject to ideological change.

The frequently shifting laws first freed theaters from restraint with the passing of a liberty law in January 1791; however, censorship was re-instated on August 4, 1793, during what is called the Terror. When the Terror years ended with the fall of one of its mightiest leaders, Maximilien Robespierre on July 27, 1794, the period referred to as the Thermidorean Reaction

¹ P.M. Jones, *The French Revolution 1787-1804*, (London: Person and Longman, 2003), 4.

² *Ibid.*, 7-13. The universal taxes that were unevenly distributed were the *capitations* and the *vingtièmes*.

(1794-1799) took place. The Directory (the government in power during the Reaction) attempted to establish balance following the experienced extremes from liberated laws to violence. In reaction to the constant legal flux, theater economics and the thematic material of the works being produced were impacted. For the theaters, the short period of liberation from government control, granted with the liberty law in 1791, broke more than a century tradition of the monarchy's power over the content and production of ballet, theater, and opera.³ Influenced by shifting politics, theatrical themes imitated aspects of the social climate: from displaying sentimental domesticity to heroic propaganda. To better represent these themes, playwrights and librettists employed bourgeois characters rather than mythological or aristocratic. The content then could depict the daily reality of the people enduring the intensity of the Revolution's events. The characters of the works reflecting society are not authentic representations of social norms but instead provide ideal representations of the Enlightenment and republican culture, specifically exemplified in the *sensibilité* philosophy. Yet, despite the extensive social criticism available through operatic and theatrical works, analysis has only begun to explore the rich repertoire premiered in Paris from 1790 to 1799—a period anticipating fundamental thematic and motivic aspects of the nineteenth-century Romantic style. This is the lacuna that this thesis seeks to fill.

³ This was enacted through the National Assembly's decree on January 13, 1791. It allowed for any citizen to establish a public theater and for any genre to be performed in those theaters. It also protected living artists' material from being performed without the person's formal consent. I will refer to it as the liberty law in this document.

Throwaway Operas

In 1963, Norman Demuth chronicled the origins of French opera through its development to the Revolution in the first English book on its history.⁴ Up until this point, German scholarship had dominated historical perspectives, attributing the musical Romantic movement first to Germany and second to Italy, and completely leaving out the role of French composers.⁵ Not only is the attribution incorrect but through this traditional dismissal of French Revolution works by scholars, historians tended to skip from Gluck's reform operas in the 1770s to the grand opera scene of the 1830s. This leaves a nearly forty-year gap in the timeline of the French canon.⁶ Demuth regards the composers and works of the 1780s leading into the Revolution as insignificant to the growth of the art form.

There were, therefore, no composers of the calibre of Lully, Rameau, and Gluck. The fault with the others was that their works lacked fire and impulse. They had not yet found out how to move their audiences and, for the most part, their operas were cold and uninspiring. French Opera was in the doldrums and subsequent political events did not enhance its possibilities.⁷

As recent scholars have determined, primary sources impart a different story than the dismal state Demuth described. Major re-evaluation has occurred since around the bicentennial of the French Revolution, in addition to the emergence of methodologies that establish the political climate's interaction with and influence on music. Scholarship covers not only "topical" opera

⁴ Norman Demuth, *French Opera: Its Development to the Revolution* (Sussex: The Artemis Press, 1963), Forward.

⁵ Winton Dean, *Essays on Opera* (New York: Oxford University Press, 1990), 106; "Opera under the French Revolution," *Proceedings of the Royal Musical Association* 94th Sess., (1967-68): 77; M. Elizabeth C. Bartlet, *Étienne-Nicolas Méhul and Opera: Source and Archival Studies of Lyric Theatre During the French Revolution, Consulate and Empire* (Heilbronn, DE: Musik - Edition Lucie Galland, 1999), 7.

⁶ Laura Mason, "Angels and Furies: Women and Popular Song During the French Revolution," in *Music and History: Bridging the Disciplines*, ed. Stanley C. Pelkey and Jeffrey H. Jackson (Jackson, Mississippi: University Press of Mississippi, 2005), 44.

⁷ Demuth, *French Opera*, 238.

but festivals, songs, theater, and institutions.⁸ Rather than an era of throwaway operas, the French Revolution offered a vast number of premieres amidst the fluctuating politic climate. France was overlooked due to the lack of first-rank composers, yet musicologist Winton Dean boldly claims that the school of the French Revolution “initiated the most radical transformation in the language of music since the development of monody and major-minor tonality.”⁹ Although this is an assertion too brazen for a decade that continued so many *ancien régime* and neo-classical practices, Dean makes this statement concerning the origins of German Romantic opera. He states that “from *Fidelio* to *Wagner*... French *opéra-comique* was the stock on which German romanticism was grafted.”¹⁰ Therefore, the evolution of the eighteenth-century French *opéra-comique* genre highly influenced aspects of Germanic Romanticism. Revolution works may not be considered masterpieces themselves, but they demonstrate the development of the operatic art form as well as provide a social picture of the people. In what follows, I will review the operatic scene during the turbulent Parisian period of 1790 to 1799.

Rather than claiming the entire operatic corpus of the French Revolution as propaganda, proposed by antiquated scholarship, the decade can be divided into three sections that better elucidate the varying political attitudes and the alternating points in which the government controlled theatrical material. During the first three years of the Revolution, 1789 to 1792, people exuded a spirit of hope, with citizen (and theatrical) equality declared.¹¹ Consequently, Emmet Kennedy’s data shows comedy and diversion as the most popular at the theater, perhaps reflecting the hopeful atmosphere. Despite the opportunities awarded by the theaterical liberty

⁸ Mason, "Angels and Furies," 44. See her monograph on the non-political, social atmosphere of singing for further information regarding informal song during the Revolution: *Singing the French Revolution: Popular Culture and Politics, 1787-1799* (Ithaca: Cornell University Press, 1996).

⁹ Dean, "French Opera," in *The Age of Beethoven 1790-1830*, ed. Gerald Abraham, The New Oxford History of Music (London: Oxford University Press, 1982), 27.

¹⁰ Ibid.

¹¹ David Charlton, "The French Theatrical Origins of *Fidelio*," in *French Opera 1730-1830: Meaning and Media* (Aldershot, UK: Ashgate, 2000), 57.

law, newspapers and critics deemed the deregulation unsuccessful.¹² The deregulation of theaters led to an abundance of theaters, genre degradation, and fierce economic competition. During the Terror years of 1793 to 1794, censorship was re-instated, which forced composers to incorporate patriotic songs into their works and theaters were required to produce political works three times each week.¹³ This period fed off of paranoia, fear, and bloodshed, resembling more of a dictatorship under the rule of the Jacobin Club and its Committee of Public Safety (hereafter CPS).¹⁴ Although scholars comment on a rare sense of unity shared by audiences during the Terror, the grip of controlling powers forced this sentiment. The unified audience of the Terror dissolved after the fall of Robespierre. Lastly, the decade ended with a five-year stint from 1794 to 1799 that sought balance in reaction to the extremes experienced in the previous periods.¹⁵ During the Reaction, a mix of classes attended, including counter-revolutionaries and ex-nobles too afraid to attend in the previous period.¹⁶

Therefore, in addition to drastic thematic changes dictated by politics, the audience during the three divisions consisted of different individuals representing various factions depending on the political climate at that point in time.¹⁷ In opposition to Demuth's claim of the doldrums, the 20-odd years from Gluck to the Revolution primed audiences for change. The

¹² Cecilia Feilla, *The Sentimental Theater of the French Revolution* (Surrey, ENG: Ashgate, 2013), 27.

¹³ W.D. Howarth, John Northam, and Glynne Wickham, eds. *Romantic and Revolutionary Theatre, 1789-1860, Theatre in Europe: A Documentary History* (Cambridge, UK: Cambridge University Press, 2003), 218; Feilla, *The Sentimental Theater*, 3, quoting from Jérôme Madival and Emile Larent, ed. *Archives Parlementaires de 1787-1860* (Paris: Librairie administrative de Paul Dupont, 1879-), 1:360. "In August 1793, the National Convention mandated that 'trois fois la semaine, sur les theaters de Paris qui seront désignés par la municipalité, les tragedies de *Brutus*, *Guillaum Tell*, *Caïus Gracchus* et autres pieces dramatiques retraçant les glorieux événements de la Révolution et les vertus des défenseurs de la liberté' be performed at no cost to viewers. These republican tragedies, by Voltaire, Lemierre, and Chénier respectively, celebrated the heroic overthrow of corruption and tyranny by virtuous citizens, and the subsequent birth of a new era of law, liberty, and equality."

¹⁴ James H. Johnson, *Listening in Paris: A Cultural History*, ed. Victoria E. Bonnell and Lynn Hunt (Berkeley, CA: University of California Press, 1995), 100.

¹⁵ Emmet Kennedy, Marie-Laurence Netter, James P. McGregor, and Mark V. Olsen, *Theatre, Opera, and Audiences in Revolutionary Paris: Analysis and Repertory* (Westport, CT: Greenwood Press, 1996), 36.

¹⁶ Johnson, *Listening in Paris*, 156.

¹⁷ Audience demographics lack documentation. Johnson's monograph is the only English research that attempts to discern audience behavior. He examined reviews that describe audience interaction, and he determined overall that changing behavior follows the three divisions of the decade.

1770s and 1780s aroused emotions within audiences through the rise of sentimentality, natural declamation, and attention to drama. Thematic content featured the domestic and bourgeois, generating a relatable art.¹⁸ Gluck's revolutionary music stimulated the ideological movement of the *sensibilité* that captivated the audience, provoking them to listen in new ways not possible for previous generations.¹⁹ The 1790s continued these innovations of the late *ancien régime* within a new republican context. Furthermore, the Revolution's political transformations, such as the theater's liberty law and elimination of a three-tiered societal hierarchy, allowed for the breakdown of genre parameters (guarded closely before under of the *ancien régime* rules of privilege). Within this transitional decade, audiences could truly demand their desires.

Virtuous Domesticity: Integrating Enlightenment Ideologies in Revolution *Comédie*

Building on the major reassessment over the last few decades of Parisian Revolution music, the present study clarifies the development of the prevalent genre of musical *comédie* into *opéra-comique* at the Salle Favart through evaluation of two ideological diversions. It was at this theater that artists made the major choices, rather than government control, and Parisian reception dictated the theater's economic state through the success of premieres. I am concerned with one (seemingly) simple question: What did the audience want from the Revolution theater, and thus, what do we get in return? From the onset, discerning the answer involved engaging with multiple interdisciplinary facets. Rather than just focusing on the theoretical aspects of the music, I delve first into the economic circumstances of the deregulated theater system, which affected all aspects of quality. Then, I proceed with examining themes beloved by the bourgeois audience. Overall, the sentimental theme persisted in popularity along with the continuation of

¹⁸ Ibid., 67.

¹⁹ Ibid., 82.

neo-classicism, now cast in a republican light. Through a reflection of the social conventions and interactions, a moving picture of desired ideologies is projected. Musically, the tonal language is not revolutionary; however, genre form is elevated, and music is used as a means to aurally represent the characters. With opera being more dramatically driven, the innovations based in eighteenth-century conventions prime audiences for the move towards early Romanticism.

Comédie was the most prevalent genre at the Favart; therefore, in this study I explore *comédie* premieres that were loved by the people and, consequently, highly performed throughout the decade. Through reception history, I examine two well-received and continuously attended premieres, both produced more than one hundred times during the decade. These works illuminate what the localized Parisian public desired while enduring upheaval in all aspects of society, both politically and culturally since the two were so intrinsically connected. I do not wish to prove the validity of the works or advocate for admission into the French canon; rather, I aim to contribute an analysis of libretti, themes, and music for works that have yet to be examined. Specifically, I explore social, pre-romantic themes and musical devices received with favor and demanded by the Parisian people.²⁰ For a theater to survive, the management had to pay attention to audience interest more than ever before since financial success relied on ticket sales. Rather than the government exerting power over the theaters, control passed to the spectators—especially in regards to repertoire choices. The themes of desired works portray social norms of the continuously changing Parisian culture in the 1790s, including Enlightenment ideologies that become critical republican virtues and pre-romantic values: *sensibilité*, the sentimental, and sensationalism. I emphasize that the pre-romantic characteristics

²⁰ Cherubini's *Médée* is the only pre-romantic *opéra-comique* included in today's French operatic canon. It was the first opera to include spoken dialogue within a tragic plotline. Cherubini's writing style was influenced by Gluck and utilized themes first introduced in the overture throughout the work. Vincent Giroud, *French Opera: A Short History* (New Haven, CT: Yale University Press, 2010), 101-4.

explained in this thesis exhibit a cessation from the aristocratic art culture previous to this period. They do not embody all of the elements crucial to the nineteenth-century romantic style; nevertheless, they do foreshadow many of themes prevalent in the romantic aesthetic. In the case of the Revolution *comédie*, individuality and domesticity are the pre-romantic themes breaking with the neo-classical tradition. I argue the time period 1790 to 1799 is transitional, and a gradual shift from neo-classical to pre-romantic styles will eventually manifest in romanticism. Therefore, I use “pre-romantic” to signify a distinct split from the aristocratic mentality of art and philosophy. However, the overall constructs and rhetoric of Revolution *comédie* still include many neo-classical theatrical characteristics popular in the previous decades. Thus, works from this period do not imply a clean break but rather are a bridge between the new and old styles—a fluid continuation through the modification of ideologies.²¹

To examine transitional pre-romantic works, my methodology focuses on reception history at the Salle Favart. Scanning the archives, the Favart only produced thirty-two financially profitable operas of the one hundred and forty-four premieres produced from 1790 to 1799. Of the lucrative works, sixteen are *comédies* in one-act. Ten of those sixteen have extant musical editions and published libretti. However, I set a further parameter to emphasize

²¹ Barry V. Daniels claims that defining “pre-romantic” is problematic. He notes that some scholars claim traces of romanticism began with the German *Sturm und Drang* in the 1770s, while others say historic romanticism consists of artists, philosophers, and composers born between 1770 and 1815. *Revolution in the Theatre: French Romantic Theories of Drama*. (Westport, CT: Greenwood Press, 1983), 2-3. Alexander Ringer in *The Early Romantic Era Between Revolutions: 1789 and 1848*, signifies the start of the romantic period in 1789, choosing the year based on the storming of the Bastille on July 14, 1789 and considering the following decades of political change occurring not only in Paris but also spreading across Western Europe. Ringer states that the audience of playwright Beaumarchais expressed a philosophical “concern for human dignity and the rights of individuals irrespective of their ancestry or inherited social status.” The “new spirit” of the rising middle-class adapted theater “to its self-generated sense of personal enterprise and its contingent devotion to the idea of inexorable human progress.” Through my own research, I concur with Ringer that two critical themes of the romantic style materialized in theater during the Revolution: a stratified sense of equality and individuality. *The Early Romantic Era between Revolutions: 1789 and 1848* (Englewood Cliffs, NJ: Prentice Hall, 1991), 1-3. Overall, when referring to the pre-romantic, I do not include all aspects of romanticism, nor do I mean to complicate its use with the English literature pre-romantic sensibility phase of 1740-1789. Matthew Head, “Fantasia and Sensibility ” in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka. (Oxford: Oxford University Press, 2014), 267.

public desire, solely considering works performed more than one hundred times. Within these restrictions, four works remain: Jean-Baptiste Radet and Nicolas Dalayrac's *La Soirée orageuse* (1790; 133 runs), Jacques-Marie Boutet de Monvel and Dalayrac's *Philippe et Georgette* (1791; 201 runs), François-Benoit Hoffman and Jean-Pierre Solié's *Le Secret* (1796; 123 runs), and Alexandre Duval and Jean-Frédéric-Auguste Lemièrre de Corvey's *Le Prisonnier ou La Ressemblance* (1798; 109 runs). Note that of the four that fit within these parameters the Terror years are automatically excluded.²² This study examines two *comédies* that represent the first and third division of the decade: *Philippe et Georgette* (1790) and *Le Secret* (1796). Thematic analysis of these sentimental works shows ideal examples of the society's philosophy and perception of sex and status during different points in the Revolution. They both center on a courageous character hiding another in a closet of the home. On the surface, the libretto presents domestic circumstances, yet ideologies, whether pre-Terror enlightenment or post-Terror conservatism, are integrated into the texture through the characters, their dialogue, descriptions, perceptions of one another, and overall accepted beliefs.

Following the introduction, chapter two provides a literature review concerned with operatic works during the French Revolution. In chapter three, I summarize the three prevailing theaters and their economic systems during the Revolution, focusing on the Favart and its *société*. Although all theaters in the decade faced the same economic and political issues, the Favart is the focal point of this study, demonstrating how an artist-run theater prevailed among its competitors in a free-market by creating works that please the public. It also has a lasting influence on nineteenth-century French repertoire: it becomes the pivotal theater to solidify a distinct national style through the evolution of the modern *opéra-comique* genre. Within the

²² This telling fact illustrates works from the Terror Years were more patriotic and outright political in content; whereas, the premieres from the spirited beginning and reactionary years were dictated by society's taste and desire for entertainment.

economic context, theaters re-ran works that appealed to social demand. Thus, by using reception history as an indicator, chapter four presents two successful *comédies* widely produced throughout the decade. This chapter includes detailed facts regarding voice types and casting, synopses, and neo-classical drama. After becoming familiar with the two specific works, chapter five offers social criticism of *sensibilité* ideologies of the one-act *comédie*. The ideologies dictate the plot's drama and provide psychological character portraits. Crucial to understanding the contemporary perception, I contextualize gender differences and emphasize what I call collective cognitive dissonance. Finally, in chapter six I evaluate musical characteristics that demonstrate development in instrumentation, elevated dramatic function of the musical numbers, and form. The conclusion summarizes the details of the sentimental *comédies* that contribute to the broader narrative, while also contemplating the application of the findings in this study. Overall, the 1790s function as a transitional period, representing cultural relevancy, romantic foreshadowing, and genre evolution.

CHAPTER 2

GAUGING THE GAPS

Traditionally, the French government used its hierarchal theater system as a political tool to edify and educate the general public; therefore, it was assumed that this continued into the Revolution, making the vast majority of theatrical works propaganda. More recently, scholars have suggested we further investigate the decade in order to discern which aspects truly are symptomatic of propaganda and which are representations of society. The history of political drama during this era needs re-examination.¹

In the late 1960s to early 1970s, Winton Dean and David Charlton, two of the earliest musicologists addressing the subject, started debunking the errors attributed to the works from the Revolution. Demuth's 1963 narrative was the first to chronicle French Opera and offer a more comprehensive view of its development from conception to the Revolution. However, in the 1960s historians were already unearthing more reportorial data. Clarence D. Brenner published a repertory catalog of the Favart from 1716 to 1793.² These offered specific facts pertaining to eighteenth-century opera in contrast to Demuth's generalizations in the scope of a larger historical narrative. Before scholars began to collect Parisian repertory data, it was not possible to consider the whole picture of the decade. Therefore, assumptions were made due to studies that focused solely on single plays or performance history from specific theaters. Although offering valuable knowledge, it was consequently an isolated, narrow view. Theater

¹ Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 1-2.

² Brenner used the Registres, contemporary accounts and record books for the Comédie-Italienne, to create the chronology. See *The Théâtre Italien, Its Repertory 1716-1793: With a Historical Introduction* (Berkeley, CA: University of California, 1961). The Registres are an invaluable primary source that Arthur Pougin used to chronicle the Opéra-Comique in 1891. In her Méhul study, M. Elizabeth C. Bartlet also discusses some of the information pertaining to the functioning of the theatre that is detailed in the Registres. Giroud, *French Opera: A Short History*, 88-89. The most updated repertory of the Favart is Nicole Wild and Charlton's *Théâtre de l'Opéra-Comique Paris: Répertoire 1762-1972*. They constructed the chronological list of the eighteenth-century repertory from the information within the Registres. *Théâtre de l'Opéra-Comique Paris: Répertoire 1762-1972* (Sprimont, BE: Mardaga, 2005), 9.

historian Ceillia Feilla is the most recent scholar to publish research representing a more comprehensive and cultural approach to the theatrical realm of the Revolution. She concedes that although a vast amount of new repertory data is available, analysis and interpretations remain unchanged and still comply with older beliefs about the dominance of propaganda and lack of quality. In addition to this, she comments on the large amount of drama that has yet to be read or analyzed.³ This is also applicable to the operatic realm. Many of the works are untouched because of the longstanding belief that they only function as social documentaries with no aesthetic or performing value. Theater historians Eugène Jauffret (1869) and Henri Welschinger (1886) both set forth this claim that has endured now for over a century, despite repertory data that dictates a different narrative.⁴ Most scholarship today, including this thesis, works to overturn the negative connotations attached to Revolution theater and opera.

A more detailed and factual history can be discovered through the use of repertoires. For instance, many of the patriotic revolutionaries dreamt of an ideal theater that edified, educated, and elevated their new enlightened society. However, this dream, long believed by past centuries of historians, puts the control in the hands of the government. Yet within the republican philosophy of equality and a laissez-faire economic system, the theater was freed from the government, and therefore, control was transferred to the citizens attending the theater. The Parisian repertoires now available redefine the French Revolution's theater and prove that although visionaries wrote of a "regenerated theater," the theater system was at the will of the citizens.⁵ Emmet Kennedy and Marie-Laurence Netter's groundbreaking catalog from 1996 encompasses the entire corpus of French Revolution theater and opera. The study's results reveal that sentimental drama and *comédies* were the most attended and popular during the decade, not

³ Feilla, *The Sentimental Theater*, 5.

⁴ *Ibid.*, 6.

⁵ *Ibid.*, 4.

the political pieces focused on by past scholars.⁶ They divide the decade's repertory into fifteen categories, with the *comédie* genre holding the highest percentage at 36.9 percent.⁷ However, Feilla and Pierre Frantz point out the major error in the genre categorization: *comédie* was a "catch-all term" for the various merging genres.⁸ Kennedy's repertory statistics organize thousands of works into useable data, making it extremely valuable and an important foundation in the research for this period. However, due to the large scope, many of the statistics leave unanswered questions pertaining to genre classifications and creation of works. With missing data descriptions in mind, I offer more clarity concerning the most popular genre: the *comédie*. In addition to the data provided by Kennedy's comprehensive study, Nicole Wild and David Charlton recently published a collected repertory for the Opéra-Comique. They include a timeline chronology as well as each individual work's genre, premiere date, libretto/score accessibility, and production personale. Some entries include more information when available.

Only rarely do researchers deal with creation or reception of the works, especially in the context of opera.⁹ According to Mark Darlow, most studies of Revolutionary theater are concerned with development of genre, poetics, and aesthetics and, due to this, the music is not looked upon with high regard or considered at all. Darlow believes further studies need to concentrate on how theaters function politically and financially, in addition to how the audiences received the productions, the approach he uses in his work centered on the Opéra. Also providing an outlook on the Opéra during the Revolution, Victoria Johnson offers a narrative timeline, starting from the conception of the Opéra under the *ancien régime*, which elucidates how its

⁶ Ibid., 10.

⁷ Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 60. See pages 60-61 for the statistical details.

⁸ Feilla, *The Sentimental Theater*, 23-4; Pierre Frantz, "Pas d'entracte pour la Révolution," in *La Carmagnole des Muses: l'homme de lettres et l'artiste dans la Révolution*, ed. Jean-Claude Bonnet (Paris: A. Colin, 1988), 393.

⁹ Mark Darlow, *Staging the French Revolution: Cultural Politics and the Paris Opera, 1789-1794* (New York: Oxford University Press, 2012), 7-8.

origins affected survival through the Revolution. Besides the Opéra, the other two prominent theaters of the Revolution are the Théâtre Feydeau and the Salle Favart. There are few studies dedicated to these. The best contribution examining the Feydeau is Michael Edward McClellan's dissertation. However, no English study, save the present one, focuses on the Favart.¹⁰ Although M. Elizabeth C. Bartlet reveals many of the major processes of the Favart in her in-depth study on composer Étienne Méhul, a cultural approach tying the theater to its society was not the goal for that study. Noticing this gap and also fascinated with artists' control, I narrowed my focus to the Favart.

Other recent interdisciplinary scholars have begun to examine the culture heavily influencing the arts during this period, as well as how the *sensibilité* ideologies functioned within the culture. Instead of focusing exclusively on the political, Feilla argues that new methodology can illuminate "the ways in which those who lived through the Revolution experienced and understood their relationship to their compatriots and to the new order being formed... the Revolutionary decade in France was a time of vital literary engagement and provided an important bridge between Enlightenment and nineteenth-century paradigms."¹¹ Rather than a decade of throwaway operas, works of the Revolution are pivotal links between the Classical and Romantic styles. Also concerned with the people's experience, James Johnson's narrative looks at the Parisian audiences from 1750 to 1850 as concert culture shifted from noisiness to listening. Divided into five parts, part three of his book observes the Revolution. His focus on the audience is also pertinent for the study of the Favart since the theater survived through audience reception. Not only were performance practices adapting with the decade divisions, but the role and

¹⁰ Martin Nadeau's French dissertation focuses on the Salle Favart from 1770-1799. Martin Nadeau, "Théâtre et Esprit Public: Le Rôle du Théâtre-Italian dans la Culture Politique Parisienne à l'Ère Des Révolutions (1770-1799)" (PhD diss., McGill University, 2001).

¹¹ Feilla, *The Sentimental Theater*, xii.

expectations of the audience changed as well.¹² Therefore, Feilla emphasizes the need to examine Revolution works through a period-appropriate perspective rather than through modern criteria. By removing prejudices embedded in the modern perspective, Feilla re-defines “sentimental” by resisting the assumed negative connotations proposed by the politically-focused studies of the last two centuries, noting that past historians have judged works based on criteria foreign to the 1790s audience point-of-view.¹³

Inspired by Feilla’s aim to present a “representative portrait” of theater during the Revolution through analysis of unknown works not in today’s French repertory, I present new analysis for the operatic realm rather than straight theater. I focus my efforts on illuminating the social impact of the Favart and its one-act *comédies* through the means of cultural methodology, repertory statistical data, and genre distinction.¹⁴ Due to the convoluted nature of this period and the relatively new scholarship overturning past inaccuracies and/or obscurities, many clarifications are in order. The extreme views pit propaganda works against light-hearted entertainment. While out-of-date scholarship applies political propaganda to the entirety of the decade, Kennedy’s statistical evidence takes the latter stance. Both of these assessments hold truth, albeit, within specific years and under specific Revolution governments. I propose that both philosophy and entertainment are at play in the one-act *comédie*, creating a musical milieu of ideological diversion for the Parisian audience.

¹² Johnson, *Listening in Paris*, 3.

¹³ Feilla, *The Sentimental Theater*, xi-xii.

¹⁴ My methodology was inspired by the recent scholarship of Charlton, Darlow, Feilla, James Johnson, Victoria Johnson, and Kennedy.

CHAPTER 3

DEREGULATION OF THE THEATER SYSTEM

Since its conception under the reign of Louis XIV in the 1670s, the *ancien régime* theater system was strictly controlled by the monarchy. Within this theatrical structure, the smaller theaters paid taxes called privileges to the government-endorsed theaters in order to stay open and produce their sanctioned works. However, this changed drastically in 1791 when the liberty law deregulated theaters and converted the theatrical industry into a free enterprise.¹ A rampant pamphlet debate ensued over the next few years rhetorically fighting against the new freedoms and discussing issues of the newly passed laws concerned with liberties. Defenders of privileges advocated for its use in ensuring high quality, public morality, and protected interests of the reigning government.² However, privileges were abolished in the name of the republican spirit's laissez-faire economy. After the passing of the theater liberty law, numerous smaller theaters opened, producing musical genres like *mélodrames* and *comédies* previously prohibited except at privileged theaters.³ The destruction of the previous theatrical hierarchy and the shift to a free market created a new era of competition among theaters and their repertoires. Prior to 1789, ten Parisian theaters provided public diversion. In a matter of four years, more than forty theaters existed.⁴ Despite the increase, the status between secondary theaters and those considered prestigious remained distinctly split.⁵ Between 1789 and 1801, three primary theaters survived the law fluctuations, government instability, and bankruptcies of secondary theaters: the Opéra, Théâtre Feydeau, and the Salle Favart, each functioning economically in a strikingly different

¹ Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 68. The law permitted any businessman to open a theater, and each theater could choose its own repertory, producing any genre without restriction.

² Michael Edward McClellan, "Battling over the Lyric Muse: Expressions of Revolution and Counterrevolution at the Théâtre Feydeau, 1789-1801" (PhD diss., The University of North Carolina at Chapel Hill, 1997), 40; Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 39.

³ McClellan, "Battling over the Lyric Muse," 68.

⁴ Howarth, Northam, and Wickham, *Romantic and Revolutionary Theatre*, 265.

⁵ Bartlet, *Étienne-Nicolas Méhul and Opera*, 10.

manner.⁶ In the following sections, I will briefly summarize the three primary operatic houses, focusing on the varying tactics they used to financially manage and profit within the new constraints of the freed economy.

Continued Privileges at the Opéra

Before the 1791 liberty law, the Opéra was the highest-ranking *ancien régime* theater that received privileges. Rather than shut down the Opéra, the National Assembly let the theater transition from an *ancien régime*-supported theater to a national, pro-republican theater.⁷ As the high society house deriving from court-influenced roots, the Opéra's works were produced on a grandiose, luxurious level with the largest orchestra and chorus of any theater in Europe.⁸ Protectors of aesthetic quality and defenders of continued privileges argued that the Opéra required expensive extravagance, as this was the defining attribute of its establishment and in turn contributed to maintaining and elevating French culture.⁹ Regardless, the privilege tax was revoked. Thus, the Opéra endured a period of unstable financial status during the 1790s. Despite declining economics, loss of major income through monarchy patronage, and the need to pay expenses through audience funding, the Opéra persisted because of its reputation as an essential element of French nationalism.¹⁰

⁶ Ibid., 8; McClellan, "Battling over the Lyric Muse," 75-77. After the passing of the liberty law, chaos ensued. Due to much debate about authors, administrators, and *sociétaires*, additional legislation was added to the liberty law six months later on July 19, 1791. This clarification was added to article three: "works by living authors cannot be performed in any public theater in all of France without the formal written consent of the authors." ... The Assembly had sided once again with authors and protected their control of their intellectual property." Despite the attempt by the National Assembly to resolve legislative issues regarding the theater, debates continued through 1792. More laws were passed to ensure the right of authors and clarify performance rights for theaters.

⁷ Ibid., 38.

⁸ Bartlet, *Étienne-Nicolas Méhul and Opera*, 13.

⁹ Johnson, *Listening in Paris*, 4.

¹⁰ Bartlet, *Étienne-Nicolas Méhul and Opera*, 14.

Throughout the Revolution, whatever government body was in charge used the Opéra for its own means. The cultural institution that historically honored the king turned into a theater promoting republican patriotism and influenced a selective audience of society. As such, it was not expected to produce a profit; rather, the theater justified its existence as a tool for social edification. Receipts from 1791 show the Opéra running on a nightly deficit: on a Friday night, theoretically its best financial day, it only received 3,000 to 4,000 livres rather than the 5,500 livres it would receive if all the seats were filled.¹¹ Despite being publically recognized and considered an enterprise, the Opéra still received irregular government subsidies in order to remain open.¹² Municipal support continued throughout the 1790s. The instability of the theater not only affected finances but also management. Changes between administrators, directors, and at one point self-governed actors, occurred on a nearly yearly basis.¹³ Despite the financial and managerial woes, the theater managed to stay afloat until the Napoleonic regime took over at the end of the Revolution, again receiving regular government subsidy.

In contrast to the state-controlled Opéra, the two other principal theaters possessed neither the cultural heritage nor political pressure, and therefore, received no government support. While the Opéra had been the aristocratic symbol of grandeur for the *ancien régime*, the Favart and Feydeau's hybrid genre, the *comédie*, exalted the bougeois and its sensibilities.¹⁴ Thus, the popular *comédie* was inherently suited to represent the republican ideals of the Revolution. Devoid of traditional royal (or political) funding, the Favart and Feydeau relied

¹¹ Darlow, 48., cited from report: "Observations particulieres sur la construction d'une sale destinée pour l'Opéra," Archives Nationales de France: Series O/I, box 617, document 16, f.8r.

¹² During 1791, the Parisian government authorized subsidies that totaled more than 200,000 livres on eight dates from January to September. Johnson, *Listening in Paris*, 76.

¹³ *Ibid.*, 191.

¹⁴ Robert Clarence Christopher de Cordes, "Étienne-Nicolas Mehul's *Euphrosine* and *Stratonice*: A Transition from *Comedie Melee d'Ariettes* to *Opera-Comique*" (PhD diss., University of Southern California, 1979), 43.

exclusively on audience attendance for financial success. With the exploitation of the *comédie* genre by these two theaters, the hybrid *comédie* replaced the serious tragedies in importance.

Major Competitor to the Favart: the Théâtre Feydeau

Despite the lack of governmental funding, the best-recognized operatic works from the Revolution were all produced at either the Feydeau or the Favart.¹⁵ Opened under the patronage of Comte de Provence in 1789 as the Théâtre de Monsieur, the Théâtre Feydeau functioned as a private enterprise, following an Italian hierarchy fashion.¹⁶ Since it was opened in the year the Revolution began, the Feydeau produced mixed genres from its initial conception, which was unusual under the parameters of the *ancien régime* theatrical system. Consequently, this attracted attention. Prior to the Terror, the Feydeau produced mainly *opera buffa* and *opéra parodiés*. The theater began to re-define itself through the incorporation of festival patriotic airs and new political genres throughout the Terror and post-Terror.¹⁷ During this period, critics scrutinized all non-French influences, hoping to establish dramatic national characteristics that aligned to political patriotic rhetoric. Italian elements, primarily *opera buffa*, quickly became the target. Despite critics' commentaries on *opera buffa* principles, pre-revolution audiences had already embraced Italian music as a respected art in Paris. Even the Enlightenment figure Jean-Jacques Rousseau had promoted *opera buffa* over French opera.¹⁸ However, McClellan clarifies that dismissal of "this entire repertoire for being non-French in the face of its enormous popularity was impractical."¹⁹ The debate over French and Italian opera affected the Feydeau in particular since its repertory incorporated both. By modifying the *opera buffa* through cuts, arrangements,

¹⁵ Dean, "French Opera," 31.

¹⁶ Bartlet, *Étienne-Nicolas Méhul and Opera*, 14.

¹⁷ McClellan, "Battling over the Lyric Muse," 4; 130-5.

¹⁸ *Ibid.*, 92-5.

¹⁹ *Ibid.*, 93.

and additions, the Feydeau appeased Parisian audience standards and found success in its works despite the nationalism conflicts.

Throughout the decade, the theater cycled through multiple directors but maintained a reputation as a more conservative voice among the rival theaters. Despite managerial shifts, the Feydeau's maintained its reputation through its major asset: Luigi Cherubini (1760-1842). Cherubini was the musical director, as well as leading composer, known for leading the "best orchestra in Paris."²⁰ With the fall of Robespierre, the counter-revolutionaries and ex-nobles, who did not attend during the Terror Years due to fear, flooded the Feydeau. It became the preferred theater during the reactionary years.²¹ Many administrators ran the Feydeau during the decade, but Sageret purchased it in 1795 and led it to its demise. He did not maintain a positive relationship with the actors and employees, focusing more on his aspiration to change the theatrical system through unifying several theaters under a single director. This venture did not prove profitable and when the government observed the potential for a monopoly in 1799, they began to re-examine laws concerned with state regulation. In addition, the government investigated the Feydeau's finances and forced bankruptcy. Although the theater continued for two more years, it never recovered and merged with the Favart in 1801.²²

Artist-Run Success at the Favart

Although the major competitor to the Feydeau during the Revolution, the Salle Favart was initially a pre-revolution privileged theater that assumed many names. Prior to the Revolution, it was called the Comédie-Italienne and the Théâtre Italien. In March 1793, it was

²⁰ Charlton, "The Nineteenth Century: France," in *The Oxford Illustrated History of Opera*, ed. Roger Parker (Oxford: Oxford University Press, 1994), 129.

²¹ Johnson, *Listening in Paris*, 156.

²² Interestingly, in late 1789, political events left both the Feydeau and Favart in financial crises. City officials proposed to merge the two theaters; however, due to resistance by the theaters, the plan failed. Twelve years later, the merge finally materialized. McClellan, "Battling over the Lyric Muse," 11.

renamed the Opéra-Comique and referred to as the Favart since it was located on Rue Favart during all the name changes.²³ Research on this theater is still limited. Major scholarship includes Arthur Pougin's 1891 monograph *l'Opéra-Comique pendant la Révolution*, Brenner's 1961 catalogue of the registres from 1716 to 1793, and Bartlet's study of prominent composer Méhul (offering extensive findings regarding the Favart since Méhul wrote the majority of his work for the Favart).²⁴ All three of these studies used the registres, the contemporary accounts and record books, to track the economics, management, and repertory of the Favart.²⁵

In contrast to the Feydeau, which was run by one to two entrepreneurs with salaried employees, the Favart's entrepreneurs were the artists themselves. The theater functioned as a *société*, or a society of performers. These artists, called the *sociétaires*, invested in the business, shared in the profits after costs were covered, and were jointly liable for debt.²⁶ In addition to sharing finances, the artists had extensive administrative responsibilities. They selected the works to be performed, managed maintenance, controlled music printing, and split the roles between themselves (in accordance with the authors' requests), among other duties.²⁷ While the *société* went through a grueling procedure to select new works and program the rehearsal schedules, the authors (librettist and composer) of the work had an active role during the rehearsal process. Functioning in a modern sense as the director, conductor, and rehearsal accompanist, the authors fulfilled these roles as given responsibilities of premiering their new

²³ Due to the confusing nature of multiple names, I will refer to the theater as the Favart since the location remained constant while the titles fluctuated.

²⁴ An interesting aspect of the period, the important composers during the Revolution devoted their work to one major theater. Méhul produced many works for the Favart, and mainly ballets for the Opéra. Other notable composers contributing to the Favart include Dalayrac, Grétry, Kreutzer, Verton, later Boieldieu. At the Feydeau, Cherubini, Le Sueur, and Gaveaux were the leading composers. Giroud, *French Opera: A Short History*, 97.; Bartlet, *Étienne-Nicolas Méhul and Opera*, 54.; Dean, *Essays on Opera*, 110.

²⁵ Registres 52, 64, 75, 84, and 85 are daybooks that contain the takings at the door, while Registres 115 to 124 record committee minutes from 1781 to 1828. However, after Registre 122 in March 1791, records and reports are not extant until six and half years later. Charlton, "Orchestra and Chorus at the Comédie-Italienne (Opéra-Comique), 1755-1799," in *French Opera 1730-1830: Meaning and Media* (Aldershot, UK: Ashgate, 2000), 88-89.

²⁶ Bartlet, *Étienne-Nicolas Méhul and Opera*, 11.

²⁷ Darlow, *Staging the French Revolution*, 10.

work.²⁸ While the Opéra had approximately six-month rehearsal periods and averaged only six premieres yearly, the Favart rehearsed for a third of the time while doubling the number of premieres.²⁹ From 1790 to 1799, between nine and twenty premieres were produced annually at the Favart, and new works were rehearsed in less than two month periods, on a much tighter budget than the Opéra.³⁰

Examining a theater managed by a *société* offers a unique social perspective on the control exhibited by the artists, who relied personally on the success of the theater compared to employees of other theaters.³¹ In order to generate profit, they produced many premieres, attempting to appease public desires for entertainment and diversion amidst the tragic reality. Situated in a culture whose theater structure was dominated by the government for more than a century, the *sociétaires* made decisions that best suited their talents as well as their middle-class audience's wishes. This came in the form of a multitude of premieres during the decade. Despite the quantity of premieres at the Favart, many did not turn a profit. Therefore, publication was considered after the work had undergone revisions through the performance process. This practice was new to French theaters.³² Before the Revolution, when a work was premiered at court, the libretto was published simultaneously. Yet at the Favart, funds were limited and financial investment in a work was restricted to those that proved profitable through ticket sales. Therefore, premieres regarded as economically successful are the popular works that audiences desired to support and are documented through a printed edition of the orchestral score and separate publication of the libretto.

²⁸ Bartlet, *Étienne-Nicolas Méhul and Opera*, 34.

²⁹ In 1795 and 1796, no operas were premiered at the Opéra. *Ibid.*, 40.

³⁰ Also, since authors were paid via ticket sales, they did not receive payment until the premiere of the work, contributing to the desire for short rehearsal periods.

³¹ Bartlet, *Étienne-Nicolas Méhul and Opera*, 11.

³² *Ibid.*, 60.

Genre Milieu: *Comédie mêlée d'ariettes* to *Opéra-Comique*

By the end of the eighteenth century, the role of the *tragédie lyrique* as the dominant serious style had ended. Rather, the *opéra-comique* style was shaking off its mid-century simplicities and becoming the leading genre of the 1790s, with its convenient real-life characters and relatable spoken dialogue. These simplicities were rooted in the genre *comédie mêlée d'ariettes*, comedy mixed with little arias. In 1762 the joining of the rival *commedia dell-arte* fair troupes, the Comédie-Italienne and the Opéra-Comique, established the monopoly for the *comédie mêlée d'ariettes* repertoire.³³ From the mid-century theater merge, the genre began to evolve. The *comédie mêlée d'ariettes*'s silly semi-improvised farce with popular tunes developed over the next few decades into a prominent genre recognized in modern terminology as "*opéra-comique*."³⁴ Both the *comédie mêlée d'ariettes* and the *opéra-comique* were identified by the fusion of spoken theater with sung music, along with contemporary subject matter. These aspects secured its position as the appealing, desired genre of the public with its link to everyday life and entertaining qualities.³⁵ During the 1770s, *comédie mêlée d'ariettes* were still identified more as a play including music rather than an opera with spoken dialogue, and therefore, the music was subordinate to the dialogue.³⁶ Nonetheless, through the 1780s, noted composers such as Grétry, Dalayrac, Cherubini, and Méhul elevated the genre of *comédie mêlée d'ariettes* "to the level of

³³ This merged theater was the only privileged theater allowed to produce the genre, and therefore, was the location of the genre's development. Charlton, "Orchestra and Chorus at the Comédie-Italienne (Opéra-Comique), 1755-1799," 88-89; Bartlet, *Étienne-Nicolas Méhul and Opera*, 59.

³⁴ Johnson, *Listening in Paris*, 105.

³⁵ Dean, "French Opera," 44.

³⁶ Charlton, *Grétry and the Growth of Opéra-Comique* (Cambridge: Cambridge University Press, 1986), 7; "Opéra Comique: Identity and Manipulation," in *Reading Critics Reading: Opera and Ballet Criticism in France from the Revolution to 1848*, ed. Roger Parker and Mary Ann Smart (Oxford: Oxford University Press, 2001), 15-16.

elite art,” which is now designated as *opéra-comique*.³⁷ Elevation continued through the transition decade of the 1790s, particularly evident in the shifting genre terminology.

The most often-used genre label for the fusion of spoken and sung theater was *comédie mêlée d'ariettes*. Throughout reviews, newspapers, and pamphlets, the terms *comédie mêlée d'ariettes* and *opéra-comique* are used interchangeably, even though the label “*opéra-comique*” is rarely given to an opera during this period.³⁸ This leads to confusion and ambiguity not only in today’s statistical data but also in the acknowledged evolution of the genre. Some scholarship exclusively refers to the genre as *opéra-comique*, despite the “*comédie*” label distinguished on the work’s title page. Many musicologists interchange the two labels without explaining whether they are using the term synonymously or referring to different periods in the genre’s evolution. For instance, before new repertoire data had been published, Dean’s examination in the 1980s of French Revolution opera made many new pioneering claims against the hyper-politicized theories attached to the period. However, the subject of genre is still dicey, since he states that the traditional *opéra-comique* genre—the *comédie mêlée d'ariettes*—had never disappeared.³⁹ Indeed, it had not. Most of the works Dean discusses as *opéra-comiques* are actually identified as *comédie mêlée d'ariettes* on the libretti and scores.

Three factors distinguish mid-century *comédies mêlées d'ariettes* from their Revolution counterparts: 1) size of orchestra, 2) type of performers, and 3) nature of text and music. As a less learned form that included primarily simple, strophic song, mid-century *comédie mêlée d'ariettes* hired singing actors.⁴⁰ This proved sufficient for pre-Revolution works. However, composers of Revolution opera enlarged the size of the orchestra, especially the brass and

³⁷ Johnson, *Listening in Paris*, 142.

³⁸ Charlton, *Grétry and the Growth of Opéra-Comique*, 7.

³⁹ Dean, “French Opera,” 70.

⁴⁰ Dean, *Essays on Opera*, 109.

woodwind sections, and expanded its role and musical involvement.⁴¹ By the Revolution, *comédies (mêlée d'ariettes* or other possible ending variants) “often boasted forces as large as a full-scale *tragédie-lyrique*, and their orchestration often rivaled works by Gluck and Sacchini in sophistication and complexity.”⁴² This subsequently required advanced and trained operatic singers to deliver lines and sing text over the empowered orchestra. The light tenors and soubrettes, who were actors first and singers second, could no longer keep up with the demand of the newly composed and intensified *comédies* of the 1790s. Recognizing this issue, during the 1790s the *sociétaires* made efforts to hire new singers that boasted technical proficiency “capable of coping with the demands of a Méhul or Dalayrac work. No longer was anyone hired just for his acting ability.”⁴³ Singers at the Favart are further discussed in chapter four, specifically those that premiered the case-studies.

Overall, ambiguousness pervades the categorization of genre in eighteenth-century opera since genre is constantly evolving according to its milieu. In addition to deciphering the differences between *comédies mêlée d'ariettes* based on their creation in the century, the umbrella label “*comédie*” divides further into subcategories based on overall emotional content. Mixing emotional motivations, forms, and styles led to hybrid genres, congruent with what was occurring in Neapolitan *opera buffa*.⁴⁴ Also, bear in mind that the words “comedy” and “little arias” can be misleading in regards to this genre. Thematically, *comédies* of the Revolution period “were more often serious and sentimental than silly.”⁴⁵ Ariettes encompassed lightness in character, content, and musical level. A near-contemporary work describes an ariette as an “air

⁴¹ Dean, “French Opera.”

⁴² Johnson, *Listening in Paris*, 144.

⁴³ Bartlet, *Étienne-Nicolas Méhul and Opera*, 31.

⁴⁴ Feilla, *The Sentimental Theater*, 43; Dean, *Essays on Opera*, 112.

⁴⁵ Johnson, *Listening in Paris*, 109.

léger et brillant (a light and lively song).”⁴⁶ Rameau’s Italianate pieces, or the songs of mid-century *comédie mêlée d’ariettes*, could be described as so.⁴⁷ Despite the developed depth of character and expression of the late-eighteenth century *comédie*, the word “ariette” continued to be applied because of its derivation from the original genre and its use within the specific theater. Therefore, these word associations leave the impression of throwaway works that only offer light tunes and one-dimensional, stock characters. This belief is contrary to the truth discovered in repertoire of the 1790s, where the development of the *comédie mêlée d’ariettes* came to fruition in the form of the nineteenth-century *opéra-comique*. Therefore, although I refer to the genre as “*comédie*” throughout because of period-appropriate labeling, the works in discussion embody the attributes of the modern conception of the *opéra-comique* genre. By fleshing out characters, attention to dramatic flow, and elevation of newly composed music for the advancement of the plot, the developments in genre from *comédie mêlée d’ariettes* to *opéra-comique* “subtly changed the relationship between spectator and performance by reducing the distance between actor and observer... and unlike in Gluck’s day their psychological pain was seldom refracted through the distant mirror of mythology.”⁴⁸ The relatable setting and characters within the context of a higher level of music created a theatrical atmosphere that edified and entertained, hence, an ideological diversion. The combination of a society entrenched in Enlightenment ideologies and general public desire for diversion produced a milieu unlike anything experienced before in the French opera house.

⁴⁶ Jean-François Marmontel *Oeuvres complètes de Marmontel: Éléments de littérature*. (Paris: Verdière, 1819), 15:578.

⁴⁷ Charlton, *Grétry and the Growth of Opéra-Comique*, 7.

⁴⁸ Johnson, *Listening in Paris*, 108-9.

Questions of Quality

It was the new bourgeois milieu that spurred the debate of quality. Music critics, newspapers, and pamphlets feared the deregulation of the theater system, believing the grandeur and prestige of the French operatic art form would be cheapened by popularity and low quality productions. Moreover, the popular sentimental *comédie* was at the heart of the issue. “Popular preferences, it was feared, were trumping poetic and academic standards and leading to untrammelled excesses of all kinds.”⁴⁹ Debates on quality (or lack thereof) concerned many elements of the theater: production and capability of singers, as well as level of writing thematically, harmonically, and melodically.

Considering the unstable financial predicament during tumultuous political events, some contemporaries claimed the production quality and dramatic standards decreased while others profess the opposite. Bartlet connects quality issues to the rigorous demand at the Favart to produce new works without adequate rehearsal time, while McClellan claims that high standards for the quality of the drama was a priority and in line with republican goals.⁵⁰ Despite McClellan tying his argument to ideology, most of the economically successful works were not revolutionary or political, as proven by Kennedy’s data research. Rather, economic evidence suggests Bartlet’s assertion holds true. The process of running the theaters contributed to the production quality issue. Premieres were produced in quick succession, with only those proving financially successful at the close of the season remaining in the repertory.⁵¹ Throughout the decade, though, the approach to rehearsals transformed positively. The Feydeau required a dress rehearsal so corrections and amendments could be made prior to the premiere, which was not the tradition in previous decades. Although the Favart did not immediately follow the Feydeau’s

⁴⁹ Feilla, *The Sentimental Theater*, 27.

⁵⁰ McClellan, "Battling over the Lyric Muse," 128.

⁵¹ Bartlet, *Étienne-Nicolas Méhul and Opera*, 41.

example, the *société* recognized a need for an actor who could oversee and supervise the details of the production and assist the authors who served as the stage and music directors of their work. In 1793, Fleuriot was hired under an untitled position.⁵² His duties of running rehearsals, enforcing attendance, examining costumes and staging specifications, and authority over the secondary characters all indicate the making of the first stage manager. His position offered organization that was before lacking at the Favart. By the end of the decade, higher standards for premieres had been established and under-rehearsed theater was criticized and considered unprofessional.⁵³

Despite the increased preparation time, scholarly opinion is still split concerning the quality of singing during the decade. Although many singers were noted for individual qualities, it was not common to find a vocalist who possessed the needed combination of vocal technique, musicianship, and acting—essential elements for an opera singer.⁵⁴ Due to the spoken tradition in operatic genres, the performers were often strong in acting with their singing a secondary ability. However, according to Dean, the quality of singing and acting increased during the 1790s from its previous state in *ancien régime comédies*, which only called for singing actors.

The fuller orchestration must have imposed formidable demands on the singers. The pre-Revolution *opéra-comique*, with its strophic song forms, simple ensembles, and avoidance of any suggestion of learning or spiritual profundity (which the meager musical training of the composers was in any case unfitted to supply), depended on singing actors, chiefly light tenors and soubrettes. A delivery of the utmost fervor and intensity would be required to realize the powerful effects demanded in the 1790s.⁵⁵

Therefore, as the music during the decade became increasingly more difficult, many singing actors could not meet the new demands. In spite of this, opinions still vary concerning quality of orchestra, production, and singing at the Favart. In the 1787, for instance, musician Michael

⁵² Ibid., 47-8.

⁵³ Ibid., 42.

⁵⁴ Darlow, *Staging the French Revolution*, 59.

⁵⁵ Dean, "French Opera," 68.

Kelley went to Paris to compare the theaters. He concluded that the Favart was his favorite, noting that “the orchestra was very good, and the actors and singers equally so.”⁵⁶ It appears opinions varied concerning the singers; therefore, in chapter four I offer information regarding the singers for which roles were written for in *Philippe et Georgette* and *Le Secret*. These works prove that difficult, quality vocal writing existed. Concerning the symphonic standards, Charlton’s research determines that under the circumstances of entertaining Paris daily, “the orchestra was neither ‘great’ nor negligible, but multipurpose and overworked.”⁵⁷ Thus, contrary to antiquated belief, economic difficulties did not restrict the Favart from producing quality *comédies*. Clearly, reception history shows some were more successful than others, and the successful works then showcase the quality the genre and writing has to offer. Here, I discussed quality issues concerning production and singers in the *comédie* genre. However, quality of the writing itself, both thematically and musically, was also in debate. I further explore those aspects of quality in chapter four and chapter six.

Prevalence of One-Act *Comédie* at the Favart

As determined in Kennedy’s comprehensive study, the *comédie* was the most prevalent genre overall in the 1790s. Not surprising, the Favart repertory statistics show an abundance of *comédies* prior to and during the Revolution. Under the *ancien régime* theater system, the privileged theaters were given specific genres that they were allowed to produce, and the Favart was permitted *comédies* with musical numbers.⁵⁸ From 1753 to 1762, the theater produced nine one-act *comédies* of its twelve premieres in that genre. The 1750s, therefore, mark the beginning

⁵⁶ Charlton, "Orchestra and Chorus at the Comédie-Italienne (Opéra-Comique), 1755-1799," 92.

⁵⁷ *Ibid.*, 105.

⁵⁸ McClellan, "Battling over the Lyric Muse," 40.

of the repertoire that would become the *opéra-comique* genre, for which the theater is known.⁵⁹ The authors of these *comédies* (librettist and composer) were treated equally in terms of authorship rights and payment, receiving payment through a percentage of the ticket sales.⁶⁰ Also depending on ticket sales, the theater made money from running works multiple times. Therefore, the authors were paid no matter what, but for the theater to produce a profit from a new work, a considerable number of runs were necessary. In order to break even and be lucrative at the Opéra, Darlow states that a work needed to run more than forty times.⁶¹ Kennedy suggests fifty performances as a sign of popularity and profitability.⁶² Inspired by Kennedy's comprehensive findings, I evaluated the premieres at the Favart based on reception history and consequently number of performances.⁶³ Using both Darlow and Kennedy's financially profitable constraint, thirty-two works proved economically successful at the Favart from 1790 to 1799, produced at least forty or more times. From the thirty-two operas, twenty-three are *comédies* and sixteen of those are one-act *comédies*.

Dependence upon ticket sales put the Favart in an unstable financial state throughout the decade, as exhibited by the ratio of failed premieres to successful premieres in Table 3.1. As the percentages show, the Favart always produced more unprofitable premieres during the 1790s

⁵⁹ Lewellyn J. Moss, "The Solos of the One-Act Opéras-Comiques by Nicolas Dalayrac (1753-1809): Their Musical Forms and Dramatic Functions" (PhD diss., New York University, 1972), 31.

⁶⁰ Bartlet, *Étienne-Nicolas Méhul and Opera*, 20. Bartlet points out librettists and composers made a better living working for the Favart or Feydeau than for the Opéra. Since the Opéra relied heavily on standard repertory operas and ballets (Gluck for instance), fewer premieres were run at the Opéra, making the honorarium less than what a successful work at the Favart or Feydeau would award. Although authors were paid less at each performance, the quantity of performances made up for it since they received a percentage of the receipts as their payment.

⁶¹ Denis Pierre Jean Papillon de la Ferté, *Précis sur l'Opéra et son administration et réponses à différentes objections* (1789), 32-33. Also, another important attribute attached to this number, the theater was free from paying the composer and librettist honoraria after thirty-nine performances.

⁶² Although the number of runs might be high, it is necessary to also observe box office receipts in order to ascertain how many attended each run and how much money was gained at each performance.

⁶³ To compile a list of economically successful premieres at the Favart, I utilized Kennedy's quantitative repertory for French Revolution Theater, cross-referencing his findings to as many composer work lists available and also consulting the reportorial catalogues of Brenner, Wild and Charlton, and André Tissièr. Kennedy's study is the most exhaustive, chronicling all the works, both old and new repertory, played at all theaters during the 1790s.

than profitable, specifically taking the biggest hit during the Terror Years and in 1799. 1791 and 1798 produced the highest number of profitable premieres for the Favart.

Table 3.1 Comparisons of Profitable and Non-Profitable Favart Premieres

Year	1790	1791	1792	1793	1794	1795	1796	1797	1798	1799
Total Premieres	20	18	11	16	20	9	12	11	13	14
Profitable	6	7	2	2	2	2	3	2	5	1
Ratio	14:6	11:7	9:2	14:2	18:2	7:2	9:3	9:2	8:5	13:1
% of unprofitable	70%	61.1%	81.8%	87.5%	90%	77.8%	75%	81.8%	61.6%	92.8%
% of profitable	30%	38.9%	18.2%	12.5%	10%	22.2%	25%	18.2%	38.4%	7.1%

Surmised by the disparity between profitable and unprofitable, the Favart suffered financial consequences when the audiences did not like a premiere. The librettos and genres dictate clear evidence of 1790s Parisian taste, which shows a desire for sentimental domesticity, discussed in chapter four and five. Table 3.2 shows the detailed information for the thirty-two successful Favart premieres of the decade, including genre, authors, premiere date, year published, and number of performances during the decade. Of the thirty-two, Nicolas Dalayrac composed eleven successful works, the largest overwhelming amount. Rodolpho Kreutzer came in second with five successful works, and Solié and Méhul both wrote three each. These results show which composers were creating popular works that attracted the populace and provided revenue for the Favart—the necessary elements for a “win-win.”

**Table 3.2 Economically-Successful Premieres of the Favart
Repertoire 1790-1799**

1790: 6 profitable

L'in certitude maternelle ou le Choix impossible, comédie in 1 act
Rodolpho Kreutzer; Jean. E. Bédéno Dejaure
Prem 6-5-1790 | Pub 1790 | Total runs 45

La Soirée orageuse, comédie in 1 act
Nicolas Dalayrac; Jean-B. Radet
Prem 5-29-1790 | Pub 1790 | Total runs 133

Pierre le grand, comédie in 4 acts
Andre-E.-M. Gretry; Jean. N. Bouilly
Prem 1-13-1790 | Pub 1790 | Total runs 52

Les Rigoureux du cloître, comédie in 2 acts
Henri-M. Berton; Joseph Fiévée
Prem 8-23-1790 | Pub 1790 | Total runs 71

Euphrosine et Coradin, opéra in 3 acts
Etienne-N. Méhul; François-B Hoffman
Prem ? | Pub 1790 | Total runs 58

Euphrosine ou Le Tyran corrigé, comédie in 5 acts
Méhul; Hoffman
Prem 9-4-1790 | Pub 1791 | Total runs 62

1791: 7 profitable

Philippe et Georgette, comédie in 1 act
Dalayrac; Jacques-M. Boutet de Monvel
Prem 12-28-1791 | Pub 1793 | Total runs 201

Le France Breton ou Le Négociant de Nantes, comédie in 1 act
Kreutzer; Dejaure
Prem 2-15-1791 | Pub 1791 | Total runs 48

Lodoiska ou Les Tartares, comédie in 3 acts
Kreutzer; Dejaure
Prem 8-1-1791 | Pub 1798 | Total runs 130

Le Convalescent de qualité ou L'Aristocrate, comédie in 2 acts
Charles-G. Foignet; Philippe-F.-N. Fabre d'Eglantine
Prem 1-28-1791 | Pub 1791 | Total runs 61

Paul et Virginie, comédie in 3 acts
Kreutzer; Edmond-G.-F. de Favières
Prem 1-15-1791 | Pub 1792 | Total runs 153

Table 3.2 (continued)

Camille ou Le Souterrain, comédie in 3 acts
Dalayrac; Benoît-J. Marsollier des Vivetières
Prem. 3-19-1791 | Pub 1791 | Total runs 134

Guillaume Tell, opéra in 3 acts
Grétry; Michel-J. Sedaine
Prem 4-9-1791 | Pub 1794 | Total runs 129

1792: 2 profitable

Stratonice, comédie in 1 act
Méhul; Hoffman
Prem 5-3-1792 | Pub 1792 | Total runs 98

Jean et Genviève, opéra-comique in 1 act
Jean-P. Solié; Favières
Prem 12-3-1792 | Pub 1810 | Total runs 51

1793: 2 profitable

Ambroise ou Voilà ma journée, comédie in 1 act
Dalayrac; Boutet
Prem 1-12-1793 | Pub 1796 | Total runs 71

Les Deux hermits, opéra in 1 act
Pierre Gaveaux; Barthélemy Planterre
Prem 4-20-1793 | Total runs 94⁶⁴

1794: 2 profitable

La de Toulon, tableau-patriotique in 1 act
Jean. -F.-A. de Corvey Lemièrre; Alexandre-V.P. Duval
Prem 1-21-1794 | Pub 1794 | Total runs 41

L'Intérieur d'un ménage republican, opéra-comique in 1 act
Amand-MJ de Chastenet Puysegur; Etienne Marquis de Fay
Prem 1-4-1794 | Pub 1794 | Total runs 46

1795: 2 profitable

La Pauvre femme, comédie in 1 act
Dalayrac; Benoît-J. Marsollier des Vivetières
Prem 4-8-1795 | Pub 1795 | Total runs 55

Adèle et Dorsan, drame in 3 acts
Dalayrac; Marsollier
Prem 4-27-1795 | Pub 1796 | Total runs 46

1796: 3 profitable

Le Jockey, comédie in 1 act
Solié; Hoffman
Prem 1-6-1796 | Pub 1796 | Total runs 80

⁶⁴ The Favart only produced this work once, despite its high number of total runs at other theaters.

Table 3.2 (continued)

<i>Le Secret, comédie</i> in 1 act Solié; Hoffman Prem 4-20-1796 | Pub 1796 | Total runs 123
<i>Marianne ou L'Amour maternel, comédie</i> in 1 act Dalayrac; Marsollier Prem 7-7-1796 | Pub 1797 | Total runs 52
1797: 2 profitable
<i>Volicour, comédie</i> in 1 act François Devienne; Favières Prem 3-22-1797 | Total runs 47
<i>La Maison isolée ou Le Vieillard des Vosges, comédie</i> in 2 acts Dalayrac; Marsollier Prem 5-11-1797 | Pub 1802 | Total runs 41
1798: 5 profitable
<i>La Dot de Suzette, comédie</i> in 1 act Kreutzer; Dejaure Prem 9-5-1798 | Pub 1798 | Total runs 40
<i>Le Prisonnier ou La Ressemblance, comédie</i> in 1 act Lemière; Duval Prem 1-29-1798 | Pub 1798 | Total runs 109
<i>Gulnare ou L'esclave persane, comédie</i> in 1 act François-J. Darcis; Marsollier Prem 1-9-1798 | Pub 1802 | Total runs 48
<i>Alexis ou L'Erreur d'un bon père, comédie</i> in 1 act Dalayrac; Marsollier Prem 1-24-1798 | Pub 1802 | Total runs 46
<i>Léon ou Le Château de Montenero, drame</i> in 3 acts Dalayrac; Hoffman Prem 10-15-1798 | Pub 1817 | Total runs 41
1799: 1 profitable
<i>Adolphe et Clara ou Les Deux prisonniers, comédie</i> in 1 act Dalayrac; Marsollier Prem 10-2-1799 | Pub 1803 | Total runs 67

Although not representing a majority percentage of the premieres at the Favart, Table 3.2 provides the titles of the works considered popular opera during the Revolution. Examining the

thirty-two, twenty-four are *comédie*, and sixteen of those twenty-four are in one-act.

Consequently, more than half (66.7 percent) adhered to the one-act form. In addition to popular appeal, the one-act *comédie* complies with theatrical logistics: running on a nightly basis and presenting multiple operas in one evening. Therefore, the one-act *comédie* reigns as the most successful, popular genre of the decade.

Tracking the number of performances reveals positive public reception. Accordingly, three aspects clarify the Revolution audience's demands: 1) the audience demographic transfer from high society to the middle-class bourgeois, 2) relatable genres, and 3) sentimental, domestic, and/or rescue themes. When the theater fulfilled these conditions, multiple performances and economic success were possible—evident through the change in subject matter of the successful works in Table 3.2.⁶⁵ Reviewing the outdated research regarding Revolution theater, Darlow states, “Considered as mere propaganda for successive regimes of the period 1789-1794, the production of this period—we are told—had no serious impact upon the development of the arts, nor has much of it survived the test of time.”⁶⁶ As Darlow and other recent musicologists have asserted, these claims are false and will be discussed in further detail in the subsequent sections and chapters.

Dealing with the Propaganda Myth

As control passed from one group of revolutionists to the next on an almost yearly basis, political progress occurred alongside regression. Although the National Assembly passed the 1791 liberty law deregulating theaters and renewing the theatrical construct, the September massacre in 1792 and the execution of the king in 1793 led the country into the period of Terror.

⁶⁵ Bartlet, *Étienne-Nicolas Méhul and Opera*, 4.

⁶⁶ Darlow, *Staging the French Revolution*, 7.

On August 2 1793, the National Convention attempted to restore control over the theaters by re-establishing censorship. Despite appearing to be a backwards move, the republicans justified their decisions as a protection of freedom rather than an impediment on it.⁶⁷ Therefore, only during the Terror were the political agendas of the Republic forced upon theaters. Laws exerting state control over the theatrical system in the 1793-4 Terror years exhibit the reaction to the early years when freedom wreaked havoc on the traditional hierarchy.⁶⁸ For example, The Decree of the National Convention on August 2, 1793 lists requirements imposed on theaters during the Terror. Scholars incorrectly used articles like the following to promote purely propagandistic perceptions of Revolution theater.

1. Designated by the municipality, there will be performed three times a week the tragedies [...] and other dramatic works representing the glorious events of the Revolution and the virtues of the defenders of freedom.
2. Any theatre presenting plays tending to deprave the morale of the public and rekindle the infamous superstition of monarchism shall be closed.⁶⁹

The specifications above were only practiced during the Terror; therefore, it is inaccurate to apply this decree to the entire decade. Review of theater repertory confirms that only during the brief years 1793-4 of the Terror was the theater so politically influenced.⁷⁰ During the Terror years, the repertory shows an increase in new genres designed to be patriotic and in sync with current events: *tableaux-patriotique*, *fait historique*, and *pièces de circonstance*.⁷¹

⁶⁷ McClellan, "Battling over the Lyric Musem," 208.

⁶⁸ Ibid., 116. McClellan asserts that it is difficult to date the Terror with precise dates. Although it clearly concluded on July 27, 1794 with the arrest of CPS members, its beginning is more ambiguous. Multiple dates during 1793 led to the radicalized era of the Terror: starting with the execution of Louis XVI on January 21, 1793 and ending on September 5, 1793 when The National Convention declared 'terror as the order of the day.' Therefore, during the first half of 1793, the Terror had commenced.

⁶⁹ Howarth, Northam, and Wickham, *Romantic and Revolutionary Theatre*, 283.

⁷⁰ Despite recent scholarship based on reportorial findings dispelling the throwaway belief of Revolution works, André Tissier's repertory 1789-1792 in his 1992 inventory maintains the traditional view rather than using the data to garner social, political, economic context like Kennedy. Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 2; Tissier, *Les Spectacles À Paris Pendant La Révolution: Répertoire Analytique, Chronologique Et Bibliographique* (Genève: Librairie Droz S. A., 1992).

⁷¹ Paul Friedland, *The Merging of Theater and Politics in Revolutionary France*, (May 1999), 17.

Considering this evidence, the Opéra is the only house that is recognized as an outright “propaganda” tool. After the monarchy fell, the Opéra transitioned from the most royalist of public institutions to one pledged to serve the Republic.⁷² Regardless of some government subsidy and an elite audience, the Opéra struggled due to the political unrest and financial instability of changing to an enterprise. The artists of the Opéra, who desired a *société* administration like the Favart, took advantage of this unrest and rebelled against the managers. They claimed that the current managers, Francoeur and Cellier, had violated the contract with the city. After many accusations, Francoeur was taken to prison and Cellier escaped to England. The artists then garnered public support, demonstrating their allegiance to the Revolution by burning any royal-related documents at a public bonfire on September 30, 1793. On August 2, 1793 a new law re-established some government control over theaters. Following this law, in a meeting on October 8, 1793, the CPS agreed to loan 150,000 livres to the Opéra:

The conditions for the loan, meant to ensure that the Opéra would serve as an educational forum for citizens, were carefully enumerated:

- ‘1. That the administration of the Opéra will be formed anew and based on the principles of economy and with a patriotic point of view.
2. That it will buy republican works.
3. That it will perform only patriotic works.
4. That the repertoire will be purged.
5. That each week it will give a free and patriotic performance *of, by and for the people*.
6. That the administration will employ in various lower posts at the Opéra the relatives of those who are serving at the front.’⁷³

Once the artists had acquired the Opéra and were fulfilling the demands of the loan, they responded with this statement a year later on February 35, 1794:

⁷² Despite the class shift from the exclusive aristocracy to the bourgeois, the elite remained comprised of those with money and/or power. Bartlet, "The New Reperotry at the Opéra During the Reign of Terror: Revolutionary Rhetoric and Operatic Consequences," in *Music and the French Revolution*, ed. Malcolm Boyd (Cambridge: Cambridge University Press, 1992), 108.

⁷³ François-Alphonse Aulard, ed., *Recueil des actes du Comité de salut public* (Paris: Imprimerie nationale, 1889), 7:295-6; italics in original. Translation from Johnson, *Listening in Paris*, 186.

The Opéra owes its survival to the Committee of Public Safety. The aid it kindly gave to this theater provided the means to arouse public spirit to the degree that current circumstances require. The Opéra will always be a school of patriotism. [...] Citizens, the artists of the Opéra have joined ranks with the dramatic authors. They have found in our Revolutionary annals a host of subjects appropriate to testing their talents and to arousing all those generous and republican passions. These artists are making every effort to establish a new repertory which will present to the enthusiastic and grateful citizenry the great events and the fine deeds that have marked our Revolution.⁷⁴

Therefore, evidence verifies that the Opéra was closely tied to the CPS's particular political ideology.

Over the next few years, the Opéra promoted patriotism through its productions and continued to receive support from the CPS because of it. The librettists of the premieres garnered inspiration for their plots from present-day events, emphasizing republican sentiment. The CPS even acquired a new theater space for the Opéra in the center of the city. Although not controlled like the Opéra, the Feydeau also changed its repertory during the Terror years. Prior to the Terror, the Feydeau had defined itself through *opera buffa*. The theater began to reinvent itself through the incorporation of festival patriotic airs and new republican genres throughout the Terror and post-Terror.⁷⁵ Contrastingly, the number of premieres at the Favart during the Terror years stays in trend comparatively to its surrounding years. In 1793, the Favart premiered nineteen works,⁷⁶ with no trend in genre types (*comédie mêlée d'ariettes*, *opéra-comique*, *drame*, *vaudevilles*, and one known *fait historique*). During 1794, the Favart premiered twenty-three works.⁷⁷ Thus, the Favart repertory does not show a responsive change.

⁷⁴ Translation from Bartlet, "The New Repertory at the Opéra During the Reign of Terror," 109, from a petition in AJ¹³ 44 [III], located in the Paris Archives Nationales and dated February 25, 1794.

⁷⁵ McClellan, "Battling over the Lyric Muse," 130-5.

⁷⁶ Brenner, *The Theatre Italien*, 493-501. While Brenner found nineteen works listed as premieres from his compilation of the Registres, Charlton and Wild's repertory only lists sixteen works. I could not find information regarding genre, composer, librettist, or number of performances for *Peletetier*, *Adélaïde*, *Marat dans son souterrain*, and *Veuve du républicain*.

⁷⁷ Wild and Charlton, *Théâtre de l'Opéra-Comique Paris*, 56-57.

Although the government controlled the Opéra, theaters were still considered free enterprises and only subject to restrictions during the Terror. Instead of being considered propaganda in a government-related sense, philosophical and social themes permeate the majority of the repertory.⁷⁸ To be considered propaganda in the modern sense, these works would have needed to reach a mass populace. Although between five hundred and one thousand five hundred attended the Favart on a nightly basis, evidence does not provide us with the percentage of citizens actually exposed to the works. Therefore, thematic considerations aside, this unknown variable proves these operas cannot be considered modern propaganda since it is impossible to determine how many people were exposed to the works.⁷⁹ The concept of propaganda also insinuates the works were acting as political tools to form desired citizen perception. Although it is clear public perception is at the crux of the matter, shaping ideology through the continued spread of the Rousseauian Enlightenment philosophy and pre-romantic values was the goal more than a particular view concerning the government.⁸⁰ Instead of political propaganda, Kennedy's data reveals that the theater's choices for plot themes show three major divisions during the decade: 1789-92: comedy and diversion; 1793-4: Terror and censorship; and 1794-99: reactions to the two previous extremes.⁸¹

⁷⁸ Charlton, "On Redefinitions of 'Rescue Opera'," in *Music and the French Revolution*, ed. Malcolm Boyd (Cambridge: Cambridge University Press, 1992), 175.

⁷⁹ Darlow, *Staging the French Revolution*, 31.

⁸⁰ Ibid.; Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 37; Dean, "French Opera," 27; Feilla, *The Sentimental Theater*, 27.

⁸¹ Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 34-7.

CHAPTER 4

CULMINATION OF THE *COMÉDIE* IN TWO SENTIMENTAL ONE-ACTS

Before detailed examination of the two one-act *comédies* exemplifying the ideological diversions of the 1790 repertoire, I preface this chapter with a discussion on the evolution of genre terminology in regards to the *comédie*. As is common for eighteenth-century collaborative genres, the scores and libretti provide many genre titles. Therefore, categorizing theatrical works into modern data is not straightforward. For instance, Kennedy's repertory statistics reveal that 36.9 percent of 77 percent known Revolution genres were *comédies*, in opposition to the 4 percent labeled as *opéra-comique*.¹ The blanket term "*comédie*" implies the use of middle-class characters and the opposite of tragedy. However, multiple types of *comédies* existed: *comédie mêlée d'ariettes*, *comédie lyrique*, *comédie en musique*, *comédie mise en musique*, *comédie héroïque*, *comédie larmoyante*. All of these indicate the fusion of spoken theater with newly composed music, generating a hybrid genre. Marie-Cécile Schang calls it "un genre défini par le mélange."² As a consequence of this ambiguousness and in order to demarcate distinctions in data, clarity is needed at the labeling level. Following the *comédie* genre descriptions, I offer my data and concentrate on two sentimental case-studies.

The term *opéra-comique* was in use as early as 1712 but did not appear on title pages of opera scores with spoken dialogue until the late eighteenth-century.³ Therefore, it was used during the eighteenth-century but not in its modern sense of opera with spoken dialogue. Rather, the eighteenth-century usage of *opéra-comique* implied "vaudevilles," which

¹ Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 60.

² Marie-Cécile Schang, "'Chez Elle Un Beau Désordre Est Un Effet De L'art' Éléments Pour Une Analyse Dramaturgique De La Comédie Mêlée D'ariettes," *Revue de musicologie* 99, no. 1 (2013): 62.

³ Morgan Longyear, "Notes on the Rescue Opera," *The Musical Quarterly* 45, no. 1 (1959): 51.

usually designated stock tunes that were set to new texts relevant to the particular play.⁴ The early, fair form of *opéra-comique* emerged from the government-controlled regulations solely allowed at privileged theaters.⁵ The non-privileged lower-level troupes experimented with hybrid genres in order to elude rules and continue to entertain. Initially, the term *opéra-comique* was recognized as the “trademark entertainment of the fairs.”⁶ Therefore, new terminology throughout eighteenth-century was not yet standardized. As early as the 1950s, musicologists recognized the fallacies of the “*opéra-comique*” designation, yet the modern term is still used interchangeably with musical *comédies*. R. Morgan Longyear indicates the difficulty in defining and adequately translating *opéra-comique*, emphasizing that “comic opera” is an incorrect translation.⁷ Derek Canon suggests translation for *comédie* or *comique* to be more generally “theatrical.”⁸ Due to the complications in genre terminology described above, Kennedy addresses all *comédies* under one comprehensive genre. Yet this does not adequately represent the development of the genre and terms since the later *comédie mêlée d’ariettes* can be considered the beginning of the modern use of *opéra-comique*.⁹ With chronology in mind, most eighteenth-century works referred to in this study are *opéra-*

⁴ Bartlet, “Opéra Comique,” in *Grove Music Online*, (Oxford University Press 2001–), accessed March 8, 2015, <http://www.oxfordmusiconline.com.proxy.wichita.edu/subscriber/article/-grove/music/43715>; Clifford Barnes, “Vaudeville,” n *Grove Music Online*, (Oxford University Press 2001–), accessed March 8, 2015, <http://www.oxfordmusiconline.com.proxy.wichita.edu/subscriber/article/-grove/music/29082>; Sarah Hibberd, “Cherubini and the Revolutionary Sublime,” *Cambridge Opera Journal* 24, no. 3 (2012): 294. Hibberd’s article clarifies the term *opéra-comique* as more interchangeable with vaudeville in the eighteenth-century; however, she chose to use it in its modern sense (opera with spoken dialogue). I have not done so. Although the musical *comédies* discussed in this document could be modernly called *opéra-comique*, I refer to them in period terminology.

⁵ Derek Canon, “The Theatre of the Parisian Fairs and Reality,” *Romance Studies* 30, no. 3-4 (2012): 187.

⁶ *Ibid.*, 188.

⁷ Longyear, “Rescue Opera,” 51.

⁸ Canon, “Theatre of the Parisian Fairs,” 192.

⁹ Shang asserts Grétry’s *Richard Coeur-de-Lion* as an *opéra-comique* with *comédie mêlée d’ariettes* characteristics. He uses Michel Noiray’s definition to further illustrate the “ariette” distinction: “Le principal emploi d’“arriet”, à l’époque classique, désigne [...] un morceau d’opéra-comique dont la musique est originale plutôt que reprise d’une chanson ou d’une composition pré-existante come c’était le case pour les vaudevilles. Voilà pourquoi un grand nombre d’opéras-comiques donnés entre 1760 et 1790 portent la denomination de ‘comédie mêlée d’ariettes,’ en particulier sur le frontispice des livrets: on précisait par là que les airs et les ensembles étaient l’oeuvre d’un véritable compositeur de musique et non des arrangements rapetassés par le librettiste.” Noiray, *Vocabulaire de la musique de l’époque classique* (Paris: Minerve, 2005), 24.

comiques in the nineteenth-century sense. However, they are labeled *comédies* in the eighteenth-century; therefore, I retain their contemporary classification. Further explanation of *comédie* variations follow after I explain my methodology.

Methodology for Selecting Case-Studies

Previously discussed in chapter three, sixteen of the thirty-two economically-successful *comédies* at the Favart are one-acts, listed in Table 4.1. The five most successful, according to number of performances, are bolded. Little in-depth analysis has been conducted for the majority of these works, despite their initial success.¹⁰

Table 4.1 Sixteen Most Profitable One-Act Favart *Comédies* in the 1790s

Year	One-act <i>comédie</i>	Total runs
1790	<i>L'in certitude maternelle ou le Choix impossible</i>	45
	<i>La Soirée orageuse</i>	133
1791	<i>Philippe et Georgette</i>	201
	<i>Le France Breton ou Le Négociant de Nantes</i>	48
1792	<i>Stratonice</i>	98
1793	<i>Ambroise ou Voilà ma journée</i>	71
1794	...	...
1795	<i>La Pauvre femme</i>	55
1796	<i>Le Jockey</i>	80
	<i>Le Secret</i>	123
	<i>Marianne ou L'Amour maternel</i>	52
1797	<i>Volicour</i>	47
1798	<i>La Dot de Suzette</i>	40
	<i>Le Prisonnier ou La Ressemblance</i>	109
	<i>Gulnare ou L'esclave persane</i>	48
	<i>Alexis ou L'Erreur d'un bon père</i>	41
1799	<i>Adolphe et Clara ou Les Deux prisonniers</i>	67

¹⁰ The research by Moss and Bartlet focuses on similar topics, but only the works by Dalayrac or Méhul appear in their studies. Moss's dissertation presents the plot synopses and musical solo forms and analysis for twenty-one of thirty-four extant, available one-act *opéra-comiques* by Dalayrac with the hope of contextualizing their social, economic, and political framework, Dalayrac's style, and the dramatic function of each solo. Bartlet's Méhul study similarly focuses on a prolific Revolutionary composer; although, she does not focus solely on vocal solos, but rather gives information and synopsis for Méhul's operatic output. In regards to the works listed in Table 4.1, only *Stratonice* is discussed in detail.

As Table 4.1 demonstrates, the Favart profited from sixteen one-acts, five of which were performed nearly one hundred times during the decade. These five premiered during the early Revolution years 1790 to 1792 and the late reaction years of 1796 and 1798. When establishing parameters for two case-studies, I set the limits to one-act *comédies* performed over one hundred times as well as those representing varying types of *comédie* sub-categories. Four of the five *comédies* meet these two criterias, in addition to presenting a similar domestic, one-room setting.¹¹ One further parameter narrows the selection: the two that were performed most. The two works that meet the criteria of this study are Dalayrac and Monvel's *Philippe et Georgette* (1791) and Solié and Hoffman's *Le Secret* (1796). These works offer insight into the spirited beginning and reactionary end of the Revolution, in addition to furthering information about certain members of the Favart *société*, popular sentimental themes, and elevation of the *comédie* into the modern *opéra-comique*.

Table 4.2 shows the five *comédies* and the varying genre categorizations given to the five *comédies* at particular points in the tripartite decade, according to scores, libretti, and Charlton and Wild's Opéra-Comique repertory catalogue.¹²

¹¹ From the five most successful *comédies*, one *comédie* does not fit into the domestic one-room setting: Méhul's *Stratonice* (1792), which is a historical Greek plot. Also, it has the least number of performances compared to the other four comedies at 98 runs. Despite this, it is the one *comédie* out of these five to be recently recorded. Etienne-Nicolas Méhul, *Stratonice*, Cappella Coloniensis, William Christie, Erato 0630-1274-2, 1996, CD. Due to being an outlier both thematically and number of performances, it is excluded from my discussion. For further scholarship regarding *Stratonice*, see Bartlet, *Étienne-Nicolas Méhul and Opera*, 253-266; Patrick Taïeb, "Une Révélation Pour George Onslow: *Stratonice* D'Étienne-Nicolas Méhul Et François-Benoît Hoffman (1792)," in *George Onslow: Un "Romantique" Entre France Et Allemagne*, ed. Viviane Niaux (Lyon: Symétrie, 2010).

¹² The repertory chronicles two centuries of the Opéra-Comique and is the most recent published catalogue (2005).

Table 4.2 Genre Distinctions of Five Most-Performed One-Act *Comédie*¹³

Years	Genre	Work
Spirit of Hope: 1790-92	Libretto: <i>comédie mêlée d'ariettes</i> Score: <i>comédie mise en musique</i>	<i>La Soirée orageuse</i> , Dalayrac (133)
	Libretto: <i>comédie mêlée d'ariettes</i> Score: <i>comédie mise en musique</i>	<i>Philippe et Georgette</i>, Dalayrac (201)
	Libretto: <i>comédie héroïque</i> Score: <i>mise en musique</i>	<i>Stratonice</i> , Méhul (98)
The Terror: 1793-94 ¹⁴	...	...
Thermidorian Reaction: 1794-99	Libretto: <i>comédie mêlée de musique</i> Score: <i>opéra, mise en musique</i>	1796: <i>Le Secret</i>, Solié (123)
	Libretto: <i>comédie mêlée de chants</i> Score: <i>opéra</i>	1798: <i>Le Prisonnier</i> , Della-Maria (109)

In Kennedy's comprehensive study, the blanket term "*comédie*" is applied to all five of these works. Contrastingly, Charlton and Wild's catalogue offers further genre distinctions between the libretto and the music, as indicated on the engraved sources dated most closely to the premiere.¹⁵ With consideration for genre evolution, it proves useful to be more precise, comparing the labels of the economically-successful one-act *comédies*. The authors labeled with precision, incorporating descriptive terms from spoken theater and altering phrases to better suit the work (hence the many labels associated with one individual work).¹⁶ See Table 4.2 for how the descriptions divide among the decade regarding the five most successful.

Essentially, the different labels describe the hybridization of the art forms. Naturally, on the printed libretto, the spoken descriptor takes priority while the music modifies and vice versa on the musical score. Therefore, I translate the libretto label *comédie mêlée d'ariettes* to mean

¹³ Wild and Charlton, *Théâtre de l'Opéra-Comique Paris*, 363; 375; 403; 408; 413.

¹⁴ Note that the politically-controlled Terror years were not purposely left out; rather, the numbers simply reflect the tripartite division of the decade. During the Terror years, when censorship was re-instated, popular works offering diversion for citizens were not of concern. Most of the works from the Terror years were not run during the following reaction or thereafter in the nineteenth-century.

¹⁵ Wild and Charlton, *Théâtre de l'Opéra-Comique Paris*, 20.

¹⁶ Bartlet, "Opéra Comique."

“light spoken theater mixed with small arias,” while the score’s *comédie mise en musique* means “light spoken theater put in music.” The minute differences illustrated by the 1796 and 1798 labels further illuminate the detail-oriented descriptions the authors were seeking to provide. *Le Secret*’s libretto tweaks the label by switching “*d’ariettes*” with “*de musique*.” By replacing the small aria words that had Italianate associations, Hoffman proposes an elevation of the music from its predecessor’s style. Also, Solié replaces “*comédie*” completely and instead utilizes the word “*opéra*” on the score. This immediately implies a higher art form, as the spoken theater is not represented in the description at all. “*Opéra mise en musique*” means a “work put in music.” The slight variation in 1798 in *Le Prisonnier* also replaces “*d’ariettes*.” This time with “*de chants*,” still emphasizing song but rather than elevating the song, chants implies a lower-class form of song. Therefore, the labels of these two works illustrate how the authors varied genre labels in order to describe the work thoroughly. The move from the *comédie (mêlée d’ariettes)* to the nineteenth-century *opéra-comique* is also revealed through elevation of text and dramatically-motivated musical numbers, explored in the next sections.

Singers and Their Characters

Due to the five years between *Philippe et Georgette* and *Le Secret*, the front of the scores present different material based on the changing genres and publication procedure.¹⁷ Neither includes an index of musical numbers, which I provide in Tables 4.5 and 4.6. Further, *Philippe et Georgette*’s musical score does not list the characters, their voice types, and/or who premiered the roles. Although the artists who sang the *Philippe et Georgette* roles were not included in the

¹⁷ In my analysis, I work from the engraved orchestral score of *Philippes et Georgette*. Multiple dates are given for the engraved score: 1792 according to the Boston Public Library and 1794 according to the Bibliothèque nationale de France. I also referenced the libretto for clarification, which is dated 1796 (a year not included as either of the edition years listed by Charlton as the only extant editions). Out of the scope of this study, further study will need to be conducted in order to determine solid dating on this material. However, it is clear the engraved score was not during the premiere year, and the libretto publication followed many years after.

orchestral score, the 1793 edition of the libretto included the last names of the citizens seen in the final column of Table 4.3. An adequate indication as to whether these were the artists who premiered the role is not given.¹⁸ Also, two names are provided for Georgette, Philippe, and Bonnefoi, implying double-casting in some manner (again no explanation of the process is provided). *Le Secret*'s score includes all the above details and did not double-cast its roles. Tables 4.3 and 4.4 furnish the characters' descriptions, voice types, vocal ranges, and person who premiered the role.

Table 4.3 *Philippe et Georgette* Characters

Name	Description	Voice Type	Range	Sociétaires
Georgette	16-year-old, hiding her lover Philippe in the closet and delaying a marriage to Bonnefoi	Soprano	C4-B ^b 5 ¹⁹	Saint-Aubin, Jenny
Philippe	Foreign German soldier, sentenced to execution, hiding in the Martins' closet	Tenor	C3-G4	Elléviou, Joseph
Monsieur Martin	Georgette's father, merchant	Bass-Baritone	A2-G ^b 4	Chenard ²⁰
Madame Martin	Georgette's mother	Mezzo-Soprano or Soprano	C4-G5	Erambert
Monsieur Bonnefoi	Neighbor of the Martins, pursuing Georgette as his bride, merchant	High Tenor	C3-B ^b 4	Solié, Martin
Babet	Old servant of the Martin household	Mezzo-Soprano	C4-G5	Gontier
Hincmer	Philippe's father, wealthy	Bass-Baritone	C3-F [#] 4	Granger
Recours	Officers of Justice/Police	Tenors, Basses	F3-A4 C [#] 3-F [#] 4	...

¹⁸ Therefore, I am making an assumption that these are the persons who premiered the role.

¹⁹ Although Georgette is given a few high B^b's, her tessitura still resides in the expected middle register throughout the majority of the work.

²⁰ Chenard was a leading baritone at the Favart, noted for his "powerful, sustained lyricism." Bartlet, *Étienne-Nicolas Méhul and Opera*, 40.

Table 4.4 *Le Secret* Characters

Name	Description	Voice Type	Range	<i>Sociétaires</i> ²¹
Dupuis	Man of the house, loyal friend to Valère	Baritone	B ^b 2-F4	Solié
Cécile	Dupuis's wife, jealous and suspicious	Soprano or Mezzo-Soprano ²²	C4-A5	Lefevre dite Dugazon
Valère	Dupuis' friend, hiding in the closet because of killing rival in duel, pursued for murder	High Tenor	C3-B4	Martin
Angélique	Valère's lover, searching for Valère	Soprano	D4-B5	Sérigny
Thomas	Servant of Dupuis's household	Tenor	D3-A ^b 4	Dozainville
Un Porte-faix	Deliverer of trunk	non-singing	n/a	Coraly

In *Philippe et Georgette*, there are seven principal characters plus a male chorus present in one scene, while five principal characters interact in *Le Secret*: two pairs of lovers of the upper class and a shifty servant. In keeping with convention, Dalayrac and Solié employ C-clefs for the voices, which designates between women, tenors, and basses. To discern modern perception of voice type according to C-clef and range, I considered tessitura of each voice in accordance with modern fachs. In Table 4.3 and 4.4, the suggested appropriate fach is applicable under today's terms of hiring vocalists.

²¹ In my analysis for *Le Secret*, I also work from the engraved score. Last names of the actors premiering the roles are listed on page 1 of the score. Jean-Pierre Solié and François-Benoît Hoffman, *Le Secret, opera en un acte mise en musique* (Paris: Gaveaux frères, 1796); *Le Secret, opera en un acte mise en musique* (Paris: Jmbault, 1796).

²² The majority of Cécile's G⁵s and A⁵s have optional low notes, signifying that a lower voice could sing the role. Also, the range fits within a high mezzo-soprano tessitura, meaning she could take the lower notes if needed for stamina. Therefore, I consider this a crossover role. Further supporting this assertion, Louise-Rosalie Dugazon (1755-1821) was a famous vocalist at the Favart in the 1770s to 1790s, mentored and encouraged by Grétry. Starting as a youthful soprano, her later roles were noted as "mature mezzo characters." Since this role is situated late in her career, it confirms the crossover nature of the role, seeing as she was a soprano turned mezzo. Elizabeth Forbes, "Dugazon [Née Lefèbvre], Louise-Rosalie," in *Grove Music Online*, (Oxford University Press 2001–), accessed April 14, 2015, <http://www.oxfordmusiconline.com.proxy.wichita.edu/subscriber/article/-grove/music/08276>.

Adhering to eighteenth-century expectations, voice parts tend to be within a reasonable, limited range, not utilizing upper or lower extensions common in later literature. The one exception is the tenor role. Considering the voices that would have sung the characters of *Philippe et Georgette*, the role of Bonnefoi is notable. He sings consistently through the high-set nearly two-octave range, ascending to B^b4 often. This insinuates that the role was written for a gifted vocalist with an upper extension. The most-telling information concerns the name “Solié” as the one who premiered Bonnefoi. Although the first name is not provided, it is likely the composer of *Le Secret*, Jean-Pierre Solié (1755-1812). Solié established his musical career as a tenor singing at the Favart in the 1780s for notable composers Monsigny and Grétry. As he developed into a baritone, Méhul was inspired to write three roles for him.²³ Solié’s roles in *Euphrosine* (1790) and *Stratonice* (1792) surround the premier year of *Philippe et Georgette* (1791). As a tenor turned baritone, these roles expose new information about Solié’s vocal mechanisms. Paulette Letailleur notes that Méhul was enraptured with Solié’s “baritone quality.”²⁴ This suggests a warmer timbre associated with the baritone sound, rather than range. Therefore, Dalayrac wanted the virtuous voice of Bonnefoi to embody a warmer tone quality that moves easily into the upper tenor register.²⁵

Further confirming this claim, the other listed performer for Bonnefoi was “Martin.” Again, although the first name was not included, Jean-Blaise Martin (1768-1837) was a vocalist at the Feydeau and Favart during the decade and beyond. His voice was noted for its combined “range and quality of a tenor and a baritone, spanning two and a half octaves... His exceptional

²³ Alibour in *Euphrosine* (1790), the Doctor in *Stratonice* (1792), and Jakob in *Joseph* (1807). Paulette Letailleur, "Jean-Pierre Solié," in *Grove Music Online*, (Oxford University Press 2001–), accessed March 8, 2015, <http://www.oxfordmusiconline.com.proxy.wichita.edu/-/subscriber/article/grove/music/26145>.

²⁴ Ibid.

²⁵ I make this conjecture although I am aware that further evidence needs to be obtained to clarify the first and last name of “Solié.” The evidence I do have situates Jean-Pierre Solié as a regular vocalist at the Favart throughout the 1780s and 90s, specifically premiering roles in 1790 and 1792.

range influenced vocal characterization in *opéras comiques* for over a century.”²⁶ Table 4.4 shows that Martin also premiered the high-tenor role of Valère in *Le Secret*. Clearly in vogue, Martin’s facility, like Solié’s, offered both the range and agility of a tenor and warmth of a baritone, which established a trend for French male roles. Its influence can be heard in the tenors of nineteenth-century and twentieth-century opera.²⁷ Further proving Martin’s significance to the genre, Berlioz writes in February 1822 about Martin and Dalayrac. He confirms both of their influences in the nineteenth-century.

We went to the Théâtre Feydeau to hear [Jean-Blaise] Martin; that evening they were playing *Azémi* [by Dalayrac, 1786/87] and *Les Voitures versées* [by François-Adrien Boieldieu, 1808]... I was transported... by Dalayrac’s touching, enchanting music, the gaiety of the Boieldieu, the unbelievable skills of the actresses, the perfection of Martin and of [Louis] Ponchard.²⁸

Within the context of these two *comédies*, Solié and Martin both premiered roles, shedding light on the Favart *sociétaires*. Martin played the prominent high tenor roles in two of the economically-successful *comédies* of the decade, which shows his value within the *société*. It also reveals a relationship between Solié and Martin. Not only did they share the role of Bonnefoi in *Philippe et Georgette*, but Solié composed the tenor role of his most successful *comédie* for Martin. Being familiar with Martin’s facility, this suggests Solié crafted the role purposefully for Martin’s capabilities.²⁹ Notice that both works feature a high heroic tenor, the *haute-contre*. Moreover, male lead voices were favored.³⁰ As is apparent from ratio of male to

²⁶ Philip E.J. Robinson, "Martin, (Nicolas-)Jean-Blaise [Blès]," in *Grove Music Online*, (Oxford University Press 2001–), accessed April 14, 2015, <http://www.oxfordmusiconline.com.proxy.wichita.edu/-subscriber/article/grove/music/17900>.

²⁷ Ibid. According to Robinson, inspired roles are Valentin in Gounod’s *Faust*, Escamillo in Bizet’s *Carmen*, the title role of Debussy’s *Pelléas et Mélisande*, and Ramiro in Ravel’s *L’heure espagnole*.

²⁸ Charlton, "Berlioz, Dalayrac and Song," in *Berlioz and Debussy: Sources, Contexts and Legacies: Essays in Honour of François Lesure*, ed. Barbara L. Kelley and Kerry Murphy (Aldershot, UK: Ashgate Publishing, 2007), 5.

²⁹ The ranges between the two tenor roles are practically identical; Valère’s role calls for one half step higher.

³⁰ Dean, "French Opera," 68.

female characters, Dalayrac and Solié include more male characters and award them more singing. As Table 4.5 exhibits, the four solos of *Philippe et Georgette* are sung by males. Although Cécile in *Le Secret* is a hot-headed and jealous, she is awarded a solo while the heroine of *Philippe et Georgette*, portrayed as a genuine, self-sacrificing woman, is not.³¹ Furthermore, men out-number the women in *Le Secret* (Angélique only sings in the finale), yet Cécile has more singing than any other character (see Table 4.6). She has an equal amount of solos as Valère but also sings in three ensembles. Consequently, Cécile plays a dominant position in the dramatic content of *Le Secret* both through song and dialogue. Thus, the earlier *comédie* follows trend and favors the male voice, while the later *comédie* gives nearly equal vocal time to men and women.

***Philippe et Georgette* Synopsis**

Philippe et Georgette was composed by Nicolas Dalayrac (1753-1809) with libretto by Jacques-Marie Boutet de Monvel (1745-1812).³² It premiered on December 28, 1791 at the Salle Favart. Five hundred and thirty-four were in attendance on the premiere evening. It ran again two days later on December 30 with an increase to seven hundred and thirty-one attending. By its third showing on January 1, one thousand five hundred and thirty-seven people came to see it.³³ Over the next nine years, it ran for two hundred and one performances, one hundred and ninety-

³¹ I infer the women are used for different dramatic means. Georgette is a selfless character, concerned with concealing Philippe, and therefore, she attempts to be inconspicuous. She is not consumed with her preoccupations like Cécile, and her few bouts of emotionalism are brief and reversed for dialogue. Contrastingly, Cécile is explosive and volatile. Her emotionalism permeates all her actions, and her scheming is a major plot point for attracting attention to herself. Finally, *Philippe et Georgette* has more characters than *Le Secret*, which means less individual singing time.

³² In addition to writing twenty-eight libretti from 1772 to 1796 and working for the Salle Favart, Monvel was a *sociétaire* of the Comédie-Française. François-Benoît Hoffman (1760 - 1828), in *Calendrier Électronique des spectacles sous l'ancien régime et sous la révolution*, accessed April 3, 2015, http://www.cesar.org.uk/cesar2/people/people.php?fct=edit&person_UOID=100709; Nadeau, "Théâtre et Esprit Public," 72.

³³ Brenner, *The Theatre Italien*, 486.

seven taking place at the Favart. Table 4.5 outlines the numbers, their type, included characters, tonal area, and, most importantly, dramatic significance. *Philippe et Georgette* is comprised of eight musical numbers, precluded by an overture and interspersed with spoken dialogue. In line with contemporary expectations, the characters of *Philippe et Georgette* represent diverse statuses: a pair of bourgeois lovers, parental figures, one ideal pursuer, and one servant. Although similar to *opera buffa* conventions, the work varies by not including a pair of loyal servants who function integrally in the plot.

Table 4.5 *Philippe et Georgette* Index of Musical Numbers

Musical No., pg.	Type	First line	Character(s)	Key
1-23	Overture	...	...	DM
Dramatic Significance: Major themes derivative from the airs establish musical associations to characters.				
No. 1, 24-40	Duo	Depuis une heure on vous appelle	Babet, Georgette	CM
Dramatic Significance: Serves to show Georgette's neglect for Bonnefoi and concern to find the key to free Philippe, while Babet, without knowledge of the hiding fugitive, gives Georgette advice to take the good man presenting himself to her rather than waiting for the unknown of the future. It is ironic because Georgette knows her love for Philippe and desires a future with him.				
No. 2, 44-54	Air	Oui, je vois j'entends fort bien	M. Martin	E ^b M
Dramatic Significance: Her father, M. Martin is bothered by Georgette's behavior: he believes she is being difficult because she is playing hard to get. He passionately attempts to sway her opinion by stressing Bonnefoi's devotion to her.				
No. 3, 55-69	Duo	Rendez, rendez belle Georgette	Georgette, Bonnefoi	B ^b M
Dramatic Significance: Bonnefoi begs Georgette for her answer while she tries to delay an answer and worries over Philippe's state.				
No. 4, 70-74	Chanson	Chacun avec moi l'avoura	Bonnefoi	FM
Dramatic Significance: Bonnefoi explains the typical love behavior he's enduring: one wants what he cannot have. If the pursuit is too easy, it loses its excitement. Yet he suffers from the drawn-out game.				
No. 5, 78-83	Chanson	Pour bien jurer une maîtress	Bonnefoi	E ^b M

Table 4.5 (continued)

Dramatic Significance: Continues the theme waiting on love and indirectly refers to his struggling situation with Georgette.				
No. 6, 84-46	Chanson	O ma Georgette !	Philippe	GM
Dramatic Significance: Philippe declares his love for Georgette, exalting and praising her courageous behavior to sacrifice herself for him.				
No. 7, 91-118	Choeur	On nous l'a dit, il est ici	Recors, Babet, Georgette, Hincmer, Philippe	DM
Dramatic Significance: Philippe is hidden in a box, Georgette is sitting on it to conceal him, and Hincmer is hovering beside them anxiously. The police enter and search frantically for Philippe.				
No. 8, 123-131	Choeur	Livrons-nous à l'espérance	Ensemble	CM
Dramatic Significance: Moral-of-the-story conclusion celebrates hope and happiness.				

Dalayrac opens by revealing the relationship between Georgette, a courageous 16-year-old, and Philippe, a wanted soldier secretly hiding in her cabinet. The interaction between them is genuine and passionate—functioning as a stage-worthy representation of reality. Georgette is concerned since she lost the key to the closet where Philippe is hiding without access to food. The raw emotion of their opening scene is countered with the introduction of Babet, the elderly housemaid who serves as comic relief throughout the act. Babet, and later her parents, encourage Georgette to accept the marriage offer from the virtuous neighbor, Monsieur Bonnefoi. She refuses to give an answer, and when Bonnefoi questions her, she continues to delay response to the proposal. She eventually acquires the key from Babet and releases Philippe. However, before he can adequately hide again, the family comes up the stairs. Philippe must hide under the table. Georgette anxiously tries to persuade them to go elsewhere, yet they have decided to eat lunch in this room due to business merchandise on the first floor. Circumstantial comedy ensues as Philippe finally gets food, being fed secretly underneath the table by Georgette as she and her

parents lunch with Bonnefoi. Ironically, while feeding Philippe below, Bonnefoi and her parents indirectly speak about Georgette and Bonnefoi's delayed marriage situation. After Bonnefoi sings No. 5, a tender moment in the dialogue ensues, emphasizing the irony of the circumstance. The Martins comment on how Bonnefoi's music and rational thinking pierces the heart and the heart, subsequently, receives the hand. Stage directions indicate that Georgette gives her hand to Philippe underneath the table (Appendix A, P156).

After lunch concludes, the Martins leave to go to their store. Georgette returns when a stranger arrives in search of Philippe. Georgette expresses suspicion toward him; however, he is revealed as Philippe's father and the son gladly greets him. Following the happy reunion, police enter the home, also searching for Philippe. Since they appeared without warning, Philippe hides in an open box on the floor, and Georgette uses her skirts to conceal him. This works in their favor as the officers request to look inside the closet. They leave angered by their defeat. Madame Martin, Babet, and Bonnefoi arrive shortly after the police departure and discover Philippe, who did not have time to hide. Rather than being emotional or upset, Bonnefoi acts rationally. He forges a detailed plan on the spot and vows to help Philippe escape the city. Before they can take flight, Monsieur Martin rushes in with news that Philippe's pardon has been granted. Monsieur and Madame Martin agree that they wish Georgette to be happy and give her the choice to marry Philippe. Bonnefoi determines he will find another but reminds Georgette of her promised friendship. She agrees and states that he is the most generous of all men, a loaded description discussed further in chapter five.

Le Secret Synopsis

Le Secret was premiered five years after *Philippe et Georgette* on April 20, 1796, situated politically in the Thermidorian Reaction. Solié, the composer, began writing operas in the early 1790s, concurrent with his prime performing years. Although Solié was not as prolific of a composer as Dalayrac, he was an acknowledged vocalist and joined forces with highly regarded librettist François-Benoit Hoffman (1760-1828) for this project.³⁴ See Table 4.6 for the musical index that tracks the dramatic significance Solié and Hoffman crafted within each number. Following the overture, musical numbers are favored over dialogue. Solié gives the hiding character Valère three concise lines before Valère breaks into an agitated *air*. Form-wise, this already demonstrates a break from pre-Terror *comédie*, in particular *Philippe et Georgette* which began with a long dialogue to introduce major characters and their conflict. It also strengthens the argument that Hoffman and Solié sought to elevate the music, indicated by the label, “*opéra, mise en musique.*”

Table 4.6 *Le Secret* Index of Musical Numbers

Musical No., pg.	Type	First line	Character(s)	Key
1-19	Overture	...	...	DM
Dramatic significance: Modified sonata form prepares audience for the work but lacks direct character associations.				
No. 1, 20-33	Air	Quel effroi! grand dieu	Valère	DM
Dramatic significance: Valère reveals his unhappiness with hiding, questioning how much one must sacrifice for love.				
No. 2, 36-39	Air	Qu'on soit jalouse	Cécile	FM

³⁴ Letailleur, "Jean-Pierre Solié"; "François-Benoît Hoffman (1760 - 1828)." Hoffman wrote twenty-six libretti from 1783 to 1799. Three are well-known Méhul operas, in addition to Solié's other notable operatic contribution, *Le Jockey*. With the fame Hoffman achieved through *Euphrosine* and his collaborations with Méhul, he wrote libretti for many notable composers of the Revolution and following Consulate: Grétry, Dalayrac, and Cherubini.

Table 4.6 (continued)

Dramatic significance:				
Complaining (in third-person) about the conventions of love and marriage, this aria immediately paints a psychological portrait of Cécile as well as a social undertone describing the differing cultural expectations for man and wife within marriage. ³⁵				
No. 3, 41-61	Duo	Tout cela me confond	Cécile, Thomas	DM
Dramatic Significance:				
Confusion develops since the characters lack crucial details of the situation, which results in miscommunication that further fuels Cécile.				
No. 4, 64-66	Romance	Je te perds fugitive espérance	Valère	AM
Dramatic significance:				
The four verses express his extreme states of emotion after learning of the alleged treachery of his beloved: depression, realization, hope, and encouragement — respectively.				
No. 5, 67-81	Air	Rien ne peut égaler ma rage	Cécile, Thomas	CM
Dramatic significance:				
In this rage aria, Cécile threatens separation if the trick she devises does not turn Dupuis's heart back to hers.				
No. 6, 83	Air	Un ancien proverbe nous dit	Thomas	B ^b M
Dramatic significance:				
Thomas tells a narrative that reveals his feelings toward his employers and offers insight on gender perception.				
No. 7, 87-90	Air	Femmes, voulez-vous éprouver	Dupuis, Cécile	FM
Dramatic significance:				
Dupuis addresses wives, telling them to search their hearts for love. If love still exists, one should be grateful, while if the heart is silent, love is gone in the relationship. Significantly, as Dupuis tries to leave after his second verse, Cécile takes over, giving the wives representation and a chance for rebuttal. The irony lies in the fact that she believes she is the one being moral and faithful while he is the cheating one, when truly he is still faithful and moral.				
No. 8, 93-117	Finale	Que devenir! Dieux!	Ensemble	E ^b M
Dramatic significance:				
As a multi-sectional large ensemble, this serves as the moment when all is revealed and happiness resumes. Angélique, locked in the drawing room, reunites with Valère in the opening duet. The music and tempo change with a new duet between Cécile and Dupuis, which grows into a trio including Thomas. This builds to a quintet as the identity of Angélique and the secret of Valère are exposed. After all is resolved, the quintet finishes with a final 6/8 homophonic section typical of the style that expressing communal joy.				

In the opening air, Valère laments his restlessness and fear with being reduced to hiding while he desires to be with the one he loves. Following, Cécile describes herself as faithful and

³⁵ Hoffman's use of third-person allows the audience to identify with her personal situation. See chapter five for further discussion on social ideologies, gender perceptions, and psychological portraits.

jealous, imagining Dupuis's worst possible whereabouts and fueling a jealous irrationality that motivates her character throughout the rest of the work. She then questions Thomas about the mysterious places her husband is going and the length of time he is away. Thomas swears to not know any information regarding his master. Dupuis arrives home, and Cécile immediately incites a disagreement pertaining to the "secret," making her assumptions known. Dupuis is not provoked and sends her away. Once alone, he frees Valère from the closet and apprises him of the situation. Since Valère was forced to kill a rival in the duel over Angélique's honor, the family of the deceased is pursuing him to revenge their loss. Before departing, Dupuis gives Valère a letter from a trusted friend. Valère reads it, learning Angélique disappeared after the ordeal, assumedly with another man. Although overwhelmed with distress, Valère asserts that because he loves her, he would do it again despite her wrongdoing.

After Dupuis conceals Valère in the closet, Dupuis and Cécile argue again. Dupuis leaves the house, and Cécile's rage empowers her to take action against him. Although indicated as Cécile's solo, Thomas sings one line periodically that ironically supports Cécile's position: "Je vous approuve, c'est fort sage." ("I agree with you, it's highly sensible.") (Appendix B, P183). Following this, Thomas reveals his true, self-serving disposition. After exposing his nature, Hoffman devises a few events that rattle Thomas's confidence. Angélique comes to the door, looking for Dupuis. She will not disclose her name, intentions, or whereabouts but leaves a letter and picture of herself for Dupuis (for him to give to Valère). Once she has left, Thomas speaks in bad taste about Angélique. When Thomas is not looking, Valère emerges, blows out the candle, takes the letter and picture, and knocks Thomas down. Scared and shaken, Thomas recounts the event to Cécile, who requests proof and dismisses him. Dupuis returns, telling Valère good news. His rival did not perish in the duel. When leaving the room, Cécile has set up a trap for Dupuis:

she leaves a cologne smelling letter under the table addressed to her. She hopes to inflame jealousy within his heart, which she believes will determine his love for her. However, he responds with logic, and his *air* offers insight about his perception of wives and general relationship guidelines. She resolutely fights back, musically taking over the last verse and declaring a wife's view on husbands. A man delivers Angélique's trunk, which Thomas receives. When he goes to get Cécile, Valère hides the trunk. Thomas and Cécile fight about what she believes to be his delusions, and he is scared into humility. Angélique comes again, this time suspiciously questioned by the irate Cécile. Confused by her treatment, Angélique attempts to leave, but Cécile locks Angélique in the room. In the finale, Angélique and Valère are reunited. Dupuis returns and uncovers Angélique and Valère's identities. Cécile admits her wrong notion of an affair. They all sing of love's pacification of their individual situation: lover's uncertainty, worry, and jealousy.

Bending Neo-Classical Constraints, Moving On Up

Although the case-study *comédies* demonstrate development toward a nineteenth-century genre, they still function within neo-classical constraints by utilizing one-room for the entirety of the set.³⁶ Harkening back to Aristotle's *Poetics* and continuing the ideals prescribed to by Corneille and the French Academy in the seventeenth-century, neo-classical drama complies with the *trois unités* (three unities): unity of action, time, and place.³⁷ Operating within these

³⁶ "Neo-classical theory in France was formalized in the seventeenth-century by such critics as François Hédelin, Abbé d'Aubignac in *The Whole Art of the Stage* (1657) and Nicolas Boileau-Despréaux in *The Art of Poetry* (1674) and is exemplified in the plays of Corneille, Racine, and Molière." Daniels, *Revolution in the Theatre*, 23.

³⁷ Charlton, "Genre and Form in French Opera," in *The Cambridge Companion to Eighteenth-Century Opera*, ed. Anthony R. DelDonna and Pierpaolo Polzonetti (Cambridge: Cambridge University Press, 2009), 156; Jacqueline Martin, "The Influence of Rhetoric on Acting Practices in the Gustavian Era," in *Gustav III and the Swedish Stage: Opera, Theatre, and Other Foibles*, ed. Bertil H. van Boer, Jr. (Lewiston: Edwin Mellen Press, 1993), 135.

boundaries, the one-act *comédies* present one major action (limiting subplots), cover only one day's worth of time, and restrict the location of the work to one room. Despite adherence to this framework, hybrid genres, such as the sentimental *comédie*, began bending rules to lessen pure neo-classicism.³⁸ While generating an art of merit, it also achieved popular appeal. Situated earlier in the decade, the authors of *Philippe et Georgette* bent fewer rules, while Solié and Hoffman took more liberties. In the later *Le Secret*, Hoffman utilizes neo-classical rhetoric but integrates minor physical action into the plot rather than the exclusive emphasis on discourse.

The level of authorship invested in *Le Secret*'s libretti is apparent. Hoffman's writing is rich with neo-classical tropes, rhetorical devices, and ellipses. For example, Hoffman employs litotes, the classical trope that couples an understatement with a double negative, when Cécile and Dupuis argue in Scene IV. Cécile irrationally lets her jealousy rage when telling him that she believes he no longer loves her. Dupuis quips back at the absurd conjecture with "Je ne me croyais pas tant de mérite." ("I do not believe I deserve so much.") (Appendix B, P178). The less-is-more tactic is a common device in rhetoric, stressing the opposite. In this situation, litote highlights Dupuis' condescending behavior toward Cécile in an eloquent manner. Hoffman also employs hyperbaton, reversing the word order, in order to maintain rhythm in Valère's Romance No. 4 (Appendix B, P181). In addition to figures of speech, Hoffman writes in an "elliptical" fashion, dropping out what is not needed, which stimulates the continuous movement of the dialogue. Not only does Hoffman form the dialogue concisely, he also utilizes the literary convention to leave out the "pas" in the "ne...pas" negation. Hoffman's elevated discourse is balanced with the action and music and is a major element that develops the *comédie mêlée d'ariettes* genre into its *opéra-comique* descendant.

³⁸ Daniels, *Revolution in the Theatre*, 23.

Critical to the progression of the *comédie* to a higher art form, musical numbers no longer consisted of enjoyable tunes or borrowed music. Rather, they needed to function as a part of the overall dramatic objective and continue the plotline. In *Philippe et Georgette*, Lewellyn Moss conjectures that *Philippe et Georgette*'s solos lack dramatic value, and therefore, the music does not always serve the drama.³⁹ However, I argue that even with third-person rhetoric the sentiment of each solo furthers the emotional development of the character. The fact that Bonnefoi has two virtuous chansons consecutively seems to support Moss' argument against dramatic value. Nevertheless, further examination of the ideological subtext confirms the exploration of free-will in love. Compare the descriptions of No. 4 and No. 5 in Table 4.5. After reading into the "love game" theme, No. 5 seems to be a continuation of No. 4's sentiment. No. 4 functions as an aria of psychological exploration, with Bonnefoi introspectively dealing with his frustrations; whereas, No. 5 is a presentation for the Martins at lunch. The indirect, impersonal discourse of No. 5 displays Bonnefoi's attempt to be rational, although he does not admit to it as his own reality. While not a fresh theme that propels the drama, it is neither pure virtuosic display nor insignificant to the drama.

In comparison, the authors of *Le Secret* shape each musical number with dramatic motivation, not ambiguous like the *Philippe et Georgette* example above. As Bartlet states in her reaction to Hoffman's libretti for Méhul's *Euphrosine* and *Stratonice*, "The text for the pieces were no longer merely incidental to the plot (as was often the case in the *comédie mêlée d'ariettes*); rather, it was an integral part and frequently had a crucial dramatic function. As a result, the music became more important."⁴⁰ I argue that Hoffmann's early efforts in Méhul's

³⁹ Moss, "Solos of the One-Act Opéras-Comiques by Nicolas Dalayrac," 97.

⁴⁰ Bartlet, *Étienne-Nicolas Méhul and Opera*, xxii.

operas at the beginning of the decade are present and developed in Solié's *Le Secret*. As shown in Table 4.6, each musical number in *Le Secret* contains dramatic intent.

When comparing the two synopses, although they share many sentimental similarities, the earlier *Philippe et Georgette* coincides more with the concepts of neo-classical drama, focusing on discourse over physical action.⁴¹ In contrast, *Le Secret* uses shorter dialogue scenes, which tend to serve as a bridge to the next musical number, and many of the actions take place on stage rather than off. Ideologies are expressed through song and exemplified through strong characterization. Although Hoffman employs neo-classical rhetorical conventions and elevated discourse, he resumes a more balanced role with action and music, making collaborating components work together toward a dramatic through-line. Therefore, this period created new criteria on which to judge success: "The quality and value of a given play were no longer judged according to formal poetic criteria (i.e., the text) but according to how successfully the work elicited the desired response in viewers."⁴² The concept of "popularity" had low-quality connotations and fears attached. However, as these works prove, the popular sentimental *comédies* in debate during this period were appealing both poetic standards as well as the audience's emotional response. These case-studies, therefore, appeal to both sides of the debate, exuding quality writing *and* popular appeal. In addition to elevating music's dramatic purpose, *Philippe et Georgette* and *Le Secret* exhibit well-written libretti (according to eighteenth-century standards), collaboration between text and music, and present strong characters and situations that resonated with audiences. In essence, they were moving on up toward the high art of the nineteenth-century.

⁴¹ Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 30; Michèle Root-Bernstein, *Boulevard Theater and Revolution in Eighteenth-Century Paris* (Ann Arbor: UMI Research Press, 1984), 107. Although rooted in the neo-classical tradition, "experimentation with sophisticated dramatic style and enlightened, sentimental philosophy had tremendous effects on traditional dramatic action."

⁴² Feilla, *The Sentimental Theater* 29.

CHAPTER 5

SENSIBILITÉ OF SEX AND STATUS: PRE-ROMANTIC IDEOLOGIES

The inaccurate image of throwaway, low-quality, and political propaganda is by now displaced. Free from a controlling higher institution, the managing artists of the Favart did not intend political agendas to pervade their works. Although undertones (and sometimes explicit references) of patriotism and political agendas can be detected in certain genres or with particular theaters, these terms do not apply comprehensively. Rather than patriotic, political, or propagandist, sentimental *comédie* should be described as philosophical. Especially evident within the scope of this study, the most successful Favart *comédies* are philosophical rather than patriotic or political. Republican ideologies pervade the plot and rhetoric of sentimental *comédie*, showing popular Revolution perceptions. In order to recognize, understand, and appreciate these seemingly simple sentimental stories, I first contextualize the derivations of the Enlightenment ideologies to prepare for their application in the analysis section.

During the 1780s, literature and theater emphasized multiple Enlightenment philosophies: the sentimental, pathetic, and sometimes heroic. Despite the tendency to tip toward the overly emotional or insincere, the humanity of the themes seemed genuine in contrast to the previous mythological settings.¹ Economics signify the Parisian audience, amidst the instability of political outbreaks, responded favorably to the realism of relatable characters and the sentimental theme of the *ancien régime* continued throughout the 1790s. Consequently, the *comédie* characters and locale lend themselves to displaying many components of the *sensibilité* ideology: perception of gender differences (moral anthropology), marriage of inclination, social status controversy, psychological portraits, and the most pre-romantic characteristic of them all, the *généreux ami*. Moreover, it was the one-act *comédies* containing

¹ Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 39.

these sentimental elements—in addition to diverse emotional content and interesting relationship interactions—that met the most success according to reception history.² These themes permeate the plots and people of the Revolution *comédies* that musicologists in the twentieth-century labeled “rescue” opera. Before looking at direct examples of the above themes, I will first chronicle the ideological milieu experienced by Parisian people during the Revolution. Understanding the accepted ideologies illuminates the circumstances and emotions portrayed by the characters as well as the way in which the audience perceived the work.

***Sensibilité* Ideology**

Comédies absorbed multiple philosophies from the Enlightenment culture into the libretto’s rhetoric: *sensibilité*, sentimental, sensational, aesthetic, and moralist. Of these ideologies, *sensibilité* pervades them all:

French Enlightenment thinkers subscribed to the idea that sensibility was the essential link between the human body and the psychological, intellectual, and ethical faculties of human kind. Sensibility was thus fundamental to this period’s effort to forge a global, unified understanding of human nature: it was seen as the root of all human perceptions and reflections, as the innate and active principle of sociability that gave rise to human society, as a kind of sixth sense whose special affective energy was essential both to virtue and to art...Sensibility was consequently far more than a fashionable cult of histrionic emotionalism or the self-image of a society that was peculiarly fond of shedding tears of melancholia, high-minded sympathy, or tender feeling. It was also the object of a unique intellectual culture.³

² Other popular themes at the Favart, Feydeau, and Opéra include fantastical symbolism through natural disaster, heightened historical events, and the gothic influenced by literature. Although scholars have noted them as popular, none of these themes appeared in the five most economically successful *comédies* based on performances at the Favart; therefore, since outside the scope of this study, I do not explore other popular topics. See Hibberd’s “Cherubini and the Revolutionary Sublime.” It chronicles the extreme, robust musicality and drama in Cherubini’s *Lodoïska*, which premiered at the Feydeau in the same year as *Philippe et Georgette*. Also, see the entry on Rescue Opera for information regarding gothic elements pervasive in eighteenth-century literature and later in theater. Diane Long Hoeveler, “Rescue Opera,” *The Encyclopedia of Romantic Literature* (West Sussex, UK: Wiley-Blackwell, 2012), 2:1105-1110.

³ Condillac, Bonnet and Buffon were sensationalist philosophers, Dubos and Diderot were aestheticians, and Duclos and Rousseau were moralists. Anne C. Vila, *Enlightenment and Pathology: Sensibility in the Literature and Medicine of Eighteenth-Century France* (Baltimore, MD: Johns Hopkins University Press, 1998), 2.

Therefore, the libretti of these *comédies*, situated in this period of *sensibilité* Enlightenment, offer insight that explores intertwined elements of psychology, sentiment, and rational thought. The entry by Chevalier Louis de Jaucourt for Diderot's *Encyclopédie* (1765) conveys the particular perception of what being "sensible" entailed.⁴ The term encompasses more than the associations of our modern view.

The *sensibility* of the soul ... imparts a kind of wisdom about propriety, and it goes farther than the penetration of the mind alone. Exuberance may prompt sensitive souls to make mistakes that men of reason would never commit; but they gain so much through the abundance of goodness they generate. Sensible souls get more out of life than others; good and bad multiply to their benefit. Reflection can make a man of honor; but sensibility makes a man virtuous. Sensibility is the mother of humanity and of generosity; it increases worth, it helps the spirit, and it incites persuasion.⁵

Thus, although the early conceptions of Enlightenment promoted logic and reason, *sensibilité* exalts the goodness of humanity. It encourages passion, liberality, and virtue within an intellectual context.

Sensibility and sentimental are used interchangeably when referring to ideologies of the period. Although some warrant this as acceptable, Feilla expounds on the differences between the two concepts. "The cult of sensibility thus assigned a privileged role to feeling in morality and sociability, and generated a new literary vocabulary of emotion and sentiment. 'Sentimental' and 'sentimentality,' by contrast, refer to a set of aesthetic conventions and practices aimed at

⁴ I should emphasize that I am using the French *sensibilité* in reference to moral philosophy not as an organic term. Recent scholarship delving into topics of Enlightenment philosophy, psychology, and medicine use this word in both senses. In Vila's research, she makes distinction between the two since her book observes it in both its literary and medicinal use. Charles T. Wolfe uses the word "sensibility" when referring to *sensibilité*, but he stresses that he employs it with organic meaning and clarifies that the translation "sensitivity" would be more accurate in the scientific usage. *Sensibilité* in the organic sense means "the property of organic beings to sense and respond to stimuli or impressions." "Sensibility as Vital Force or as Property of Matter in Mid-Eighteenth-Century Debates," in *The Discourse of Sensibility: The Knowing Body in the Enlightenment*, ed. H.M. Lloyd (Switzerland: Springer International Publishing 2013), 148.

⁵ Chevalier Louis de Jaucourt, "Sensibility," in *The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project*, trans. Christelle Gonthier (Ann Arbor: Michigan Publishing, University of Michigan Library, 2004), accessed February 10, 2015, <http://hdl.handle.net/2027/spo.did2222.0000.295>. Originally published as "Sensibilité," *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, (Paris, 1765), 15:52.

eliciting and directing sensibility.”⁶ Therefore, the two are intrinsically related: *sensibilité* is the ideology that infuses intellect with emotion, while the sentimental is the method of implementing the emotional virtues and values.

Another derivation of *sensibilité* is sensationalism. Étienne Bonnet de Condillac is the notable philosopher and scientist contributing to this movement, but Vila attributes Swiss naturalist Charles Bonnet as the important figure. Bonnet took Condillac’s scientific analyses and forged them into “psychology.”⁷ Bonnet employed *sensibilité* and sense perception as a basis for sensationalist thinking. By observing analytical processes of the mind (or soul as he refers to it), “cognitive capacities” can be determined and *sensibilité* can be dissected.⁸ Essentially, sensationalism sought to conclude the how and why of *sensibilité*, and these philosophers believed virtues were determined by how a person reacted or responded to external “sensory” objects.⁹ The belief follows this notion: when a person is educated and trains the senses physically and mentally, “it produces a superior thinker.”¹⁰ By moving his philosophy into a pedagogical realm, Bonnet’s research suggests that sensibility can be controlled and modified through instruction.¹¹ Thus, this critical assertion of the *sensibilité* ideology is reflected in the libretti of the theater. Many schools of thought concerning behavior and intellect and their origins branch off from the initial belief of *sensibilité*. Above all, the very distinct gender-specific perceptions influenced marriage, status, and psychology. Therefore, next I review the position of females situated in the shifting political climate. As illustrated through the sentimental *comédies*, the gap between sexes intensified and worsened from the beginning of the Revolution to the end.

⁶ Feilla, *The Sentimental Theater*, 12.

⁷ Vila, *Enlightenment and Pathology*, 30.

⁸ *Ibid.*, 31-32.

⁹ *Ibid.*, 34.

¹⁰ *Ibid.*, 35.

¹¹ *Ibid.*, 38.

Domestication of Women in Eighteenth-Century France

The domestic nature of the *comédie* demonstrates social ideologies relating to the reality of daily life. The gender perceptions in the sentimental *comédies* derive from multiple Enlightenment philosophies also, most pointedly moral anthropology. Often highlighting the differences in sex, *comédies* display an exploration of individual psychology, emotional reactions, and the interaction of characters. In addition, the literary theme of sentimental domesticity was in vogue too. French literary scholar Katherine Astbury discovered a reoccurring thematic element in her analysis of non-revolutionary fiction from 1790-1: the *chaumière* (countryside cottage).¹² Similarly, while the pastoral *chaumière* is prominent in fiction, the drawing room of a Parisian suburban apartment is its counterpart in opera. Within the constraints of the domestic setting (whether literary or operatic), the family is the focus, and, therefore, gender perception is at the forefront. As the National Assembly attempted to form worthy, moral citizens who thought in the republican way, the family and the “natural,” suitable behavioral roles of its components were emphasized.¹³ Four of the five economically-successful and most-performed Favart *comédies* center on family relations, and further three of the five are connected by a common thread: hiding a wanted person.¹⁴ The general concept of an unjustly imprisoned person being saved during the French Revolution has been labeled as “rescue opera” by mid-twentieth century musicologists; therefore, since these three immediately adhere to two essential elements of the genre, they can be loosely categorized as rescue operas. I re-visit the issues pertaining to rescue opera later in the chapter. Offering sentimental, family-focused

¹² Katherine Astbury, "Une Chaumière Et Un Coeur Simple : Pastoral Fiction and the Art of Persuasion 1790–92," *Nottingham French Studies* 45, no. 1 (2006): 16-17.

¹³ Lynn Hunt's *The Family Romance of the French Revolution* is one of the few studies that looks at the roles of the masculine and feminine in revolutionary “imaginary.” Mason states that the subject has received little attention elsewhere. Mason, "Angels and Furies," 60. See *The Family Romance of the French Revolution* (Berkeley, CA: University of California Press, 1992).

¹⁴ *Stratonice* does not focus on the family in a domestic setting, and *La Soirée* does not hide a wanted person.

themes, case-studies *Philippe et Georgette* and *Le Secret* share the domestic plot in a main room of the home with a secret closet where a fugitive is being hidden by a member of the household. Nevertheless, despite similar settings and sentimental characters, the perception of gender and social class portrayed in these two works significantly shifts in the divided decade.

Throughout literature and opera, women are both exalted and mistreated. In these two *comédies*, women are depicted in distinctly different manners before and after the Terror (1793-94). Reading into the social subtext of the libretto, I posit that the change in gender perception from one end of the decade to the other can be viewed in the treatment and roles of the women of *Philippe et Georgette* and *Le Secret*.¹⁵ As previously stated, rather than modernly political or propaganda in nature, one-act sentimental *comédies* were influenced by contemporary ideologies that consequently shaped perception. Musicologist Ralph Locke emphasizes the verb “shape” because he considers operas to be “active units of cultural discourse, contributing materially to the ways we understand and respond to issues of gender, race, and social class, constructing images for us of what the individual owes to the larger community.”¹⁶ Thus, while adhering to and continuing neo-classical theatrical discourse, the one-act productions by the artists of the Favart illustrate desired, ideal social philosophy: virtuous, self-sacrificing individuals. While both males and females achieve such a status in *Philippe et Georgette*, only males in *Le Secret* are portrayed in a sensible manner. Examples will be examined in the *Généreux Ami* section.

¹⁵ For instance, Moss points out that the first playwright responsible for writing in the sentimental, expressive style, Pierre Claude Nivelles de la Chaussée (1692-1763), presents “a virtuous woman as the principal character.” Moss, “Solos of the One-Act Opéras-Comiques by Nicolas Dalayrac,” 28. This theme was prevalent in his work around 1735. Therefore, women in the *ancien régime* were viewed as virtuous and valued members of the nation. Recent scholarship also suggests implications of a broad social and emotional context of gender relationships in opera. See Mary Ann Smart, ed. *Siren Songs: Representations of Gender and Sexuality in Opera* (Princeton, NJ: Princeton University Press, 2000), esp. Introduction. For broader generalizations about the relationship of gender to power realized through music, see ethnomusicologist Carol E. Robertson, “Power and Gender in the Musical Experiences of Women,” in *Women and Music in Cross-Cultural Perspective*, ed. Ellen Koskoff (New York: Greenwood Press, 1987).

¹⁶ Ralph P. Locke, “What Are These Women Doing in Opera?,” in *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith (New York: Columbia University Press, 1995), 76.

Perception of women at this time drew from an offshoot Enlightenment movement called moral anthropology. Moral anthropology was proposed in Roussel's "best-selling" *Système physique et moral de la femme* (1775), which defined the individual natures of women and men as well as "refining" the medical conceptions of sensibility.¹⁷ Modern scholars suggest Roussel's *Système* was a political tool to aid the restriction of women's public roles during the French Revolution as well as the following Napoleonic Consulate and Empire. Of particular interest to the parameters of this study, the popular one-act *comédies* emphasized the private rather than public sphere. In Anne C. Vila's cross-disciplinary work, which intermingles the *sensibilité* of literature and medicine, Vila admits moral anthropology "contributed to the cultural climate" but also sought to improve understanding of gender psychology.¹⁸ The theory revolved around the *sensibilité*, offering a model that described physical and moral developmental tracks individual to each gender.

Roussel's model was influenced by multiple theories both medical and philosophical, including moralist Rousseau's *Émile ou l'éducation* (1762). The fifth book centers on sex differences, specifically using *Émile's* fiancé Sophie as the example of educating a woman. It impacted perception on the "natural moral-physical development" of the two sexes.¹⁹ Rousseau's Enlightenment philosophy perpetuates the ideology that nature situates women within the private sphere, while men are suited for the political public.²⁰ Women should not sacrifice their life like men but rather raise and nurture the young male citizens who grow to do so. The ideal male citizen would then be rewarded with a wife, which is Sophie in Rousseau's narrative. Her

¹⁷ The eighteenth-century medical authors of this new discourse include Pierre Roussel, Paul-Victor de Sèze, and Pierre-Jean-Georges Cabanis. Vila, *Enlightenment and Pathology*, 226; James F. McMillan, *France and Women 1789-1914: Gender, Society, and Politics* (London: Routledge, 2000), 5-6.

¹⁸ Vila, *Enlightenment and Pathology*, 227.

¹⁹ *Ibid.*

²⁰ Dominique Godineau, *The Women of Paris and Their French Revolution*, ed. Lynn Hunt and Victoria E. Bonnell, trans. Katherine Streip (Berkeley, CA: University of California Press, 1998), 268; Olwen H. Hufton, *Women and the Limits of Citizenship in the French Revolution* (Toronto: University of Toronto Press, 1992), 4.

existence revolves around pleasing her husband, caring for domestic affairs, and staying at home in “the only fit place for the virtuous,” while her education teaches her to appreciate chastity.²¹ In practice, an upright female would abide by these qualities and behavioral roles in order to be considered sensible and honorable. In sum, the Rousseauian familial structure and Rousset moral anthropology movement informed beliefs about female cognitive development and position in society, which manifest in *Philippe et Georgette* and *Le Secret*.

Action by women, categorized as passive citizens without a political voice, facilitated progression in the establishment of a new Republic early in the 1790s, but also generated concern from political leaders, who later tightened laws that further limited female rights.²² During the Revolution, some women were empowered through their participation in major action-oriented events: the October march, Germinal, and Prairial.²³ Ultimately though, the Directory forbid women from attending political assemblies, a more severe restriction than previous laws.²⁴ Thus, a woman was confined to the private sphere without choice. Recent feminist scholarship proposes the modern bourgeois Republic led to the demise of female social standing, limiting women to domesticity. Pictures of two types of domesticity are provided in *Philippe et Georgette* and *Le Secret*. A successful domestic portrait, with individuals working

²¹ Ibid.

²² Sarah E. Melzer and Leslie W. Rabine, eds., *Rebel Daughters: Women and the French Revolution* (New York: Oxford University Press, 1992), 5. These actions revolve around the rationing and shortage of bread. In 1789, a group of women initially desired to bring their complaint of the price of bread to the king. The incident escalated and instead, the women marched the King from Versailles to Paris. The event was later referred to as the October Days. With the Germinal April 1-2 1795 and Prairial May 20-23 1795, women again invaded the government, now the National Convention rather than the monarchy. Hufton, *Women and the Limits of Citizenship*, 18. Also notable, during the Terror years 1793-4, operas at the Opéra lacked strong women. Women were only portrayed through their sacrifices and supporting role, as approved by Terror ideology. Bartlett, "The New Repertory at the Opéra During the Reign of Terror," 129.

²³ Olympe de Gouges and Théroigne de Méricourt (club leaders), as well as Pauline Léon (militant) are major advocates for the equality of women inherent to Enlightenment philosophy. Despite the importance of these women to the larger narrative of feminism in history, their clubs were not well attended and did not appeal to a majority of Parisian women. Hufton, *Women and the Limits of Citizenship*, 23-4.

²⁴ Jennifer Ngairé Heuer, *The Family and the Nation: Gender and Citizenship in Revolutionary France, 1789-1830* (Ithaca: Cornell University Press, 2005), 72.

towards a common goal of familial and personal happiness, is seen in *Philippe et Georgette*.²⁵ In contrast, *Le Secret* follows the restrictive, forced domesticity through national law. Cécile represents an irrational woman untrusted in serious matters and confined to her home. These circumstances produce an illogical, paranoid female contrasting with virtuous, levelheaded males.

During the pre-revolutionary period of absolutism, women could engage in the public sphere through various activities in the salons, court, and markets.²⁶ Yet regulation of public speech arenas during the 1790s excluded women from the now masculine political forums. Women were denied a vote (1789), forced to disband their political clubs (1793), and, finally, forbidden attendance at political assemblies (1795). In addition to the restrictions in the public sphere, within the private realm civil equality within marriage was rejected, legally making women dependent upon their husbands.²⁷ Despite factual history that focuses on the legal limitations put on women, historian Jennifer Ngai Heuer points out society still perceived women as French citizens and recognized certain inherent rights. “Authorities often faced serious challenges when trying to reconcile their desire for a paternalistic social order with the belief that women maintained an important status as French citizens.”²⁸ This collective cognitive dissonance—women valued as integral citizens of the nation but diminished from having political voices—manifests within the social, philosophical themes of the sung theater. Thus, as shown in the examples that follow, contradictions and double standards surround gender

²⁵ Personal, private happiness was viewed as integral for a happy family, which on the larger scale contributed to a happy community. Concern for the individual is a pre-romantic element, distinctly breaking with previous *ancien régime* ideology. Susan Maslan, *Revolutionary Acts: Theater, Democracy, and the French Revolution* (Baltimore, MD: Johns Hopkins University Press, 2005), 185.

²⁶ McMillan, *France and Women*, 8-9.

²⁷ Carla Hesse, *The Other Enlightenment: How French Women Became Modern* (Princeton: Princeton University Press, 2001), 31.

²⁸ Heuer, *The Family and the Nation*, 72.

perception.²⁹ The female characters from the 1791 and 1796 works embody strikingly different personas. Neither Georgette, Madame Martin, Cécile, nor Angélique are portrayed within the public sphere, but even within the private sphere, they each deal with their given familial positions and their respective relationships in varying manners. Contextualizing the works within the political milieu, *Philippe et Georgette* was premiered during the spirited verve of the Revolution, where women were still permitted to engage in some levels of the social and political public sphere. Generally, the libretto of *Philippe et Georgette* does not speak out negatively about Georgette or Madame Martin (the two bourgeois female characters). In contrast, *Le Secret* was situated in the reactionary years that followed the massive bloodshed and paranoia of the Revolution. Therefore, *Le Secret* premiered after the many legal restrictions reduced women to the domestic, even lessening their status within that sphere. I will discuss five topics represented in both libretti and time periods: collective cognitive dissonance, relationship interaction, social and sex-specific status, indirect discourse, and the virtuous citizen. Within all of these themes, the ideologies at work reveal prominent psychological portraits as well as the Parisian society's perception of women at different points in the Revolution.

Collective Cognitive Dissonance Views

The discourse in *Philippe et Georgette* and *Le Secret* illustrates the nation's collective cognitive dissonance towards women. To preface the view of women and the interaction between characters in both *comédies*, first I stress the importance of familial relations.³⁰ The constructs of the family symbolized an ideal model depicted in theatrical and operatic plot, as well as a broader collective shaping of nationalism towards the capitalist culture and away from a

²⁹ Melzer and Rabine, *Rebel Daughters*, 5.

³⁰ See Root-Bernstein, *Boulevard Theater and Revolution*, Ch. 4. She provides background on familial propriety in regards to social order.

monarchy mindset.³¹ Although the libretti is saturated with many examples of social criticism, I focus on three specific instances of contradiction to the established gender perception: marriage of inclination, sentimental family dynamic in *Philippe et Georgette*, and opposition to the moral anthropology ideology in *Le Secret*.

Kennedy's review of thousands of plays confirms the family as the expansive central theme in Revolution theater. Even more specifically, he points out that there is a majority consensus of thematic material that gives young women freedom to marry whom they choose and to marry for love rather than through arrangement or for financial gain.³² This serves as another component of collective cognitive dissonance in regards to a women's place in society. While a female's legal rights were being stripped, the popular belief was publicized that supported her right to marry for love rather than a family-arranged business ordeal. Of the five *comédies*, marriage of inclination exists in *La Soirée*, *Philippe et Georgette*, and *Le Secret*, clearly deeming it a popular theme. Kennedy points out that the concept of marrying for love united citizens of similar age and preferences and advocated "the idea that intelligent women are the equal of men, and [recognized] that natural sentiments govern upright and respectful dealings

³¹ According to eighteenth-century French literature scholar Margaret Austin Haggstrom, the re-shaping of the family's ideal social model began in the 1750s, more importantly prior to the realization of the Revolution. Her case-studies by Diderot, Beaumarchais, and Sedaine demonstrate the beginning of Enlightenment ideology as it sought to reform the "model society" and oppose absolutism. "Conscious Manipulation, Inadvertent Revelations: A Reevaluation of the Eighteenth-Century French *Drame*," *Clio* 23, no. 2 (1994): 115-116; Hunt, *The Family Romance*, xiii.

³² Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 34. The marriage of inclination is the most progressive concept breaking with the *ancien régime* ideology. In Diderot's *Le Père de famille* (1758), the plot revolves around a father's upset with his children's unsuitable choices of marriage partners. Haggstrom's analysis emphasizes the concern for virtue and happiness, but also elucidates that the happiness of the children is connected to pleasing their father. "For both the father and the children, then, to fulfill one's social function is also to further one's own happiness. The foundation of virtue in the model society (promoting the best interests of the family) is therefore in accordance with human nature (the desire for happiness), and the members of the model society are virtuous, for to be otherwise would cause them unhappiness." Therefore, mid-century enlightened happiness did not recognize the individual's preferences for love as happiness but rather emphasized the fulfilled function of the individual's role in society as a manifestation of happiness. Haggstrom, "Conscious Manipulation, Inadvertent Revelations," 118.

among people.”³³ This is a major idea in *Philippe et Georgette*. Bonnefoi’s circumstances are better than Philippe, and he is described as virtuous and worthy. Although she is highly encouraged by her father and maid to choose Bonnefoi, the father states that the decision is ultimately hers. In the opening duet, Babet outright says, “C’est votre fait. je soutiens que c’est votre fait... un tel époux est votre fait.” (“It’s your choice. I support what you do... such a husband is your choice.”) (Appendix A P143). At the end of the act, Georgette’s father gives his blessing, which includes “moins pour soi que pour eux” (“less for us than for them”) (Appendix A P169). Bonnefoi would have been a more pleasing choice to her parents, yet they desire Georgette to be happy and make her own decision. Marriage of inclination wins in the end.

The dynamic of the marriage between Mr. and Mrs. Martin in *Philippe et Georgette* displays the cognitive dissonance between respecting a female and imposing restrictions on her. In Scene XII, Madame Martin expresses impatience with Babet, who apparently has not served lunch quick enough. Monsieur Martin attempts to soothe her by reminding her of her typical temperament and inability to adjust after her emotions are aroused:

M.^{DE} MARTIN. Eh bien ! montera-t-elle avec le déjeuner, cette vieille Babet ...cette fille-là est d’une lenteur qui m’impatiente... Babet... Babet...

M.^{DE} MARTIN. Well then ! will she come up with the lunch, this old Babet... that old girl is sluggish and is making me impatient... Babet... Babet...

M.^R MARTIN. Calmez-vous, je vous en prie, ma chère épouse ; vous savez que quand vous vous fâchez le matin, il y en a pour toute la journée... et l’humeur nuit à votre amabilité ordinaire...c’est-il galant ce que je viens de dire ?

*M.^R MARTIN. Calm down, I beg you, my dear wife ; you know that when you get angry in the morning, it lasts the whole day...and the ill humor harms your typical friendliness... is what I just said chivalry?
(Appendix A, P152)*

Layers of mockery exist here. From a strictly feminist reading, he shows signs of sexism as he chides her for her annoyance because her impatience exemplifies improper propriety. However,

³³ Kennedy, *Theatre, Opera, and Audiences in Revolutionary Paris*, 37.

the last line indicates he is aware of the sexism, which softens the sexist view. The concluding expression is phrased to be aristocratic; thus, he is ridiculing himself for the detestable imitation, as well as his wife for her unfavorable manners. Despite reprimanding her for unbecoming behavior, Monvel establishes a sense of respect between the Martins.

During the ending dialogue during Scene XXIV of *Philippe et Georgette*, the household discusses Georgette's future, considering the virtues of both suitors. Mr. Martin turns to Mrs. Martin and consults her opinion. She replies simply with "Que ma fille soit heureuse." ("That my daughter be happy.") (Appendix A, P169). Instead of dominating the decision, Mr. Martin's consultation with his wife exhibits an element of discussion in their relationship and exemplifies the valued judgment of the woman in the household in 1791. Completed in the same year, Beaumarchais' *La Mère coupable* also focuses on domestic relationships. According to Feilla, the family in *La Mère coupable* was re-defined under the Republic's "new foundations and criteria—of forgiveness, transparency, and equality—that reflect a shift from an aristocratic and autocratic model of paternal authority to a bourgeois family model based upon mutual affection and duties among its members."³⁴ This reflection of social change is seen through not only the marriage of the Martins but also between Philippe and Georgette and between Georgette and her parents (as exhibited above in the marriage of inclination). Feilla argues that the characters of *La Mère coupable* "represent the founding of a new sentimental familial order and a new society on the bases of truth, affection, and sincerity."³⁵ Congruent with this claim, the characters of *Philippe et Georgette* also signify the sentimental family of the early Revolution.

Converse to the spirited equality within the family of the new Republic, the relationships in *Le Secret* oppose the early Revolution's idealism. Throughout *Le Secret*, Dupuis says multiple

³⁴ Feilla, *The Sentimental Theater*, 39.

³⁵ *Ibid.*

off-subject comments that present women in a negative light, specifically his wife. Despite Dupuis' view, he contradicts it when he acknowledges the female intellect in Scene XIII. He explains to Valère that Cécile's jealousy and affair-related assumptions keep her from discovering the truth. He then recognizes her astuteness: "c'est beaucoup de tromper une femme en fait de ruse et de finesse." ("it's a lot to deceive a cunning and sharp woman, in fact.") (Appendix B, P181). Although a slight backhanded compliment, another example of cognitive dissonance is offered: he identifies her intelligence but does not trust her with information or relationship equality. Considering the accepted notion of moral anthropology, his recognition of her intellect is an important inclusion in the dialogue. Moral anthropology declared separate developmental paths for males and females. Vila describes Roussel and Sèze's deductions like so:

Intelligence is therefore the ultimate manifestation of sensibility's power in the human being—and the most dazzling expression of humanity's rightful dominance over the rest of nature. Full intellectual development is, however, represented by the moral anthropologists as an exclusively masculine achievement... Men and women are thus deemed to be just as distinct in their moral and intellectual functioning as they are in their physical makeup.³⁶

Therefore, both men and women were able to engage in worthy *sensibilité*, yet in their own particular way stemming from their innate sex.

The interaction between Cécile and Dupuis exemplifies these two possibilities of *sensibilité* according to their gender. From a modern perspective, I posit it was not Cécile's fault for being irrational. Rather, I argue she was a product of her environment. Dupuis choose to not trust her and inform her of a secret that largely affected their relationship. By keeping her in the dark, he perpetuated the situation that aroused her emotions. Since her jealousy is viewed as a sign of love, according to *sensibilité* ideology, she is justified in her morality despite the lack of

³⁶ Vila, *Enlightenment and Pathology*, 250-52.

belief in her sex. However, this could also be viewed from a sensationalist point of view. If she had trained her mind with sensory education, she would have responded to the external happenings with rational thinking and problem solving. Instead, she reacts illogically.

Although the difference of the division of the decades does affect the overall perception toward women, a collective cognitive dissonance appears during both periods. However, the level of contradiction differs. In *Philippe et Georgette* the conflict occurs within the dynamics of the relationship and how the couple should attain balance and equality when one individual is believed to be superior. Therefore, the dissonance pertains to interaction between the individuals; whereas, the contradiction in *Le Secret* addresses the actual cognitive capacity of the involved individuals.

Relationship Interactions

Outside of the contradictions inherent in the cognitive dissonance towards women, multiple types of relationships are explored in both works, with marriage serving as the most revealing relationship regarding the interaction of genders. Jealousy is the core emotion evoked in the relationships and appears in opposite extremes: light-hearted teasing in *Philippe et Georgette* and serious decisions in *Le Secret*. Also, in *Le Secret* societal gender perceptions of the reactionary period are exposed through the couple's relationship dynamics.

In *Philippe et Georgette* the topic of jealousy occurs during the discussion at the lunch table in Scene XIV. Mr. Martin dwells on the missing, exiled soldier, Philippe. Georgette, attempting to steer the conversation elsewhere, states her hopes that he is far from the city. Mr. Martin responds to this statement by suggesting Bonnefoi's possible jealousy and lightening the

mood. The significant aspect of this dialogue, though, is in the playful exchange between the Martins.

M.^R MARTIN. Parbleu je le crois...il ne faut que l'humanité pour cela...est-ce que vous seriez jaloux, voisin ? fi, fi, c'est un vilain mal...Je ne suis jaloux, moi, que d'avoir de bon vin, et d'en offrir à mes amis...buvons.

M.^{DE} MARTIN. Vous n'êtes jaloux que de cela...Monsieur Martin... en vérité vous êtes trop galant.

M.^R MARTIN Je ne suis point jaloux, parce que je vous estime...buvez là-dessus, Madame Martin.

M.^R MARTIN. Of course! I believe it...it is only necessary humanity for this...is it that you would be jealous, neighbor ? tsk, tsk, that's an ugly difficulty...I am not jealous, me, that I have good wine and offer it to my friends...let's drink.

M.^{DE} MARTIN. You are only jealous of this...Mr. Martin...truly you are very chivalrous.

*M.^R MARTIN. I am not jealous, because I respect you...drink thereupon, Mrs. Martin.
(Appendix A, P155)*

Mr. Martin recognizes his own benevolence and wealth (which he implies makes jealousy apparently unnecessary for him) by sharing with others. Mrs. Martin suggests Mr. Martin still experiences jealousy when it concerns her. However, it is an appropriate emotion within the confines of marriage; therefore, despite being jealous, he is still an honorable gentleman. Mr. Martin's response is enlightening. He vows that he does not experience jealousy because he respects her. In this context, the French verb "estimer" means "to think highly of, to value, or to respect." Although this can be read very strictly according to my dissection above, I believe through tone, the exchange could be delivered in a teasing manner and expose a playful dynamic of their relationship. This strengthens the mutual affection encouraged in marriage at the beginning of the Revolution. Unlike the representative marriage between Dupuis and Cécile in *Le Secret* later in the decade, the Martin's relationship in *Philippe et Georgette* establishes a sense of respect and trust.

Rather than light-hearted banter, jealousy spurs irrational thinking and serious subject matter in *Le Secret*. Cécile expresses her frustration with her position in her No. 5 rage air. She likens marriage to slavery, even proposing separation as a means to end her trouble. She hopes for a change of heart by Dupuis but says that if he will not change, she will “m’en affranchir,” or free herself from it. The threat of divorce during this period is highly controversial. When a woman got married, the husband legally obtained absolute authority over her: “Her name, her identity, and even her nationality were all submerged beneath those of her husband.”³⁷ A husband was the superior in the relationship and legally ruled with his *puissance maritale*, or power in the marriage. The regarded eighteenth-century authority on marital law, Robert Pothier, commented on the complete reliance a wife had on her husband.

The *puissance maritale* exercised by a husband over the person of his wife was so extensive that she was considered virtually powerless to act without his consent. ‘Our laws have placed the woman in such dependence on her husband,’ wrote Pothier, ‘That she can do nothing that is valid or has any civil effect, unless she has been enabled and authorized by him to do it.’³⁸

Many other restrictions on the wife were inherent to the *puissance maritale*. Only one legal act could deny the husband control over the wife: if she filed a separation of goods or separation of habitation.³⁹ Certain reasons had to be justified in order for a woman to be granted the above, such as excessive beating or the inability to provide financially. However, a wife would not be awarded separation if her husband had a venereal disease or was committing adultery. These were not considered “just causes.”⁴⁰ Therefore, Cécile’s irrationality goes to an extreme by proposing she would call for a separation if Dupuis does not end his secret affair and turn his love back to her. It would have been common knowledge and recognized by the contemporary

³⁷ Candice E. Proctor, *Women, Equality, and the French Revolution* (New York: Greenwood Press, 1990), 87.

³⁸ *Ibid.*, 91.

³⁹ *Ibid.*, 94.

⁴⁰ *Ibid.*

audience that she had did not have a reasonable foundation on which to win a separation from him. Also significant to the situation, the audience knows the secret is not an affair. Therefore, heightened irony is at work again. Within the theatrical arena, her irrational claim is intensified. It appears that the authors exploit her ridiculous behavior to demonstrate how a female's excessive emotion, which lacks logic, turns to irrationality.

Branching out from jealousy, Dupuis' perception of Cécile provides a depiction of general gender opinions concurrent with the ideologies of the period. The dialogue between Dupuis and Valère in Scene VI, concerning the secret, clearly describes the male's perception of female.

VALÈRE. Généreux ami! Et votre femme sans doute n'est pas instruire des soins que vous prenez pour me sauver.

VALÈRE. Generous and noble friend! And your wife probably isn't aware of the care that you take to save me.

DUPUIS. Non, Valère ; un secret de cette importance ne doit se confier à aucune femme, et je ne suis pas sûr que la mienne mérite une exception.

DUPUIS. No, Valère; a secret of this importance must not be confided in any woman; and I am not certain that mine deserves an exception.

(Appendix B, P180)

Dupuis proclaims that women are not trustworthy. Further than that, he admits that even within the confines of the close relationship of marriage, confidence is still not awarded. This creates a barrier between the two people and imposes a sense of hierarchy.

Another example of Dupuis and Cécile's perception of each other occurs in Scene XXII. Dupuis returns the planted letter from the trap to his wife. He has not read it, and she is stunned.

CÉCILE. Vous n'êtes donc pas curieux?

CÉCILE. You're not even curious?

DUPUIS. Point du tout. Si elle ne contient que des choses toutes simples il est inutile que je les sache; si elle en

DUPUIS. Not at all. If it contains only simple things, it is pointless that I know about it; if it contains disagreeable

renferme de désagréables, il vaut mieux
que je les ignore.

things, it's better that I don't know them.
(Appendix B, P191)

Dupuis's matter-of-fact observation exposes social ideology pertaining to gender roles within the marriage: the male held the dominant position. He suggests that a letter to his wife would either contain non-intellectual matters or gossip—both of which do not and should not concern him. Dupuis prides himself on his intelligence, not engaging in petty affairs and staying logical during disagreements. This steadfast behavior is exhibited further in the dialogue between Cécile and Dupuis in Scene IV. Despite Dupuis stating his exhaustion, Cécile's jealousy consumes her. Instead of considering his state, she gropes for information regarding the unknown person. He responds logically and concisely to each of her inquiries. She loses her temper. In response to her behavior, she even acknowledges herself, "Ah! mon dieu! Que les femmes sont folles!" ("Ah, my god! That women are crazy!") (Appendix B P178). The irony lies in her acknowledgement. The ideology that promoted women as the weaker sex, both physically and mentally, was not only perceived by the men but also accepted and believed by the women themselves. She admits to her volatile behavior, but rather than responding with logic, she has been conditioned to continue in her emotional way, jumping to conclusions and questioning his love for her. Overall, the examples demonstrate that the relationship between Dupuis and Cécile functions as an ironic tool throughout the plot of *Le Secret*.

Social and Sex-Specific Status

Within the social and gender-differentiated hierarchies, perception of status adds to the interaction of persons and ideolog undertones. With the declaration of the National Assembly, the Third Estate's 98 percent majority was freed from the oppression of the 2 percent minority of aristocrats and clergy. However, due to the vast quantity of commoners, many classes still

existed within the sector. Since Revolution theory preached equality among men, on June 19, 1790 the National Assembly abolished status distinction. Despite the emancipation of title and the doctrine that all men are created equal, stations and positions in life still influenced treatment and most still continued to identify through class order.⁴¹ If not a bourgeois male, equality was not extended. Therefore, females and lower-class persons did not receive the same civil liberties. This is apparent in the master-to-servant relationships in both works as well as Cécile's treatment in *Le Secret*.

Not only did social standing influence perception but also age and gender affected a servant's circumstances. In *Philippe et Georgette*, Babet's old age distances her from Georgette and annoys Mrs. Martin, while in *Le Secret* Thomas' mischievous and noncompliant attitude creates tension with Cécile and frustrates Dupuis. I address two themes concerning sex and status: 1) View of female's social class based on reason (or lack thereof) and 2) The servant's role in the progression of the genre from farce to circumstantial comedy. The servants were essential to adding diverse emotion to the *comédie*. Moving away from farce, the interaction between members of different social classes created humorous and awkward circumstances.

In Scene XX of *Le Secret*, Hoffman designs Dupuis's monologue to subtly suggest how the audience should perceive both Cécile and Thomas:

DUPUIS. Il est fort heureux pour lui
que ma femme soit jalouse, et que
Thomas soit poltron, ce sont deux
sortes de gens qui ne raisonnent guère,
et qui devinent rarement juste.

*DUPUIS. It is fortunate for him
[Valère] that my wife is jealous and that
Thomas is a coward, they both are the
kind of people who hardly reason, and
who are rarely fair.*
(Appendix B, P190)

Cécile, although technically in the same social class as her husband, is grouped with the servant Thomas because of her illogic, overly sensational processes. Although we cannot assume that all

⁴¹ Jones, *The French Revolution 1787-1804*, 32. Also the scores and libretti of *Philippe et Georgette* and *Le Secret* credit the authors with the title "citoyen."

women were viewed in such a manner, it is likely that women acting in excessive erratic behaviors were viewed below their social standing. Adding to this, both Cécile and Thomas express frustration with their treatment for their respective positions in society. The dialogue in Scene III reveals their dissatisfaction, each likening his/her situation to the other.

THOMAS. Monsieur ne me dit rien.

THOMAS. Mr. Dupuis tells me nothing.

CÉCILE. Ni à moi, c'est ce qui me désole; il me traite comme un de ses domestiques.

CÉCILE. Nor me, this is what saddens me; he treats me like one of his servants.

THOMAS. Et moi comme une femme, car il ne me fait pas la plus petite confidence.

THOMAS. And me like a wife because he doesn't give me the smallest confidence.

(Appendix B, P174)

They both recognize their lower positions due to social rank and/or gender and, therefore, associate their negative treatment with it. Although the situation itself is not humorous, equating their roles to one another offers insight regarding social standing. More interestingly, interpreting these comments from a different perspective, the audience might have found this comparison amusing if perceived as light-hearted.

Considering the social tiers in terms of genre development, Babet in *Philippe et Georgette* and Thomas in *Le Secret* are both critical to revealing multiple aspects of the bourgeois characters' personalities as well as used for comical relief. As a part of the development of the *comédie* genre, the humor aspect gradually evolved from stereotypical comedic characters into circumstantial comedy. As Feilla elucidates, the *comédies* of the latter portion of the eighteenth-century retain a "moral seriousness [which] is not opposed to comedy, on the contrary, the very definition of 'true comedy' [Fabre] elaborates is erected upon conventions of sensibility and sentimental form."⁴² Although overall the narratives of *Philippe et*

⁴² Feilla, *The Sentimental Theater*, 22.

Georgette and *Le Secret* deal with serious topics such as imminent death and marital problems, the librettists integrate humor into the action. Rather than slapstick comedy influenced by the stereotypical stock characters of the *commedia dell'arte*, the situation and positioning of the characters produces the comedy, making it more relatable and genuine.

Although Babet and Thomas are not inherently funny individuals, the librettists insert them in situations that are entertaining. A prime example is Thomas during Scene XV when his confident manner is debunked by Valère's action. Another example, in Scene XIV of *Philippe et Georgette*, the family lunches at the table in which Philippe is hiding underneath. Georgette makes great effort to keep him concealed by adding another napkin on top the tablecloth. Babet expresses annoyance with the ruining of her tablecloth. She continues to be concerned with the tablecloth during the clean-up of lunch, creating a riff between her and Georgette. Not only is the obsession with a tablecloth comical but also the tricky situation of Philippe underneath the table while Georgette eats with her betrothed and family above. Hiding and overhearing is not uncommon in classical theater. One hundred and thirty years prior to *Philippe et Georgette* in 1664, Molière's *Tartuffe*, or the "Hypocrite," the main character Orgon is situated underneath a table. From this vantage point, Orgon overhears the treacherous, adulterous words of the hypocrite Tartuffe, whom he trusted and believed to be virtuous.⁴³ The librettist Monvel in *Philippe et Georgette* uses this iconic action to accomplish a few tasks: create a jumpy, guarded Georgette, feed Philippe in a humorous manner, and use of indirect discourse. The last matter, indirect discourse, is the next topic in discussion.

⁴³ Project Gutenberg EBook "Tartuffe or the Hypocrite," Jean Baptiste Poquelin Moliere, trans. Curtis Hidden Page, 2000, accessed March 1, 2015, <http://www.gutenberg.org/cache/epub/2027/pg2027-images.html>. Specifically see Scene III.

Indirect Discourse

Employing varying types of tenses in discourse offers an alternation between the exclusive nature of the interaction of characters on stage as well as an inclusive element that involves the audience in the happenings. I call this “indirect discourse” since the dialogue relies on subtleties and implications rather than directly addressing the subject. In these two *comédies*, the librettists employ it to accomplish two main objectives: to comply with gender-specific propriety and for its collective quality. The inclusive nature of indirect dialogue functions as a useful tool for the librettists who were infusing their works with relatable general commentary and also desired to create a connection with the audience. These aspects were crucial to the economic success of both the creators and the theater. Numerous examples exist within both works, but I will draw attention to two ideal depictions in *Philippe et Georgette*.

The first example synthesizes the two topics of indirect discourse: feminine subtlety and audience inclusiveness. In Scene XIX, Georgette reacts with suspicion toward the stranger at the door looking for Philippe. When he reveals he is Philippe’s father, Georgette frees Philippe to greet Hincmer. The librettist Monvel presents a poignant, moving moment of serious drama.

GEORGETTE. Hélas ! monsieur
Hincmer, je vous demande bien excuse,
mais je vous prenais pour un espion.

*GEORGETTE. Alas ! Mr. Hincmer, I ask
you to excuse me, but I thought you were
a spy.*

PHILIPPE. Cette chere Georgette !

PHILIPPE. This dear Georgette !

HINCMER. Votre défiance prouve
l’intérêt que vous prenez à lui. Ah !
mon ami, on m’écrit que tes jours sont
en danger ; à cette nouvelle, je pars,
j’arrive, et je m’informe tous ont
péri.... Un seul dit-on s’est
échapé...son nom ? son nom ? Philippe
Hincmer...ô mon dieu je te rends
Grâce...je viens... je vole...je demande
partout... je me présente

*HINCMER. Your mistrust proves the
interest that you take in him. Ah ! my
friend, someone writes to me that your
days are in danger ; to this news, I leave,
I arrive, and I am told you have died...
only one has escaped they say...his
name ? his name ? Philippe
Hincmer...thank god... I come, I fly...I
ask everywhere...I present myself
here...miss, oh ! how she feared me ! how*

ici...mademoiselle, oh ! comme elle avoit peur de moi ! combien ma présence, mes demandes, lui étaient à charge... que je lui dois de recononissance, pour m'avoir si mal reçu !

GEORGETTE. Pourquoi tremblera-t-on, si ne n'est pour celui qu'on aime et qu'on regarde comme son époux.

HINCNER. Oh ! ma fille ! ma chère fille !...sa vie entière et la mienne seront consacrées au soin de votre bonheur.

my presence, my questions, were a burden to her...I owe her graitude to have recieved me so poorly.

GEORGETTE. Why would one tremble, if not for the one that she loves and whom she considers her husband.

HINCNER. Oh ! my daughter ! my dear daughter !...his whole life and mine will be dedicated to the care of your happiness.

(Appendix A, P161-2)

Hincmer excuses her impolite behavior; moreover, he applauds it for it exhibits her fierce protection and, therefore, love of Philippe. His closing line expresses the paradox of the situation: being thankful for poor treatment. The irony lies in the fact that he was not aware of her motive and with the missing information could not adequately perceive her intent.

Georgette's response is the ideal combination of indirect feminine discourse as well as inclusive of the audience. First, the phrasing produces a noble, elevated sentiment. Second, by changing tenses to the impersonal pronoun "on," she transfers the sentiment from personal to collective. Additionally, Monvel adheres to the conventional goal of the neo-classical theater: to present a moral lesson within the discourse.

The second example poses both feminine indirectness and circumstantial comedy. In rhetoric, speaking in a roundabout way is referred to as periphrase. When applying it to social criticism, periphrase can be read in relation to sex differences and social status. For example, as they lunch, Madame Martin indirectly asks Bonnefoi about the pending proposal situation with Georgette.

M.^{DE} MARTIN. Dit-on quelque chose de nouveau, Monsieur Bonnefoi ?

M.^{DE} MARTIN. Are people saying anything new, Monsieur Bonnefoi ?

M.^R BONNEFOI. (La bouche pleine)
Je ne sais rien...sinon qu'on est venu
hier encore, bouleverser ma maison du
haut en bas, pour y chercher ce pauvre
soldat, qui conduit à la mort, a eu
l'esprit de se sauver.

M.^R BONNEFOI. (*mouth full*)
*I don't know anything new...expect that
someone came yesterday again, turning
my house upside down from top to bottom
looking for this poor soldier who, being
lead to his death, had the presence of mind
to escape.*
(Appendix A, P154)

A feminist reading of this encourages the ideology that proposes a proper lady questions a man with elegance and ambiguousness. Mrs. Martin is indirectly hinting to Bonnefoi to reveal new information regarding Georgette, assuming he will understand that the allusive third-person subject pronoun “on” in the sentence will be enough to arrive at this conclusion. Monvel plays with the use of periphrase by turning it into a comical situation. He juxtaposes Madame Martin’s elegant indirectness with Bonnefoi’s gruff, mouth-full response.

Généreux Ami: Virtue Trumps All

As is clear from the textual analysis thus far, Monvel and Hoffman use relationships and interactions to demonstrate contemporary ideologies. French literary scholar Astbury and theater historian Feilla both propose a continuation of sentimental themes occurring in their respective disciplines, as I have discovered in musical *comédie*. However, Astbury specifically notes that despite the tradition extending into the Revolution, definite shifts occur in “tone, theme, and intention” after 1789. Happiness is found through the virtuous heart rather than fame or fortune; *Ancien régime* “ame droit” (right soul) is replaced with Revolutionary “coeur simple” (simple heart); Obstacles to achieving happiness or marriage come from outside the family rather than inside; And employment of more first-person narrative generates a personal connection with

reader.⁴⁴ All of these modifications to the sentimental encourage a citizen to evaluate himself/herself through moral reason, free from the constrictions of social hierarchy or religious expectation.⁴⁵ This perpetuated an era of psychology where individuals worked to benefit and strengthen the collective whole—in theory. These republican goals realized through the actions and behaviors of characters serve as the aspiring model rather than a writer or librettist attempting to imitate reality.⁴⁶ Though these *comédies* were domestic and sentimental on the surface, the depth of the drama embraced Enlightenment virtues. The convoluted circumstances generated higher stakes on stage within the domestic setting, while exposing the integrity of the characters, as they deal with the situation. Moreover, they utilize the characters themselves to stand as ideal (or not) representations of the *sensibilité* ideology. By painting psychological portraits, the librettists established social norms but also express beliefs, desired virtues, and mental processes. Particular to this period, the portraits exalt the righteous and, consequently, degrade the irrational.

In Scene VI of *Le Secret Valère*, with much gratitude, compliments Dupuis by addressing him with a high honor: “Généreux ami!” The use of “généreux” is an intentional, complex word choice packed with deeper, philosophical attachments. This cannot be translated on the surface-level to “generous.” Rather this rich descriptor implies a neo-classical sense of virtue, of self-sacrifice, of valiant and noble behavior.⁴⁷ Critical to Revolution bourgeois ideology, the ability to be “noble” was possible for all people. It encompasses the idea that anyone who desired to be so simply could because nobility derives from deep within oneself — that nobility comes from the

⁴⁴ Although, the last point should be first-person plural in the context of the theater rather than the first-person narrative of the novel. Astbury, “Une Chaumière Et Un Coeur Simple,” 9.

⁴⁵ Feilla, *The Sentimental Theater*, 15.

⁴⁶ Astbury, “Une Chaumière Et Un Coeur Simple,” 17.

⁴⁷ Haggstrom relates this to the concept of *utile*, serving life in a purposeful and useful manner for society. She emphasizes the responsibility of the *utile* can be likened to the “idealized *noblesse oblige* and *générosité* traditionally attributed to the aristocracy.” “Conscious Manipulation, Inadvertent Revelations,” 127-128.

souls within all humans, even common citizens. By “uncovering what lies hidden in the interior of the human heart, mind, and body,” anyone could attain virtuous nobility.⁴⁸ This contrasts with the *ancien régime* belief that one must be born into noble, aristocratic status. Therefore, the republican virtue of the *généreux* is a blatant rejection of aristocratic nobility and privilege.⁴⁹ Therefore, the *généreux* constitutes as a prominent pre-romantic thematic characteristic. In the fourth couplet of Valère’s No. 4 Romance, Hoffman has Valère (who just found out his lover allegedly betrayed him) describe his lover as sensitive and noble. Hoffman employs an inclusive tense and word choice particular to the *sensibilité* and moralist philosophies:

VALÈRE.

Toi qui perds un amant si sensible,
Ne crains rien de son coeur généreux:
Te haïr ce seroit trop pénible,
T’oublier est encor plus affreux.

VALÈRE.

*You, who loses a lover so sensitive,
Fear not for his noble heart:
Your hate will be too painful,
To forget you is even more frightful.*
(Appendix B, P181)

Although not outright called *généreux* himself, Valère’s restrained emotions and admirable response embody virtue. Rather than reacting with an intensely negative emotion like hatred, Valère responds with understanding. The layered quality “*généreux*” is used multiple times to describe Bonnefoi in *Philippe et Georgette* and Dupuis in *Le Secret*. It is not uncommon that this appears in both works and applied to multiple characters. Audiences loved seeing republican virtues, like simplicity, heroism, or bourgeois achievement, in action.⁵⁰

In *Philippe et Georgette*, the most distinct representation of idealism is depicted through Bonnefoi. Pictured as monumentally virtuous, Bonnefoi at times seems too good to be true. From a modern perspective, he errs on narcissistic; however, in accordance with contemporary philosophy, Bonnefoi would have been viewed as inspirational. He endures emotional distress in

⁴⁸ Vila, *Enlightenment and Pathology*, 7.

⁴⁹ Doris Y. Kadish, *Politicizing Gender: Narrative Strategies in the Aftermath of the French Revolution* (New Brunswick, NJ: Rutgers University Press, 1991), 16.

⁵⁰ *Ibid.*

the beginning of the *comédie* as his betrothed toys with him, yet he remains upright and well-mannered. Cordes clarifies the idealism associated with Bonnefoi: “The ideological leaders of the Revolution moved swiftly to emphasize those features of the civilization of the ancients that were regarded as socially healthy, especially the sacrifice of the individual will for the sake of the common good.”⁵¹ He is regarded highly throughout, yet the final scenes mark his highest praise through his benevolent reaction when he discovers his betrothed loves the hidden soldier. He is deemed honorable, noble, and worthy in the face of rejection and upset plans. Clearly not realism, Monvel creates a projection of Enlightenment virtue through Bonnefoi’s thought process.

BONNEFOI. Il ira chercher fortune
ailleurs.... Le voisin Bonnefoi ne sait
pas être heureux aux dépens du bonheur
des autres.

*BONNEFOI. He will look for fortune
elsewhere... The neighbor Bonnefoi
doesn't want to be happy at the cost of
the happiness of others.*⁵²
(Appendix A, P169)

Rather than reacting with emotion, Bonnefoi is reasonable and logical, offering help and a detailed plan of escape. His crowning line brings the virtuous achievement to a close. A true illustration of self-sacrifice, Bonnefoi puts the needs of the other characters above his own happiness.

In *Le Secret*, Valère’s reaction to the disheartening letter of alleged unfaithfulness parallels Bonnefoi in *Philippe et Georgette*. He struggles with believing his fiancé Angélique could do what his friend claims, but also expresses his trust of his friend, specifically noting Dorval’s education that culturally signifies his trustworthiness. In his conflicted, emotional state, Valère tries to make logic of the situation. He states, “Elle me trahit, elle m’abandonne! Et j’ai pu m’exposer....que dis-je? Je le ferais encore.” (“She betrays me, she deserted me! And I could

⁵¹ Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 109.

⁵² Notice Monvel has Bonnefoi switch to indirect third person, which impersonalizes it to make it more audience applicable.

expose myself... What am I saying? I would do it again.”) (Appendix B P180). The last two statements display his loyal nature. Despite the possibility of betrayal, his *sensibilité* is confirmed, which advocates the reward of intellect through emotional processes. He acquires clarity and courage through the emotional conflict.

Further confirming the differing perception of females from early to late Revolution, Georgette is praised as virtuous for her courageous behavior. During the ending scene of *Philippe et Georgette*, Georgette’s father asks, “Craignais-tu que nous te blâmassions d ‘un acte d’humanité?” (“Do you think we would have faulted you for an act of humanity?”) (Appendix A P168) She explains that her deed was not self-sacrifice but had selfish intentions. Her honesty and moral virtue elevate her to a true representation of *sensibilité, sans sex specificity*.

Since Georgette is pictured as virtuous, it proves useful to compare her to the leading female of *Le Secret*, Cécile. Although both are highly emotional, they handle themselves in dissimilar manners and, thus, are perceived differently by their counterparts. In the case of Georgette, Babet, Mr. Martin, and Bonnefoi all grow exasperated with Georgette due to her delayed decision regarding the marriage proposal. They believe she is playing hard-to-get, which they deem as immaturity. Irony permeates the situation. Rather, the audience is aware that Georgette is actually exuding great maturity and bravery as she sacrifices her own well-being for another human. Her emotional bouts of anxiety and paranoia occur when she fears for Philippe’s safety and health. Therefore, not only are these emotions justified according to sensationalism, but they are also expected and encouraged, exhibiting her moral virtue. Irony exists regarding Cécile also, yet not in her favor. She pities herself for the secret in her marriage. Since she is lacking the details, she sets out on a quest to discover the truth and does so with intense

emotional behavior. Cécile is presented as a pathetic, exaggerated character, perceived by her counterparts as volatile and untrustworthy, which ironically brings out those traits.

Overall, Bonnefoi, Dupuis, Valère, and Georgette are the principal characters that are affirmed as virtuous and worthy representations of the ideal citizen. Unsurprisingly, three of the four are male, and the one female is a subtle inclusion rather than a direct statement. Although other characters are inherently good, these four behave and react with a balance of emotion and logic—the key to embodying *sensibilité* virtue.

How to Categorize as Rescue Opera

Besides sentimental domesticity, the act of hiding a person serves as the other active theme in the most economically successful Favart one-act *comédies*. This particular rescue theme does not entirely adhere to the parameters of “rescue opera” established by modern musicologists, which Charlton describes as “an inauthentic term of convenience applied to those French operas of the Revolution period (and before) in which, as a climax, a leading character is delivered by another, or by several others, from moral and/or physical danger.”⁵³ R. Morgan Longyear chronicles the term’s beginning as well, pointing out that nineteenth-century French Revolutionary writers Gottfried Wilhelm Fink (1838) and Max Dietz (1838) did not use “rescue opera” as an applied term.⁵⁴ The term first appeared in 1927 when Germans classified a French Revolutionary opera as a *Rettungsstück* (rescue-piece).⁵⁵ In the case of both of the *comédies* of this study, the plots do not focus on the rescue but rather the process of hiding and a revelation

⁵³ Charlton, "Rescue Opera," in *Grove Music Online*, (Oxford University Press 2001–), accessed March 8, 2015, <http://www.oxfordmusiconline.com.proxy.wichita.edu/subscriber/article/grove/music/23227>.

⁵⁴ Longyear, "Rescue Opera," 49.

⁵⁵ Charlton, "On Redefinitions of 'Rescue Opera,'" 170; Longyear, "Rescue Opera," 50-55. Longyear offers these five elements as components of the term: 1) Rescue of principal character by sympathetic characters; 2) Elimination of comic elements; 3) Inclusion of contemporary social climate 4) Realism of characters and setting; 5) "Romantic, not Classical."

dénouement. Despite Charlton's clear disdain for the modern term, he and Longyear both agree there is more to it than the rescue.⁵⁶

In Charlton's recent discussion of re-defining rescue opera, he concludes that suspense is the thematic link within operas classified as rescue. Although rescue may be an aspect of the plot, it may not be intended as the dénouement. Charlton offers three new categories to better clarify the varying rescue operas: tyrant, exemplary action, and judgment.⁵⁷ Therefore, a character in hiding is a recognized sub-category of rescue opera. Considering Charlton's redefined parameters, *Philippe et Georgette* and *Le Secret* would be classified as exemplary action rescue operas. Exemplary action operas emphasize the role of the individual within the action. In contrast to the other categories, a tyrant is usually not physically present, the authors wish to convey new ideals of union and fraternity as an overall goal of the drama, and the characters act as representations of humanity.⁵⁸ Many composers succumbed to melodramatic tendencies through exaggerated heroism and rescues, influenced by the Gothic literature trends of the late eighteenth-century.⁵⁹ Finding a balance between dramatic intense emotionalism and the desired humanist simplicity proved difficult. English scholar Diane Long Hoeveler's latest distinctions in rescue opera separate the sub-genres into tyrant or humanitarian. Her explanation for the division follows the genre development: the more serious genres produced plots concerned with the issues faced by aristocrats while the *comédie* focused on the bourgeois' virtue through adversity.⁶⁰ Within these parameters, the domestic sentimental plots of *Philippe et Georgette* and *Le Secret* would be humanitarian rescue operas.⁶¹

⁵⁶ Longyear, "Rescue Opera," 49.

⁵⁷ Charlton, "On Redefinitions of 'Rescue Opera'," 178-181.

⁵⁸ *Ibid.*, 183.

⁵⁹ Hoeveler, "Rescue Opera," 1105.

⁶⁰ *Ibid.*, 1107.

⁶¹ An additional qualifier I suggest in replacement of rescue opera applied to sentimental *comédie* is "revelation opera." Rather than focusing on a rescue, psychology of characters (as well as the hidden person) is

Whether exemplary action or humanitarian, evidence suggests people demanded themes offering sentimental, domestic exaggerations of real life—sometimes with a loved one in the closet. Cordes claims that Méhul's *comédies Euphrosine* and *Stratonice* combine “the dramatic profundity of the opera with the appealing realism of the comic genre;” therefore, elevating the genre, opening its dimensions, and changing the course toward the *opéra-comique*.⁶² I argue that both *Philippe et Georgette* and *Le Secret* were doing the same through their own individual contributions. Further, four of the five most profitable and most produced one-act *comédies* at the Favart adhere to these thematic traits. The ideologies shaping strong characterizations and psychological portraits are concurrent with the musical developments in the sentimental *comédies*. Although harmonically composed in a Classical *galant* style, the thematic emphasis on the individual and his/her dramatic expression through musical means is a characteristic anticipating romanticism.

revealed in these works. Further study on a broad level will need to be accomplished in order to discern prevalence of this notion.

⁶² Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 44.

CHAPTER 6

SINGING THROUGH THE REVOLUTION: *COMÉDIE* CHARACTERISTICS AND FORM

Although not a progressive period in terms of tonality, composers during the Revolution continued utilizing Gluckian theory to infuse music with dramatic purpose.¹ Composers of the 1790s did not intend to “create a revolutionary new style but [sought] to order and unify the elements of tradition into a coherent, intense musical drama.”² Therefore, analysis dissects formal procedures and various components that influence dramatic fluidity within the form, rather than music meant for simple, light-hearted entertainment. Working within the *galant* tonal language, both Dalayrac and Solié harmonically adhere to expectations of the eighteenth-century musical style: traditional cadences with a prevalence of V-I, dominance of major keys, simple bass, abundance of arpeggiations, symmetrical phrase lengths, and recognized dance and military rhythms.³ Despite conventional harmony, other elements in the *comédies* contribute to the evolution of a more sophisticated, dramatic genre in the nineteenth-century. The following sections explore topics that transition the eighteenth-century *comédie* into nineteenth-century *opéra-comique*. *Philippe et Georgette* and *Le Secret*, in particular, illuminate available instrumentation at the Favart, musical links developed to signify characters, dramatic flow through the overall framework, and changing forms for the air and ensemble finale.

¹ In *Armide*, Gluck employs texture change, declamatory syllabic setting, and dissonance to emphasize the text. Bartlet, "The New Reperotry at the Opéra During the Reign of Terror," 137, 142. In my analysis, these features appear as conventional techniques by the influenced Revolution composers. They both utilize declamatory syllabic setting, while Dalayrac uses dissonance in Georgette's gavotte theme to emphasize the word "forcer" and Solié uses texture change heavily in his finale ensemble.

² Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 45.

³ Since *Philippe et Georgette* and *Le Secret* have not been performed since 1827 and 1824 respectively, no recordings exist.

Available Instrumentation at the Favart

In the late 1780s, the Favart began hiring more orchestra members, possible since the enlarged theater space could accommodate a growing orchestra. In 1783 a new building was constructed, finally moving the theater from its location since 1716, the Hôtel de Bourgogne. The original theater fit up to one thousand five hundred and twenty-eight audience members.⁴ The new theater initially increased the capacity to one thousand nine hundred and thirty. After remodels in 1784 to correct issues from the construction, the Salle Favart accommodated approximately two thousand spectators.⁵ The enlarged space very likely affected the increased orchestra size, in addition to competition with the Feydeau. Of the new orchestral employees hired, the Favart increased its brass musicians, strengthening the military musical styles then in vogue.⁶ David Charlton's research charts the growth of the orchestra at the Favart and establishes the changing trends from its pre-revolutionary eighteenth-century orchestra in comparison to the Revolution orchestra. He notes although the size of the orchestra developed through the Revolution, the violin section underwent little change. The string section did contain one small ratio change: two violins to one cello; whereas, the pre-revolutionary orchestra tended to utilize three violins to one cello. The drastic ratio change occurred in the increase of lower strings and wind players.

In 1799 the same number of violins if not fewer than existed before the Revolution had to balance 150 percent more lowers strings and up to 200 percent more wind players. Essentially the orchestra had become 'modern' in its resources by 1790; but within a few years with the addition of trombone and multiple woodwind it had become idiosyncratic.⁷

In addition to an expanding the orchestra, Registre 80 includes recorded numbers that also exhibit an enlargement in chorus and employed actor-singers at the Favart.

⁴ Brenner, *The Theatre Italien*, 16.

⁵ *Ibid.*, 19-22.

⁶ Charlton, "Orchestra and Chorus at the Comédie-Italienne (Opéra-Comique), 1755-1799," 100.

⁷ *Ibid.*

As Table 6.1 demonstrates, Dalayrac’s instrumentation choices reflect the ratio exhibited in Charlton’s study.

Table 6.1 The Favart’s Orchestra in the Early 1790s

Instrument	Instrumentalists: Easter 1791 - May 1793⁸	Players per part in <i>Philippe et Georgette</i>⁹
Timpani	1 (July 1791)	1
Trumpets	} 4	2
Horns		2
Clarinets	2	2
Oboe	2	2
Flute	1	1
Violin 1	8	4
Violin 2	8	4
Violas	2	1
Bassoon	3	1
Trombone	1	1
cello	5	4
contrabass	3	

All of the instruments listed here are represented in the orchestration for *Philippe et Georgette*; however, Dalayrac does not utilize all of the players, only employing half the available strings and one of the three available bassoons.¹⁰ In line with the military and festival trends during the Revolution, Dalayrac does exploit all available brass.

Therefore, Dalayrac’s instrumentation in *Philippe et Georgette* exemplifies the growing orchestral contemporary conventions, including the use of the trombone, which was previously employed primarily in sacred or serious works.¹¹ Charlton asserts that the use of the trombone in 1791 “was entirely characteristic of this period in Paris; [however], the use of a single

⁸ Ibid. Information of employed instrumentals at the Favart came from the Registers and was collected by Charlton.

⁹ Nicolas Dalayrac and Jacques-Marie Boutet de Monvel, *Philippe et Georgette, comédie en un acte, mise en musique* (Paris: Chez Cochet, 179?).

¹⁰ The score only indicated four basses, but did not describe whether these were the three available contrabasses or four of the five available cellos.

¹¹ In the mid- to late-eighteenth century, Handel, Gluck, and Mozart began to incorporate trombone.

trombone in an ensemble seems to have been very rare before 1796 outside Paris.”¹² Therefore, within the popular *comédie* genre, *Philippe et Georgette* (December 1791) is recognized among the first to incorporate the trombone, following Cherubini’s *Lodoïska* at the Feydeau (July 1791) and Kreutzer’s *Lodoïska* at the Favart (August 1791).¹³ In David M. Guion’s historical narrative concerning the use of the trombone, he affirms that in less than fifty years, “the trombone changed from an instrument unknown in France to one used, some complained overused, in all types of music,” including theater and military music.¹⁴ The trombone is included in three of *Philippe et Georgette*’s eight numbers: the overture, M. Martin’s No. 2 Air, and the climatic No. 7 Ensemble. Dalayrac used the trombone for its robust timbre to balance the large brass section as well as strengthen the bass.¹⁵ The inclusion of trombone within the instrumentation serves as a notable point in the trajectory towards the romantic orchestra.¹⁶

When reviewing musical logistics of *Philippe et Georgette*, the orchestral score shows an unconventional organization. Table 6.2 shows the vertical instrumental ordering in *Philippe et Georgette* when all instruments are present.

¹² Charlton, "Orchestra and Chorus at the Comédie-Italienne (Opéra-Comique), 1755-1799," 101. Registres 122, containing the minutes for December 21, 1790 (the day the Favart decided to hire a trombonist), does not offer reasons for the appointment. Charlton concludes that it is possible the Favart was reacting to its competitor the Feydeau, who employed renowned trombonist Mariotti.

¹³ Ibid.

¹⁴ D. M. Guion, *Trombone: Its History and Music, 1697-1811* (Amsterdam: Gordon and Breach Publishers, 1988), 195.

¹⁵ In 1792, Mehul’s *Stratonice* (one of the five identified most-economical *comédies* of the decade at the Favart) was the first work to take advantage of the brass section now available at the Favart, requiring four horns without trumpets. Charlton, "Orchestra and Chorus at the Comédie-Italienne (Opéra-Comique), 1755-1799," 104.

¹⁶ The doubling nature of the writing is not characteristic of the romantic style; however, the inclusion itself is noteworthy in the progression of expanding operatic orchestration.

Table 6.2 *Philippe et Georgette* Instrumentation Order

Order	Overture spellings
Timpani	Timballes en Ré
Trumpets	Trompettes en Ré
Horns	Cors en Ré
Clarinets	Clarinettes
Oboe	Oboë
Flute	Flauto solo
Violin 1	VV
Violin 2	...
Violas	Violes
Bassoon	Fagotti
Trombone	Trombonne
(Voice)	N/A
Bass	...

In addition to the instruments being in a visual foreign arrangement, other important differences include the mixing of Italian and French indications, reference to the violins in the abbreviated form “VV,” and the voice line always by the bass.¹⁷

When considering how the composers utilized the available instruments of the expanding Favart orchestra, both Dalayrac and Solié choose instruments mindfully. First Gluck, then Grétry, and I argue also Dalayrac and Solié “assigned emotional or psychological qualities to certain instruments: the bassoon was doleful, the clarinet pathetic, the flute tender and amorous, the oboe gay and pastoral, and the drums and trumpets heroic.”¹⁸ Solié consciously employs his instruments to solicit emotional responses. Following in another aspect of the Gluck tradition, Solié’s orchestral writing embodies texture change and alteration from one musical number to the next. He uses fewer voices in his overture than Dalayrac and does not employ all the instruments until No. 3. See Table 6.3 for Solié’s unstandardized instrumental organization.

¹⁷ Dalayrac uses “VV” for violins in his other scores as well. Although an uncommon abbreviation in modern terms, it was also used by Méhul in some of his manuscripts, specifically *Stratonice*. Bartlet, *Étienne-Nicolas Méhul and Opera*, 263.

¹⁸ Cordes, “Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*,” 38.

Table 6.3 *Le Secret* Instrumentation Order

Order from No. 3	Available Instrumentalists April 1796 - November 1796¹⁹
Violin I	10
Violin II	10
Alto	6
Traversiere Flute	3
Oboe	2
Corni	5
Fagotti 1	3
Fagotti 2	...
Voice [Cécile]	...
Voice [Thomas]	...
Bass	2
Contrabass	3

Achieving texture change between his eight numbers, No. 3 is the only musical number employing all the instrumental voices. The existing scores do not indicate how many players Solié called for on each part in *Le Secret*. However, Table 6.3 does include the number of hired instrumentalists at Solié's disposal for the Favart production during the 1796 season. To perform this piece today, I suggest following the conventional voicing identified by Charlton. An ensemble would utilize all available woodwinds from the above musicians: three flutes, two oboes, five clarinets, three bassoons, and five basses (with the bassoon and bass players negotiable). Only half of the strings from what was available at the Favart in 1796 should be employed: five violin Is, five violin IIs, and three violas.

Continuing instrumental variation, Solié lessens the ensemble even further during some of the more simplistic airs. He subscribes to Rousseau's sweet, graceful, and easy *Dictionnaire* description of "naturel chant (simple song)" in his strophic small-form airs.²⁰ Specifically in Cécile's No. 2 and Thomas's No. 6, Solié only calls for accompaniment by strings: violins, viola,

¹⁹ Information of employed instrumentals at the Favart came from the Registres and was offered by Charlton, "Orchestra and Chorus at the Comédie-Italienne (Opéra-Comique), 1755-1799," 103.

²⁰ Jean-Jacques Rousseau, *Dictionnaire de Musique* (Paris: Chez la veuve Duchesne, 1768), 321.

and bass. Tying into the questionable ideologies pertaining to sex and status, it is significant to note the lack of the prevalent winds and their emotional affects in these solos. In contrast to the non-virtuous characters, the noble Valère has the heroic horns in both his No. 1 and No. 4 airs, and No. 4 even includes oboe and bassoon. In the righteous Dupuis's strophic solo, a flute is featured throughout along with the inclusion of bassoon. The loving, sentimental flute association emphasizes Dupuis' text that challenges wives to examine whether love still resides in their hearts. Attentive instrumentation, such as this, was employed to induce emotion from the audience.

In short, the Favart orchestra was growing over the 1790s, with an emphasis on the wind section. More importantly, composers sought to elevate the popular *comédie* by taking advantage of available instruments. Individual instruments were linked with certain affects that enhanced dramatic intent, generating genuine characterization and audience connection. In the case of *Philippe et Georgette* and *Le Secret*, purposeful instrumentation evoked emotional association, individuality, and nuanced tone color.

Linking Music to Characters

Following the Gluckian tradition and keeping pace with his contemporaries, Dalayrac presented melodic themes associated with particular characters in the overture for *Philippe et Georgette*. Introducing characters musically before they ever step foot on stage functions as a dramatic foreshadowing tool that prepares the audience for the story yet to unfold.²¹ Thinking in terms of a broader historical narrative, melodic motif character associations serve as a critical precursor to the reminiscent motif prevalent in the early to mid-nineteenth-century that later

²¹ Since Dalayrac was a lawyer, Charlton assumes Dalayrac had an interest in "human recollection and indeed behavior in general." Charlton, "Motif and Recollection in Four Operas of Dalayrac," in *French Opera 1730-1830: Meaning and Media* (Aldershot, UK: Ashgate, 2000), 39.

transform into the leitmotif.²² Charlton's detailed analyses track the beginning of melodic character motifs—what would later be called reminiscent motives, then develop into an *idée fixe*, and finally come to fruition in Wagner's leitmotif in the mid-to-late nineteenth-century.²³ Charlton asserts that Méhul and Dalayrac played a crucial role in the onset of this evolution. In the late 1780s and early 1790 works, Méhul used motif-recollection to emphasize drama, while Dalayrac simply restated themes.²⁴ It is important to note that the definition of motif during this period in Paris signified a theme more than a small unit.²⁵ In Dalayrac's "Gothic *Castle of Monténéro* and the political-historical *Léhéman*, he made impressive advances in the use of reminiscence motives, influencing Carl Maria von Weber in the rising generation."²⁶ Dalayrac's larger-scale works with multiple acts began to use melodic motives associated with characters. However, in the case of the one-act *Philippe et Georgette*, the practice is limited to melodic character themes first heard in the overture (and later in their respective numbers), as well as the instance of a dance theme representing a character in two separate musical numbers.

²² Dean states that simple reminiscent motifs are first heard in 1784 in Grétry's *Richard Coeur-de-lion*. "Opera under the French Revolution," 86. See Charlton's articles "Motif and Recollection in Four operas of Dalayrac" and "Motive and Motif: Mehul before 1791" for specific examples of motivic development.

²³ Dean also makes the assertion that elements of motivic recollection are at play in late eighteenth-century opera. He lists LeSueur's *La Mort d'Adam* as a prime example with twelve recollections occurring during the death scene. "Opera under the French Revolution," 77.

²⁴ In a different libretto by Hoffman, the theme of jealousy is highlighted through melodic motif recollection. In Méhul and Hoffman's *Euphrosine* (1790), the "tyrannical misogynist Coradin is undergoing a 'sentimental education' by the young Euphrosine." In the duet, Coradin's ex-fiancée, the Countess of Arles, tries to disrupt Coradin's change from evil to good, and Méhul employs a musical motif that represents her jealousy. Charlton identifies radical symphonic texture developed by Méhul in this duet as well as pre-Romantic attributes. I include this example to further illustrate many topics appearing in Dalayrac and Solié's works: the sentimental, jealousy, and motive recollection. Since Méhul is recognized as more sophisticated, experimental composer than Dalayrac and Solié, it is not surprising that in 1790 he was already taking the jealousy theme further, representing its dramatic intensity through musical means. Charlton, "Motive and Motif: Méhul before 1791," 364; Johnson, *Listening in Paris*, 138.

²⁵ Charlton speculates the advancement in a motivic method (Méhul's *Euphrosine*), as well as analytical thinking, led the "concepts of a 'motif' as a smaller entity" to be a widespread notion by the turn of the century. Charlton, "Motif and Recollection in Four Operas of Dalayrac," 40.

²⁶ Charlton, "The Nineteenth Century: France," 127.

The overture of *Philippe et Georgette* is organized according to direct theme references from two of the principle characters' airs.²⁷ Character themes first appear in the overture. By basing principal themes on principal characters, multiple aspects of Dalayrac's compositional methods and concerns are revealed: He probably wrote the overture after completing the other musical numbers in order to reference their themes. Also, the trajectory of the overture is moving toward the nineteenth-century expectation of the overture as an active dramatic component of the opera. The overall form is INTRO A B C D C' B CODA, with the character-related themes introducing A and B. The introduction opens with a majestic 4-measure brass and timpani introduction. Following a sixteenth-note figure, the tonic is repeated on eighth notes followed by a dotted figure when the rest of the orchestra is introduced in measure three. The inclusion of dotted figures and the *Maestoso* tempo marking indicate idiomatic characteristics of the traditional French overture and *inégaes* rhythms. As scholars have pointed out though, the dotted rhythms and brass emphasis relate to the military band playing of the large-scale festivals prominent in Revolution society.²⁸ Quarter rests with fermatas conclude the introduction while the timpani continues to tremolo on a D. Five demarcated sections follow, with A and B presenting themes associated with particular characters from their musical numbers throughout the opera. Fittingly, the beginning *Andante Gratoso* A section showcases the title male character Philippe's musical theme of No. 6 through solo oboe. The assigned affections of particular instruments is seen throughout all the musical numbers with Dalayrac often giving the melody to a solo woodwind while the voice sings in a declamatory style. The pastoral oboe, representing Philippe in A, displays his youth and social standing.

²⁷ Solié does not utilize character associations in his overture. Rather his modified sonata form overture is in line with a common overture form found in contemporary *comédie* and rescue opera: modified sonata overture (two themes and feeling of a development). Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 77.

²⁸ Dean, *Essays on Opera*, 108.

Compare the Philippe's theme from the overture to Philippe's No. 6 solo in Figures 6.1 and 6.2.

Figure 6.1 Philippe's Theme in Overture, p1²⁹



Figure 6.2 Philippe's Theme in No. 6, p84



Despite the upper neighbor grace-note in the second measure of Figure 6.1, the themes are identical. Both start on the third scale degree and follow the same melodic and rhythmic pattern, as well as the same articulations on the ascent.

After the A section concludes, the B section accomplishes two tasks simultaneously: The brass establishes the most-used rhythm throughout the entirety of the work, while the violins play Bonnefoi's theme. Figure 6.3 shows the military rhythm used prominently in *Philippe et Georgette*: half note on the downbeat followed by dotted quarter and eighth note.

**Figure 6.3 *Philippe et Georgette*
Pervasive Military Rhythm**



²⁹ Pages throughout refer to the engraved score, Jacques-Marie Boutet de Monvel and Nicolas Dalayrac, *Philippe et Georgette, comédie en un acte en prose, mise en musique* (Paris: Chez l'auteur, 1792/4?); *Philippe et Georgette, comédie en un acte, mise en musique* (Paris: Chez Cochet, 179?).

At the same time, the first violins in *divisi* present Bonnefoi's theme from Chanson No. 5, while melodically, the horns re-enforce the rhythm on a repeated note (as shown in Figure 6.3).

Compare Figures 6.4 and 6.5.

Figure 6.4 Bonnefoi's Theme in Overture, p3



Figure 6.5 Bonnefoi's Theme in No. 5, p78



Although the second phrase varies from Bonnefoi's theme in the overture to his *air* (inverting from an ascending perfect fifth in the overture to a descending perfect fourth in No. 5), the first measure of the phrase is undeniable. The tonic holds on a half note, ascends a major third for a beat and a half, and returns to the tonic for the last half beat. Sections C and D that follow do not contain character-associated themes. The final C' is a sequence of its original in a new tonal area that returns to an unchanged re-statement of B, featuring Bonnefoi's melodic theme for the second time. By introducing the two male characters pining for Georgette's love through music in the overture, Dalayrac immediately shows concern for characterization. He accomplishes dramatic purpose through musical means in the overture, as well as establishing a prominent rhythm heard in four of the eight musical numbers.

In contrast to her two male suitors, Georgette is not awarded a solo. Georgette's two major singing numbers are duets, one with Babet and the other with Bonnefoi. They both present large-form, lengthy narratives. Although no theme references to Georgette in the overture,

Georgette does have a melodic character association and thematic recollection that appears between two musical numbers. She is associated with a melodic theme set to the idiomatic rhythm of a gavotte. The gavotte is a dance that has a straight rhythm in 4/4 and begins on beat three in the middle of a measure. In Rousseau's *Dictionnaire*, the gavotte is described as "gracious, often gay, and sometimes also tender and slow."³⁰ Georgette's first elongated solo section during the No. 1 duo lasts for twelve measures before Babet responds. The duo is in C Major but modulates by fifths, with this section solidly in the relative a minor. See Figure 6.7. Also notable about this particular duet is a small rhythmic introductory motif throughout (see Figure 6.6).

**Figure 6.6 Introductory Rhythmic Motif
of *Philippe et Georgette* No. 1**



Dalayrac uses the introductory rhythmic motif (Figure 6.6) pervasively throughout the duet. Therefore, Georgette's short melodic gavotte section is juxtaposed against the incessant motif and other declamatory, dialogue singing, making the gavotte sentiment strikingly different and stand out. The same theme appears in No. 7 with Babet now singing (see Figure 6.8).

³⁰ Rousseau, *Dictionnaire de Musique*, 230.

Figure 6.7 Georgette's Theme in No. 1, p33



Figure 6.8 Georgette's Theme Sung by Babet in No. 7, p 95



In the theme recollection, Babet sings about Georgette, covering for her when an officer of justice questions Georgette's frazzled state. The grace-note lead to beat one in the theme is passed back and forth throughout the measures between Babet's vocal line and the first violin.

Overall, though not yet considered reminiscent motifs, Dalayrac is clearly establishing musical links to characters. His inclusion of aural character associations is notable, albeit not uncommon. The movement calling for dramatic intent in the French overture dates back to the 1750s.³¹ By this period and onward, "Enlightened opinion now demanded an understandable connection between overture and parent opera."³² The sentimental *comédie Philippe et Georgette* embodies this desire, musically moving toward a logical dramatic progression in line with highlighting the pre-romantic characteristic of individuality.

Dramatic Flow through the Framework

Throughout the eighteenth-century, the musical *comédie* format consisted of alternation of vaudevilles (often reused music), choruses, and spoken dialogue. Considering unity of elements and dramatic intention, spoken dialogue was traditionally viewed as more effective

³¹ See Basil Deane, "The French Operatic Overture from Grétry to Berlioz," *Proceedings of the Royal Musical Association*, 99th Sess. (1972-73).

³² Charlton, "Genre and Form in French Opera," 181.

than recitative in the French tradition, with the music reserved for heightening the drama and exploring the emotions. Simple parodied vaudeville, the *opéra-comique* in its mid-century form, did not accomplish dramatic fluidity.³³ Therefore, as the *comédie* progressed throughout the second half of the century, vaudeville was replaced with newly composed music written with individual plots in mind. However, the nature of the hybrid genre required creators of the *comédie* to devise methods that allowed for natural flow from speech into song. Through the evolution of the genre, some composer, librettist teams conceived formulaic patterns achieving dramatic fluidity. As demonstrated from the examples below, Solié and Hoffman successfully forged a framework that connected each scene as much as possible while alternating discourse and music.

The beginning of the 1790s marks the initiative by authors to implement intentional text in the musical numbers in order to advance the plot. Cordes argues that Méhul is the leading composer responsible for taking the mid-century *comédie mêlée d'ariettes* that was a simple mixture of song and dialogue into a “well-ordered musical drama.”³⁴ In addition, both Dalayrac and Solié’s *comédies* were congruent with this development, even more so *Le Secret*. According to Bartlet, Hoffman “had a stronger sense of structure to the work as a whole, the function of characterization and the building of suspense.”³⁵ To see how Hoffman and Solié constructed pattern within their form, compare Tables 6.4 and 6.5. Table 6.4 indexes the scenes of *Philippe et Georgette*, showing the overall form. Notice that Monvel does not adhere to any particular pattern, but rather uses an abundance of dialogue over monologues: eighteen to six. Also, he does not employ a specific type of spoken form (dialogue versus monologue) to prepare for the following musical number. Dialogues and monologues equally lead into the solo airs.

³³ Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 57.

³⁴ *Ibid.*, 41.

³⁵ Bartlet, *Étienne-Nicolas Méhul and Opera*, 71.

Table 6.4 *Philippe et Georgette* Index of Scenes; Form of Dalayrac's *Comédie*

Scene No.	Type	Character(s)	Pg No., score
I	Monologue	Georgette	24
II	Dialogue	Georgette, Philippe	24
III (No. 1)	Musical duo, Dialogue follows	Georgette, Babet	25-42
IV	Monologue	Georgette	42-43
V	Dialogue	Georgette, Philippe	43
VI	Monologue	Georgette	43
VII (No. 2)	Dialogue, Musical solo follows	M. Bonnefoi, Georgette, M. Martin	43-54
VIII (No. 3)	Dialogue, Musical duo follows	Georgette, Bonnefoi	54-69
IX (No. 4)	Monologue, Chanson follows	Bonnefoi	70-74
X	Dialogue	Bonnefoi, Babet	74
XI	Dialogue	Bonnefoi, Babet, Georgette	74-75
XII	Dialogue	Georgette, Philippe	75
XIII	Dialogue	M. et Mad. Martin, Bonnefoi, Georgette, Philippe	75
XIV (No. 5)	Dialogue, Chanson follows, Dialogue follows	M. et Mad. Martin, Bonnefoi, Georgette, Philippe, Babet	75-84
XV (No. 6)	Monologue, Chanson follows	Philippe	84-87
XVI	Dialogue	Babet, Hincmer	87-88
XVII	Monologue	Hincmer	88
XVIII	Dialogue	Georgette, Hincmer	88-90
XIX	Dialogue	Georgette, Hincmer	90-91
XX	Dialogue	Georgette, Philippe, Babet, Hincmer	91
XXI (No. 7)	Stage action, Large ensemble follows	Recors (tenors and basses), Georgette, Hincmer, Babet, Philippe	92-118
XXII	Dialogue	Philippe, Georgette, Hincmer, Mad. Martin, Bonnefoi	119
XXIII	Dialogue	Philippe, Georgette, Hincmer, Mad. Martin, Bonnefoi, Babet	120-121
XXIV (No.8)	Dialogue, Chorus follows	Philippe, Georgette, Hincmer, Mad. Martin, Bonnefoi, M. Martin, Babet	121-131

Contrastingly, Hoffman and Solié develop a pattern between the spoken and sung. In addition to using dialogues and monologues more equally (fourteen to eleven), Table 6.5 shows the four true solos are preceded by monologues, while a dialogue between the two characters about to sing comes before the two duet-like airs (all bolded). The formulaic pattern prepares the next scene and fits dramatically. Using the traditional elements supplied by the eighteenth-century *comédie* tradition and Gluckian dramatic principles, Solié and Hoffman show concern for organizing the work with purpose: the music functioned dramatically and the declamation was clear and concise, not drawn out by verbose discourse. The structure Solié and Hoffman create appeals to the late eighteenth-century perception of beauty, which merges the “rules derived from antiquity” with expressive sensations: sensibility experienced through the comfort of structure.³⁶

Table 6.5 *Le Secret* Index of Scenes; Form of Solié’s *Comédie*

Scene No.	Type	Character(s)	Pg No., score ³⁷
I (No.1)	Monologue, Air follows	Valère	20-33
II (No. 2)	Monologue, Air follows	Cécile	33-39
III (No.3)	Dialogue, Duo follows, One-line after	Cécile, Thomas	40-61
IV	Dialogue	Cécile, Dupuis, Thomas	62
V	Monologue	Dupuis	62
VI	Dialogue	Dupuis, Valère	63
VII (No. 4)	Monologue, Romance follows	Valère	63-66
VIII	Dialogue	Valère, Dupuis	66
IX	Dialogue	Dupuis, Cécile	66
X	Dialogue	Dupuis, Cécile, Thomas	67
XI (No. 5)	[Duet-like] Air	Cécile, Thomas	67-81
XII	Monologue	Thomas	81
XIII	Dialogue	Thomas, Angélique	81-82

³⁶ Head, "Fantasia and Sensibility," 265.

³⁷ Pages numbers throughout correlate with the orchestral score: Solié and Hoffman, *Le Secret, opera en un acte mise en musique* (Paris: Gaveaux frères, 1796).

Table 6.5 (continued)

XIV	Monologue	Valère	82
XV (No.6)	Monologue, Air follows	Thomas	82-84
XVI	Dialogue	Thomas, Cécile	84-85
XVII	Monologue	Thomas	85
XVIII	Monologue [sort of]	Dupuis, Thomas	85
XIX	Dialogue	Dupuis, Valère	85-86
XX	Monologue	Dupuis	86
XXI	Dialogue	Dupuis, Thomas	86
XXII (No. 7)	Dialogue, [Duet-like] Air follows	Dupuis, Thomas, Cécile	86-90
XXIII	Dialogue	Thomas, un porteur	91
XXIV	Monologue	Valère	91
XXV	Dialogue	Thomas, Cécile	91
XXVI	Dialogue	Cécile, Thomas, Angélique	91-92
XXVII (No. 8)	Finale	Angélique add Valère	(DUO)
XXVIII (No. 8)	Finale Chorus Continued	Cécile, Dupuis (TRIO) add Thomas (QUINTET) add Angélique, (DUO) Valère (QUINTET) Cécile, Dupuis add Angélique, Valère, Thomas	93-96 97-100

When comparing Tables 6.4 and 6.5, notice where the authors situate the musical numbers. *Philippe et Georgette* commences with a dialogue that declaims the nature of the plot and the purpose of the piece, producing plot clarity from the onset. The first duet is long and involved, but followed by four spoken scenes alternating between dialogue and monologue. Then, three musical numbers follow in close succession, only broken by short, spoken scenes. The final four musical numbers are more evenly dispersed throughout the second half of *Philippe*

et Georgette. *Le Secret*'s location of the musical numbers differs. Solié and Hoffman immediately start the *comédie* with extremely short monologues/dialogue and three musical numbers. By beginning with multiple music numbers, Solié and Hoffman not only give music priority over discourse but also use it to establish the plot and create strong characterizations. The following five numbers are then interspersed somewhat evenly throughout and are prepared by spoken text that appropriately leads into the music. Bolded in Table 6.5, a monologue always leads into the character's air, while a dialogue between ensemble members proceeds into the subsequent ensemble.

In the 1790s, although the musical numbers and spoken scenes were situated in various patterns—some more effectively achieving dramatic flow—the overall dramatic form of the sentimental one-act *comédie* included structural similarities. The amount of musical numbers written for the work became unofficially standardized. The common structure is comprised of an overture followed by seven to twelve newly composed musical numbers interspersed with spoken dialogue, and closing with an ensemble finale. From the sixteen profitable one-acts, ten scores are extant. Of these ten, six contain eight musical numbers, making it the most common.³⁸ The other notable structural parallel between *Philippe et Georgette* and *Le Secret*, in particular, is the introduction of a new character three-fourths of the way through the *comédie*. Around page 90 of both works, an outsider knocks on the door, consequently adding intensity to the domestic and building to the dramatic climax. The concept of introducing an outsider into the storyline is not innovative, in fact it followed *drame* conventions. In pre-Revolution works, the outsider was often seen as a threat to the family.³⁹ However, in the pre-romantic nature of these *comédies*, the outsiders are not selfish or scheming. Rather, the stranger is revealed to be a family member

³⁸ Of the other four one-acts, *Ambroise* has seven numbers, *Le Prisonnier* and *Gulnare* have nine numbers, and *La Soirée orgaeuse* has 13 musical numbers.

³⁹ Haggstrom, "Conscious Manipulation, Inadvertent Revelations," 119.

connected to the hidden person. In their respective *comédies*, characters Hincmer and Angélique appear at the home with the hiding place in search of their loved one. Both are introduced at the dialogue preceding the climatic large ensemble in their respective works, therefore neither sings until the ensemble. This similar instance intensifies the dramatic through-line of the plot and advances to the dénouement, while also modifies previously established customs.

The framework of each *comédie* suggests the intentions of the authors to create dramatic flow in a genre that inherently lacks continuity due to the alternation between the spoken and the sung. Significantly, the differences expose the genre's development through the decade from *Philippe et Georgette's comédie mêlée d'ariettes* to *Le Secret's comédie mêlée de musique*. Both composers and librettists have already begun to employ the music deliberately within the dramatic framework, but it is Solié and Hoffman in *Le Secret* who establish a formulaic pattern that emphasizes dramatic flow through preparing music with dialogue and employing music to advance the plot and deepen character emotions.

Changing Forms: Airs

When observing the style of melodic vocal writing, the issue of quality rises to the fore. The final two sections examine Dalayrac and Solié's use of changing musical forms and their respective writing styles. Not only do Dalayrac and Solié approach forms differently, but their labeling is also dissimilar. I will discuss each composer's decisions individually. First, the context of eighteenth-century French vocal writing provides an understanding of each composer's musical decisions and illuminates the progression towards a national declamatory style.

Throughout the century, conflicts like the *Querelle des Bouffons* in the 1750s and the Gluck-Piccinni debates in the 1770s hash out the suitability of the French language for music. A mid-eighteenth century contemporary of Rousseau, Charles-Henri Blainville, claimed the ability for the French to create beautiful melodies was within the possibilities of its language. “Une Nation dont le Théâtre Dramatique seroit reconnu de tout l’Europe comme l’écôle de la belle declamation ne pourroit qu’avoir une langue proper au chant musical.” (“A nation whose dramatic theater is recognized through all Europe as the school of fine declamatory style would have a language suitable to vocal musical.”)⁴⁰ This recognized declamatory style becomes a major style element of French opera in the nineteenth-century but was first perfected by Grétry in the eighteenth-century. He established the tradition that set the words to the melody with consciousness of the “ebb and flow of verbal rhythms and meanings.”⁴¹ Critical to the development, the libretto needed to be well-constructed and the composer needed to respond sensitively to the language when writing the accompanying melody. The French language exudes subtly and nuance; therefore, the composer “must declaim naturally while maintaining melodic interest.”⁴² The difficulty of achieving this balance separates low and high quality compositions in terms of compositional matters. Both *Philippe et Georgette* and *Le Secret* maintain a balance between declamatory and melodic vocal styles. Dalayrac and Solié employ more melodic writing within the solos, and contrastingly, their ensembles are driven by pre-arioso, declamatory style singing.

The solos in *Philippe et Georgette* uncover inconsistency in labeling. Distinct differences between the *air* and *chanson* exist during the 1760s (the early period of *comédie mêlée*

⁴⁰ Translated by Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 27, quoted in Charles-Henri Blainville, *L'Esprit de l'art musical, ou Réflexions sur la musique et ses différentes parties* (Genève, 1754), 1.

⁴¹ Charlton, "The Nineteenth Century: France," 129.

⁴² Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 31.

d'ariettes) and are found in the musical definitions of Rousseau's *Dictionnaire*. An *air* is essentially an Italian aria included within operas. By contrast, Rousseau states that a *chanson* is a "petit poème lyrique (small, expressive poem)" that is meant for familiar occasions with friends or with a personal reflection of one-self: "un Air pour être chanté dans des occasions familières, comme à table, avec ses amis, avec sa maîtresse, & même seul, pour éloigner, quelques instants. (a musical song to be sung at friendly occasions, like at a table with friends, with a mistress, and even alone, to enjoy a few moments)."⁴³ Despite these descriptions, the genre developed during the following thirty years. Hence, applying particular form titles from their mid-century definitions is no longer applicable. Unfortunately, no clear descriptions, re-defining the purpose of song titles, exist from the 1790s.

As a general rule, chansons, couplets, and romances are all strophic.⁴⁴ Since Moss conducted a broad study comparing all of Dalayrac's solos during his different compositional periods, she shows that Dalayrac's favored titles and forms changed from one period to the next. In his first period, 1781 to 1789 he favored air, ariette, and chanson: five airs, five ariettes, and four chansons were written in these forms. His next period from 1789 to 1794 includes *Philippe et Georgette*. During this period he wrote six chansons, compared to two couplets, two romances, and two ariettes.⁴⁵ Chanson was clearly his favored form. In *Philippe et Georgette* only Bonnefoi and Philippe's musical solos are labeled with a song form, and they are unsurprisingly titled chanson. Dalayrac did not label other solos. His choice of chansons for Bonnefoi and Philippe aligns with his second period's favored form and also could be following in the mid-century conception of the chanson, which allows the character to express their emotional state in reaction to his/her circumstances. Therefore, Dalayrac's allusive (and sometimes non-existent) solo titles

⁴³ Rousseau, *Dictionnaire de Musique*, 72.

⁴⁴ Moss, "Solos of the One-Act Opéras-Comiques by Nicolas Dalayrac," 243.

⁴⁵ *Ibid.*, 244.

are less reflective of established form and emotional associations but rather show Dalayrac's changing favorites based on his compositional period.

Contrastingly, Solié titles five of his musical numbers "air," even works that involve two voices. He also labels No. 4 "romance" and No. 3 "duo."⁴⁶ Although Solié and Hoffman present more dramatic flow through themes and organization, Solié alone does not exhibit innovative or experimental vocal writing. Even though the definition for air implies its likeness to an Italian aria, Solié's airs are not equal in writing style, sentiment, or form. Valère's Air No. 1 is a large-scale solo with difficult virtuosic vocal writing. Since coloratura was rarely used within the common conventions of the declamatory style, its use was reserved for dramatic intensity, foreshadowing a crucial feature of musical romanticism.⁴⁷ Solié employs more melismatic melody in Valère's Air than anywhere else in the *comédie*. In contrast, Cécile's Air No. 2, Valère's Romance No. 4, Thomas' Air No. 6, and Dupuis' Air No. 7 all include couplets and therefore repeat music on new text through strophic verse-form. Excluding Valère's melodies, the other airs have simple melodies in stepwise motion with some consonant, primarily triadic, skips, sometimes doubled by a principal instrument. Consequently, these are set in the *genre gracieux* style of *comédies* demanded by public taste. The *genre gracieux* implies a natural melody with stepwise motion and/or third and fifth skips, giving "the aria the air of simplicity that the French associated with nobility and classical serenity."⁴⁸

Although it appears that *Le Secret* has eight musical numbers, divided into two ensembles and six solos, Solié's labels are misleading. Two of the airs include a second voice, technically

⁴⁶ The title "romance" is important within the broader context. "*Romances* were from the first designed to be transferred out of work *opéra-comique* and into the home, often via purchased arrangements, thereby leading a double life in the development of secular melody from around 1750. The tradition continued unbroken into the nineteenth-century, and Berlioz consequently modeled his earliest-known compositions within the *romance* tradition." Charlton, "Berlioz, Dalayrac and Song," 3.

⁴⁷ Cordes, "Etienne-Nicolas Mehul's *Euphrosine* and *Stratonice*," 95.

⁴⁸ *Ibid.*, 131.

making three duets, four solos, and one finale ensemble. By including other characters within the solo song, Solié is continuing the Gluckian tradition of elevating drama over musical form, and thus deviating from formal musical expectation. The insertion of commentary from other characters is another example of the authors' creation of natural fluidity in the plot. This occurs in No. 5 and No. 7. In No. 5, Cécile has an intense, demanding melody throughout; it is her highest singing in the *comédie*, requiring her to sing many G⁵s and A⁵s. The difficulty of the descending vocal line expresses her raging jealousy. Interestingly though, when Thomas adds in his one ironic line, Cécile no longer sings melody but rather repeats her text on E⁴ in declamatory fashion. (See Figure 6.9.)

Figure 6.9 *Le Secret* Duet-like Air No. 5, p72

The image shows a musical score for two characters, Cécile and Thomas, in a duet-like air. Both parts are written in treble clef. Cécile's part begins with a quarter rest, followed by a quarter note G5, an eighth note A5, and a quarter note G5. Her lyrics are "du ma-ri - a - ge". Thomas's part begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note G4. His lyrics are "Je vous ap - prou - ve". The two parts are bracketed together on the left side.

Thomas enters with the same melody and affirming text two more times during No. 5. Instead of singing simultaneously with him, Cécile rests and then responds with a “mais.” This indicates her internal conflict. Although Thomas agrees with her suggestion to separate from Dupuis, she questions whether it is the right solution. Musically, Solié crafts Thomas’s insertions to be emotionally manipulative, encouraging Cécile to continue in her reckless manner.

As the above examples demonstrate, neither Dalayrac nor Solié clarify the intent of specific titles for solos in their *comédies*. However, each composer displays balance in his vocal writing by employing both declamatory and melodic styles, as well as using music for plot

advancement. These features are further illustrated in the next section concerning ensemble writing.

Changing Forms: Ensembles

To conclude my musical analysis exhibiting transitional, pre-romantic features of the *comédie*, I offer three ensemble examples. The ensembles in both *comédies* also exhibit purposeful writing apparent in Dalayrac's and Solié's airs. Within the ensemble context, the declamatory writing style, with its dialogue-like nature, is best depicted in the duet of *Le Secret*, No. 3 with Cécile and Thomas. In addition to quality writing, the closing chorale ensemble finale was a continued convention for the *comédie* genre that illustrates an elevation of the art form from 1791 to 1796. Therefore, I end with a comparison of the tutti-finales from the two *comédies*.

In *Le Secret*, the No. 3 is the only musical number labeled as a duet. Solié writes in the idiomatic French declamatory style, which continues the sense of dialogue within the musical context. This sophisticated technique emphasizes flow from the spoken to the sung. The balance of melody is seen in Solié use of a refrain that marks the middle and closing. Table 6.6 illustrates No.3's form:

Table 6.6 Form of *Le Secret* Duo No. 3

Section	Description	Key Area	Pg No., score
A	Declamatory style	I	41-45
B	<i>Accompagnato</i> recit	V/V	45-46
	Transition figure	V	46-47
C	Melodic refrain	V	47-50
	transition figure	V	51-52
B	<i>Accompagnato</i> recit	modulating	52-53
A'	Declamatory style	e minor, modulating	53-54
	Transition figure	V	55-56
C	Melodic Refrain, <i>Préssé</i>	I	56-60
	Transition figure	I	60-61

The A section establishes a two-phrase melodic motif used throughout the duet in the strings that counters playfully with a two-phrase variation in the bass. See the small treble motif in Figure 6.10.

Figure 6.10 *Le Secret Duo No. 3* Melodic Treble Motif, p41



The strings maintain a driving accompaniment while the flute is given the melodic solo. As the instruments present the melodic interest, Thomas and Cécile exchange lines in sung-dialogue fashion. The declamatory style repeats notes frequently, imitating speech, and remaining vocally within mid-range.

Solié dictates form by his use of repeated rhythmic figures and texture variation, as seen in his use of the *accompagnato* recitative and transition figure (both sections serving as distinct transitions). The instrumentation of the six measures of B thins to only strings, which strike syncopated chromatic appoggiaturas from below on beats two and four. See Figure 6.11 for the end of B into the transition figure. I call B *accompagnato* recitative, instead of declamatory, because of the orchestra's function. The vocal writing retains the same elements in both styles (repeated notes imitating speech); however, the sudden thinning of the instrumentation and their punctuating style lower the orchestra's role to supporting, suggesting orchestral recitative rather than a melodic presence for the orchestra when the voices sing in declamatory style. Following B, the transitional figure adds the flute and oboe back in, with the flute and first violin introducing the new figure that demarcates the C section: two thirty-second notes and a dotted eighth (see beat three of the third measure of Figure 6.11).

Figure 6.11 *Le Secret* Duo No. 3 Sections B into C, p46

In the C section melodic refrain, Cécile and Thomas begin to overlap and sing melodic lines simultaneously in the dominant. Thematically during the refrain, the two do not speak to each other but rather verbally express their thoughts and individual objectives:

CÉCILE. Ah! c'est trop m'outrager!
L'ingrat trahit ma flamme; je suis
jalouse et femme, je saurai me venger.

*CÉCILE. Ah! it's too much to insult me!
The ungrateful betrays my love; I am a
jealous wife, I will know revenge.*

THOMAS. Il n'est pas de danger;
Laissons faire le Dame, Dans ce cas
une femme sait toujours se venger.

*THOMAS. He is not out of danger; Let's
help the lady. In this case, a woman
always knows how to get her revenge.
(Appendix B, P176)*

Scalar motives in the violins and bass are punctuated by woodwinds on downbeats; once again, the orchestra takes a supporting role while the voices retain the melody. To vary form, and assumedly considering dramatic textual intent, Solié switches the order of sections in their

repeats. The transition figure appears for four measures, now ascending and descending stepwise rather than only ascending on broken triads in its first statement. Through the repeat of sections, Solié plays with instrumentation texture. He adds in more instruments in the seven-measure return of the third transition figure, which builds the duet to the final refrain. The final C' refrain is distinguished as "préssé," or pressing to the end. When comparing Solié's compositional style between solos and ensembles, his solo pieces that actually remain as such, use an abundance of strophic couplets and simple vocal writing. His ensembles, by contrast, are more involved, musically interesting, and packed with dramatic intent.

Despite musical and dramatic development, the tutti-finale was a customary component of the mid-century *comédie mêlée d'ariettes* that was retained, popular, and expected in the 1790s. It was viewed as the critical closing constituent and a defining characteristic of the genre.⁴⁹ Although both Dalayrac and Solié abide by formal convention, they unsurprisingly use different techniques to heighten the climatic tension and bring the dénouement. Cordes argues that in the case of Méhul, ensembles develop the drama and explore characterization, which becomes a crucial aspect of the ensemble's function in the nineteenth-century. However, Cordes asserts that this is not an element of rescue opera, "which employs the ensemble more as a reinforcement of the building up of tension and horror associated with the aspect of unjust imprisonment or rescue."⁵⁰ This claim illuminates a major difference in the use of the ensemble between *Philippe et Georgette* and *Le Secret*. As determined earlier, both *comédies* embody the exemplary action or humanitarian sub-genres of rescue opera. However, *Philippe et Georgette's* No. 7 acts precisely as Cordes describes. The large-form No. 7 ensemble concentrates on the search for the hidden by a male chorus and the other characters' fear of discovery of said

⁴⁹ Ibid., 42.

⁵⁰ Ibid., 65.

fugitive. In contrast, Solié's *Le Secret* No. 8 is also considered a category of rescue opera, yet it accomplishes what Cordes limits to Méhul's compositions. The *Le Secret* No. 8 tutti-finale develops the drama to its climax, relieves all suspense, explores character reactions to revelations, and finally culminates in homophonic happiness. Overall, No. 8 exhibits Solié's sophistication and development of the ensemble form. First, I analyze Dalayrac's approach and then contrast it with Solié's tutti-finale.

Dalayrac writes both No. 7 and No. 8 as ensembles, inserting four short dialogue scenes between the musical numbers. Through this structure, Dalayrac and Monvel create tension in the chaos of No. 7, as the male chorus searches for Philippe while interacting with the principals. Following this, the dialogue section brings the storyline to a close, which leads to the discovery of Philippe and the news of his freedom. According to convention, No. 8 then functions as the short choral homophonic conclusion that states the moral of the story. In No. 7, Dalayrac generates intensity through musical means: succession of diminished seventh chords over the tonic, extreme dotted rhythms, an extended section in minor, prominence of brass, and full employment of instrumentation. Effective in creating intensity, most of these features were common for the period.⁵¹ He also heightens tension further by the presence of the police, the first and only scene with a chorus. The inclusion of chorus is typical for this early period, following in the Gluckian tradition that stressed choruses, especially gender-specific choruses as seen here. By incorporating a chorus scene, this one-act includes not only the usual ensemble finale but also a large, intricate ensemble piece that amplifies the suspenseful search for Philippe. Deviating from the neo-classical tradition, action materializes on stage rather than simply speaking about it. The search, only previously described, is now taking place before the audience's eyes on stage.

⁵¹ Ibid., 76.

The ensemble serves as a justified, climatic use of music that drives the plot to the following dialogue dénouement. The spoken scenes then resolve all plot issues.

Solié's technique is more elevated than Dalayrac's organization. Solié employs only one large ending ensemble, No. 8, which includes varying ensembles, climax, dénouement, and the moral-to-the-story homophonic closer. Since he avoids using dialogue, Solié's vocal textures oscillate between an almost arioso-precursor, small ensemble writing, and choral homophony. No. 8 is technically split into two scenes: (P93-100) The duet reunites Angélique and Valère and (P100 Scene XXVIII to end) introduces the duet between Dupuis and Cécile (See Table 6.5 earlier in this chapter for clarification). The duet offers variations between characters, singing style, tempo, and instrumentation. *C* minor and *Plus vite* are new, clearly-marked indications at the scene change from the original *E^b* Major. The third section of the finale, although not denoted as a scene change, is demarcated by fermati over the final cadences and followed by a key change to *C* Major and meter change to 6/8. Throughout the sections of the finale, Solié varies textures through instrumentation and vocal writing. Since he does not employ a spoken section to reveal all the ending results, he calls for more declamatory sections, mimicking spoken dialogue, and specifically marks "recit" on multiple occasions in the first two scenes (used sparingly in the *comédie* tradition as its common use is in sung-through *opéra*). He fluctuates between *plus vite*, *mesuré*, and *accompagnato récit* during the trio. When Dupuis takes over the melodic line, the instrumentation thins to only strings as he reveals Valère as Angélique's future husband and tells Cécile her jealousy was unsolicited. The brass is added back in as Angélique, Valère, and Thomas proclaim their happiness.⁵² Immediately following, the texture and instrumentation

⁵² The thinning of texture shows Solié's attention to volume and clarity as well. During moments where vital plots details are revealed, he lessens the orchestra's presence in order to allow the text to take precedence and be communicated appropriately. However, when expression is more important than declamation, he employs certain instruments to emphasize (for instance, what occurs in the above example).

change again, reflecting the emotional shift of Cécile from jealousy to relief. Particular to the musical representation of her psychological change, Solié re-introduces a solo bassoon to double Cécile's relieved text.

The bassoon rests when Dupuis follows with the explanation of Valère's pardon and Angélique's permission from her father to marry Valère. Rather than employing a musical transition to the next quintet homophonic section, Solié uses a textual transition. Functioning as a significant dramatic link, Dupuis addresses Cécile, telling her that he is responsible for the happy union of the couple, also emphasizing his good deed despite the consequences to his personal life. See how Dupuis' line joins the two sections in Figure 6.12. The phrase falls over the barline as the homophonic section begins on the downbeat. Sparse strings in sixths and thirds accompany Dupuis' transitional line with full orchestration employed on the downbeat of the measure where the quintet commences.

Figure 6.12 Dupuis Textual Musical Link in *Le Secret* No. 8, p108-9

Violin I

Violin II

Viola

Oboe

Clarinet

Bassoon

Cécile

Angélique

Valère

Thomas

Depuis

Bass

O mo-ments mo-

O mo-ments mo-

O mo-ments mo-

O mo-ments mo-

O mo-ments mo-

Je suis char-gé d'u-nir ce cou-ple for-tu-né. O mo-ments mo-

In the subsequent homophonic section, as the sentiment stays the same, the sopranos and tenors have unison parts respectively. Inspired by the Revolutionary festival music, a three-part choral

texture for four or more voices like this created space between lower voices and a gap between the upper voices.⁵³ Twelve measures into the section, Solié alters the text to fit to the individual character's reaction to the turn of events, showing his attention to dramatic intention. Though the text changes, unison remains between respective voice parts for twelve more measures. Leading to the cadence, the sopranos split to individual harmonies, reflecting new emotional text as well as smoothing the cadential movement into the new tonal area in the final section.⁵⁴

Both *Philippe et Georgette* and *Le Secret* end with a final homophonic, moralizing sentiment, following the *comédie* conventions. In *Philippe et Georgette*, Bonnefoi says the line, “Livrons-nous à l’espérance du plus doux avenir; Dejà la bonheur commence et bientôt pienes vont finir.” (“Let us surrender to hope of the sweetest future; Already happiness begins and soon our troubles will end.”) (Appendix A P170). The line expresses a collective message speaking to the early Revolution’s social climate in the heat of change and hoping for a better tomorrow. Interestingly, the same phrase introduces the homophonic section of *Le Secret* too: “Livrons-nous à l’allégresse; Oublions nos tourments.” (“Let us surrend to enjoyment; Let us forget our agonies.”) (Appendix B P198). The sentiment of this statement reflects the attitude of the reaction years—an emphasis on enjoyment after enduring the agony of the Terror. Also notice the final moral lessons use the first-person plural “ons” endings, making the emotion inclusive to the audience. The specific “livrons-nous” text appears as the introductory phrase in the homophonic endings of both *Philippe et Georgette* and *Le Secret*. I propose this “livrons-nous” establishes an expected device and verbiage within the sentimental context.

Seen in the many musical examples from *Philippe et Georgette* and *Le Secret*, the composers were elevating large-scale form through attention to dramatic flow and, on the small-

⁵³ Bartlet, "The New Reperotry at the Opéra During the Reign of Terror," 145.

⁵⁴ This soprano split also signifies that Angélique is the higher voice, suggesting her as a youthful character.

scale, pairing melodic themes and instruments with characters and/or emotion. Analysis shows that Dalayrac and Solié treat these topics differently, offering development through individual methods. While Dalayrac employs the trombone and uses musical characters associations, Solié's ensembles show mature and varied treatment of internal elements: form, texture, and vocal writing. Despite the background of a political Revolution, the harmonics of this decade were not revolutionary; yet, the pre-romantic characteristic of musical dramatic intent advanced the Revolution's *comédies mêlée d'ariettes* to the nineteenth-century *opéra-comique*.

CHAPTER 7

CONCLUSION

Situated in a shifting economic and socio-political atmosphere, the Favart endured the 1790s with the success of a handful of profitable and popular musical *comédies*. Despite surviving the Revolution, this was not enough to maintain the *société*. Therefore, in 1801 the Favart and its competitor, the Feydeau, joined forces, becoming the well-known nineteenth-century theater, the Opéra Comique. Pre-romantic tendencies in the sentimental *comédies* create a bridge between neoclassical eighteenth-century theater and the lush exaggerated expression of nineteenth-century romanticism.

Chosen through reception history analysis, two *comédie* case-studies—*Philippe et Georgette* and *Le Secret*—demonstrate the power of public opinion over the success of the Salle Favart during the deregulated theatrical system of the Revolution. These works, derivative of the Enlightenment culture, were not outright political but instead reflected an evolving philosophy of humanity, the family unit, and individual citizens. The domestic settings of the sentimental *comédies* create an ideal context for subtle shaping of republican ideology as well as demonstrating preferred entertainment. They were essentially two ideological diversions enjoyed by the Revolution Parisian audience. In sum, the libretti of *Philippe et Georgette* and *Le Secret* typify pre-romantic sensibilities through sentimental domesticity and *généreux* individuals.

The perception of self and others, a crucial element of the sentimental ideology, is reflected in the *comédie* characters. Although not stereotypes from the *commedia dell'arte* tradition, the characters of *comédie* often have one overall objective that consumes them for the entirety of the act, and the conclusions of their stories exemplify their individual *sensibilité*. For instance, Bonnefoi is pictured as virtuous to the end. He is not rewarded with the woman he had

pined for, but he remains dignified, acknowledging friendship as a greater gift. He epitomizes the *généreux ami* through his contained, noble reaction, showing that virtue trumps all other emotions explored in the *comédie*.

Considering the musical *comédies* in a broad context, chapters four through six reveal that the Revolution years in opera did not break with *ancien régime* practices but rather furthered it. Two composers in particular, Dalayrac and Solié, were implementing pre-romantic characteristics (previously established by Gluck and Grétry in the 1770s and 80s) that developed already established genres, themes, and forms. The French Revolution decade transitions from the Classical styles of natural *galant* and emotional *empfindsamkeit* to the later excessively expressive Romantic style. Aspects of the *comédies* during the transition years anticipate and contribute to the development from *comédie* to the nineteenth-century *opéra-comique*.¹ The French elements of musical character associations and sentimental song influenced notable composers of the nineteenth-century aesthetic, specifically Beethoven, Carl von Weber, and Berlioz.²

My contribution in this thesis offers ideological and musical analysis of two works, both of which provide social criticism of a localized people. The atmosphere in which *Philippe et Georgette* and *Le Secret* were created largely influenced musical components, genre, and drama in the French opera house for the next century.³ I identified trends in two of the Favart's hits, but further study of the performers in the Favart's *société*, analysis of the other three most-performed one-acts, and investigation of the one-acts at the competitive theater (the Feydeau) could reveal the extent of these developments. Furthermore, reprising these works would be an ideal prospect.

¹ Giroud, *French Opera: A Short History*, 102-109.

² In Berlioz's *Critique Musicale*, he recognizes Grétry and Dalayrac as the "only two consistently worthy representative of early opéra-comique." Mehul and Monsigny follow in importance, according to Berlioz, and Solié's composition is scorned rather than exalted. Charlton, "Berlioz, Dalayrac and Song," 7.

³ Feilla, *The Sentimental Theater*, 224; Dean, "French Opera," 65; Bartlet, *Étienne-Nicolas Méhul and Opera*, 7.

The manageable size of the orchestra, limited numbers of principals, short length of the work, and focused drama, mixing humor with serious subject-matter, make these two sentimental *comédies* perfect for university productions and small, regional opera houses. The translations provided in the appendices can be used as subtitles in productions, as well as synopses and history adapted for program notes. My exploration of the psychological portraits would aid singing actors to familiarize themselves with the foreign social milieu and ideologies of Revolutionary France. Actors need to embody the characters with genuine depth of virtue, and establishing an understanding of the social context and perceptions is necessary in order to realize the sentimental subtexts accurately. The concept of the *généreux ami* and attention to individuality would resonate fondly with today's audience, while offering a tableau of Revolution bourgeois life.

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APPENDICES

APPENDIX A: *PHILIPPE ET GEORGETTE*

The sub-series AJ¹³ from the Paris Archives nationales includes all archival information pertaining to the Opéra-Comique. *Philippe et Georgette* is AJ¹³ 1099. According to Charlton's Opéra Comique repertory, *Philippe et Georgette*'s printed orchestral score is housed in Paris, Bibliothèque nationale de France (hereafter F-Pn), Départements des Imprimés, des Manuscrits et de la Musique (D. 2544). As was customary, the libretto was published in addition to the music score. Charlton indicates two editions of the libretto: F-Pn, Thb. 635 (1793), and X. 1282, t. 29 (1802). However, this is incomplete archival information. The available digitized version of the libretto is housed in the National Library of Naples, printed in 1796. Also, *Répertoire international des sources musicales* (hereafter RISM) shows that German cataloging has preserved full manuscript scores, as well as eight additional fragments with incipit. The City Archives of Brussels has digitized and made available manuscript part books, while the Archives de la Monnaie in Brussels houses the facsimile of the orchestral score (TPAR 111). Confirming its widespread popularity, RISM shows *Philippe et Georgette* translated to German and Danish and premiered in their respective countries in 1798 and 1799.

TRANSLATION

The following translations are my own. I have changed, without notice, spellings to modern usage rather than retaining eighteenth-century spelling conventions as printed in original score and libretto. Also, due to the years between the printing of the score and libretto, disparity between the texts in the engraved orchestral score editions and libretti editions occurs. This is especially apparent in *Philippe et Georgette*. Within the spoken dialogue, I consulted both the libretto and score. However, within the musical numbers, I only included the text appearing in the score.

- [] Brackets within bracketed English indicate inserted extra words for clarity/syntax coherency.
- () Parenthesis indicate stage directions
- / Two optional suitable words and/or phrases

- * Disparity in text — either not included or worded differently in score or libretto.
- P# Folio number corresponding to engraved 1794 orchestral score
- Italicized text* are editor's notes concerning delivery or extra information.

Philippe et Georgette, comédie en un acte mêlée d'ariettes

Nicolas Dalayrac and Jacques-Marie Boutet de Monvel

Premiered on Wednesday December 28, 1791

Le théâtre représente une chambre assez mal meublée et dans laquelle on a déposé des caisses, des meubles, des ballots vides et pleins. On voit deux portes ; l'une un peu sur le devant de la scène à la droite des acteurs ; l'autre à la gauche, au fond du théâtre une croisée. Il y a une grande table et un tapis dessus.

[The theater presents a room rather poorly furnished, and in which boxes have been placed, some furniture, some bundles—some empty and [some] full. One sees two doors: one door is a little on the front of the stage to the right of the actors, [while] the other [is] to the left, [and] on the back wall of the théâtre [is] a window. There is a large table [with a] tablecloth on top of it.]

P24 Scene I

Georgette (seule) [alone]

(Elle entre en regardant avec inquiétude derrière elle.) [She enters in looking behind her with worry.]

Ne me suit-on pas?... je n'en puis plus*... Je tremble...heim!.. ce n'est rien... j'ai cru qu'on m'appeloit. (s'avancant vers la porte à sa droite.) Mon Pauvre Prisonnier, mon cher Philippe... (allant à la porte d'entrée.*) Non, je* ne fermerai point cette porte, cela serait suspect (allant au cabinet*) (Elle appelle d'une voix étouffée par la crainte.) Philippe...Philippe...

[Is someone following me? I can't stand it any longer ...I'm trembling...*huh!*... it's nothing...I thought someone was calling me. (Advancing toward the door to her right.) My poor prisoner, my dear Philippe... (Going to the front door.) No, I will not close this door, that would be suspicious (going to the cabinet/closet) (She calls with a voice stifled by fear.) Philippe...Philippe...]

Scene II

(Philippe, qu'on ne voit pas,* en dedans Georgette à travers la porte.*) [Philippe, not visible and within, Georgette through the door]

Philippe

Ah! Georgette, c'est vous!

[Ah! Georgette, it's you!]

Georgette

Oui, mon ami... pauvre Philippe! Vous avez bien souffert depuis hier matin, n'est-ce pas.

[Yes, my friend...poor Philippe! You have suffered so much since yesterday morning, isn't it so?]

Philippe

Je meurs de faim et de soif.

[I'm dying of hunger and thirst.]

Georgette

Ah! Je le crois.

[Ah! I believe it.]

Philippe

Ouvrez-moi.

[Open it for me.]

Georgette

Je ne puis... j'ai perdu la clef... cette maudite clef, je ne la trouve plus.

[I can't. I lost the key...that damn key [—] I can't find it anymore.]

[Actress needs to be genuine in the delivery.]

Philippe

Eh bien, comment donc faire?

[Well, what should we do now ?]

Georgette

Ah je ne sais... depuis hier au soir je suis dans des inquiétudes...j'éprouve un tourment...vous savoir là sans nourriture, et ne pouvoir pénétrer jusqu'à vous! Et si le malheur voulait que quelqu'un l'eût trouvée cette clef!.. si par évènement on voulait entrer ici!.. Ah! ciel... je ne sais que résoudre, que devenir...

[Ah, I don't know...since last night I have been so worried... I feel agony[:] knowing you're in there without food and that [I] cannot get through/reach to you! And if bad luck willed it that someone might have found the key!... if by chance someone could get in here! ...Ah! Heavens.... I can't figure out what to do, or what will become of us ...]

Philippe

Georgette, je tombe de besoin...jamais la faim ne m'a, je crois, autant tourmenté, mais surtout une soif dévorante. De l'eau, Georgette, de l'eau je vous en conjure.

[Georgette, I faint from hunger...I've never been more hungry, much tormented, but above all an all-consuming thirst. Some water, Georgette, I beg you.]

Georgette

Et comment? par quel moyen...ah! mon dieu! il périra là...

[And how? By what means... ah! oh my god! He will perish in there...]

Mde Martin (en dehors) [from outside]

Georgette.

Georgette (à Philippe) [to Philippe]

On m'appelle...c'est ma mere (se retournant vers la porte d'entrée.) j'y vais. Un peu de patience, Philippe un peu de patience.

[Someone's calling me... it's my mother (turning to the front door) I [must] go. A little bit of patience, Phillippe, [have] a little bit of patience.]

Philippe

Georgette, m'aimez-vous toujours.

[Georgette, do you still love me ?]

Georgette

Plus que ma vie...* je descends...

[More than my own life... [but] I [must] go]

Mr Martin (en dehors) [from outside]

Georgette

Georgette (criant) [crying]

On y va ... adieu Philippe... adieu...

[Someone's coming... goodbye Philippe... goodbye]

Philippe

Revenez, revenez bien vite...Et du pain, du pain...de l'eau.

[Return, return quickly... and some bread, some bread...some water.]

Babet (en dehors.) [from outside]

M.^{elle} Georgette.

[Miss Georgette]

Georgette

C'est pis qu'un sort...toute la maison...Et* je descends, ayez-donc patience (à Philippe.) Voici quelqu'un...on monte... Paix / ne parlez plus.

[It's worst than a spell...all the house... And I'm leaving, so be patient (to Philippe). Here is someone... She ascends [*implying a staircase*]... Be quiet/Shhh! don't speak.]

P25 No. 1 Scene III Georgette and Babet Duo, Allegro Moderato, C Major, Cuttime

Babet

Depuis une heure on vous appelle ; eh ! venez donc, Mademoiselle

[Someone has been calling for you for an hour now; ah, come then, my lady]

Georgette

Je cherche ici je cherché-la* s' ce que je que je ne trouve pas

[I search here, I looked there, do I find it ? I can't find it !]

Babet

Depuis une heure on vous appelle.

[Someone has been calling for you for an hour now.]

Georgette

C'est ma mère et que me veut-elle

[It's my mother, and what does she want from me now ?]

Babet

Ce qu'elle veut ? en sais-je rien ? Mais le voisin, lui, le sait bien.

[What does she want ? How would I know about it? But the neighbor, him, he knows exactly.]

Georgette

Quoi le voisin* Monsieur Bonnefoi ?

[What the neighbor, Mr. Bonnefoi]

[which literally translates to good faith/sincerity]

Babet

Oui le voisin.* Oui c'est lui même. L'époux futur qui tant vous aime.

[Yes, the neighbor. Yes, it's him. The future husband who loves you so much.]

Georgette

Il est là-bas ?

[He is downstairs?]

Babet

Il est là-bas, le futur qui tant vous aime il est là-bas,* il est là-bas. Qui vous désire, et qui soupire après l'instant de revoir vos appas.

[He is downstairs, the future [husband] who will love you is downstairs. Who desires you, and who is yearning for the moment to see your charms.]

Georgette

Soit, qu'il y reste, je ne me presserai pas de descendre pour lui là-bas ; hélas ! Je le verrai de reste.

[So be it, let him stay there, I will not hurry myself to go downstairs to him; alas, I will see him in any case.]

Babet

La peste, eh mais eh, Quelle fierté ! En vérité, les jeunes filles d'à présent ont un petit air mépris en tout un petit air mépris ont pour les amants les plus charmants.

[The nuisance, oh, but oh, What pride ! In truth, the young girls these days have this look of scorn for the lovers, the most charming, oh but oh, ...]

Georgette [*singing simlutaneously with Babet*]

Babet, laissez-moi, quelques moments]

[Babet, leave me alone [for] a while]

Babet

Répondez-moi pourquoi ce Monsieur Bonnefoi parlez parlez ; pourquoi donc ne peut-il vous plaire ? Il est l'ami de votre père, il est du choix votre mère.

[Speak to me about this Mr. Bonnefoi. Why then can't he please you ? he is the friend of your father. He is your mother's choice.]

Georgette

Si mon père veut mon bonheur, et si je l'attends aussi de ma mère, Ils ne forceront pas mon coeur à choisir qui ne peut lui plaire.

[If my father wants my happiness, and if I abide by my mother also, they will not compel my heart to choose someone who can't please me.]

Babet

Mais mon enfant*

[But my child,]

Georgette

Babet Babet*

Babet

Mon cher enfant*

[My dear child]

Georgette

Laissez moi-donc*

[Leave me alone then.]

Babet

Mais parlez donc,* de votre père il est l'ami. Je soutiens que c'est votre fait répondez-moi pourquoi ce Monsieur Bonnefoi parlez parlez pourquoi donc ne peut il vous plaire

[But speak then, He is a friend of your father. I support that it's your response/answer to me. Why this monsieur Bonnefoi ? Speak ! Speak. Why then can't he please you?]

Georgette

Oui de mon père il est l'ami mais laissez-moi chere Babet. Laissez-moi donc, laissez-moi Babet, Babet, je vous en prie*

[Yes, he is a friend of my father, but let me be dear Babet. Leave me alone then Babet. I beg you.]

Babet

Un bon garçon tout franc tout rond*

[A good boy all round]

Georgette

Et non non non

[No, no, no !]

Georgette

Et pour raison

[And for [good] reason]

Babet

Assez bien fait...*

[Well enough]

Georgette

Lui son caquet*

[His cackle]

Babet

Et du caquet...*

[And cackle]

Georgette

Tout me de plait*

[All pleases me]

Babet

Et puis c'est qu'il babille ! et de l'esprit il en pétille ! ma chère Enfant, c'est votre fait. Je soutiens que c'est votre fait. Je le soutiens. Je soutiens que c'est votre fait ce bon garçon. Oui ma chère Enfant un tel époux est votre fait*

[And then there's that babble and the mind/soul/intellect bubbles about it, my dear child. It's your choice. I support what you do. I support it. I support what you do [for] this good boy... Yes my dear child, such a husband is your choice.]

Georgette

Babet laissez moi, chere Babet donc s'il vous plait ! un tel époux n'est pas mon fait oh non non...

[Leave me alone, dear Babet, please ! Such a husband is not my choice. Oh no no no !]

P41 Dialogue

Babet

Laissez-moi, laissez-moi, Voilà de belles raisons que vous me donnez-là...votre père s'en contentera, n'est ce pas? votre mère en sera satisfaite...eh! oui! On ne dira rien...nous n'aurons pas de tapage dans la maison...pour moi, je ne prendrai pas votre parti, d'abord...ne comptez pas sur moi...n'y comptez pas...Monsieur Bonnefoi...le meilleur enfant...un garçon plein de mérite... de politesse...qui ne me parle jamais que chapeau bas...Mamselle Babet par ci Mamselle Babet par là...et toujours des choses honnêtes...il a du respect pour mon âge, lui ; c'est un homme qui sait vivre... Eh bien, qu'est ce que vous faites ici? Descendez-vous?..

["Leave me alone," [you say, but] here are the good reasons that you give me : your father will be pleased, right?

Your mother will be satisfied. ah ! yes ! We will not say anything... we will not have disturbance/uproar in our house/family...for me, I will not take your party, first... do not count on me...Forget it !...Monsieur Bonnefoi...the better child...a boy full of virtue and politeness...who never speaks to me with hat's off... Mademoiselle Babet this, Mademoiselle Babet that... and always honest things... he has respect for my age; he's a man who knows life...

Well, what will you do here? Will you go downstairs?]

Georgette

Allons donc ; mais je suis sûre que cela ne finira pas, qu'il va m'entretenir pendant une mortelle heure de sa passion, de ses beaux sentiments!.. peine perdue Babet, peine absolument perdue*...je ne serai jamias sa femme d'abord j'aimerais mieux rester fille toute ma vie.

[We go then, but I am certain that this will not end, that he goes to talk of me during a fatal hour of his passion, of his beautiful feelings !... trouble lost Babet, trouble absolutely lost... I will never be his wife, first. I would rather like to stay unmarried for all my life.]

Babet

Rester fille!..oui...c'est une chose bien facile...pas vrai?...Eh! oui...on dit comme ça à seize ans, mais à vingt on sent qu'il faut un mari, et on le prend...ah ça, si vous ne voulez pas qu'on vienne ne vous chercher, descendez, car je vous avertis que Monsieur Bonnefoi...

[Stay unmarried... yes...it's a very easy thing...not true?...oh ! yes...one speaks like that at sixteen, but at twenty one feels the need [for] a husband and one takes him...ah that, if you don't want what one tries to find for you, leave, because I informed you about Monsieur Bonnefoi...]

Georgette

Eh bien!...allez la première...dites que dans un moment...c'est que je suis occupée ici...je cherche...je cherche...
[Ah good...Go first...Tell [him] that [I'll be there] in a moment, it's [just] that I am busy here...I search...I search...]

Babet

Vous cherchez, et moi je trouve
[You search, and me, I find.]

Georgette

Vous l'avez trouvée ?
[You have found it ?]

Babet

Eh bien quoi ?
[What about it ?]

Georgette

Et mais, c'est ce que vous dites...
[But, it's what you say...]

Babet

Je dis que vous êtes une négligente, qu'on voit traîner de tous côtés ce qui vous appartient, et que si je n'étais pas perpétuellement à ranger...
[I say that you are careless, that one sees [you] drag [out] all around what belongs to you, and that if I was not perpetually to put away...]

Georgette

Je ne vois pas cependant...
[I do not see though]

Babet

Comment! vous ne voyez pas...ce n'est pas une clef que vous cherchez?..
[How ! you do not see...it isn't a key that you look for ?..]

Georgette

Vous l'avez ?
[You have it ?]

Babet (la montrant) [showing it]

La connaissez-vous? Quand je vous dis que vous ne savez jamais ce que vous faites de rien.
[You recognize it ? When I said to you that you never knew this, that you did nothing.]

Georgette

Rendez la moi...ma bonne petite Babet...
[Return it to me...my good little Babet...]

Babet

On vous a donné la garde et le détail du fil, du coton, des rubans de soie...c'est en bonnes mains...n'est-ce pas?.. et si l'on avait eu besoin de ces marchandises, comment aurait on fait?

[Someone gave it to you to protect it, and the detail of some wire, cotton, silk fabric...it's in good hands...isn't it ?.. and if one had need of these commodities, what would one have to do ?]

Georgette

Mais c'est qu'aussi ce cabinet est si noir...que quand j'en sors...j'ai les yeux tous...tous...ça fait que je ne prends pas garde...allons, rendez-la moi...

[But it's also that this closet is so dark...that when I go out...my eyes are all...all...that makes it so that I am not careful...come on, give it to me...]

Babet

Quelqu'un pourrait venir demander...allons Mamselle Georgette...montez au petit cabinet, donnez à Mamselle ce quelle desire....point du tout, Mamselle a perdu la clef et il faut enfoncer la porte..

[Someone could come to ask...come on Georgette... get into the little closet, [and] give you this which you desire...not at all, you lost the key, and you must push the door...]

Georgette

Ah! dieu merci, on n'en fera rien, puisque je tiens la clef.

[Ah ! god thank you, one will do nothing about it because I want the key.]

Babet

Il faut avoir du soin, ma chère enfant...Il faut de l'ordre, de l'arrangement...j'ai voulu vous faire chercher un peu pour vous apprendre...ces jeunes filles...ça n'a pas plus de tête...ah! mon dieu, mon dieu!...allons, je m'en vais donc dire à Monsieur Bonnefoi que vous allez descendre. Ne lui faites pas la mine, comme à l'ordinaire, entendez-vous...Il finira par vous plaire, j'en suis sûre...

[You need to be careful, my dear child... Order and arrangement are necessary...I wanted to make you look for a little, for you to learn...these young girls...they no longer have brains ... ah ! my god, my god !...alright, I go then to tell Monsieur Bonnefoi that you are coming down. Don't give him the appearance, as usual, you hear...He will eventually please you, I am sure of it...]

Georgette

Il lui faudra du temps pour cela je vous en réponds...mais, allez donc...Babet...à propos le buffet...pourquoi donc est-il si soigneusement fermé à présent?

[It will [take] some time for me to answer...but, go then...Babet... speaking of the food...why then is it so carefully locked now?]

Babet

Pardi! Il est fermé...parceque je ne sais ce que devient la moitié, au moins, de ce que je dessers de dessus la table...le pain...le vin, la bonne chère, tout disparaît ? c'est pire qu'un sort ; cependant personne n'entre dans ma cuisine excepté vous ; et je ne comprends pas...

[Excuse me! It is locked...because I don't know what became of half [of it], at least, of those I serve on top of the table... the bread...the wine, the good sherry—all vanished ? it's worse than magic ; however, no one enters in my kitchen except you ; I do not understand...]

Georgette

Donnez-moi la clef.

[Give me the key.]

Babet

Pourquoi?

[Why ?]

Georgette

C'est que je veux...c'est que j'aurais besoin...mais vous êtes singulière ! est-ce que j'ai des comptes à vous rendre? Donnez-la moi tout de suite.

[It's what I want...it's what I need...but you are strange ! is it that I have some score to repay you ? give it to me right now.]

Babet

Tenez, grondeuse...fi ! que c'est vilain d'avoir comme ça le ton dur et revêche.

[Here, scolding one... ah! It's wicked of you to have that hard, crabbed tone.]

Georgette

Eh ! moi, je ne gronde pas...non, je n'ai pas intention de vous chagriner...vous savez bien, Babet que je vous aime.

[Ah ! me, I don't scold...no, I didn't intend to upset you...you know that well, Babet, I love you.]

Babet

A la bonne heure. la voilà...et ne l'égarez pas comme l'autre....descendez ; ce pauvre cher homme...il sera si content de vous voir...mon enfant, on sait ce qu'on refuse, et on ne sait pas ce qu'on aura... voilà un mari tout trouvé, il faut le prendre.

[Ah good, here it is...and don't misplace it like the other one...go down [now]; this poor dear man...he will be so happy to see you...my child, you see this that you're rejecting, but you don't know who is going to come along in the future/One knows that which one refuses. And one does not know what will be...here is a husband all found. It is necessary to take it.]

Georgette

Mais allez donc...

[But go then...]

Babet

Je cours. Je cours.

[I run. I run.]

P42 Scene IV

Georgette. (seule) [alone]

La voila partie!.. ô mon cher Philippe ! à quel péril mon étourderie t'avait-elle exposé.

[Here is the key... oh my dear Phillipe ! to what distress my thoughtlessness has subjected you to.]

P43 Scene V

(Georgette, Philippe à qui elle ouvre la porte ; il est en veste et sans col.) [To who she opens the door ; he is in a collarless jacket]

Philippe.

Oh ! ma Georgette.

[Oh ! my Georgette]

Georgette

Parlez bas...la porte est ouverte.. Babet n'est pas encore au bas de l'escalier... (montrant la clef de la porte.) Elle l'avait trouvée, et depuis hier elle se plaisoit à m'inquiéter.

[Speak low/softly...the door is open...Babest isn't yet at the bottom of the stairs... (showing the door key.) She found it, and since yesterday she enjoyed troubling me.]

Philippe

Je suis tout ébloui du grand jour... la nuit est si profonde dans ce cabinet...que lorsque je reviens à la lumiere...mes yeux...

[I am entirely dazzled by the bright day... the night is so dark in this closet...that when I come back to the light...my eyes...]

Georgette

Pauvre Philippe!

[Poor philippe !]

Philippe

Oh! je vous vois cependant...j'ai toujours de bons yeux pour cela...je vois tout ce que j'aime, ma bienfaitrice, celle qui m'a sauvé la vie.

[Oh ! I see you though...I always have good eyes for this...I see all this that I love, my benefactress, the one who saved my life.] *expressing genuine gratefulness*

Georgette

Oh! c'est la mienne que je savais.

[Oh ! It's mine that is saved.]

Philippe

Mais Georgette... ma mort, hélas! n'est peut-être que différée, l'arrêt est prononcé mes infortunés compagnons ont péri... leur innocence ne les à pas sauvés et la mienne-ne me garantira pas du sort affreux qui m'est destiné.*

[But Georgette...my death, alas ! it's perhaps not postponed. The ruling was announced, my unfortunate companions have died...their innocence did not save them and mine will not be guaranteed, of the dreadful fate which I am destined.]

Georgette

Ô mon ami...

[Oh my friend...]

Philippe

Je suis caché ici...à la bonne heure, mais je ne puis pas y rester toujours...tôt où tard je serai découvert...et l'échafaud*]

[I hide here...at the good/right hour, but I cannot stay here forever...sooner or later I will be discovered...and the scaffold...]

Georgette

Eloignons cette horrible idée...on s'intresse à votre sort ; vous le savez...des hommes équitables et sensibles ont embrassé votre défense...l'injuste arrêt peut-être révoqué...du courage, mon ami, de la patience.

[Drive away this horrible notion...we are interested in your fate ; you know it...some fair and sensitive men have embraced your vindication... the unjust arrest possibly revoked...[have] courage my friend, be patient.]

Philippe

Oh ! j'en ai...j'en ai...surtout quand je vous vois Georgette.

[Oh ! I have it...I have it...especially when I see you Georgette.]

Georgette

Paix! ne dites mot...on parle au bas de l'escalier. ciel! Je crois que l'on monte ici...fuyez... tout mon sang est glacé...

[Shhh! don't say [another] word...someone is talking at the bottom of the stairs. Heavens ! I believe they are coming up here...Flee...all my blood is chilled...]

Philippe

N'oubliez pas que je suis à jeun.

[Don't forget that I haven't eaten anything today.]

Georgette (Fermant précipitamment la porte, dont elle retire la clef qu'elle met dans sa poche.) [Hasitly closing the door, from which she removes the key and puts in her pocket.]

Non, non.

[No, no.]

P43 Scene VI

Georgette. (seule) [alone]

Descendons bien vite. Débarrassons nous de Monsieur Bonnefoi et portons à ce pauvre Philippe les aliments...

[We [must] leave quickly. Get rid of Monsieur Bonnefoi and bring poor Philippe food...]

Scene VII

Monsieur Bonnefoi, Georgette, Monsieur Martin

Mr. Martin

Eh bien ! le voilà, ma fille, ce cher voisin, ce pauvre Bonnefoi, qui desire, qui soupire, qui n'aspire qu'àprès toi : il y a près d'une heure qu'il est là bas à demander où est mamselle Georgette ; que fait mamselle Georgette ; allez donc chercher mamselle Georgette ; à la fin je prends le parti de te l'amener pour m'en débarrasser...épouse-le bien vite, je t'en prie, car il en perd la cervelle, et il me fera tourner la tête.

[Well then ! Here is, my daughter, the dear neighbor, this poor Bonnefoi, who desires, who sighs, who longs after you : It is nearing an hour that he is downstairs asking where is Miss Georgette, what does Miss Georgette [do] ; go then to look for Miss Georgette ; eventually, I decide to bring him to you to free me of it...the good husband soon, I beg of you, because he loses brains over it, and he will make my head spin.]

Bonnefoi

Si, je croyois avancer mon bonheur en me rendant encore un peu plus importun, je...

[If, I believed to further my happiness, making me even a little more importune about it, I...]

Mr. Martin

Je te remercie de l'intention...eh bien ! qu'est-ce que tu dis à cela, Georgette .

[I thank you for [your] attention...oh well ! What do you say to this, Georgette ?]

Georgette

Vous voyez bien, mon père ; que je ne dis rien.

[You see, father, ... I say nothing.]

P44 No. 2 Air de Mr Martin, Allegro moderato, E^b major, Cuttime

Oui, je vois, j'entend fort bien, [Yes, I see, I hear you loudly

Oui, j'entends tu ne dis rien. [Yes I hear you say nothing well

En pareil cas, un tel silence [In this case, such a silence

Vaut un aveu, moi je le pense. [is worth a confession, I believe.

Comment plait-il après eh bien ?* [What please him after, well ?

Qu'en doit augurer le voisin ? [What must the neighbor provide?

En pareil cas, c'est un aveu moi je le pense.* [In this case, it's a confession, I believe.

Seule tu règne sur son ame,* [Only you reign on his soul,

Seule tu peux adoucir ses maux...* [Only you can soften his troubles...

J'ai retenu les propres mots [I have held onto his fair words

Qu'il nous débite à tout propos. [that he credits us all about.

Ce sont des soupirs, puis c'est une flamme [These are sighs, then it's a flame
 Qui brûle et dévore son ame [which burns and devours his soul
 C'est bien ton chant comment ne pas se rendre.* [It's your good song, how do you not surrender.
 N'est-ce pas ce que tu dis* [Isn't it this that you say
 N'est-ce pas cher voisin* [Isn't it, dear neighbor ?
 Un amour, un martyre, une ame... [A love, a martyrdom, a soul...
 Puis les tourments, et puis la flamme, [Then the tourments, and then the flame,
 Et puis une ardeur qui vous enflamme, [and then a ardor which ignites you,
 C'est bien touchant, [It's very touching,
 Ma chère enfant ! [my dear child !
 Assurément, c'est fort touchant... [Assuredly, it's greatly touching...]
 Comment ne pas se rendre [How do you not surrender
 A cet amour si tendre ? [to this love so tender ?
 Ma chère enfant, [My dear child,
 c'est bien touchant [it's very touching!]

P54 Dialogue

Mr. Martin

Ah ça, j'ai fait ta cour, j'espère... c'est à toi d'achever...j'ai affaire à mon magasin, et descends...arrange toi, fais l'aimable, tâche de plaire, obtiens qu'on t'épouse...tu est mon ami, elle est ma fille... je puis bien lui parler pour toi ; mais en conscience, je ne puis pas t'épouser pour elle.

[And [with] that, I've made your courtship, I hope... it's [up] to you to finish it...I have business at my store, and [I must] go...work it out, be kind, try to please, secure the one you [want] to marry...you are my friend, she is my daughter... I can talk to her for you ; but in [good] conscience, I cannot marry her for you.]

Scene VIII

M. Bonnefoi

Eh bien, mamselle Georgette, vous l'avez entendu... est-ce que vous ne vous décidez pas en ma faveur ? les voilà expirés les trois mois que vous aviez demandés à votre père pour vous déterminer à m'épouser.

[Well then, Miss Georgette, you have heard it...is it that you do not decide in my favor ? Here [it is] three months since you have requested from your father for you to decide to marry me.]

Georgette

Ils sont passés !...déjà !...

[They have passed ! Already ?!]

M. Bonnefoi.

Voilà un déjà qui n'est pas encourageant pour mon amour .

[Here already, which isn't encouraging for my love.]

Georgette

Descendons, M. Bonnefoi, nous causerons en bas aussi bien qu'ici.

[We go downstairs, Mr. Bonnefoi, we can talk below as well here.]

M. Bonnefoi

Il vient d'arriver des marchandises, la boutique, la magasin, le petit salon, tout est embarrasé...on ne sait où se mettre...

[He just arrived [with] some merchandise, the shop, the store, the small lounge, everything is confused... we don't know where to put...]

Georgette

Les marchandises sont arrivées ? vous sentez bien qu'il faut que j'aide à déballer.

[The merchandise has arrived ? you feel alright that I need to go help [with] unpacking.]

M. Bonnefoi

Ou n'y pense pas encore...et j'ai intérêt de savoir aujourd'hui...Tenez mamselle Georgette, vous n'avez jamais voulu en convenir...mais certain Philippe, ce militaire qui venait si souvent ici...

[Or not think there still...and I'm interested to know today...Here you are miss Georgette, you have never wanted to accept...but certain Philippe, this soldier who would come so often here...]

Georgette

En a-t-on des nouvelles...de ce pauvre Philippe...

[Is there any news about it... of this poor Philippe...]

M. Bonnefoi.

Avouez, mamselle Georgette, que vous aviez un peu d'inclination pour lui...mais il ne reparoîtra jamais en France, ainsi je ne suis plus jaloux...d'ailleurs un étranger, un soldat...ç'eût été de l'amour perdu... c'est pour moi qu'il faut en avoir...moi, qui suis un compatriote, votre voisin...avec moi vous ne changerez seulement pas de quartier...nos maisons se touchent, le déménagement ne sera pas long...c'est bien commode, au moins, de trouver comme ça un mari, là tout à la portée.

[Admit it, Miss Georgette, you had a little liking for him...but he never reappeared in France, so I am no longer jealous...besides a foreigner, a soldier...this would have been lost love...it's for me that you need to have it...me, who is a [fellow] countryman, your neighbor...with me, you won't even change neighborhoods...our houses touch, the move would not be long... it's very convenient, at least, to find a husband like that, right there within reach.]

P55 No. 3 Duo, Cantabile, B^b Major, 4|4

Bonnefoi

Rendez, rendez, belle Georgette, [Return, beautiful Georgette,
Rendez la paix* à mon ame inquiète, [Return calmness to my anxious soul,
Daignez m'apprendre enfin [You deign to tell me at last
Quel sera mon destin. [what will be my destiny.]

Georgette

Si vous saviez combien Georgette, à l'ame inquiète [If you knew how much my soul is anxious
Suis-je moi-même ai-je enfin quel sera mon destin* [Am I myself, have I finally what will be my destiny.
Hélas, suis-je moi-même enfin, puis-je savoir enfin que sera mon destin.* [Alas, am I myself finally, can I know finally what will be my destiny.]

Bonnefoi

Terminé, je vous en conjure, [End it, I beg of you,
Les tourments que pour vous j'endure, [The torment that for you I endure,
Daignez m'apprendre mon destin. [Deign to teach me my destiny.]

P59 Récit

Georgette

Mon cher Philippe ! ah ! quel destin, [My dear Philipp ! ah ! what destiny,
Le pauvre garçon il endure depuis hier matin, [The poor boy, he suffers since yesterday morning,
et la soif et la faim...[and thirsts, and hungers...]

Allegro Moderato

Bonnefoi

J'aimais sans doute aime la plus belle, [I loved without a doubt the most beautiful [woman],
Quand mon cœur m'a parlé pour vous ; [when my heart has spoken to me for you ;
Mais j'aime aussi la plus cruelle ! [But I love also the cruelest !
Cruelle, avec des yeux si doux ! [Cruel, with eyes so sweet !
Parlez donc, je vous en conjure. [Speak then, I beg of you.]

Georgette

Quel embarras ! Il ne s'en ira pas.
[What confusion ! He will not go.]

M.Bonnefoi

Quel embarras ! Pourquoi ne répondez-vous pas ? [What confusion ! Why do you not respond?
Écoutez-moi, répondez-moi* [Listen to me, answer me
J'obtiens* l'aveu de votre père [I got your father's confession
pour former les nœuds les plus doux [to tying the sweetest knot
et par le choix de votre mère* [and by your mother's choice
je dois, oui je dois, être un cœur votre époux* [I owe, yes I owe, to be a heart your husband.]

Georgette

On m'appelle en bas, Ne l'entendez-vous pas ?
[Someone calls me downstairs, do you not hear it ?]

Allegro assai, plus vite

Bonnefoi

Non, sur ma foi, je ne l'entends pas.
[And no, by my faith, I don't hear it.]

Georgette

Vous l'entendez,* On m'appelle... J'y vas, j'y vas.
 [You hear it. Someone calls me...I [must] go.]

M. Bonnefoi

Non, l'on n'appelle, [No, no one calls,
 Ne me quittez pas, [Don't leave me,

M. Bonnefoi

Et non, mademoiselle.
 [And no, miss.]

Georgette, a part

Quel embarras ! [What confusion !
 Peine cruelle... [Cruel trouble...
 Mon pauvre prisonnier, hélas ! [my poor prisoner, alas !

Georgette

Je descends, je vous entends ; ne criez pas [I must go, I hear you ; don't shout.
 Vous entendez qu'on m'appelle, [(outloud) You hear that someone calls me,
 La chose est pourtant bien réelle.[The thing is nevertheless real.]

Bonnefoi

J'entends bien qu'on n'appelle pas. Mais on veut sortir d'embarras.
 [I hear clearly that no one calling. But one wants to get out of this situation.]
 (Elle sort.) [She leaves]

P70 Scene IX**Bonnefoi. (seul) [alone]**

Cette petite personne-là ne m'aime pas...et qui plus est, j'ai bien peur qu'elle ne m'aime jamais...Pardi ! je suis un grand fou d'aller m'attacher-là, à quelqu'un qui me rebute, tandis que je trouverais dans la ville tant de cœurs de bonne volonté...Allons, morbleu, un peu de courage, guérissons-nous, faisons le fier à notre tour...cessons de pousser des soupirs aux pieds d'une petite ingrate...elle est cependant bien jolie, et puis la difficulté...ça vous irrite, ça vous retient...ça vous attache...on sent bien qu'on est mal ;eh bien ! l'on y reste.
 [This small person there does not love me...and what is more, I fear that she [will] never love me...Ugh! I am a great fool to go attach myself, to someone who rejects me, while I could find in the city many hearts of good will...Come on, by god, a little courage, cure us, let us be proud in our strides...let's stop the press of sighs at the feet of a little ungrateful one...she is pretty though, and then the difficulty...it annoys/irriates you, it restrains you...it binds you...one feels that one is bad ; oh well ! One remains there.]

P70 No. 4 Chanson de Bonnefoi, F Major, Duple

Chacun avec moi l'avouera, [Everyone with me confesses it,
 Parmi les fleurs fraîche écloses, [Among the fresh flowers open,
 C'est parce que l'épine est là, [it's because the thorn is here,
 Qu'on nous voit préférer les roses : [That we see to prefer the roses
 Soi-même on cherche l'embarras ; [Oneself searches the perplexity ;
 Un bien aise n'attache guère ; [A pleasure not firmly attached;
 On veut avoir ce qu'on n'a pas, [We want to have what we have not,
 Et ce qu'on a, cesse de plaire. [And what we have, ceases to please.

Je suis le maître de choisir [I am the master to choose
 Parmi les filles du voisinage ; [among the girls of the neighborhood ;
 Ne vois-je pas vers moi courir [Do I not see around me to run
 Et la plus belle et la plus, sage? [And the most beautiful and the most wise?
 Toutes me voudraient dans leurs lacs... [All would like me in their snares...
 Mais par un sentiment contraire, [but for a contrary feeling,
 Je cours vers ce que je n'ai pas, [I run to what I have not,
 Et ce que j'ai ne peut me plaire. [And what I have cannot please me.]

Je le sais, de tous les époux...[I know it, of all the husbands...
 Tel est l'effet du mariage ; [Such is the effect of marriage ;

L'ennemi se glisse malgré nous, [the enemy slips in inspite of us
Au sein du plus heureux ménage : [the heart of the happiest household
Notre femme a beaucoup d'appas, [Our wife has a lot of charm
Celle du voisin n'en a guère... [This of the neighbor has little to none of it
Mais on aime ce qu'on n'a pas, [And yet we love what we do not have
Et ce qu'on a, cesse de plaire. [And this that one has, ceases to please.

P74 Scene X

M. Bonnefoi, Babet

Babet

Eh bien ! qu'est-ce que vous faites-là ?...vous boudez ?
[Well then ! What are you doing there? ... you're sulking?]

M. Bonnefoi

Oh ! il ne tiendrait bien qu'à moi d'avoir un peu d'humeur.
[Oh ! although it would help me to have a little humor.]

Babet

Georgette vous aura maltraité, je le gage, c'est un enfant...ça ne sait encore ce que ça veut...et le mariage...l'idée du mariage...une jeune fille...ah ! dame...on ne sait ce que c'est...on se fait des chimères...un homme...ça épouvante...est-ce que je n'ai pas été comme ça, moi...la veille d'épouser le pauvre défunt...ah ! mon dieu ! tout ce qui me passait par la tête...de penser seulement que le lendemain...vrai, le frisson m'en prenait.
[Georgette has been treating you badly, I guarantee it, she is a child...that still doesn't know what she wants...and marriage...the idea of marriage...a young girl... ah ! a woman...she doesn't know what it is...she makes fantasies...a man...this dread...is it that I was not like that, me...the old to marry the poor departed...ah ! my god ! all this which passed through my head...to think only that the next day...true, the thrill of this was taking me.]

M. Bonnefoi

Mais vous aimiez ?
[But you loved?]

P74 Scene XI

Les précédents, Georgette (se glissant doucement derrière des ballots.) [The previous characters, add Georgette who is slipping quietly behind the bundles.]

Babet

Pardi ! assurément j'aimois...il faut bien aimer, pour se résoudre malgré la peur...mais huit jours après cette peur là...bah !...c'était un bien joli homme...des yeux à fleur de tête...les plus belles dents, beau, beau en vérité ; hélas ! il y a bientôt trente ans qu'il est mort...et je n'y pense pas que l'envie de pleurer...mais cependant je me désolerais, que cela ne le ressusciterait pas...ainsi il faut prendre son parti...C'est elle qui m'a dit de venir vous chercher...
[Of course! certainly I have loved...it is necessary to love , to resolve in spite of the fear...but eight days after this fear there...bah !...he was a handsome man...protuding eyes...the most beautiful teeth, handsome, handsome in virtue; alas ! it's been nearly thirty years since he died... and I can't think that the desire to cry...but nevertheless I was saddened, that it would not rise again ... thus it is necessary to take her side... it's she who has said to me to come to find you...]

M. Bonnefoi

Georgette ! le message vient d'elle ? ah ! courons, courons...
[Georgette ! the message comes from her ? ah ! let's run, let's run...]

Babet

Si vous imaginez que je vais galoper comme vous...pardi les amoureux ont de bonnes jambes...ah ! mon dieu, il descend les escaliers quatre à quatre...mais prenez donc garde, vous allez vous tuer...ah ! que c'est jeune, ah ! que c'est jeune. (Elle descend.)
[If you suppose that I will race like you...excuse me but the lovers have good legs...ah ! my god, he goes down the stairs four by four...but watch out then, you'll kill yourself...ah ! to be young. (She leaves.)]

P75 Scene XII

Georgette, Philippe

Georgette (des que Babet est sortie, elle court sans mot dire à la porte du cabinet de Philippe, et l'ouvre.) [as soon as Babet has left, she runs without word to Philippe's cabinet door, and opens it.)

Venez, mon ami ; venez respirer un instant.

[Come, my friend; come out for a moment.]

Philippe

A déjeuner, Georgette, l'estomac est à* bas...m'apportez-vous ?...

[Please bring me lunch, Georgette, my stomach is empty...what did you bring me ?...]

Georgette

Eh mon dieu non...ils sont tous là...mon père, ma mère...je n'ai pu approcher de la cuisine...mais voilà un verre de vin en attendant...

[My god no...they are all here...my father, my mother...I could not approach the kitchen...but here is a glass of wine in the meantime...]

Philippe

C'est quelque chose, mais j'ai bien faim.

[It's something, but I am very hungry.]

Georgette

Buvez, buvez, cela vous soutiendra un moment.

[Drink, drink, this will sustain you for a while.]

Philippe

Oh ! oui, cela me fait du bien... (Elle veut lui verser encore de vin*.) Non, non pas davantage...à jeun comme cela, la tête me tournerait tout de suite.

[Oh ! yes, this does me good... (She wants to pour him more wine.) No, no more...on an empty stomach like this, my head would spin immediately.]

Georgette

Bonnefoi est en bas...on le retiendra sans doute à déjeuner...je profiterai du moment pour prendre ce qui vous est nécessaire, et pour vous l'apporter ; n'entends-je pas du bruit ?...on monte...et qu'est-ce qu'ils viennent faire ici, sauvez-vous...ah ciel ! vous avez fermé la porte, et la clef est tombée...

[Bonnefoi is below...we would delay it no doubt to lunch...I will take time to get what you need, and bring it to you; don't you hear that noise ?...someone's coming up, and what are they coming to do here, save yourself...oh heavens ! you have to close the door, and the key fell...]

Philippe

La voilà. (Ils s'empresent si fort, qu'ils ne peuvent parvenir à mettre la clef dans la serrure.)

[Here it is] (They rush so intensely that they cannot get the key in the lock.)

Georgette

Maudite serrure...c'est mon père et ma mère... o mon dieu ! mon dieu !...ici sous cette table...vite, vite, ne bougez pas ; les jambes me manquent.

[Damn lock...it's my father and mother...oh my god ! my god ! here under this table...quickly, quickly, don't move; my legs fail me.]

P75 Scene XIII

M. et Mad. Martin, M. Bonnefoi, Georgette, Philippe (sous la table, couverte d'un tapis) [Philippe is Under the table, covered by a tablecloth]

M. Martin.

Nous déjeunerons ici, car en bas on ne peut pas se retourner.

[We will have lunch here, because it's cluttered downstairs and there's no room to move.]

Georgette (à part) [to the side]

Je suis perdue !

[I am lost !]

Mad. Martin

Eh bien ! montera-t-elle avec le déjeuner, cette vieille Babet ...cette fille-là est d'une lenteur qui m'impatiente...Babet...Babet...

[Well then ! will she come up with the lunch, this old Babet... that old girl is sluggish and is making me impatient...Babet...Babet...]

M. Martin

Calmez-vous, je vous en prie, ma chère épouse ; vous savez que quand vous vous fâchez le matin, il y en a pour toute la journée... et l'humeur nuit à votre amabilité ordinaire...c'est-il galant ce que je viens de dire ?

[Calm down, I beg of you, my dear wife; you know that when you get angry in the morning, it lasts for the whole day...and the ill humor harms your typical friendliness... is this chivarly what I just said ?]

P75 Scene XIV

Les précédents, Babet (qui apporte le déjeuner) [The previous characters, and Babet who brings lunch]

Babet

Comme vous criez donc...est-ce qu'il ne faut pas le temps de monter? allons...expédiez-moi cela, mangez et ne criez plus.

[How you shout so...is it not necessary [to give me] time to get up the stairs? Let's get on with it...consign me this, you eat and shout no longer.]

P76 M. Martin

Venez m'aider, M. Bonnefoi...approchons la table.

[Come help me, Mr. Bonnefoi...we'll move the table]

Georgette, (effrayée et repoussant M. Bonnefoi) [frightened and repelling Bonnefoi]

Ah ciel ! laissez donc, Monsieur, laissez donc.

[Ah heavens ! Let [me] then, sir, let [me].]

Bonnefoi

Non, en vérité, je ne souffrirai pas.

[No, truly, I will not suffer.]

M. Martin

Tu n'es pas assez forte.

[You aren't strong enough.]

Georgette

Si fait, si fait.

[Is that so, is that so.]

M. Bonnefoi

Je vous en prie.

[I beg you.]

Georgette, (à M. Bonnefoi)

Mais, prenez donc garde, vous me faites mal.

[But, watch your step, you are hurting me.]

M. Bonnefoi, (écarte M. Martin, et prend la table d'un côté, pendant que Georgette la porte de l'autre ; ils la placent au milieu du théâtre : Philippe est dessous, et marche à quatre pattes, en suivant leurs mouvements.) [Departing from Mr. Martin, he takes the table to one side, during which Georgette [is at] the other door; they place it in the middle of the stage : Philippe is beneath, crawling, following their movements.]

Pardon...au moins je vous aiderai...

[Excuse me...at least I will help you...]

Georgette

N'allez pas si vite, elle est lourde comme tout.

[Don't go so quickly, it's heavy as hell.]

Mad. Martin

Si nous ôtions le tapis.

[If we remove the tablecloth.]

Georgette

Et non, ma mère, non, ce n'est pas la peine, voilà une serviette...il n'y a qu'à l'étendre.

[Uh no, my mother, no, it's not worth the trouble, here is a table-napkin...All we have to do is spread it out.]

M. Martin

Nous ne faisons point de cérémonie avec le voisin.

[We don't stand on ceremony with our neighbor.]

Babet

Point de cérémonie, soit...mais on gâtera mon beau tapis.

[Not ceremonial, so be it...but we ruin my beautiful tablecloth.]

Georgette

On ne gâtera rien, babillarde...pour manger un morceau, faut-il tant de façons ?

[We ruin nothing, chatterbox...to eat a bit, is it necessary to make such a fuss?]

Babet

Babillarde, Babillarde...parce qu'on a soin des meubles...ayez donc du zèle et des attentions ; prenez garde à vos pieds du moins.

[Chatterbox, chatterbox...because we are careful [with] furniture...have zeal then and [pay] attention ; Watch your step at least.]

Georgette

Ah ! elle a raison...vous venez de courir, et il fait un temps si déplorable...

[Ah ! she's right...you just got done running, and it's such awful weather...]

M. Martin

Allons, ma femme...faites les honneurs...à côté de Madame Martin, Monsieur Bonnefoi.

[Come on, my wife, do the honors...next to Mrs. Martin, Mr. Bonnefoi.]

Mad. Martin.

Dit-on quelque chose de nouveau, Monsieur Bonnefoi.

[Are people saying anything new, Monsieur Bonnefoi.]

M. Bonnefoi (la bouche pleine) [mouth full]

Je ne sais rien...sinon qu'on est venu hier encore, bouleverser ma maison du haut en bas, pour y chercher ce pauvre soldat qui, conduit à la mort, a eu l'esprit de se sauver.

[I don't know anything [new]...expect that someone came yesterday again, turning my house upside down from top to bottom looking for this poor soldier who, being led to his death, had the presence of mind to escape.]

M. Martin

Philippe ! parbleu ! le gaillard n'a pas perdu la tête...il n'avait pas de temps de reste, au moins...mais où diable a-t-il pu passer ! où a-t-il pu se réfugier ?...Mange donc, Georgette...tu ne fais rien.

[Philippe ! of course! the strong lad has not lost his mind...he had no time to spare, at least...but where the devil has he gone! Where is he hiding out ?...Eat then, Georgette...you're doing nothing.]

Georgette (passant sous la table, à Philippe, un morceau de pain et une tranche de jambon) [passing under the table, to Philippe, a piece of bread and a slice of ham.]

Oh ! que si, mon père...j'ai soin de moi et des autres. Voulez-vous boire, Monsieur Bonnefoi ? (D'une main elle verse à boire à Bonnefoi, de l'autre elle donne à manger à Philippe.)

[Oh ! as if, my father...I have taken care of myself and others. Would you like a drink, Mr. Bonnefoi ? (In one hand she pours a drink for Bonnefoi, in the other she gives food to Philippe.)]

M. Bonnefoi

Versé d'une si belle main, ce vin là doit être excellent. À votre santé, mon aimable future.

[Poured from so beautiful a hand, that wine there must be excellent. To your health, my lovely future.]

Georgette

À la santé de tout ce qui nous intéresse.

[To health of all that interests us.]

M. Martin

Vous prenez votre part de ce souhait-là, j'espère ; allons Georgette, voilà qui est bien. Elle commence à se familiariser ; je vous dis que nous en ferons quelque chose.

[You take your share in this wish, I hope ; right Georgette, that's a good thing. She begins to be familiar ; I say to you that we make something of it.]

Mad. Martin.

Mais on le croit donc encore ici, ce malheureux Philippe ?

[But we believe he [is] still here then, this unfortunate Philippe ?]

M. Martin

Ah ! bah ! il doit être à présent dans son pays.

[Ah ! bah ! he must be in his country now.]

M. Bonnefoi

Hélas ! peut-être est-il encore plus près que nous ne croyons...les portes de la ville ont été si soigneusement gardées, que je crains bien qu'il ne lui ait été impossible de s'échapper...qu'en pensez-vous, mamselle Georgette ?

[Alas ! perhaps he is even closer than we believe...the gates to the city were so carefully guarded that I fear that it would have been impossible for him to escape....what do you think, miss Goergette ?]

Georgette

Ah ! je voudrais le voir loin...bien loin d'ici.

[Ah ! I would like to see him far away...very far from here.]

M. Martin

Parbleu je le crois...il ne faut que l'humanité pour cela...est-ce que vous seriez jaloux, voisin ? fi, fi, c'est un vilain mal...Je ne suis jaloux, moi, que d'avoir de bon vin, et d'en offrir à mes amis...buvons.

[Of course! I believe it...it is only necessary humanity for this...is it that you would be jealous, neighbor? tsk, tsk, that's an ugly difficulty...I am not jealous. Me, I have good wine and offer it to my friends...let's drink.]

Mad. Martin.

Vous n'êtes jaloux que de cela...Monsieur Martin... en vérité vous êtes trop galant.

[You are only jealous of this...Mr. Martin...truly you are very chivalrous.]

M. Martin

Je ne suis point jaloux, parce que je vous estime...buvez là-dessus, Madame Martin.

[I am not jealous, because I respect you...drink thereupon, Mrs. Martin.]

Georgette (passe dessous la table son verre à Philippe) [passes under the table her glass to Philippe]

M. Martin

Eh bien, Babet, vous ne déjeûnez pas.

[Well then, Babet, you haven't eaten lunch.]

Babet

Ce n'est pas l'appétit qui me manque toujours...mais on m'oublie, ce n'est pas ma faute.

[It's not the appetite which always misses me...but forget me, it isn't my fault.]

M. Martin

Pardî vous êtes d'âge à penser à vous...à rappeler aux autres que vous êtes-la...On cause, on babille...tenez, est-ce qu'il ne faut pas que tout le monde vive ?

[Of course, you are old [enough] to think of you...to remind others that you are there...one chats, one babbles...look, isn't it necessary that everyone lives?]

Georgette (lui présentant un morceau du pain, tandis que de l'autre elle donne un fruit à Philippe. [presenting a piece of bread to Mr. Martin, while with the other she gives fruit to Philippe.]

Que tout le monde vive...oh ! il n'y a rien de plus naturel.

[That everyone lives...oh ! there is nothing more natural.]

M. Martin

Faites-moi votre coeur, mon gendre...une petite chanson à votre beau père. Vous savez que c'est par là que vous avez sçu me plaire...et Madame Martin aime à vous entendre.

[Give me your heart, my son-in-law...a little song for your handsome father. You know that's how you have known to please me...and Mrs. Martin likes to hear you.]

M. Bonnefoi

Je ne me fais jamais prier.

[You don't have to ask me twice.]

P78 No. 5 Chanson de Bonnefoi, Allegro Moderato, E^b Major, Cuttime

Pour bien juger une maîtresse, [To judge well a mistress,

Il faut s'en éloigner un peu, [It is necessary to hold off a little

L'absence fait sur la tendresse, [Absence has on the tenderness

Même effet que l'eau sur le feu, [As the the same effect like water on the fire,

Si le temps la rend infidèle, [If time makes her unfaithful

Faites comme elle, [Do as she does

Amants, époux, [Lovers, spouses,

Consolez-vous. [Console yourself.

Pour émouvoir un cœur rébelle, [For to move/stir/touch a rebellious heart,

Amants, soyez moins empressés, [Lovers, be less eager

Plus vous priez une cruelle, [The more you beg a cruel-hearted lover

Et moins souvent vous avancez, [Often the less progress you make you

Intéressez un peu sa gloire, [Interested with her glory a bit

À la victoire, [To the victory

Et le désir [And the desire/longing

Mène* au plaisir. [Leads to pleasure.]

Dialogue

P83 M. Martin

A merveille...

[Marvelous...]

Mad. Martin

Georgette, voilà comme on arrive au cœur.

[Georgette, there is how one gets to the heart.]

M. Martin

Et le cœur fait obtenir la main

[And the heart gets the hand.]

Georgette (donnant la main à Philippe par-dessous la table) [giving her hand to Philippe underneath the table]

Cela arrive quelquefois, mon père.

[This occurs sometimes, father.]

M. Bonnefoi

Cet instant-là serait-il arrivé, mamselle Georgette ?

[Would that moment have already occurred, Miss Georgette?]

Georgette

Oh ! vous en demandez trop...c'est mon secret.

[Oh ! you are asking too much...it's my secret.]

M. Martin

Allons, ma femme, il faut que nous sortions, ce n'est pas le tout que de déjeuner, il s'agit de faire ses affaires...

[Let's go, my wife, we should leave, it's not all about lunch, he proceeds to do his business.]

Georgette (prenant la table par un des bouts) [taking the table by one end]

Aidez-moi, Babet...et allez doucement...prenons garde de rien casser. (Elles remettent la table où elle étoit, Philippe est toujours dessous.)

[Help me, Babet...and go slowly...be careful so nothing breaks. (They return the table to where it was, Philippe is still underneath.)]

Mad. Martin

Ma fille, descends avec nous...je vais emmener le garçon, tu garderas le magasin.

[My daughter, come with us...I am going to take away the boy, you will watch the store.]

Georgette (rangeant sur la table) [arranging the table]

J'y vais, ma mère.

[I am on my way, mother]

Babet Allez, allez, j'ôterai cela...

[Go, go, I will take this...]

Georgette

Mêlez-vous de vos affaires.

[Mind your own business.]

Babet

Pardi ! j'espère que ce sont-la mes affaires plutôt que les vôtres...cette petite fille...mais comme ça vous parle donc...

[Excuse me ! I hope this is my business rather than yours...this young girl...but how you speak so...]

M. Martin

Descendez-vous, Georgette ?

[Are you coming, Georgette ?]

Georgette (chargeant les bras de Babet d'assiettes, de bouteilles et de gobelets) [changing the panier* of Babet's glasses, and bottles and goblets.]

Je vous suis...j'aide Babet. (À part.) Comment fera-t-il pour rentrer dans le cabinet ? (Haut.) Encore cela, Babet, je porterai le reste en bas...(Elle soulève un coin du tapis, jette la clef du cabinet à Philippe, et elle chantonne en achevant de ranger la table pendant que Bonnefoi reconduit Babet jusqu'à escalier.*)

[I'll follow you...I'm helping Babet. (aside) How will he return to the closet? (Outloud.) Again, Babet I will carry the rest down... (She lifts a corner of the tablecloth, tosses the closet key to Philippe, and she hums while finishing to tidy up the table whil Bonnefoi escorts Babet over to the stairs.)]

Air : (« Lise chantait dans la prairie ») [Lise will sing in the meadow][*This is the title of a popular folk song, in which Georgette is singing the melody*]

Ta la la la la la la ,

Ta la la la la la la ,

Ta la la la la la la ;

Je m'en vais, mais je reviendrai, [I am going, but I will return

Que l'on entre ou bien que l'on sorte, [Whether one enters or whether one goes out

Pour l'enfermer on a la clef;* [To close him in, one has the key ;
Ta la la la la la la ,
Et la clef, et la clef passe sous la porte. [And the key, and the key goes underneath the door.]

M. Bonnefoi

Qu'est-ce que c'est donc que cette chanson-là, mamselle Georgette, est-elle nouvelle?
[What is that song [you sing], miss Georgette. Is it new ?]

Georgette

Oh ! des plus nouvelle, je vous en réponds, mais voilà tout ce que j'en sais.
(M. Bonnefoi présente la main à Madame Martin, Mr. Martin offre très poliment la sienne à sa fille, et ils descendent. Babet est passée la première.*)
[Oh ! most new, I promise you, but that's all I know of it. (Mr. Bonnefoi presents his hand to Mrs. Martin, Mr. Martin very politely offers his to his daughter, and they leave. Babet went first.)]

P84 Scene XV

Philippe (seul) [alone]

(Il soulève tout doucement un coin du tapis, regarde, écoute, cependant il est censé ne plus rien entendre,* il sort de dessous la table.)

[He very slowly lifts a corner of the tablecloth, looks, listens, meanwhile he's supposed to not hear anything more, he leaves from underneath the table.]

Ma foi, l'attitude est gênante...prenons un peu nos aises...il faut convenir que je viens* l'ai échappé belle...Ah ! si je n'avais pas mangé de si bon appétit, j'aurais trouvé le déjeuner bien long. Je mourais de peur qu'il ne prit fantaisie à quelqu'un de fourrer ses pieds sous la table...heureusement le tapis descend jusqu'à terre...allons, il faut rentrer dans ma tanière...le jour... ah ! il y a cependant bien du plaisir à voir le jour. je n'entends plus rien, ils sont sortis pour affaires...ma foi, respirons un moment...il sera temps de gagner ma prison, quand j'entendrai monter quelqu'un.

[I swear, being in that position is a pain ...Let me be comfortable... I admit that I just barely got away...Ah ! if I hadn't eaten so good appetite, I would have found the long lunch good. I was scared to death that he did not take fancy to someone on four feet under the table...Luckily the tablecloth came down just to the floor. Alright, I should return into my lair...the daylight...ah ! there is nevertheless so much pleasure to see the sunlight. I no longer hear anything, they have left to take care of business...I swear, let me breath for a moment...I will have time to get in my jail when I hear someone coming up the stairs.]

P84 No. 6 Chanson de Philippe, Andante Grazioso, G Major, Cuttime

Ma Georgette ! [Oh my Georgette !
Toi seule embellis ce séjour, [You alone embellish this stay,
Il n'est rien qu'ici je regrette ; [Nothing here do I regret ;
Oh ! combien je dois de retour [Oh ! how much I owe in return
À ma Georgette. [to my Georgette

Près de Georgette, [Near to my Georgette
J'oublie aisément mon malheur, [I easily forget my misfortune
Tout me rit dans cette retraite, [Everything is going well for me in this hiding place
Je ne puis sentir que mon cœur [I cannot feel my heart
Près de Georgette. [near Georgette

Ma Georgette, [My Georgette
Pour jamais unis par l'amour, [Forever united by love
Lui seul peut acquitter ma dette ; [It alone can fulfill my debt ;
Je dois mon bonheur et le jour [I owe my happiness and day
A ma Georgette. [to my Georgette

P87 Monologue

N'entends-je point parle là-bas ? oui...c'est la voix de Babet...elle dit à quelqu'un de monter ici...sauvons-nous...sauvons-nous. (Philippe entre dans le cabinet, et referme sur lui la porte dont il retire la clef.*)
[Do I hear speaking downstairs? yes...it's Babet's voice...she speaks to someone coming up here...save us...save us. (Philippe enters in the closet, and closes the door on himself of which he removes the key.)]

P87 Scene XVI

Babet, Hincmer

Babet (dans l'escalier*) [on the stairs]

Montez doucement, Monsieur, l'escalier n'est trop clair.

[Come up slowly, sir, the stairs aren't very clear.]

Hincmer (que l'on ne voit pas*) [who we don't see]

Je vous rends grâce, m'y voici. (Ils paroissent tous deux.)

[I thank you kindly, here I am. (They both appear.)]

Babet

Mamselle Georgette, la fille de la maison, est dans le grand magasin...il vient de nous arriver des marchandises, voyez-vous, Monsieur, tout est sens dessus dessous...vous en pouvez juger par la boutique...Monsieur et Madame Martin sont sortis, ils vont revenir...mais puisque vous êtes pressé, je vais vous envoyer mamselle Georgette...la petite voisine est au comptoir, et moi je garderai le magasin, pendant qu'elle viendra vous parler. Asseyez-vous, Monsieur, vous avez l'air fatigué...asseyez-vous...je m'en vas vous envoyer Georgette...Si je ne monte et si je ne descends pas cet escalier-là cent fois par jour, je ne m'appelle pas Babet, en vérité...Ah ! qu'on a de la peine à gagner sa pauvre vie.

[Miss Georgette, the daughter of the house, is in the great store...the merchandise just arrived, you see, sir, everything is all over the place...you can judge it by the shop...Mr. and Mrs. Martin have left, they will return...but since you are in a hurry, I will send for Miss Georgette for you...the little neighbor is at the counter, and me, I will watch the store, while she comes to speak to you. Sit down, sir, you look tired...sit down...I will send for Georgette for you...If I don't go up and down these stairs here 100 times a day, My name's not Babet, truly...ah ! we have the trouble to save his poor life.]

P88 Scene XVII

Hincmer (seul) [alone]

Fatal voyage ! affreuse nouvelle le retrouverai-je ? pourrai-je le sauver ?...ah ! je ne voulais pas le laisser partir ! J'avais un pressentiment...il l'a exigé...le desir de voir la France*...oh ! que la curiosité te coute cher et à moi aussi...

[Fatal trip ! will I meet dreadful news ? could I rescue him?...ah ! I didn't want to let him go ! I had a feeling...he demanded it...the desire to see France...Oh ! that curiosity cost you dearly and me also...]

P88 Scene XVIII

Georgette, Hincmer

Georgette

Pardon, de vous avoir fait attendre, Monsier.

[Sorry to keep you waiting, sir.]

Hincmer

C'est moi qui vous prie de m'excuser, si je vous dérange...

[It's me who prays you excuse me, if I disturb you...]

Georgette

En aucune façon, Monsieur, mais on a eu tort de vous conduire ici...c'est notre vieille domestique, elle a toujours des idées comme ça...j'aurais pu vous recevoir dans le magasin, cela vous aurait évité la peine de monter.

[In no way, Sir, but it was wrong to bring you here...it's our old maid, she always has ideas like this...I could have received you in the store, it would have saved you the trouble of coming up.]

Hincmer

Cette peine la n'est rien, Mademoiselle...et je vous avoue que je préfère vous parler ici, puisque vous voulez bien avoir la bonté de m'entendre...Dans un magasin, il va, il vient du monde, et j'ai quelques raison pour éviter les regards curieux.

[The trouble is nothing, Miss... and I confess to you that I prefer to speak to you here, since you have the goodness to hear me...In a store, people come and go, and I have reason to avoid curious looks.]

Georgette (pendant le couplet y dessus Georgette soulève le tapis et voyant que Philippe est rentré dit avec joyeuse*) [during Hincmer's verse above, Georgette lifts the tablecloth and seeing that Philippe has returned, she says with joy)

En ce cas là restons ici...pourrais-je vous demander ce qui vous amène chez nous ?

[In that case, let's stay here...could I ask you what brings you to our home ?]

Hincmer

Ce qui m'amène ici, Mademoiselle, je ne sais trop comment m'y prendre pour vous l'expliquer. Je crains, cependant vous avez l'air si doux...votre aimable physionomie annonce tant de bonté...oui, je crois que vous ne voudriez pas abuser...Mademoiselle, il est arrivé de grands événements dans votre ville...

[What brings me here, Miss, I don't know how to go about explainING it to you. I fear, however, you look so sweet...your loving/pleasant face announces much goodness...yes, I believe that you would not want to misuse/abuse...Miss, big events in your city have happened...]

Georgette

Hélas ! Oui, Monsieur. (à part) Où en veut-il venir ?*

[Alas ! Yes, sir. (aside) Where does he come from ?]

Hincmer (hésitant) [hesitating]

Vous avez eu nombre de soldats...

[You have had a number of soldiers...]

Georgette (à part) [aside]

Cet homme-là m'est suspect.

[This man seems suspicious to me.]

Hincmer

On assure qu'il en est un cependant qui marchant au supplice* a trouvé le moyen d'échapper par la fuite...

[We are assured that he is the one though who, walking to his execution, found the means to escape by flight...]

Georgette (à part) [aside]

Si c'était un espion...

[If he was a spy...]

Hincmer

On dit que c'était dans cette rue-ci...on m'a même indiqué la maison que vous habitez, comme une de celles qui aurait pu favoriser son évasion.

[They say that it was in this street here...someone even told me the house where you live as one of those that could foster his escape.]

Georgette (sèchement) [shortly]

Non, Monsieur.

[No, sir.]

Hincmer

C'est cependant cette maison-ici, ou celle qui l'avoisine, à droite, que l'on m'a désignée.

[It's this house here though, or one that is close, to the right, that they indicated to me.]

Georgette

Non, Monsieur, on vous a trompé... (à part) Oui, c'est un espion.

[No, Sir, someone deceived you...(aside) Yes, he's a spy.]

Hincmer

Hélas ! Mademoiselle, du moins vous avez peut-être connoissance du lieu et des personnes...

[Alas ! Miss, at least you perhaps have knowledge of the place and people...]

Georgette

Je n'ai connoissance de rien, Monsieur.

[I have no knowledge [of that], Sir.]

Hincmer

Pardonnez-moi des questions, peut-être trop pressantes...mais si connoissiez le motif que me conduit...

[Forgive me of my questions, perhaps too pressing...but if you knew the motive that drives me...]

Georgette

Oh ! je m'en doute... (à part) Mais tu n'en sauras rien.

[Oh ! I can imagine...(aside) But you will not know anything.]

Hincmer

Quoi ? vous n'avez aucune indice à me donner. Je le vois, mademoiselle, ma présence vous gêne, et mes instances vous fatiguent.

[What ? you have no clue to give me. I see, miss, my presence bothers you, and my questions annoy you.]

Georgette

Ah ! c'est qu'il y a des personnes et des questions...

[Ah ! it's that there are some people and questions...]

Hincmer

Je ne vous en ferai plus...je me retire...Ô mon pauvre Philippe !...tout est fini pour moi. (Il fait un pas pour s'en aller.)

[I will not make you anymore...I withdraw...oh my poor Philippe ! ...all is finished for me. (He takes a step to go.)]

Georgette (l'arrêtant par les bras*) [stopping him by the arms]

Plait-il !...vous pleurez ?....

[Please !...you cry?...]

Hincmer

Oui, je pleure...je n'avais qu'un espoir, le voilà détruit...

[Yes, I cry...I had only a hope, here it is destroyed...]

Georgette

Vous avez nommé Philippe...

[You named Philippe...]

Hincmer

Où le trouver ? où le chercher ?...qui me le rendra ?...

[Where to find him ? where to look for him ? ...who will give him back to me ?]

Georgette

Monsieur...revenez...revenez, asseyez-vous-là, je vous en conjure. (à part) Il pleure, et ces larmes-là ne sont pas feintes... (haut) C'est le nommé Philippe que vous cherchez ?

[Sir...come back...come back, sit down there, I beg of you. (aside) He cries, and the tears aren't fake...(outloud) It's the one named Philippe that you search for?]

Hincmer

Ah ! si vous savez ce qu'il est devenu...ayez pitié de moi...dites-moi...indiquez-moi...

[Ah ! if you know what has become of him...take pity on me...tell me...indicate to me...]

Georgette

Ne vous affligez pas... séchez vos larmes, ce n'est donc pas pour lui nuire, à ce pauvre Philippe, que vous le cherchez, que vous m'interrogez ?...

[Do not grieve...dry your tears, it isn't then to harm him, this poor Philippe that you are looking for, that you question me about?...]

Hincmer

Lui nuire... nuire à mon fils !.

[To harm him...to harm my son !]

Georgette

Votre fils...Philippe...lui...votre nom ?

[Your son...Philippe...he...your name ?]

Hincmer

George Hincmer.

Georgette (s'elancant vers la porte du cabinet où est Philippe, et criant*) [rushing to the cabinet where Philippe is, and crying]

C'est moi...c'est moi...la clef... la clef...

[It's me...It's me...the key...the key...]

Philippe (la passant par-dessous la porte*) [passing it underneath the door.]

La voilà.

[Here it is.]

Hincmer

Juste ciel ! se pourrait-il ?...ô mon dieu...

[Fair heaven ! could it be ?...oh my god...]

P90 Scene XIX

Les précédents, Philippe

Georgette (ouvrant la porte du cabinet, et montrant Hincmer à Philippe, qui sort précipitamment) [opening the door of the closet, and showing Hincmer to Philippe, who rushes out]

Regardez.

[Look.]

Philippe, (s'elancant dans les bras de son père) [rushing into the arms of his father]

C'est mon père.

[It's my father.]

Hincmer

Ô mon fils ! mon cher fils !

[O my son ! my dear son !]

Philippe

Quoi ! c'est vous.

[What ! It's you.]

Hincmer

Te voilà, mon fils !.. mon cher fils...mon cher Philippe, je te presse dans mes bras.. contre mon cœur... (à Georgette) mademoiselle, que ne vous dois-je pas ?

[Here you are, my son !.. my dear son...my dear Philippe, I squeeze you in my arms.. against my heart (to Georgette), miss, what could I repay you ?]

Philippe

Voilà ma bienfaitrice...mon ange tutélaire ; mon père, je lui dois la vie et le bonheur de vous revoir...

[Here is my benefactress...my guardian angel ; my father, I owe her life and happiness to see you again.]

Georgette

Ah ! monsieur Hincmer, c'est un bien aimable garçon que Philippe.

[Ah ! Mr. Hincmer, he's a very kind boy, Philippe.]

Hincmer

Vous l'avez sauvé.. sans vous je n'aurais plus de fils, mais comment ? par quel prodige ! à l'instant où le malheureux...

[You have rescued him...without you I would no longer have my son, but how ? what marvel! at the moment when the poor soul...]

Georgette

Tout mes parents avaient fui la maison...moi seule au désespoir, foible, mourante, ici dans cette chambre.

[While my parents have fled the house...I alone in despair, weak, dying, here in this room.]

Philippe

Je marchais au milieu de mes infortunés camarades*...Je passe devant la maison, la porte est ouverte ; je m'élançai, je monte, je me jette à ses pieds...

[I walked in the middle of my unfortunate comrades. I went by the front of the house, the door was open ; I rushed, I came up, I threw myself at her feet.]

Georgette

On le cherche jusque dans notre maison, et je trouve moyen de le soustraire à tous les yeux...le voilà, je vous le rends...sauvez-le, sauvez-moi, conservez-moi mon bonheur et ma vie...sauvez mon cher Philippe..

[They look as far as our house, and I find means of evading all eyes...here he is, I return him to you...save him, save me, save my happiness and my life...save my dear Philippe.]

Hincmer (prenant la main de Georgette) [taking Georgette's hand]

Aimable enfant ! mais que craignez-vous, pourquoi tout à l'heure refuser de me répondre ? pourquoi m'avoir si longtemps laissé dans ma peine ?

[Lovely child ! but what did you fear, why just now did you refuse to answer me ? Why did you leave me for so long in my grief ?]

Georgette

Hélas ! monsieur Hincmer, je vous demande bien excuse, mais je vous prenais pour un espion.

[Alas ! Mr. Hincmer, I ask you to excuse me, but I thought you were a spy.]

Philippe

Cette chère Georgette !*

[This dear Georgette !]

Hincmer

Votre défiance prouve l'intérêt que vous prenez à lui. Ah ! mon ami, on m'écrit que tes jours sont en danger ; à cette nouvelle, je pars, j'arrive, et je m'informe tous ont péri*.... Un seul dit-on s'est échappé*...son nom ? son nom ?

Philippe Hincmer*...ô mon dieu je te rends Grâce*...je viens... je vole...je demande partout... je me présente ici...mademoiselle, oh ! comme elle avoit peur de moi ! combien ma présence, mes demandes, lui étaient à charge... que je lui dois de reconnaissance, pour m'avoir si mal reçu !

[Your mistrust proves the interest that you take in him. Ah ! my friend, someone writes to me that your days are in danger ; to this news, I leave, I arrive, and I am told you have died... only one has escaped they say...his name ? his name ? Philippe Hincmer...thank god... I come, I fly...I ask everywhere...I present myself here...miss, oh ! how

she feared me ! how my presence, my questions, were a burden to her...I owe her gratitude to have recieved me so poorly.]

Georgette

Pourquoi tremblera-t-on*, si ne n'est pour celui qu'on aime et qu'on regarde comme son époux.

[Why would one tremble, if not for the one that she loves and whom she considers her husband.]

Hincmer

Oh ! ma fille ! ma chère fille !...sa vie entière et la mienne seront consacrées au soin de votre bonheur.

[Oh ! my daughter ! my dear daughter !...his whole life and mine will be devoted to the care of your happiness.]

P91 Scene XX

Les précédents, Babet (que l'on ne voit pas, et qui parle du bas de l'escalier*). [We don't see Babet, who speaks from downstairs.]

Babet

Mamselle Georgette ! mamselle Georgette !

[Miss Georgette ! Miss Georgette !]

Georgette

Eh bien ! qu'est ce qu'il y a ? (à Philippe) rentrez, rentrez.

[Oh no ! what's there ? (to Philippe) return, return.]

Babet, (qu'on ne voit pas.) [that we don't see]

Des Gens de justice... des Recours des officiers.

[Some people of justice.. the officers of appeals.]

Georgette

Des Gens de justice.. ah ! ciel.

[People of the justice..ah ! heavens. !]

Philippe (s'elancant vers la cabinet) [darting to the cabinet.]

Je suis perdu !

[I am lost !]

Hincmer

Ô Mon fils !

[Oh my son !]

Babet (criant du bas de l'escalier) [shouting from downstairs.]

Descendez, descendez, ils veulent visiter toute la maison.

[Come down, come down, they want to go through the house.]

Philippe (allant vers la fenêtre) [going to the window]

Je vais m'élancer par cette croisée.

[I will hurl myself through this window.]

Hincmer

Mon fils !

[My son !]

Georgette

Non, non, la fuite est impossible, un peuple entier assiège notre porte...ici. (Elle montre une caisse vuide et renversée sur le coté, l'ouverture en face du spectateur.)

[No, no, escape is hopeless, an entire people assaulted our door...here. (She shows an empty, overturned box on its side, the opening facing the audience.)]

Babet (au bas de l'escalier) [at the staircase.]

Les voilà, les voilà...ils monte.

[They are here, they're coming upstairs.]

Georgette (Philippe se jette dans la caisse) [Philippe throws himself in the box]

La force m'abandonne... je succombe...

[Strength leaves me... I succumb...]

P91 Scene XXI

Les précédents, Babet, Recours/Officiers de justice du peuple. [Appeal officers of the people of justice]

(Philippe est étendu dans la caisse que est longue et peu élevée*; Georgette est tombée assise sur cette caisse, et son corps est appuyé sur des ballots ouverts à moitié, et desquels on voit sortir de la toile, des mouchoirs de couleurs. De la manière dont elle est assise, ses vêtements dérobent une partie du corps de Philippe, aux regards de ceux qui

viennent le chercher ; Hincmer auprès de Georgette, et paraissant la secourir, achève de cacher son fils. Babet qui survient et qui s'empresse de secourir sa jeune maîtresse, aide à soustraire aux recherches de la justice ; les recours se répandent dans la salle, vont furetant partout, et s'approchent souvent du lieu où Philippe est réfugié.)
[Philippe is laying down in the box that is long and a little tall ; Georgette sat on this box, and her body leans on some half-open packages, which we see cloth and colored handkerchiefs coming out of. The way in which she is sitting, her clothes hide a part of Philippe's body from the scrutiny of those who come to look for him ; Hincmer, close to Georgette, and seeming to help her, finishes hiding his son. Babet comes up and rushes to rescue her young mistress, she helps to avoid the search of the justice ; the appeals officers spread themselves throughout the room, go hunting all over the place, and often they approach the place where Phillippe is hidden.)]

P92 No. 7,¹ D Major, Cuttime

Les Recours

On nous l'a dit, il est ici, [They told us he is here,
Chacun de nous est averti... [Each of us is aware.
Avec de la prudence, [With caution
Et de la patience, [And patience,
Bientôt nous serons sûrs de lui, [Soon we will secure him,
Puisqu'on nous dit qu'il est ici. [Since they said to use that he was here.

Un Officier de Justice

Qu'avez-vous donc, mademoiselle ?
[What's the matter, miss ?]

Babet

Eh ! la pauvre enfant, ce qu'elle a, pensez-vous que tout ce train-là, ces recours et cette séquelle...
[Ah ! the poor child, what she's been [through], do you think that with all all this going on here, these appeal officers and this after-math?...]]

L'Officier de Justice

Rassurez-vous, mademoiselle...
[Be reassured, miss...]

Les Recours

C'est vainement qu'il nous évite, [It's in vain that he avoids/averts us.]
Il sera pris, s'il est ici. [He will be taken, he is here]

Georgette et Hincmer

Ah ! cachez-vous, [Hide !]
Ô ciel ! qu'à mon secours j'appelle ! [O heavens ! I call to my help/relief!]
Tu vois ma peine mortelle ! [You see my fateful pain!]
C'est fait de nous, [We're done for]
(à Philippe) [to Philippe]

Babet

Où vont-ils tous ? [Where are they all going?]
Que voulez-vous ? [What do you want ?]
Que cherchez-vous ? [What are you looking for ?]
Vous le voyez ? [Do you see it ?]

Les Recours

Cherchons partout, qu'est-ce ci ? [We search everywhere, what is this?]
Il faut éviter les surprises cherchons partout ici. [We must avoid surprise. Look everywhere here.
Il est perdu. [He is lost.]

Babet

Mais des ballots de marchandises [But packages of merchandise
que voulez-vous que cherchez-vous [that you want—that you look for

¹ The ensemble No. 7 shows the most disparity between score and libretto, so much so that each could be considered two different arrangements. In the libretto, an entire group of commentators exist, called "Le Peuple (the people)." They function as observers of the action. However, despite their inclusion of lines in the libretto, Dalayrac did not write music for this group; thus, they do not appear in the score. Rather than indicating ever difference with an asterisk as previously done throughout the Appendix A translation, the entire No. 7 presented here is only what is included in the score.

Pourquoi, Messieurs, pourquoi tout renverser ainsi [Why, sirs, why overthrow it all like so ?]

Hincmer et Georgette

O ciel ! prends pitié de lui.

[Oh heavens ! take pity on him.]

L'Officier

Le nommé Philippe est ici, [The man named Philippe is here,]

Convenez-en, mademoiselle. [Admit it, miss.]

Georgette

Il y serait, je vous le dis que jamais, [[If] he was here, I would never tell you

et foible et cruelle par moi [And weak and cruel for me,

dans aucun temps ici. [In no time here

Son secret ne seroit trahi. [His secret would be betrayed.]

Les Recours

C'est vainement qu'il nous évite, [It's in vain that he avoids us.]

Il sera pris, s'il est ici. [He will be taken, he is here]

(Elles vont au cabinet) [They go to the closet]

Où cette porte conduit-elle ?

[This door leads to where ?]

Babet

C'est la porte d'un cabinet.

[It's the door to the closet.]

Les Recours

Ouvrez, ouvrez-là, s'il vous plait,

[Open, open it up, please,]

Babet

Soit, mais la clef...où donc est-elle.

[So be it, but the key...where is it then?]

Les Recours

Dépêchez, mademoiselle

[Hurry, miss]

Babet

J'ai l'air d'une demoiselle

[Yes, I look like a young lady]

Les Recours

Ouvrez-là, s'il vous plait. [Open it, please.]

Babet

Mais cette clef où donc est ?

[But where then is the key ?]

Le Recours

Donnez la clef du cabinet.

[Give us the key to the closet.]

Georgette

La voilà, cherchez, cherchez bien.

[Here it is, look for it, look well.]

Babet

Cherchez bien, vous n'y verrez rien.

[Search well, [but] you will not see anything in there.]

(Ils entrent dans le cabinet.)

[They enter into the closet.]

Georgette et Hincmer

Ô ciel ! tu m'as bien inspirée, [O heavens! you have inspired me well,]

Le malheureux était perdu. [The poor soul was lost.]

Les Recours

Il n'est point ici, il n'est point ici. [He is not here, he is not here

Et nos recherches seroit veines. [And our search would be in vain.]

Babet (quand ils sortent du cabinet, en ferme la porte, et met la clef dans sa poche.)

[When they leave the cabinet, she closes the door and puts the key in her pocket]

Mes chers messieurs, je vous le dis, [My dear sirs, you said it,
Vous perdez vos pas et vos peines. [You loose your steps and your efforts.]

Les Recours

Nous serons bientôt sûrs de lui, [We will be soon sure of him,
Cherchons ailleurs bientôt nous serons sûr de lui, [We'll look somewhere else, we will be sure of him soon,
Sortons, partons, oui nous sortons, mais tremblez. [We leave, we leave, yes we leave, but tremble]
(Ils sortent.) [They leave.]

Georgette, Hincmer, et Philippe

Dieu puissant ! tu finis nos peines, [Powerful God ! You put an end to our trouble]
Les voilà qui sortent d'ici. [They leave here.]

P119 Scene XXII

Philippe, Georgette, Hincmer

Georgette

Paix !...chut !...silence !... je crois entendre encore...non... tout est tranquille... Ils sont partis...avons-nous été assez éprouvés.

[Shhhh! hush ! silence ! I believe I still hear [them]...no...all is calm... They have left...we have experienced enough.]

Hincmer (aidant son fils à sortir de la caisse*) [helping his son out of the box.]

Je croyais à chaque instant te voir tomber entre leurs mains...ô mon fils, c'eût été mon dernier moment.

[I thought every moment to see you fall into their hands...oh my son, it would have been my last moment.]

Philippe

Le ciel a eu pitié de nous... mais vous, Georgette...combien n'avez vous pas souffert pour moi...ah ! ma vie, quand je la perdrais, ne m'acquitterait pas encore de tout ce que je vous dois.

[The heavens have taken pity on us...but you, Georgette, how you have suffered for me... ah ! my life, when I would lose it, I couldn't pay you even all that I owe you.]

Georgette

Aimez-moi toujours... nous serons quittes.*

[Love me always...that makes us even.]

Philippe

Oh ! toujours, toujours

[Oh ! always, always !]

Georgette

Mais, mon ami... mes parents vont revenir... vous n'êtes pas ici en sûreté...embrassez votre père et rentrez.

[But, my love...my parents will return...you are not safe here...hug your father and return [to the hiding place].]

Philippe, (se jettant dans les bras d'Hincmer pendant que Georgette cherche la clef dans sa poche.*) [throwing himself in the arms of Hincmer while Georgette searches for the key in her pocket.]

Adieu, mon père, adieu ; si mon destin est de périr, du moins je vous ai vu, et je mourrai moins malheureux.

[Goodbye father, goodbye ; if my destiny is to die, at least I saw you, and I will die less unhappy.]

Hincmer

Mademoiselle, je n'ai pas besoin de vous le recommander...

[Miss, I do not need to warn you...]

Georgette

Je n'ai pas la clef... quand ces gens sont sortis du cabinet ; Babet a fermé la porte, et la clef est restée entre ses mains...demeurez ici...je descends... n'ayez aucune crainte, je ne suis qu'un moment.

[I don't have the key...when the people left the cabinet ; Babet closed the door, and the key remained in her hands...stay here... I'll go [get it]...Have no fear, I will only be a moment.]

Hincmer et Philippe

Hâtez-vous...

[Quickly...]

(La trompette sonne.*) [The trumpet sounds.]

Georgette

J'irai voir ce que c'est ne craignez rien.*

I'll go see what it is ; there's nothing to fear.

Hincmer

Descendez, je vous en conjure...Mademoiselle et sauvez, je vous en conjure...*

[Go, I beg you...Miss, and save [us], I beg you...]

(La trompette sonne.*) [The trumpet sounds.]

Mad. Martin (en dehors) [outside]

Ah ! Je le crois sans peine que la pauvre enfant doit avoir eu une bel le peur !...

Georgette (prête à descendre, s'arrêtant) [ready to go down, stopping]

C'est ma mère ?

[It's my mother ?]

M. Bonnefoi (en dehors) [outside]

Montons vite, et rassurons-là.

[Go up quickly, and let us reassure her.]

Georgette (s'élançant vers Philippe) [rushing to Philippe]

Ah ! Philippe !

[Ah ! Philippe !]

Philippe

Si je meurs, ne m'oubliez jamais, et consolez mon père...

[If I die, never forget me, and comfort my father...]

Georgette

Malheureuse!

[Unfortunate!]

P120 Scene XXIII

Les précédents, Mad. Martin, M. Bonnefoi, Babet

Mad. Martin (en entrant) [entering]

Que s'est-il donc passé pendant notre absence ?... me trompai-je ?...

[What's happened during our absence then ?...was I wrong?...]

M. Bonnefoi

Est-ce un songe ?

[Is this a dream?]

Babet (ce frottant les yeux) [rubbing her eyes]

Est-ce que j'y vois clair ?

[Do I see clearly?]

Mad. Martin

C'est Philippe.

[It's Philippe.]

Babet

C'est bien lui.

[It's really him.]

M. Bonnefoi

C'est lui-même.

[It is him.]

Georgette

Le voilà, je l'ai sauvé, j'en suis aimée, je l'aime, et je meurs, s'il périt.

[Here he is, I have rescued him, I am loved by him, I love him, and if he dies, I die.]

Hincmer

Ne livrez pas mon fils, sauvez, sauvez mon fils.

[Don't hand over my son, save, save my son.]

Philippe (à genoux) [kneeling/on his knees]

Ayez pitié de mon malheureux père.

[Have mercy on my unfortunate father.]

Mad. Martin

Levez-vous, levez-vous..., leve-toi ; ce pauvre Philippe ?... tu l'as sauvé... tu l'aimes... c'est votre fils,

Monsieur....Ah ! ne craignez rien... je suis mère, et jamais un père ne me reprochera de l'avoir privé de son fils.

[Get up, get up, get up ; this poor Phippe ?...you rescued him... You love him... this is your son, sir...Ah ! Don't worry...I am [a] mother, and a father never accuses me of depriving him of his son.]

Hincmer et Philippe

Ah ! madame !

[Ah ! madame !]

Georgette

Ô ma mère !

[Oh mother !]

Babet

Il faudrait n'avoir pas de cœur, pour faire du mal à un si joli garçon.

[One would have no heart to hurt such a nice-looking boy.]

Mad. Martin

Monsieur Bonnefoi, je vous connais, vous êtes un honnête homme.. vous serez généreux... vous ne trahirez pas un infortuné...

[Mr. Bonnefoi, I know you, you are an honest man, you will be generous...you will not betray a poor soul...]

M. Bonnefoi

Le trahir ! mademoiselle, j'acheverai votre ouvrage, il est perdu sans doute s'il reste plus longtemps en cette ville... vous l'aimez, il vous aime... je sens tous ce que je perds, mais n'importe... vous serez heureuse, et le plus doux de mes vœux, au moins sera remplis. Cette nuit, je conduis Philippe, bien déguisé, méconnoissable, dans la maison que j'ai sur le rempart ; il existe au fond du jardin de cette maison, un souterrain qui rend dans la campagne... je me charge d'une chaise de poste, des passe-ports, de tout ce qui est nécessaire... nous avoisinons la frontière... en quatre heures je le garantis libre et hors de tous dangers... mon heureux rival, livrez-vous en mes mains, c'est le cœur d'un honnête homme qui vous répond de votre salut.

[To betray him! Miss, I will finish your work, he is probably lost if he stays any longer in this city... you love him, he loves you... I feel all that I lost, but it doesn't matter... you will be happy, and the sweetest of my wishes, at least will be filled. This night, I lead Philippe, well-disguised, unrecognizable, in the house that I have on the rampart; there is in garden of this house, an underground tunnel that leads out to the countryside...I will handle the closed carriage [car], passeports—all that is necessary...we border on the frontier... in four hours I guarantee it, free and out of all danger... my happy rival, deliver you in my hands, it's the heart of an honest man who guarantees your safety.]

Mad. Martin

Ah ! je ne m'étais pas trompée.

[Ah ! I was not wrong.]

Babet

Le bon humain ! il faut que je l'embrasse.

[The good human ! I need to kiss him.]

Philippe

Disposez de mon sort.

[My fate is in your hands.]

Hincmer

Je vous devrai la vie...

[I owe you my life...]

Georgette

Et moi, tout mon bonheur !

[And me, all my happiness !]

M. Bonnefoi

Je n'ai pu obtenir l'amour, je veux au moins un titre pour l'estime, et des droits à l'amitié.

[I was not able to secure your love, I want to at least gain a respected title, and rights to friendship.]

Tous

Homme généreux !

[Generous man !]

Mad. Martin (à M. Bonnefoi)

Ne perdez pas un moment, courez...

[Don't lose a moment, run...]

P121 Scene XXIV

Les précédents, M. Martin (entre précipitamment*) [Mr. Martin enters hastily/hurriedly]

M. Martin

Grande nouvelle mes amis, excellente nouvelle.... Si, comme nous le disions tantôt, le malheureux Philippe est encore dans cette ville...

[Great news my friends, excellent news...If, like we said earlier, the unfortunate Philippe is still in this city...]

Tous

Le voilà.

[Here he is.]

M. Martin

Ah ! mon dieu ! oui, c'est lui, le voilà (Il lui saute au col*.) Mon cher Philippe, oh ! que je suis aise de le revoir !... bonne nouvelle, mon ami, bonne nouvelle... mais, tu la sais sans doute, puisque je te vois ici !...

[Ah ! my god ! yes, it's him, here he is (He hugs him around the neck) My dear Philippe, oh ! I am pleased to see you again !... good news, my friend, good news... but, you know it no doubt, since I see you here !...]

Philippe

Je ne sais rien.

[I don't know anything.]

Mad. Martin

Nous ignorons tout...

[We know nothing...]

M. Martin

Mon ami ! mon pauvre Philippe ! tu as ta grâce, la nouvelle vient d'être confirmée.

[My friend ! my poor Philippe ! you have your pardon, the news comes to be confirmed.]

Hincmer

Mon fils ! mon cher fils !

[Oh my son ! my dear son !]

M. Martin

Vous êtes son père, Monsieur ?

[You are his father, Sir.]

Hincmer (montrant Georgette*) [showing Georgette]

Et voilà celle à qui tous deux nous devons le bonheur et la vie !

[And here is the one who we both owe our happiness and life !]

M. Martin

Georgette !

Mad. Martin

Mais où était-il ?

[But where was he ?]

Georgette

Dans le cabinet.

[In the closet.]

Babet

Je me doutais qu'il y avait quelque chose, ses inquiétudes pour la clef...

[I figured there was something [with] her concern for the key...]

M. Bonnefoi

Ah ! ah ! (il chante) et la clef passe sous la porte...ah ! voilà le secret de la chanson.

[ah ! ah ! (he sings) and the key passes under the door...ah ! here is the secret to the song.]

Georgette

C'est vrai...

[It's true...]

M. Martin

Comment il était caché la dedans, et tu ne nous as rien dit ! craignais-tu que nous te blâmassions d'un acte d'humanité, d'une bonne action ?

[How was he hidden in there, and you said nothing to us ! Did you fear that we would fault you for an act of humanity—for a good deed ?]

Georgette

Ah ! je n'ai pas été tout-à-fait généreuse ; si je n'avois sauvé qu'un infortuné, vous l'auriez su?... mais cet infortuné, je l'aime et j'en suis aimée, et je n'ai pas osé parler.

[Ah ! I was not entirely generous ; if I had not rescued an unfortunate one, you would have known it, but this unfortunate one, I love him and I am loved by him, and I did not dare to speak.]

M. Martin

Comment tu l'aimes ? Ce n'est pas que la chose ne soit fort naturelle, car il en vaut bien la peine... mais le voisin Bonnefoi, qu'est-ce qu'il deviendra ?

[How do you love him? it's not that the thing is not very natural, because he is well worth it, but the neighbor Bonnefoi, what will become of him?]

M. Bonnefoi

Il ira chercher fortune ailleurs.... Le voisin Bonnefoi ne sait pas être heureux aux dépens du bonheur des autres.

[He will look for fortune elsewhere... The neighbor Bonnefoi doesn't want to be happy at the cost of the happiness of others.]

M. Martin

Tu es un digne homme ! et vous êtes son père, Monsieur, et probablement, vous donniez les mains à leur union... mais puis-je vous demander si les convenances ?...

[You are a worthy man! and you are his father, Sir, and you probably give their hands to their union, but can I ask you about your propriety/social conventions/ décorum/ inclination/ respectability?]

Hincmer

Je suis riche, honnête homme... estimé, j'ose le dire... je m'appelle George Hincmer...Ecrivez à Zurich.* Les informations ; je m'en flatte, ne peuvent m'être qu'avantageuses.

[I am a wealthy, honest man... respected, I dare say...I am George Hincmer...Write to Zurich. Any information, I flatter myself, [and] can only work in my favor.]

M. Martin

Que dites-vous à cela, Madame martin ? quelle est votre intention dans tout ceci ?

[What do you say to this, Mrs. Martin ? what are is your wish in all this ?]

Mad. Martin

Que ma fille soit heureuse.

[That my daughter be happy.]

M. Martin

Je suis de votre avis, Madame martin... En conséquence, comme Monsieur à la physionomie d'un honnête homme, que Philippe est un bon enfant*, dont l'humeur m'a toujours convenu ; comme il aime Georgette et qu'il en est aimé, et qu'enfin il est reconnu qu'il faut marier ses enfants, moins pour soi que pour eux, je te la donne, mon ami ; rends-la heureuse, embrasse-moi, et aimez vous.

[I am of your opinion, Madame Martin...Accordingly, as Monsieur the face of an honest man, that Philippe is a good child, whose mood has always agreed with me ; how he loves Georgette and that he is loved by her, and that lastly, we recongize that we should wed these children—less for us than for them—I give her to you, my friend ; make her happy, hug me, and love each other.] [*Notice Martin is already indictating his acceptance of Philippe as his son with the familiar « tu » usage.*]

Georgette

Ô mon père !

[Oh father !]

Philippe

Ah ! Monsieur !

[Ah ! Sir !]

Hincmer

Vous faites le bonheur d'une famille digne en tout de la vôtre.

[You make a worthy family happy in everything of yours.]

Babet

Je ne m'étonne plus si mon garde-manger, que je ne cessais de remplir, était toujours vide... un grand gaillard comme cela, c'est que ca vous a un appétit...

[I no longer wonder why my pantry, which I kept filling, was always empty...a big lad like this, it's that he had an appetite...]

Mad. Martin

Mais ma fille suivra son époux.

[But my daughter will follow her husband.]

Philippe

Tous les ans nous viendrons vous voir.

[[Through] all the years we will come to see you.]

Mad. Martin

Et nous vous reconduirons.
[And we will take you back home.]

Babet

Et je serai du voyage.
[And I will be a part of this trip.]

M. Martin

Oui, parcequ'on dit que les voyages forment la jeunesse.
[Yes, because someone said that travels educate youth.]

M. Bonnefoi

Souvenez-vous que vous m'avez promis de l'amitié.
[Remember, you promised me friendship.]

Georgette

Je n'oublierai jamais que vous êtes le plus généreux de tous les hommes.
[I will never forget that you are the most generous of all men.]

P123 No. 8 Chœur Allegro assai et Resoluto, C Major, 3/4

Toute

Livrons-nous à l'espérance [Let us surrender to hope
Du plus doux avenir ; [of the sweetest future ;
Deja le bonheur commence [Already happiness begins
et bientôt pienes vont finir. [and soon troubles will end.]

APPENDIX B: *LE SECRET*

Le Secret is 1102 in the sub-series AJ¹³ from the Paris Archives nationales, which includes all archival information pertaining to the Opéra-Comique. Charlton's repertory lists *Le Secret*'s libretto F-Pn, Th^b. 4152 and orchestral score F-Pn, D. 14020 (both 1796). Yet this is not comprehensive. The orchestral score F-Pn D.14020 is available under the call number TPAR 93 in Archives de la Monnaie and available stateside in the Boston Public Library as well. Both the score and libretto editions are digitized by the above libraries, as well as Brigham Young University and the Royal Conservatory Brussels. In addition to these facsimile editions, RISM presents fifty-one hits of full scores, parts, and arrangements of *Le Secret*.¹

TRANSLATION

The following translations are my own. I have changed, without notice, spellings to modern usage rather than retaining eighteenth-century spelling conventions as printed in original score and libretto. Since *Le Secret*'s libretto and score editions were both printed in the same year as the premiere, less disparity occurs between primary sources.

- [] Brackets within bracketed English indicate inserted extra words for clarity/syntax coherency.
- () Parenthesis indicate stage directions
- / Two optional suitable words and/or phrases
- * Disparity in text — either not included, worded differently in score or libretto.
- P# Folio number corresponding to engraved 1796 orchestral score
- Italicized text* are editor's notes concerning delivery or extra information.

Le Secret, comédie en un acte et en prose, mêlée de musique | opéra en un mises en musique
François-Benoît Hoffman and Jean-Pierre Solié
Premiered on April 20, 1796

P1 La Scène se passé dans la Maison et dans le chamber de Dupuis. Dans le fond de cette chamber se trouve une petite retraite cachée, dans la quelle on entre par un pan de boiserie à coulisse, dont Dupuis seul a le secret. [The scene happens in a room of Dupuis' house. In the background of this room, a small, concealed hiding place is found, in which one enters through a piece of wood paneling of sliding door. Dupuis alone has the secret.]

P20 Scene I

¹ The libraries with at least three or more copies and/or parts of *Le Secret* include Berlin (D-B), Donaueschingen (D-DO), Köln (D-KNh), Sonderhausen (D-SHm), Stockholm (S-Skma).

Valère (seul, sort de sa retraite avec crainte et précaution) [alone, Valère leaves his hiding place with fear and caution]

Dupuis ne revient pas. Lui seul peut me donner des nouvelles; lui seul a le secret de ma retraite. Qu'il est affreux d'être réduit à se cacher.

[Dupuis hasn't returned. He alone can give me news; he alone has the secret of my hiding place. [I wonder if] he is frightful [and] reduced to hiding?]

P1 Air No. 1 Agitato, D M, Cuttime

Quel effroi! Grands Dieux quelle gêne! [What fright! Great gods what trouble!

Tout me tourmente en ce séjour; [Everything torments me in this stay/sojourn;

J'espère, je crains tour à tour, [I hope, I fear back and forth,

Mais l'espoir ne me luit qu'à peine, [But hope barely shines on me,

Et la crainte en mon coeur redouble chaque jour, [And the fear in my heart increases each day,

O trouble affreux qui me dévore! [O awful distress that devour/consumes me!

Hélas! Quand je devrais chercher [Alas! When I should look for

Ce que je perds, ce que j'adore, [This that I lose, that I love,

Je suis réduit à me cacher. [I am reduced to hide.

O tourment! Ô douleur extrême! [O torment! O extreme pain!

Tout me trouble dans ce séjour; [Everything disturbs me on this stay;

J'espère, je crains tour à tour, [I hope, I fear back and forth

Mais je tremble pour ce que j'aime. [But I shiver for this that I love.

O tourment! Ô douleur extrême! [O torment! O extreme pain!

Faut il perdre tout ce que j'aime? [Is it necessary that I forfeit all that I love?

Ah! l'effroi dans mon coeur redouble chaque jour. [Ah! the fright in my heart increases each day.]

P35 Dialogue

J'entends du bruit... On vient.... Fuyons.

[I hear some noise...Someone is coming...Flee.]

(Il rentre et ferme la coulisse.) [He returns and closes the sliding door.]

Scene II

Cécile (seule) [alone]

J'ai cru entendre quelqu'un.... Ce n'est rien. Je suis seule. Oh! oui, je suis seule. Mon mari ne revient pas. Tous les jours il me quitte: et quand il rentre c'est pour s'enfermer dans cette chambre, où je ne puis plus pénétrer. Où est-il allé? Ah! sans doute chez des personnes que les maris ne nomment point. Il faut avouer qu'ils ont un beau privilege! Mais les pauvres femmes, il ne leur est pas même permis de se plaindre.

[I thought [I] heard someone...It's nothing. I am alone. Oh! yes, I am alone. My husband hasn't returned. Every day he leaves me: and when he returns it's to lock this room, where I cannot enter anymore. Where has he gone? Ah!

Probably to the home of people that husbands should not call. I admit, they have a beautiful privilege! But the poor wives, it is not even allowed for them to complain.]

P36 Air No. 2 de Cécile Allegretto, F Major, Duple

Couplets

Qu'on soit jaloux dans sa jeunesse, [That she be jealous in her youth,

Ce mal sied bien à deux amants: [This wrongdoing well-suited to two lovers:

Tout est plaisir dans leur ivresse [Everything is pleasure in their intoxication

Leurs chagrins même sont charmants [Even their griefs are enchanting

Mais hélas! Quand on est épouse, [But alas! When one is married,

Et depuis longtemps dieu merci! [and for a long time, thank god!

Qu'il est cruel d'être jalouse, [It is cruel to be jealous,

Et de l'être pour un mari! [And to be it for a husband!]

Pour lui l'hymen est une chaîne, [For him the marriage is a shackle

Jadis hélas! C'était un jeu; [Once, alas! It was a game;

Il ne me dit plus qu'avec peine [He no longer says to me with trouble
Un mot qui lui coûtait si peu! [A word that would cost him so little!
Sans médire plus d'une épouse [Without spreading scandal further of a spouse
S'en vengerait bien, dieu merci! [Would take revenge well, thank god!
Mais je suis fidele et jalouse; [But I am faithful and jealous;
C'est trop d'honneur pour un mari. [It's too much honor for a husband.]

Il ne vient pas. Où peut-il être? [He doesn't come back. Where could he be?]
Il ne sent pas tout mon ennui [He does not feel all my annoyance]
il cherche une femme peut-être, [He looks for a woman possibly,]
Quand la sienne l'attend chez lui. [When his waits for him at home.]
Ah! mon dieu! Quand on est jalouse, [Ah! my god! When one is jealous,]
Et qu'on aime bien dieu merci! [And that one loves well, thank god!]
Qu'il est cruel pour une épouse [That he is cruel to his spouse]
d'attendre toujours un mari! [always waiting for her husband!]

P40 Scene III

Cécile, Thomas

Thomas

Madame, me voilà revenu.

[Ma'am, I've returned here.]

Cécile

Où est ton Maître?

[Where is your master?]

Thomas

Je n'en sais rien,* Madame.

[I don't know anything, Ma'am.]

Cécile

Tu l'as suivi.

[You followed him.]

Thomas

Oui, dans la rue.

[Yes, in the street.]

Cécile

Où est-il entré?

[Where did he enter?]

Thomas

Dans un maison.

[In a house.]

Cécile

Dans quelle maison?

[In which house?]

Thomas

Je n'en sais rien,* Madame.

[I don't know, ma'am.]

Cécile

Vous me trompez.

[You're lying to me.]

Thomas

Non, Madame.

[No, Ma'am.]

Cécile

Y a-t-il des femmes dans cette maison?

[Are there women in this house?]

Thomas

Il y en a partout, Madame.

[They are everywhere, Ma'am.]

Cécile

C'est donc chez une femme que ton maître est allé.

[It's then the home of a woman that your master has gone [into].]

Thomas

Cela se peut bien, Madame.

[That may be so, Ma'am.]

Cécile

Tu le sais donc? Tu me trompes; tu fais comme ton maître, tu le sers à me tromper.

[You know it then? You're lying to me; you do as your master [says], you help him by lying to me.]

Thomas

Je n'ai pas parlé de cela, Madame.

[I have not said that, Ma'am.]

Cécile

Imbécile!

[Idiot!]

Thomas

Cela se peut bien, Madame.

[That may well be, Ma'am.]

Cécile

M. Thomas vous m'avez l'air d'un niais rusé.

[Mr. Thomas, to me, you look like a cunning simpleton.]

Thomas

Madame me flatte.

[Ma'am, you flatter me.]

Cécile

Je vous crois assez d'esprit pour savoir faire la bête.

[I think you have enough mind to know how to make the brute.]

Thomas

Cela ce peut bien, Madame; il y a tant de bêtes qui font de l'esprit!

[This may well be, Ma'am; there are a lot of brutes who are of the [same] intellect!]

Cécile

C'est cela, c'est cela; mais voyons: pourquoi pendant trois jours cette chambre a-t-elle été fermée?

[This is it, this is it; but we see: why during three days has this room been closed?]

Thomas

Je n'en sais rien, Madame.

[I don't know why, Ma'am.]

Cécile

On y travaillait, on y a fait quelque opération mystérieuse.

[Someone worked there, someone did some mysterious project [in] there.]

Thomas

Je l'ai cru comme vous, mais en y rentrant j'ai trouvé tout à sa place.

[I thought that like you, but in returning there I have found everything in its place.]

Cécile

Vous n'avez rien su?

[You haven't figured out anything?]

Thomas

Monsieur ne me dit rien.

[Mr. Dupuis tells me nothing.]

Cécile

Ni à moi, c'est ce qui me désole; il me traite comme un de ses domestiques.

[Nor me, this is what saddens me; he treats me like a one of his servants.]

Thomas

Et moi comme une femme, car il ne me fait pas la plus petite confidence.

[And me like a wife, because he doesn't [give] me the smallest confidence.]

Cécile

Le sot! Mais est-il entré quelqu'un ici?
[The fool! But he entered with someone here?]

Thomas

Où, Madame; hier un homme est entré avec Monsieur, mais il n'est point sorti.
[Yes, Ma'am; yesterday a man entered with Mr. Dupuis, but the man did not leave.]

Cécile

Il est entré, et il n'est point sorti?
[He entered, and he did not leave?]

Thomas

J'en suis sûr, j'étais à la porte.
[I am sure of it; I was at the door.]

Cécile

Quel conte! Mais était-ce bien un homme?
[What a tale! But was it really a man?]

Thomas

Ah! je n'ai pas examiné la chose.
[Well! I didn't inspect the matter.]

Cécile (vivement) [sharply]

C'était une femme déguisée.
[It was a disguised woman.]

Thomas

Cela se peut bien, Madame.
[This may well be, Ma'am.]

Cécile

Mais qu'est-elle devenue?
[But what became of her?]

Thomas

Tenez, Madame, je crois que ce n'était ni un homme, ni une femme.
[See here, Ma'am, I believe it was neither a man nor a woman.]

Cécile

Que est-ce donc?
[What is it then?]

Thomas

Ma foi! Je crois que c'était le diable car je ne comprends plus rien à tout ce qui se fait ici.
[My belief! I believe it was the devil because I don't understand anything at all that goes on here.]

P41 Duo No. 3 Allegro, D Major, ¾

Cécile, Thomas

Cécile

Tout cela me confond.
[All of this confuses me.]

Thomas

Tout cela me tracasse.
[All of this worries me.]

Cécile

Tu ne me* trompes point?
[You don't lie to me?]

Thomas

J'étais à cette place.
[I was at this place.]

Cécile

Tu l'as vu?
[You saw it?]

Thomas

Je l'ai vu.
[I saw it.]

Cécile

C'était?...
[It was?...]]

Thomas

C'était ici.
[It was here.]]

Cécile

Mais qu'est-il devenu?
[But what became of it?]]

Thomas

C'est ce qui m'embarrasse.
[This is what puzzles me.]]

Cécile

Il est entré quelqu'un?
[He entered [with] someone?]]

Thomas

Mais il n'est point sorti.
[But he did not leave.]]

Cécile

La chose est incroyable.*
[The thing is unbelievable.]]

Thomas

Mais si c'était le diable.*
[But if it was the devil.]]

Cécile

Tu l'as vu!
[You saw it!]]

Thomas

Je l'ai vu.
[I saw it.]]

Cécile

Quelqu'un était ici?
[Someone was here?]]

Thomas

Oui, le diable est entré, mais il n'est pas sorti. [Yes, the devil entered, but he did not leave.
C'était lui, soyez-en sûre, [It was him, you can be sure,
Moi je l'ai toujours pensé [Me, I always thought it
car il faut qu'il ait passé [because he must pass
Par le trou de la serrure. [through the keyhole.]]

Ensemble (*at same time*)

Cécile

Ah! c'est trop m'outrager! L'ingrat trahit ma flamme; je suis jalouse et femme, je saurai me venger.
[Ah! it's too much to insult me! The ungrateful betrays my love; I am jealous and wife, I will know revenge.]]

Thomas

Il n'est pas de danger; Laissons faire la Dame, Dans ce cas une femme sait toujours se venger.
[He is not [out] danger; Let's help the lady. In this case, a woman always knows how to get her revenge.]]

Cécile (*No longer ensemble*)

Mon cher Thomas, je t'en conjure, conte-moi tout et sans détour, ton maître a-t-il quelque autre amour?
[My dear Thomas, I beg you, tell me everything, and without deviating. Your master, does he have some other
love?]]

Thomas

Mais, je l'ignore
[But, I don't know.]]

Cécile

J'en suis sûre. Conte-moi tout?
[I am sure of it. Tell me everything?]]

Thomas

Je ne pourrais.*

[There's no way I can.]

Cécile

Il me trahit.*

[He betrays me.]

Thomas

Eh! Mais peut-être!*

[Ah! But perhaps!]

Cécile

Achève.*

[Finish.]

Thomas

Quand je le saurais, je ne dois pas trahir mon maître.*

[When I know it, I must not betray my master.]

Cécile

Conte moi tout, ne cache rien. [Tell me everything—withhold nothing.]

(Elle lui donne de l'argent.) [She gives him some money.]

Thomas (prenant l'argent) [taking the money]

Votre douleur touché mon âme.

[Your pain touches my soul.]

Cécile

Eh bien! Mon cher Thomas...

[Well then! My dear Thomas...]

Thomas

Eh bien!* Apprenez qu'il aime une femme.

[Well! [I] hear that he loves a woman.]

Cécile

Quelle femme?

[Which woman?]

Thomas

Je n'en sais rien.

[I know nothing of it.]

Cécile (avec colère) [with anger/wrath]

Tu me mets à la torture; parle parle, ou je t'y forcerai.

[You're putting me through torture; speak, speak, or I will force you to.]

Thomas

Je l'ignore, je l'assure, mais bientôt je le saurai, car toujours j'écouterai par le trou de la serrure.

[I don't know. I assure you, but soon I will know it, because I always listen through the keyhole.]

Ensemble (Le meme que le précédant.) [The same from before.]

P61 Dialogue**Thomas**

Tenez, Madame, voici quelqu'un qui peut vous instruire mieux que moi.

[Here you go, Ma'am, here is someone who can educate you better than me.]

P62 Scene IV

Cécile, Thomas, Dupuis

Cécile

Ah! vous voilà enfin de retour?

[Ah! you finally return here?]

Dupuis

Oui, ma chère, et bien fatigué.

[Yes, my dear, and [I'm] very exhausted.]

Cécile

Ce n'est pas ma faute.

[It's not my fault.]

Dupuis

Aussi je ne t'en accuse pas.

[Well, I didn't blame it on you.]

Cécile

C'est fort heureux; et peut-on savoir d'où vous venez?

[It's very fortunate; and can one know from where you come?]

Dupuis

Cela ne vous intéresserait point.

[That's not of interest to you.]

Cécile

C'est donc à dire que je ne saurai jamais rien de ce mystère qui règne ici depuis quelque jours.

[It's [fair] to say then that I will never know anything of the mystery reigning here for some days.]

Dupuis

Vous le saurez quand il en sera temps.

[You will know it when the time comes.]

Cécile

Vous avez un secret pour votre épouse?

[You have a secret from your spouse?]

Dupuis

Si c'était le mien, je vous le confierais: c'est celui d'un autre, il ne m'appartient pas.

[If it was mine, I would confide it in you: it's that of another, it doesn't belong to me.]

Cécile

Je le sais le secret.

[I know the secret.]

Dupuis

Vous le savez?

[You know it?]

Cécile

Vous ne m'aimez plus: la chaîne de l'hymen vous pèse sur le coeur, vous en aimez une autre, vous me trompez sans cesse... voilà le secret Monsieur, qu'il m'est aisé de deviner malgré toutes vos ruses et votre dissimulation.

[You don't love me any longer: the bonds of marriage press on your heart. You love another. You betray me without ceasing... here is the secret sir. It pleased me to guess in spite of all your tricks and your concealment.]

Dupuis

Vous êtes jalouse?

[You are jealous?]

Cécile

Oui, je le suis, puisqu'il faut vous le dire.

[Yes, I am, since I must tell you it.]

Dupuis

Je ne me croyais pas tant de mérite.

[I do not believe I deserve so much.]

Cécile

Oui, raillez-moi, ingrat, cela vous sied à merveille. Ah! mon dieu! Que les femmes sont folles! Elles devraient bien.... Je me tais, j'en dirais trop.

[Yes, mock me, ungrateful one, that suits you perfectly. Ah! my god! That women are crazy! They well should be.... I hush myself, [or] I would say too much.]

Dupuis

Oh! quelques-unes font bien ce que vous avez voulu dire.

[Oh! some are really doing what you wanted to say.]

Thomas (à part) [aside]

Bon, cela s'échauffe.

[Good, this is heating up.]

Cécile

Vous ne m'aimez donc plus?

[You don't love me any longer then?]

Dupuis

Ma chère femme, ayez donc un peu de confiance en moi. Vous saurez tout, vous dis-je; cela ne tardera pas, et vous m'approuverez vous-même. Pour ce moment, ayez la complaisance de me laisser seul ici, j'irai vous retrouver dans votre appartement. J'ai deux mots à écrire, et je ne puis différer.

[My dear wife, you have little trust in me then. You know everything, you tell me; this [situation] will not be long, and you will approve of me yourself [in the end]. For the moment, you have the complaisance to leave me alone here, I will come to find you in your suite. I have two letters to write and cannot delay.]

Cécile

Vous voulez écrire? Allons, Monsieur, je vous laisse...Écrivez. Viens, toi. Monsieur veut être seul.
[You wish to write? Alright, sir, I'll leave you... Write. Come, you. Mr. Dupuis wants to be alone.]

Dupuis

C'est ce que j'allais lui dire.

[That's what I was going to say to him.]

Cécile (en s'en allant) [while she leaves]

Oh! que le mariage est une belle chose! (Elle sort.)

[Oh! marriage is a beautiful thing! (She leaves).]

Thomas

Oui, quand on en est revenu.

[Yes, when we return.]

Dupuis (se croyant seul) [believing he's alone]

Fermons la porte et délivrons notre prisonnier, (voyant Thomas.) Que fais-tu là?

[Let's close the door and release our prisoner, (seeing Thomas.) What are you doing there?]

Thomas

J'attendais vos ordres.

[I am waiting for your orders.]

Dupuis

Va les attendre dans l'autre chambre, et malheur à toi, si tu approches de cette porte!

[Go wait in the other room, and misfortune to you if you approach this door!]

Thomas (à part en sortant) [aside while leaving]

Il y a du mic-mac, c'est sûr.

[There is some scheming, it's certain.]

P62 Scene V

Dupuis (seul) [alone] (Il ferme la porte à la clef.) [He locks the door.]

Maintenant nous sommes en sûreté; il faut instruire Valère des dangers qu'il court et le forcer à la prudence. (Il ouvre la coulisse du fond, et appelle Valère.) Venez, c'est moi, c'est votre ami.

[Now we are safe; I must apprise Valère of the danger he runs and force him to be wary. (He opens the sliding door in the background and calls Valère.) Come, it's me, it's your friend.]

P63 Scene VI

Dupuis, Valère

Valère

Ah! mon ami, quelles nouvelles m'apportez-vous?

[Ah! my friend, what news do you bring me?]

Dupuis

Elles ne sont pas satisfaisantes. On parle dans toute la ville de votre duel, & du malheur que vous avez eu de tuer votre rival.

[It is not satisfying. There's talk in all the city of your duel, and some unhappiness that you had to kill your rival.]

Valère

Le ciel m'est témoin qu'il m'a forcé à lui arracher la vie.

[The heavens witnessed that he forced me to take his life.]

Dupuis

Je le sais; mais ses parents vous cherchent avec activité, et veulent vous poursuivre avec chaleur. Restez donc ici, et attendez des circonstances moins dangereuses pour oser vous découvrir. La retraite que je vous ai ménagée, la porte mystérieuse qui y conduit: le secret de l'ouvrir dont je suis seul dépositaire, tout cela vous met à l'abri des

recherches. Mais vous-même, vous devez user de la plus grande circonspection. Observez donc le plus profond silence et ne vous hasardez à venir dans cette chambre, que quand je vous y appellerai moi même.

[I know; but his parents actively search for you and intend to passionately pursue you. Stay here then and wait until these circumstances are less dangerous to dare to discover you. The hiding place that I have arranged for you. The mysterious door leads to the secret opening, which I am the sole guardian—all this shelters you from searches. But yourself, you must use utmost caution. Observe then great silence and do not risk to come into this room, [even] when I will call you there to myself.]

Valère

Ah! mon ami que ne vous dois-je point?

[Ah! my friend, do I not owe you?]

Dupuis

Vous me devez de tout faire pour votre conservation.

[You must for me make every effort for your preservation.]

Valère

Généreux ami! Et votre femme sans doute n'est pas instruite des soins que vous prenez pour me sauver.

[Generous and noble friend! And your wife probably isn't aware of the care that you take to save me.]

Dupuis

Non, Valère; un secret de cette importance ne doit se confier à aucune femme, et je ne suis pas sûr que la mienne mérite une exception.

[No, Valère; a secret of this importance must not be confided in any woman; and I am not certain that mine deserves an exception.]

Valère

Et Angélique, ma chère Angélique, en avez-vous des nouvelles?

[And Angélique, my dear Angélique, have you news of her?]

Dupuis

Voici une lettre qui vous instruira; elle est de votre ami Dorval; les détails qu'elle contient vous affligeront, mais ils vous forceront à prendre un parti sage. Lisez-la, Valère; je vais retrouver Cécile; restez dans cette chambre, je vais vous y enfermer, et je serai seul quand je viendrai vous rejoindre. Je veux tâcher d'appaiser la colère de ma femme si toutefois cela est en mon pouvoir. (Il sort et ferme la porte à la clef.)

[Here is a letter that will inform you: it is from your friend Dorval; it contains distressing details for you, but they will force you to take wise counsel. Read it, Valère; I will go retrieve Cécile; stay in this room, I will lock you in here, and I will be alone when I come back to join you. I want to try to soothe the anger of my wife if it is at all in my power. (He leaves and locks the door.)]

P63Scene VII

Valère (seul) [alone]

Des nouvelles d'Angélique! Et des nouvelles affligeantes! Je tremble en ouvrant cette lettre.

(Il lit.) "Mon ami, dussé-je vous désespérer, je vous dirai la vérité tout entière. Deux jours après votre duel, Angélique s'est enfuie de cette ville, sans qu'on ait pu découvrir la route qu'elle avait prise. Un homme qui passé pour être votre rival, a disparu en même temps. Je pourrais en dire davantage, mais je me contenterai de vous observer que les femmes ne méritent pas toutes qu'on se batte pour elles, et qu'on verse le sang d'un homme pour les venger." Dorval

[The news of Angélique! And distressing news! I tremble at opening this letter. (He reads) "My friend, even if I have to discourage you, I will tell you the truth in all entirety. Two days after your duel, Angélique fled this city, without anyone discovering which way she took. A man who happened to be your rival, departed at the same time. I could say more about it, but I will just note for you that women do not deserve all that one fights for them, and that someone sheds the blood of a man for revenge." Dorval]

Ciel! La perfide! Elle me trahit, elle m'abandonne! Et j'ai pu m'exposer... que dis-je? Je le ferais encore. Quels que soient les torts de celle que l'on aime, on doit punir l'insolent qui l'outrage. Mais hélas! Puis-je douter de sa perfidie? Ah! Dorval est trop mon ami, il est trop bien instruit; il n'a pas même voulu m'apprendre toute l'étendue de mon malheur.

[Heavens! The untrustworthy one! She betrays me. She deserted me! And I could expose myself... What am I saying? I would do it again. Regardless of the wrongs of the one whom you love, one must punish the insolent who insults him. But alas! Can I suspect her faithlessness? Ah! Dorval is my friend too, he is well-educated; he didn't even want to inform me to the extent about my misfortune.]

P64 No. 4 Romance de Valère Grazioso, A Major, ¾

Couplets

Je te perds, fugitive espérance! [I lose you, runaway hope!
L'infidèle a rompu tous nos noeuds. [The unfaithful split all our knots.
Pour calmer, s'il se peut, ma souffrance, [If possible, ease my suffering,
Oublions que je fus trop heureux. [Forget that I was too happy.]

Qu'ai-je dit? Non jamais, de mes chaînes [What have I said? No never, my shackles
Nul effort ne saurait m'affranchir: [could not free me by any effort:
Ah! plutôt au milieu de mes peines, [Ah! rather in the middle of my sorrow,
Conservons un si doux souvenir. [Keep so sweet a memory.]

Ah! reviens, séduisante espérance [Ah! return, seductive hope
Ah! reviens, ranimer tous mes feux. [Ah! come back, rekindle my desires.
De l'amour supportons la souffrance; [Let us endure the suffering for love;
Tant qu'on aime, on n'est pas malheureux. [As long as one loves, one is not unhappy.]

Toi qui perds un amant si sensible, [You, who loses a lover so sensitive,
Ne crains rien de son coeur généreux: [Fear not for his noble heart:
Te haïr ce seroit trop pénible, [Your hate will be too painful,
T'oublier est encor plus affreux. [To forget is even more frightful.]

P66 Scene VIII

Valère, Dupuis

Dupuis

Rentrez, Valère, ma femme va venir ici; elle a quelques soupçons, mais sa jalousie lui fait prendre le change.
[Return, Valère, my wife will come here; she has some suspicions, but her jealousy misleads her.]

Valère

Ah! mon ami.....
[Ah! my friend....]

Dupuis

Rentrez; de la prudence. (Valère rentre.) La jalousie de Cécile sert admirablement notre ami. Les chimères qu'elle se forme, l'empêchent de deviner juste, et c'est beaucoup de tromper une femme en fait de ruse et de finesse.
[Return cautiously. (Valère returns.) The jealousy of Cécile admirably serves our friend. The dreams she forms prevent her from guessing right, and it's a lot to deceive a cunning and sharp woman, in fact.]

P66 Scene IX

Depuis, Cécile

Cécile

Vous n'étiez pas seul ici.
[You were not alone here.]

Dupuis

Vous voyez bien que vous vous trompez.
[You see clearly that you deceive yourself.]

Cécile

Vous parliez à quelqu'un.
[You were speaking with someone.]

Dupuis

Vous écoutiez donc?
[You listen then?]

Cécile

Si je vous disais, oui!
[If I told you, yes!]

Dupuis

Je vous répondrais que vous avez deux torts; le premier d'écouter, le second de croire que je parlais à quelqu'un.

[I would answer you that you have two wrongs: the first listening, the second to believe that I would speak to someone.]

Cécile

Vous parliez, j'en suis sûre.

[You spoke, I am sure of it.]

Dupuis

Vouloir m'empêcher de parler à d'autres, cela pourrais s'expliquer; mais me défendre de parler tout seul, c'est un peu fort.

[To want to prevent me from speaking to others, this could be explained; but to forbid me from speaking all alone, is a little much.]

Cécile

Oh! le plus fourbe des hommes!

[Oh! the most deceitful of men!]

Dupuis

Vous allez recommencer.

[You begin again.]

Cécile

Oui, je recommencerai, je vous obséderai, je vous tourmenterai ; si je ne puis partager vos plaisirs, votre bonheur, je veux que vous partagiez mes chagrins et mes ennuis.

[Yes, I start again, I would bother you, I would trouble you; if I cannot share your pleasure, your happiness, I want you to share my grief and my annoyance.]

Dupuis

Thomas!

P67 Scene X

Les précédents, Thomas

Thomas

Monsieur!

[Sir!]

Dupuis

Mon chapeau.

[My hat.]

Cécile

Vous allez encore sortir? C'est bien, très-bien. En effet, il y a trop longtemps que vous êtes avec moi. Allez donc, monsieur, on vous attend; au moins dans une autre maison, je ne pourrai pas écouter aux portes.

[You go out again? That's good, very good. Indeed, you've been with me for too long. Go then, sir, someone waits on you; at least in another house, I could not listen through the doors.]

Dupuis

Thomas, ma canne.

[Thomas, my cane.]

Cécile

Puis-je vous être aussi de quelque utilité?

[Can I also be of some use to you?]

Dupuis

Vous me serez toujours utile et agréable. Bon soir!

[You are always useful and pleasant to me. Good night!]

Cécile

O Dieu! Allons donc, Thomas, accompagnez monsieur.

[O God! Go then, Thomas, go with your master.]

Dupuis

C'est précisément ce que je ne veut pas. Je t'ordonne de m'attendre ici.

[It's precisely that I do not want. I order you to wait here for me.]

Thomas (à part*) [aside]

Cette fois je ne saurai rien.

[This time I know nothing.]

Dupuis

Au revoir, ma chère amie.

[Good bye, my dearest love.]

(Il veut l'embrasser, elle le repousse, et il sort en la saluant avec gravité)

[He wants to hug her, she turns away from it, and he leaves greeting with solemnity.]

P67 Scene XI Air No. 5 Cantabile Intro into Allegro, C Major, Duple

Cécile, Thomas

Cécile

Rien ne peut égaler ma rage, [Nothing can match my rage,

Je ne puis plus la contenir. [I can't hold it in any longer.

Nouveau tourment, nouvel outrage! [New torment, new insult!

Perfide époux, c'est trop souffrir, [Faithless husband—It's too much to bear,

Affreux liens du mariage, [Awful bonds of marriage

Vous n'êtes rien qu'un esclavage [You are nothing but slavery

je saurai bien m'en affranchir. [I know well to free me from it.]

Thomas (gravement) [seriously]

Je vous approuve, c'est fort sage.

[I agree with you, it's highly sensible.]

Cécile

Je saurai bien m'en affranchir. [I know how to free myself from it.

Nous séparer? Et pour la vie! [We separate! And for life!

Mais si je pouvais, dans son coeur, [But if I could, in his heart

Faire passer ma jalousie.... [pass on my jealousy...

Lui rendre frayeur pour frayer.... [To him pay back fright for fright...

Si quelque ruse bien ourdie [If some good tricks devise

Pour moi ranimait son ardeur.... [For me to rekindle his flame...

Ce parti me plaît d'avantage: [This side pleases me further:

S'il m'aime encor, par ce moyen [If he likes me again, by this means

Je puis ramener le volage [I may bring back the unfaithful

Aux douceurs d'un premier lieu. [of the sweetness in the first place.]

Thomas

Je vous approuve, c'est fort sage.

[I agree with you, it's very wise.]

Cécile

Mais s'il fait nouvel outrage. [But if he makes new insult

Mais s'il persiste à me trahir; [But if he continues to betray me;

Perfide époux, c'est trop souffrir, [Faithless husband, It's too much to bear,

Affreux liens du mariage, [Awful bonds of marriage

Vous ne seriez qu'un esclavage, [You would not be a slave

Et je saurais m'en affranchir. (Elle sort.) [And I know how to free myself from it. (She leaves.)]

P81 Scene XII

Thomas (seul) [alone]

Elle a cependant choisi la vengeance la plus douce. Quand les femmes réfléchissent un peu, elles finissent toujours par prendre le parti où il y a moins à perdre, et plus à gagner. Maintenant que nous sommes seuls, pensons un peu à nous. *Primo mihi*, me disait le magister de mon village; voilà tout ce que j'ai retenu de mon Latin. Ma maîtresse me paie pour lui dire tous les secrets de mon maître, je ne lui dis pas ce que je sais, mais je brode ce que je ne sais pas, ainsi l'un compense l'autre. Mon maître me paie pour lui garder le secret sur ses démarches, je dis et j'amplifie tout ce qui peut me servir, mais je tais tout ce qui m'est inutile; ainsi cela revient au même and j'appelle cela de l'argent trouvé. –Mais qu'est-ce que je vois là bas? C'est une femme, une femme que je ne connais pas. Ah! si c'était la dulcinée de mon cher maître? Madame, donnez-vous la peine d'entrer. (*à part.*) Cela sent l'aventure.

[She has nevertheless chosen sweet revenge. When women contemplate a little, they always finish by taking the side where there is less to lose, and more to gain. Now that we are alone, let us think a little about us. "First as far as I'm concerned," I said to myself, the master of my village; here is all that I have retained from my Latin [courses]. My mistress pays me to tell her all the secrets of my master. I do not tell her what I know, but I exaggerate that I don't know, therefore one offsets the other. My master pays me to keep the secret of his steps, I tell and I

amplify all that can help me, but I discard all that is useless to me; thus, it costs the same and I call it some found money. – But what do I see downstairs? It's a woman, a woman that I do not know. Ah! if it was the sweetheart of my dear master? Ma'am, please come in. (to the side.) This feels like adventure.]

P81 Scene XIII

Thomas, Angélique

Angélique

Monsieur Dupuis est-il chez lui?

[Is Mr. Dupuis home?]

Thomas

Non, Mademoiselle mais vous voyez son serviteur, et le vôtre.

[No, Miss, but [the man] you see [is] his servant, and at your [service].]

Angélique

Je suis bien fâchée de ne pouvoir lui parler.

[I am very sorry I cannot speak to him.]

Thomas

Je crois que mon maître en sera plus fâché que vous.

[I believe that my master will be more displeased than you.]

Angélique

C'est pour une affaire de la plus grande importance.

[It's about a matter of the greatest importance.]

Thomas

Si vous voulez parler à Madame, cela vous serait-il égal?

[If you wish to speak to the Mrs., would this be okay with you?]

Angélique

Oh non, c'est à Monsieur.

[Oh no, it's for Mr. Dupuis.]

Thomas

C'est à Monsieur, et ce n'est pas à Madame; ah! j'entends,

[It's for sir, and not for Ma'am; ah! I understand.]

Angélique

Rentrera-t-il bientôt?

[Will he return soon?]

Thomas

Je ne sais, Mademoiselle; mais si vous vouliez l'attendre ma maîtresse viendrait vous tenir compagnie.

[I do not know, Miss; but if you wish to wait for him, my mistress would keep you company.]

Angélique

Non, je vous remercie.

[No thank you.]

Thomas

Ah! j'entends.

[ah! I understand.]

Angélique

A quelle heure trouve-t-on votre maître?

[At what time can we find your master [returning]?]

Thomas

Madame pourra vous dire cela mieux que moi.

[Ma'am could tell you that better than me.]

Angélique

Ah! cela est inutile. Je n'ai pas l'honneur de connaître Madame.

[Ah! This is useless. I haven't had the honor of knowing Ma'am.]

Thomas

Ah! J'entends. Mais si vous vouliez dire votre nom, votre adresse, monsieur vous rendrait sa visite.

[Ah! I understand. But if you wish to tell me your name and address, Mr. Dupuis would visit you.]

Angélique

Je ne veux pas lui donner cette peine.

[I don't want to trouble him with this.]

Thomas

Mademoiselle veut bien appeler cela un peine; mais votre nom?

[Miss, will to call this trouble; but your name?]

Angélique

Cela n'est pas nécessaire, je....

[That is not necessary, I...]

Thomas

Ah! j'entends; Monsieur connaît Mademoiselle sans que je lui dise son nom.

[Ah! I understand; Mr. Dupuis knows Miss without me telling him her name.]

Angélique

Mais je ne me trompe pas? Je suis chez Monsieur Dupuis.

[But I'm not mistaken? I am at the home of Mr. Dupuis.]

Thomas

Non, Mademoiselle, vous ne vous trompez pas; mais souffrez que j'avertisse Madame.

[No, Miss, you are not wrong; but allow me to warn Ma'am.]

Angélique

Non, non ce n'est pas la peine.

[No, no it's not her trouble.]

Thomas

Ah! c'est vrai, vous me l'avez déjà dit.

[Ah! It's true, you have already told me.]

Angélique

Puisque je ne puis parler à Monsieur, je vous prie de lui remettre ce paquet, n'y manquez pas.

[Since I cannot speak to Mr. Dupuis, I entreat you to return this package to him, do not fail this.]

Thomas

C'est comme s'il le tenait; c'est à Monsieur?

[It's as if he held it; it's for Mr. Dupuis?]

Angélique

Mais oui, il est à son adresse.

[But yes, he is at his address.]

Thomas

C'est tout ce qu'il y a pour votre service?

[It's all this that there is for your service?]

Angélique

Oui, je vous souhaite le bon jour.

[Yes, I wish you a good day.]

Thomas

Bon jour, Mademoiselle; prenez garde il commence à faire sombre. (Il la conduit.)

[Good day, Miss; take care, it's beginning to get dark.] [He leads her out.]

(Valère sort le sa cachette, et s'avance avec crainte.)

[Valère leaves his hiding place and proceeds with fear.]

P82 Scene XIV

Valère (seul) [alone]

Est ce une erreur? Une illusion? Quelle voix! Serait il possible? Voyons....elle est partie. Puis-je le croire, Angélique dans cette maison! Ah! c'est elle; sa voix s'est fait entendre, mon coeur l'a reconnue; mais est-elle infidelle? Que concevoir? Que faire? O ciel! On vient.... Je n'ai pas le temps....On va me voir, je suis perdu. (Il se cache derrière le rideau de la croisée.)

[Is this a mistake? An illusion? That voice! Could it be possible? Let's see...she left. Can I believe it, Angélique in this house! Ah! it's her; her voice is heard, my heart has recognized it; but is she unfaithful? What to plan? What's to be done? O heavens! Someone's coming... I don't have time... If someone sees me, I am lost. (He hides behind the curtain at the window.)]

P82 Scene XV

Thomas (riant aux éclats, et tenant une bougie allumée) [laughing and taking a lit candle]

Ah! ah! ah! ah! C'est à Monsieur, ce n'est pas à Madame. Votre adresse? Cela est inutile. Votre nom? Cela n'est pas nécessaire. Et moi qui lui disais toujours, j'entends; et elle qui ne m'entendait pas. Ah! ah! ah! ils me prennent tous pour une bête; mais je ne m'en fâche pas, et j'y trouve mon compte. (Il pose la bougie sur la table.)
[Ah! ah! ah! It's for Mr not for Ma'am. Your address? It's useless. You name? It's not necessary. And me, who always told her, I understand; and she who did not understand me. Ah! ah! ah! they all take me for an idiot; but I am not upset by it, and I find my score there. (He sets his candle on the table.)]

P83 No. 6 Air de Valère Marqué, B^b Major, 6/8

Couplets

Un ancien proverbe nous dit: [An old proverb tells us:
Bienheureux les pauvres d'esprit! [blessed are the poor in spirit!
On peut être heureux quoique bête, [One can be happy though stupid,
Le bonheur n'est pas dans la tête; [happiness isn't in the head;
Mais pourtant je fais plus de cas [But nonetheless I further the case
De bêtes qui ne le sont pas. [of idiots who are not it.]

Il est très-utile, en effet, [It is very helpful, in fact,
De ne pas montrer ce qu'un est. [not to show what it is.
Il en est de même des femmes, [It is the same of women.
La simplesse règne en leurs âmes, [Simpleness reigns in their souls,
Mais on trouve dans plus d'un cas [but one finds is more the case
des simples qui ne le sont pas. [of simple-minded who are not it.]

Par exemple, ce que je dis [For example, this that I say
Très souvent arrive aux maris. [very often comes from the husbands.
On courtise fille bien sage, [One courts a wise girl well ,
Vite on presse le mariage; [One quickly presses to marriage;
On épouse, et l'on trouve hélas! [One marries, and one finds it alas!
Démouille...n'achevons pas. [Damsel/young lady.... We did not consummate it.]

P84 Monologue

Maintenant, examinons ce que nous ferons de ce paquet. (il s'assied près de la table.) Madame m'a ordonné de saisir tout ce qui viendrait à l'adresse de Monsieur. Or donc, je saisis. En outre, comme je suis de moitié dans la ruse, je puis être de moitié dans la lecture. Je vais donc sans scrupule décacheter le paquet; c'est une peine que j'évite à Madame. (Il à décachette.)

[Now, let's consider what that to do with this package. (He sits at the table.) Ma'am has ordered me to seize all that comes addressd to Dupuis. So then, I seize. Besides, as I am half in the trick, I can be half in the interpretation. I go then without hesitation to unseal the package; it's a trouble that I spare for Madame. (He unseals.)]

Valère

Le coquin!
[The rascal!]

Thomas

Hein! J'ai cru qu'on m'appellait, ce n'est rien. Lisons donc la missive. Ah! ah! un portrait! C'est celui de la Dame qui voulait parler à Monsieur.

[Hey! I thought someone called me. It's nothing. Let's read the message then. Ah! ah! a portrait! It's of the woman who wanted to speak to Mr. Dupuis.]

(Il pose le portrait sur la table.) Lisons. [(He lays down the portrait on the table.) Let's read.]

“Depuis le malheur qui vous est arrivé...” Le malheur! “de vous battre avec votre rival” diable! “je me suis enfuie de chez mes parents.” Ah! ah! elle à l'ai bien modeste, pour une coureuse d'aventures.

[Since the misfortune has come to you...” The mistfortune! “of you fighting with your rival” devil! “I have fled to my parents home.” Ah! ah! she seems very modest, for one who chases after men.]

Valère

Marant! (Valère qui s'est avancé derrière lui, prend le portrait d'une main, la lettre de l'autre, soufflé la bougie, renverse Thomas, et rentre dans sa cachette.)

[Funny! (Valère who moved forward behind Thomas, takes the picture in one hand, the letter in the other, blows out the candle, knocks Thomas down, and returns into his hiding place.)]

Thomas (couché par terre) [lying on the ground.]

Aï! Aï! Aï! Au secours! Au secours! Je suis mort. Aï! Aï! Aï! Au meurtre! Qui que vous soyez, ayez pitié de moi: j'ai tort, j'ai tort, je m'en repens du plus profond de mon âme.

[Ah! Help! Help! I am dead. Ah! Ah! Of the murder! Whoever you are, have mercy on me: I've been wrong, I've been wrong, I repent of it from the depths of my soul.]

P84 Scene XVI

Thomas, Cécile (Cécile avec un lumière.) [Cécile with a light.]

Cécile

Eh bien! Qu'as-tu donc à crier si fort?

[Well then! Why then are you shouting so loud?]

Thomas

Ah! Madame... c'est fait de moi.

[Ah! Ma'am...I'm done for.]

Cécile

Qu'est-il arrivé? Pourquoi tout ce tapage?

[What happened? What's with all this fuss?]

Thomas (se relevant) [rising]

Attendez un peu que je sois remis de ma frayeur.

[Wait a little than I will be recovered from my fright.]

Cécile

Mais pourquoi cette frayeur?

[But why this fright?]

Thomas

Ah! pourquoi! Si vous aviez vu autant....Donnez-moi un peu cette lumière.

[Ah! why! If you had seen as much....Give me a little of that light.]

Cécile

Qu'en veux-tu faire?

[What do you want to do with it?]

Thomas

Donnez, donnez je vous prie. (Il fait le tour de la chambre, en regardant partout en tremblant.) eh bien! Il a encore passé par le trou de la serrure.

[Give it, give it, I beg of you. (He makes a round of the room, looking everywhere while trembling.) ah well! He has again passed through the keyhole.]

Cécile

Qui?

[Who?]

Thomas

Ah! qui! C'est bien dit, qui! Sachez donc qu'il est venu une jeune dame, ou demoiselle, n'importe!

[Ah! who? That's well said, who? Know then that a young women came, or damsel, no matter!]

Cécile

Une femme?

[A woman?]

Thomas

Elle a demandé Monsieur.

[She asked for Mr. Dupuis.]

Cécile

Il fallait m'appeler.

[You should have called me.]

Thomas

Elle n'a pas voulu. Elle m'a dit beaucoup de choses, et toujours pour Monsieur. Puis elle a fini par me remettre une lettre, et un portrait pour Monsieur.

[She wouldn't see [you]. She said a lot of things to me, and always for Mr. Dupuis. Then she finished by handing over to me a letter and a picture for Mr. Dupuis.]

Cécile

Où est cette lettre? Ce portrait? Voyons.

[Where is this letter? This picture? Let's see.]

Thomas

Oh! oui, voyons; allez les chercher.

[Oh! yes, let's see; go look for them.]

Cécile

Que sont-ils devenus?

[What became of them?]

Thomas

Attendez donc la fin de mon histoire.

[Wait then for the end of my story.]

Cécile

Tu me fais mourir d'impatience.

[You make me die of impatience.]

Thomas

Patience! Je tenais donc la lettre, et le portrait...il était joli le portrait...

[Patience! I held the letter then, and the portrait...the portrait was pretty...]

Cécile

Vas donc, bourreau, vas donc.

[Go on then, torturer, go on then.]

Thomas

J'examinais donc la lettre sans l'ouvrir, (à part) je ne risqué plus rien de mentir.

[I then examined the letter without opening it, (to the side) I risked nothing more for lying.]

Cécile

Achèveras-tu?

[Are you finished?]

Thomas

Eh bien! Tout-à-coup il est venu, il a pris la lettre, il a pris le portrait, il a soufflé la bougie, il m'a renversé par terre, il avait cinquante bras.

[Well! All of a sudden he came, took the letter, he took the portrait, blew out the candle, knocked me to the ground.

He had fifty arms.]

Cécile

Qui? Qui?

[Who? Who?]

Thomas

Et qui voulez-vous que ce soit, si ce n'est le diable?

[And who do you want it to be, if not the devil?]

Cécile

Me soupçonnes-tu assez crédule pour ajouter foi à de pareilles sottises?

[You suspect me gullible enough to put faith in such nonsense?]

Thomas

Elle n'en croit rien!

[She believes none of it!]

Cécile

Monsieur Thomas, vous êtes un grand frippon.

[Mr. Thomas, you are a great rogue!]

Thomas

Bah!

[Bah!]

Cécile

Vous êtes un coquin; au lieu de me servir, vous faites tout ce que vous pouvez pour exciter ma jalousie, et vous inventez des fables absurdes dans l'espérance que je serai votre dupe, et que je paierai votre perfidie...mais ne vous y fiez pas. Vous y seriez trompé.

[You are a rascal; instead of serving me, you make up all this so that you can arouse my jealousy, and you make-up absurd stories in the hope that I will be your fool, and that I will pay your deceitfulness...but don't be fooled. You would lie there.]

Thomas

En voici bien d'une autre je vous jure.
[In here is really another, I swear to you.]

Cécile

Ne jurez pas, vous mentez.
[Don't swear, show me.]

Thomas

Comment, Madame, je....
[How ma'am, I....]

Cécile

Taisez-vous: (à part) c'est trop m'arrêter à de pareilles extravagances. Essayons plutôt notre épreuve. Voici une lettre que j'ai fait écrire, il faut la faire tomber entre les mains de mon mari; il la lira, et si alors la jalousie ne déchire pas son coeur, il faut qu'il soit le plus insensible des hommes. Jettons-la sous cette table. (Elle la jette.)
[Shut up you: (aside) it's too much to stop such extravagances. Rather, let's try our test. Here is a letter that I have written, it must fall into the hands of my husband; he will read it, and if then jealousy does not break his heart, he must be the most insensitive of men. Let's throw it under this table. (She throws it.)]

Thomas

Madame, vous laissez tomber quelque chose.
[Ma'am, you dropped something.]

Cécile

Je le sais bien. Je veux que cela reste-là.
[I know very well. I want that to stay there.]

Thomas.

J'entends.
[I understand.]

Cécile

Je vous défends d'y toucher, je veux cependant que vous sachiez que je l'y ai mis à dessein. Mais malheur à vous, si vous en parlez avant que je vous commande de le dire. (Elle sort.)
[I forbid you from touching it there; however, I want you to know that I put it there on purpose. But woe unto you if you speak of it before I order you to. (She leaves.)]

P85 Scene XVII

Thomas (seul) [alone]

Oh! la bonne ruse! Elle veut remuer la bile de Monsieur....pauvre femme! Peine perdue! Elle n'y réussiras pas. Bon! Le voilà qui vient tout à propos. Je ne lui dirai rien de mon aventure, il ne me croirait pas.
[Oh! good trick! She wants to worry sick the Mr.... poor woman! Lost cause! She will not succeed there. Good! He is here, how convenient. I will not tell him anything of my experience, he will not believe me.]

P85 Scene XVIII

Dupuis

Laisse-moi seul. (Thomas sort, Dupuis ferme la porte, ouvre celle de Valère et l'appelle.) Venez, Valère, venez.
[Leave me alone. (Thomas leaves, Dupuis closes the door, opens Valère's cell and calls to him.) Come, Valère, come.]

P85 Scene XIX

Dupuis, Valère

Dupuis

J'ai de bonnes nouvelles à vous apprendre.
[I have good news to tell you.]

Valère

J'en ai d'excellentes à vous donner.
[I have some excellent news to give to you.]

Dupuis

Bon! Comment cela?
[Good! How is that [possible]?]

Valère

Angélique est venue ici.

[Angélique came here.]

Dupuis

Comment le savez-vous?

[How do you know that?]

Valère

Voilà une lettre d'elle, et son portrait.

[Here is a letter from her and her portrait.]

Dupuis

D'où les tenez-vous?

[How did you get hold of these?]

Valère

Cela serait trop long à vous conter. Qu'il vous suffise de savoir que je les ai enlevées à votre valet à qui j'ai fait une peur!...

[That would take too long to recount. You just know that I took them from your servant to whom I frightened!...]

Dupuis

C'est une imprudence, Valère.

[That's unwise, Valère.]

Valère

Elle m'a réussi à souhait.

[It turned out as well as one pleases.]

Dupuis

À propos votre rival n'est point mort.

[By the way, your rival is not dead.]

Valère

Ah! vous me faites le plus grand plaisir.

[Ah! you please me greatly.]

Dupuis

On espère même qu'il guérira, Sachez aussi que vos parents sont assemblés avec les siens, et je crois que tout s'apaisera bientôt.

[One hopes also that he will heal. Also know that your parents are together with hers, and I believe that all will calm down soon.]

Valère

Que de biens à la fois!

[What good [news] at the same time!]

Dupuis

Rentrez dans votre retraite, et soyez plus prudent à l'avenir. Je vais à l'assemblée de famille, et j'espère vous rapporter bientôt la plus heureuse conclusion.

[Return into your hiding place, and be more careful in the future. I will go to the gathered family, and I hope soon to bring you back the most happy of endings.]

Valère

Ah! mon ami, concevez-vous tout mon bonheur?

[Ah! my friend, can you conceive all my happiness?]

Dupuis

Je le conçais par le plaisir que j'ai à contribuer; mais rentrez il est temps.

[I conceive it for the pleasure through what I have contributed; but return, it is time.]

Valère

Adieu! Adieu! (Il rentre.)

[Goodbye! (He returns.)]

P86 Scene XX

Dupuis (seul) [alone]

Il est fort heureux pour lui que ma femme soit jalouse, et que Thomas soit poltron, ce sont deux sortes de gens qui ne raisonnent guère, et qui devinent rarement juste. Mais que vois-je? Une lettre? Je l'aurai laissé tomber. Non c'est à ma femme. Diable! Comme elle est musquée. Thomas!

[It is fortunate for him that my wife is jealous, and Thomas is a coward. They both are the kind of people who hardly reason, and who are rarely fair. But what do I see? A letter? I dropped it. No, it's to my wife. Devil! As it is musky. Thomas!]

P86 Scene XXI

Dupuis, Thomas

Thomas

Monsieur!

[Sir!]

Dupuis

Appellez ma femme.

[Call my wife.]

Thomas

La voilà, monsieur: elle venait chez vous.

[Here she is, sir: she came to your house.]

P86 Scene XXII

Dupuis, Thomas, Cécile

Dupuis

Ma chère amie, voilà une lettre que je viens de trouver sous cette table; elle est à vous.

[My dearest love, here is letter that I came to find under this table; it is to you.]

Cécile (feignant l'embarras) [pretending embarrassment]

Une lettre! ...ah! c'est...

[A letter!... ah! it's...]

Dupuis

C'est une lettre et très odoriférante.

[It's a letter and very fragrant.]

Cécile

Vous ne l'avez pas lue?

[You have not read it?]

Dupuis

Elle n'est pas à mon adresse.

[It is not addressed to me.]

Cécile

Vous n'êtes donc pas curieux?

[You're not even curious?]

Dupuis

Point du tout. Si elle ne contient que des choses toutes simples il est inutile que je les sache; si elle en renferme de désagréables, il vaut mieux que je les ignore.

[Not at all. If it does contain only simple things, it is pointless that I know about it; if it contains disagreeable things, it's better that I don't know them.]

Cécile (avec humeur) [with temper]

Vous ne serez donc jamais jaloux?

[You are not even jealous then?]

Dupuis

Jamais. Tenez, ma chère femme, toutes ces petites minauderies de l'amour ne vont point à d'anciens époux, comme nous le sommes.

[Never. Look, my dearest wife, all these little simpering airs of affection do not go to the old partners, as we are.]

Cécile

D'anciens époux! Ne dirait-on pas que nous sommes: Philémon et Baucis? Et selon vous, à quel temps les minauderies de l'amour nous sont-elles interdites?

[Old partners! One would not say we are Philemon and Baucis?² And according to you, at what time are the affections of love prohibited for us?]

² Baucis and Philemon are an old married couple from Ovid's *Metamorphoses* VIII. They are the only ones in their town to show hospitality to Zeus and Hermes when the gods are disguised.

Dupuis

La nature nous l'indique. Ecoutez ce que disait un philosophe aimable à quelques femmes coquettes et exigeantes. Ceci ne vous regarde pas sans doute, mais c'est une leçon générale dont la moralité n'est point à mépriser. [Nature indicates it to us. Listen to what was said by a pleasant philosopher to some pretty and hard-to-please women. This does not concern you of course, but it's a general lesson that morality is not to be scorned.]

P87 No. 7 Air de Dupuis Consordini, F Major, Duple

Couplets

Femmes, voulez-vous éprouver [Wives, do you want to test
Si vous êtes encor sensibles? [if you are still have feelings?
Un beau matin, venez rêver [One beautiful morning, you begin to dream
A l'ombre des bosquets paisibles, [In the shade of some peaceful grove
Si le silence, la fraîcheur [If silence, the coolness
Si l'onde qui fuit et murmure [while waves flee and rustle
Agitent encor votre coeur, [Still flutters your heart,
Ah! rendez grâce à la nature. [Ah! give thanks to nature.]

Mais dans le sein de la forêt, [But in the heart of the woods,
Azile sacré du mystère, [Sacred sanctuary of mystery,
Si votre coeur reste muet [If your heart remains silent
Femmes ne cherchez plus à plaire. [Wives seek no more to please.
Si pour vous le soir d'un beau jour [If for you the night of a beautiful day
N'a plus ce charme qui me touche [no longer has this charm which touches me
Profane, que le nom d'amour [Unholy, the name of love
Ne sorte plus de votre bouche. [No longer comes out of your mouth.]

Cécile (retenant Dupuis qui veut sortir) [holding Dupuis who wants to leave.]
Maris qui voulez éprouver [Husbands who wish to test
Jusqu'où va notre patience, [how far our patience will go,
Vous pourriez bien aussi trouver [You might well also discover
Le prix de votre impertinence. [The price of your rudeness.
Plus de pitié que de courroux [More pity than anger
Est ce qu'on doit à votre injure, [is what we owe you back for your insult]
Vos femmes valent mieux que vous [Your wives are better than you
et j'en rends grâce à la nature. (Ils sortent.) [and I thank nature for it. (They leave.)]

P91 Scene XXIII

Thomas (seul) [alone]

Madame assurément n'aime pas la morale. Mais je suis seul dans cette chambre; si le farfadet venait m'y retrouver! J'en suis encore tout étourdi. Qu'on aille dire maintenant que les revenants ne reviennent pas. Ce qu'il y a de sûr, c'est que celui-là sait bien escamoter. Hein! Qu'est-ce que c'est?...Ah! ah! c'est une malle qu'on apporte ici. Entrez, entrez dans cette chambre. De quelle part?
[Ma'am certainly doesn't like morals. But I am alone in this room; if the goblin had tracked me down there. I am still stunned by it. What tells me now that ghosts do not come back. This is certain, it's that it knows well to slip away/disappear from sight. Hey! What's that? Ah! ah! it's a trunk that someone brings here. Come in, come in this room. From whom?]

Un porteur

De la part d'une dame qui sort de chez vous, et qui a écrit à votre maître.
[Comes to you from a woman who left your home, and who wrote to your master.]

Thomas

D'une dame? Ah! j'entends...Mettez, mettez-là. Qu'est ce qu'il vous faut?
[From a woman? Ah! I understand...Put it, put it there. What do you need?]

Le Porteur

Tout est payé. (Il sort).
[All is paid. (He leaves.)]

Thomas

En ce cas, bon voyage. Une malle de la dame qui a écrit à Monsieur! Est-ce qu'elle veut emménager chez nous? Voici du nouveau. J'espère que cette fois madame ne dira pas que je fais des contes. Courrons vite la chercher, et s'il le faut, nous ferons comme aux barrières, nous visiterons les effets. Je savais bien que la vérité se découvrirait. (Il sort.)

[In that case, safe journey. A trunk from the woman who wrote to Sir! Does she want to move into our house? Here is some news. I hope that this time ma'am will not say that I make up stories. Let's run quickly to find her, and if needed we make like the barriers, we will view the effects. I know well that the truth will be discovered. (He leaves.)]

P91 SCENE XXIV

Valère

Qu'ai-je entendu? Ce sont les effets d'Angélique; le coquin parle de forcer la malle; il faut la soustraire à leur méchanceté. (Il entraîne la malle, et ferme la coulisse.)

[What have I heard? These are Angélique's effects; the rascal speaks about forcing [open] the trunk; I must remove it from the wicked action. (He carries the trunk, and closes the sliding door.)]

P91 Scene XXV

Thomas, Cécile

Thomas

Oui, Madame, une malle. Cette fois, vous ne direz pas que.... (Il la cherche) ah!

[Yes, Ma'am, a trunk. This time, you do not have to say that... (He looks for it) ah!]

Cécile

Eh bien! Où est-elle cette malle?

[Well then! Where is this trunk?]

Thomas

Ouf!

Cécile

Parleras-tu?

[Would you speak?]

Thomas

Non, je me tais.

[No, I am silent.]

Cécile

Cette malle!

[This trunk!]

Thomas

Eh bien, cette malle, je vois bien qu'elle n'y est plus. Si le diable se mêle de tout ici, que voulez-vous que j'y fasse?

[Well, this trunk, I see well that it no longer is there. If the devil gets involved in everything here, what do you wish I do?]

Cécile

Tu vas recommencer!

[[Here] you go again!]

Thomas

Non, Madame, je ne vous dirai plus rien, sinon que la malle à été avec la lettre et le portrait.

[No, ma'am, I will say nothing more to you, except that the trunk was with the letter and the picture.]

Cécile

Ah! vous vous habituez à vous amuser à mes dépens! Savez-vous bien M. Thomas, que quoique j'aie peu d'autorité dans cette maison il m'en reste assez pour vous en faire chasser.

[Ah! you've gotten used to entertaining yourself at my cost! You know well Mr. Thomas, that though I have little authority in this house, I have enough to get rid of you.]

Thomas

Comme il vous plaira, Madame: aussi bien, je ne trouve pas grand agrément à vivre avec des sorciers.

[As you like, ma'am; as well, I do not find great enjoyment living with sorcerers.]

Cécile

Pour un imbécile, tu joues très bien ton rôle.

[For an idiot, you play your role very well.]

Thomas (pleurant et suffoquant) [crying and gasping]

Je ne joue rien, Madame, dites, et faites tout ce qu'il vous plaira; prenez un bâton, battez-moi, assommez-moi, je ne dirai jamais que vous touchez trop, il est cependant vrai qu'j'ai mis une malle là, et que le diable l'a emportée, et vous ne me croirez que quand il vous emportera vous-même.

[I play nothing, Ma'am, tell me, and I do all that pleases you; take a stick, beat me, knock me out, I never will say that you hit too hard. It is true however that I had put a trunk there, and that the devil carried it off, and you do not believe me when he will take you yourself.]

Cécile (à part) [aside]

Je ne sais que penser... (haut) Quelqu'un frappe là-bas, voyez ce que c'est. (Thomas sort.) Tout rusé qu'il est, il ne me paraît pas capable de pousser la fourberie jusqu'à ce point. Mais comment imaginer!...

[I do not know what to think... (aloud) Someone strikes [the doorbell] downstairs, see what it is. (Thomas leaves.) How cunning he is, [yet] he does not seem capable to push the deceit up to this point. But what to think?...]]

P91 Scene XXVI

Cécile, Thomas, Angélique

Thomas

Ah! Dieu soit loué; tout va se découvrir. Voilà la dame qui voulait parler à Monsieur.

[Ah! god be praised; everything will be discovered. Here is the woman who wanted to speak to Mr.]

Angélique

Madame, M. Dupuis est-il rentré?

[Ma'am, has Mr. Dupuis returned?]

Cécile (avec un raillerie piquante) [with sharp sarcasm]

Qu'est-ce que Mademoiselle veut à M. Dupuis?

[What does Miss want with Mr. Dupuis?]

Angélique

Je venais chercher la réponse à la lettre que j'ai remise à votre domestique.

[I came to find the reply to the letter that I gave to your household.]

Thomas

Et d'une!

[And about it!]

Cécile

Une lettre? A mon mari? Eh! peut-on savoir....

[A letter? To my husband? Ah! can we know...]

Angélique

Oui, Madame; elle contenait les inquiétudes d'une femme infortunée, à qui M. Dupuis peut apprendre ce qu'elle a le plus grand intérêt de savoir.

[Yes, Ma'am; it contained the worry of an unfortunate woman, of which Mr. Dupuis can learn this that she has the greatest interest to know.]

Cécile

Cela me paraît très-clair. Mais n'est-ce point vous aussi qui avez envoyé une malle?

[This appears to me to be very clear. But it's not you who also sent a trunk?]

Angélique

Oui, Madame.

[yes, Ma'am.]

Thomas

Et de deux!

[And both of them!]

Cécile

Mais, Mademoiselle, il me paraît fort étrange qu'une personne que je n'ai pas l'honneur de connoître, dispose de ma maison sans daigner m'en prévenir.

[But, Miss, it seems to me to be very strange that someone I haven't had the honor of knowing, places [personal effects] at my house without deigning to warn me of it.]

Angélique

Je sens que mes démarches peuvent vous paraître suspectes, et cependant, Madame, elles n'est rien qui doive vous allarmer. M. Dupuis est seul dépositaire d'un secret d'où dépend mon bonheur, et que j'ignore moi-même. Obligée de fuir mes parents, pour éviter la persécution, j'ai eu recours à M. Dupuis, qui peut seul m'éclairer sur mon sort.

[I sense that my actions appear suspicious to you. Nevertheless, ma'am, it is nothing which ought to alarm you. Mr. Dupuis is sole trustee of a secret of which my happiness depends on, and that I do not know myself. Forced to flee my parents, to avoid persecution, I have appealed to Mr. Dupuis, who can alone enlighten me on my fate.]

Cécile

Mais tout cela est très-innocent. Et comment, s'il vous plaît, connaissez-vous M. Dupuis?

[But all this is very innocent. And how, if you please, do you know Mr. Dupuis?]

Angélique

Je le connais très-peu, madame. Mais il est l'ami intime d'une personne qui m'est plus chère que la vie, et il peut seul m'en donner des nouvelles. Quant à cette malle, comme je suis poursuivie et obligée de me cacher, j'ai cru qu'elle serait plus en sûreté chez un protecteur.

[I know him very little, ma'am. But he is the close friend of someone who is more dear to me than life, and he can alone give some news to me. About that trunk, as I am pursued and forced to hide, I had believed that it would be safer at the home of a protector.]

Thomas

Oh! oui, elle est bien en sûreté.

[Oh! yes, it is very safe.]

Cécile

Mademoiselle, en vérité, si je n'avois jamais lu de romans, celui-ci m'intéresserait beaucoup.

[Miss, in truth, if I had never read books, this one would interest me a lot.]

Angélique

Quoi! Madame, vous me faire l'injure...

[What! Ma'am, you insult me...]

Cécile

Point du tout, Mademoiselle; je vois clairement que M. Dupuis est votre protecteur et je le félicite sur la choix de la protégée.

[Not at all, Miss; I see clearly that Mr. Dupuis is your protector, and I congratulate him on the choice of a protected.]

Angélique

Madame, il ne me reste plus qu'à sortir d'une maison où j'inspire des soupçons si humiliants.

[Ma'am, I must leave a house where I inspire such humiliating suspicions.]

Cécile

Mademoiselle, je ne souffrirai pas que vous vous exposiez dans la rue. Vous êtes poursuivie, et obligée de vous cacher, vous ne pouvez être nulle part mieux cachée que chez M. Dupuis.

[Miss, I will not allow you to expose yourself in the street. You are pursued, and forced to hide, you cannot be hidden anywhere better than Mr. Dupuis' house.]

Angélique

Non, Madame, je sortirai... Dieu! Quelle honte!

[No, Ma'am, I will leave... god! What a shame!]

Cécile

Vous aurez pour agréable de rester jusqu'au retour de votre protecteur.

[You'll be so kind to stay until the return of your protector.]

Angélique

Par grâce, laissez-moi m'en aller.

[By your good graces, let me go.]

Cécile, (la repoussant) [repulsive]

Peine perdue, Mademoiselle! Vous attendrez mon cher époux. Thomas, sortons.

[Lost cause, miss! You will wait for my dear husband. Thomas, leave us.]

Angélique

Dieu! Que je suis malheureuse.

[God! I am unhappy.]

Cécile (tenant la porte) [taking the door]

Rassurez-vous belle affligée, je vous amènerai bientôt un consolateur. (Elle sort et enferme Angélique.)

[Reassure yourself, beautiful afflicted one, I will bring you a comforter soon. (She leaves and locks Angélique in.)]

P93 Scene XXVII, Finale No. 8, E^b Major, Duple

Angélique, puis Valère

Angélique

Que devenir? Dieux! Quelle crise! [What's to become? Gods! What crisis!
Hélas! quelle était mon erreur! [Alas! What was my mistake!
On me soupçonne, on me méprise, [She suspects me, she despises me,
Et l'on se rit de ma douleur [And she laughs at my distress
Quand je cherche un ami fidele [when I seek a loyal friend
Qui peut, qui doit me protéger; [who can, who is able to protect me;
Je trouve une femme cruelle [I find a cruel woman
Qui prend plaisir à m'outrager. [who takes pleasure in insulting me.
Objet de l'amour le plus tendre, [Object of my most tender love,
Toi que je nomme mon époux, [you that I call my husband,
Valère!

Valère (dans sa cachette*) [in his hiding place]

Angélique, est-ce vous?

[Angélique, is that you?]

Angélique

Dieux! Quelle voix c'est fait entendre?

[Gods! What voice is it that [I] hear?]

Valère (paraissant) [appearing]

Angélique c'est ton époux.

[Angélique, it's your [future] husband.]

Angélique, avec acclamation [with enthusiasim]

Dieux! Que vois-je!

[Gods! What do I see?]

Valère (lui mettant la main sur la bouche) [putting his hand on her mouth.]

Faites silence.

[Keep silent.]

Angélique (plus bas*) [lower]

O cher amant!

[O dear lover!]

Valère

Point d'imprudence.

[Don't be careless.]

Angélique

Apprenez...

[You heard?]

Valère

J'ai tout entendu.

[I heard everything.]

Angélique

Ah! quel plaisir!

[Ah! what pleasure!]

Valère

Faites silence: Si l'on m'entend je suis perdu. (Ils s'avancent devant la scène et chantent pianissimo)

[Be silent: If someone hears me, I am lost. (They advance to the front of the stage and sing quietly)]

Ensemble

O moments pleins de charmes! [Oh moments full of fascination

O du sort bienheureux retour! [O blessed happiness returns!

Qu'il est doux après tant d'allarmes [that it is sweet after so many alarms

D'entendre, de revoir l'objet de son amour!* [To hear, to see again, the object of love!]

Valère

Mais écoutons....*

[But listen...]

Angélique

On fait silence....*

[I'm silent...]

Valère

Bientôt Dupuis va revenir.*

[Soon Dupuis is going to return.]

Angélique

Il va venir!*

[He will come!]

Valère

J'ai l'esperance Que tous nos chagrins sont finir.*

[I have the hope that all our griefs are finished.]

Valère

On vient!.. Fuyons dans ma retraite. Dérobons-nous à leur courroux. (Ils entrent dans la cachette.)

[Someone comes!..We should escape into my hiding place. Let us shy away from their wrath. (They enter into the hiding place.)]

P100 Scene XXVIII

Dernière Cécile, Dupuis, Thomas, puis Valère et Angélique

Cécile

Venez, venez, perfide époux, Venez je tiens vorte conquête. La voila! (Elle cherche partout.) Ciel?

[Come, Come, false husband, come, I have your conquest. Here she is! (She looks everywhere.) Heavens?

Dupuis

Que dite-vous?

[What are you saying?]

Cécile (à part) [aside]

Quel prodige! Quelle aventure! Quel est donc cet affreux secret?*

[What wonder! What escapade/incident! What then is this awful secret?]

Dupuis (à part) [aside]

Elle est ici, tout me l'assure, et j'en devine le secret.

[She is here, all assures me of it, and I guess the secret.]

Thomas (à part) [aside]

Elle a passé par la serrure avec sa malle et son portrait.

[She went through the lock with her trunk and portrait.]

Dupuis

Eh bien! Vous vous taisez!

[Enough! You hush!]

Cécile

Oui, j'ai tort en effet.

[Yes, I am wrong indeed.]

Dupuis

Rassurez-vous de l'avanture, [Reassure you of the incident,

Vous allez savoir le secret. [You will learn the secret.]

(Il frappe à la porte de la cachette.* Valère paraît, tenant Angélique par la main.*) [He knocks at the hiding place door. Valère appears, holding Angélique by the hand.]

Cécile et Thomas

Dieu! Que vois-je?

[God! What do I see?]

Dupuis

C'est son époux.*

[It's her husband.]

Cécile et Thomas

Son époux.*

[Her husband.]

Dupuis

C'est lui que je cachai pour lui rendre service! [That's who I hid to do a favor for him.

Ainsi de vos transports jaloux [So your jealous mood,

Voyez quelle était l'injustice. [you see, was wrong.]

Angélique et Valère

Ah! mon ami!

[Ah! my friend!]

Tous

Dieu! quel bonheur!

[God! What happiness!]

Cécile

Le calme est rentré dans mon coeur.

[Calm has returned to my heart.]

Dupuis (à Valère)

J'ai réconcilié l'une et l'autre famille, votre rival a pardonné; Dorimon vous accorde Angélique sa fille. (à Cécile) je suis chargé d'unir ce couple fortuné.

[I reconciled the one and the other family, your opponent has forgiven [you]; Dorimon grants Angélique, his daughter, to you. (to Cécile) I am responsible for uniting this happy couple.]

P109 Cécile, Angélique, Valère, Thomas, et Dupuis

O moments pleins de charmes! [Oh moments full of delight

O du sort bien fortuné retour! [O good fate returns fortune!]

Angélique et Valère

Qu'il est doux après tant d'alarmes [That is sweet after so many alarms

Qu'il est doux d'obtenir l'objet de son amour! [It is sweet to get the object of his love!]

Dupuis

Qu'il est doux de calmer l'objet de son amour!

[It is sweet to to calm the object of his love!]

Cécile

Qu'il est doux d'apaiser les fureurs de l'amour.

[It is sweet to soothe the fury of love.]

P113 C Major, 6/8, Tous (avec vivacité) [with liveliness]

Livrons-nous à l'allégresse [Let us surrender to enjoyment

Oublions nos tourments [Let us forget our agonies

Des époux ayons la tendresse [Spouses, let us have affection

Ayons l'ivresse des amants [Let us have the intoxication of lovers.]

FIN.