

Inventing French Opera

Politics, power and poetry

Ballet de la nuit

King Louis XIV as Apollo



Ballet de la nuit

Costume design for a lute player



Palazzo Pitti, 1592

A 1592 engraving by Orazio
Scarabelli depicting the mock sea
battle, or naumachia, at the
Palazzo Pitti



Catherine de' Medici

Painted by Francois Clouet



Ballet Comique de la Reine

At the French Court in 1582



Wedding Ball of the Duc de Joyeuse and Marguerite of Lorraine

At the French Court in 1581



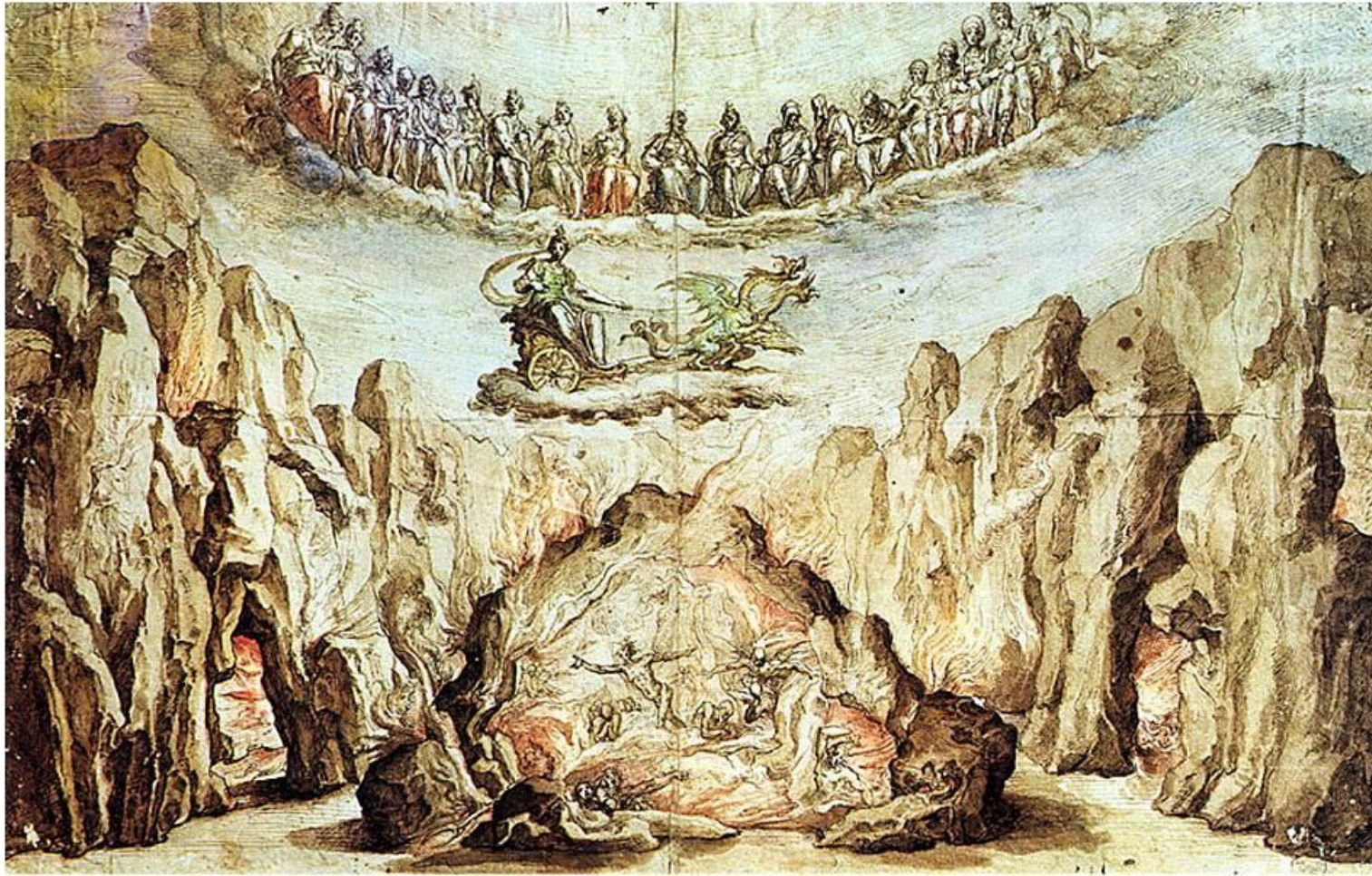
Ferdinando I Grand Duke of Tuscany

(1549-1609)

Married Christina of Lorraine in 1589



The Florentine Intermedi of 1589



Design by Bernado Buontalenti for the 4th Intermedio – a vision of Hell

Euridice

Prologue to *Euridice* by Jacopo Peri and Giulio Caccini, the first surviving opera.

Created for the marriage of King Henry IV and Maria de Medici in 1600.

Premiered at the Palazzo Pitti with Peri singing the title role.



King Louis XIII

(1601-1643)

Painted by Philippe de Champaigne



Anne of Austria

Painted in 1622/25 by Peter Paul Rubens



Cardinal Mazarin

(1602-1661)

Painted by Pierre Mignard



The Fronde

Battle of the Faubourg St Antoine (1652) by
the walls of the Bastille, Paris



1655 portrait of King
Louis XIV, the Victor of
the Fronde, portrayed as
the god Jupiter



IUPITER APPLAUDENS LODOICO IULMINA CESSIT.
IAMQUE NOVVM MUNDVS SENSIT ADESSE IOVEM.

Francesco Sacrata
La finta pazza

Libretto from 1644

LA FINTA
PAZZA.

DRAMA

DI GIULIO STROZZI.

Con Licenza de' Superiori .

Terza impressione .



IN VENETIA, MDCXXXIV.

Per Gio: Battista Surian .

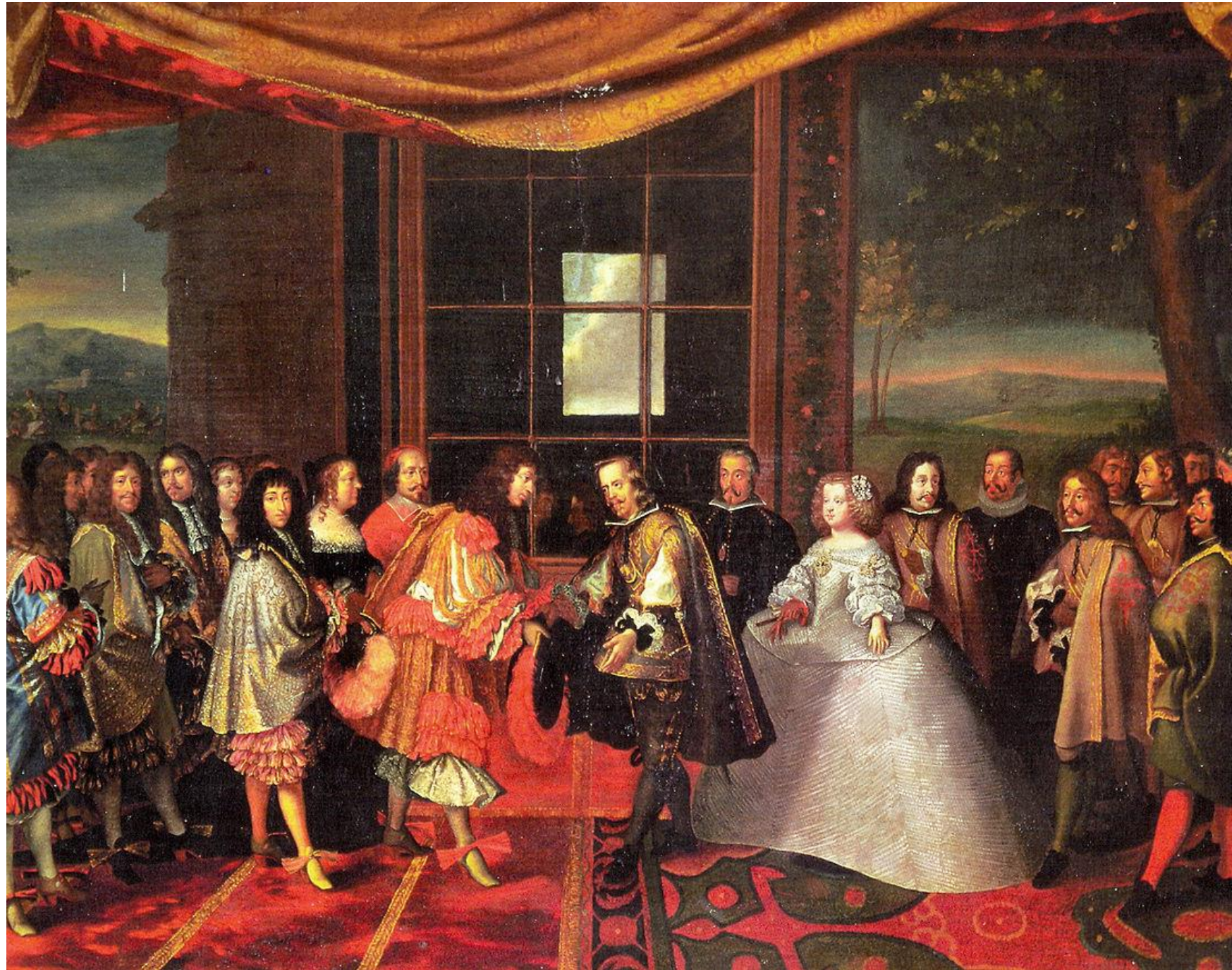
Francesco Sacrata
La finta pazza

Set design for the Paris production



Meeting on the Isle
of Pheasants, June
1660

Maria Theresa is
handed over to the
French and her
husband by proxy,
Louis XIV



Part of title page for
Cavalli's *Ercole Amante*

ERCOLE AMANTE.

TRAGEDIA.

Representata per le Nozze delle Maestà
Christianissime.

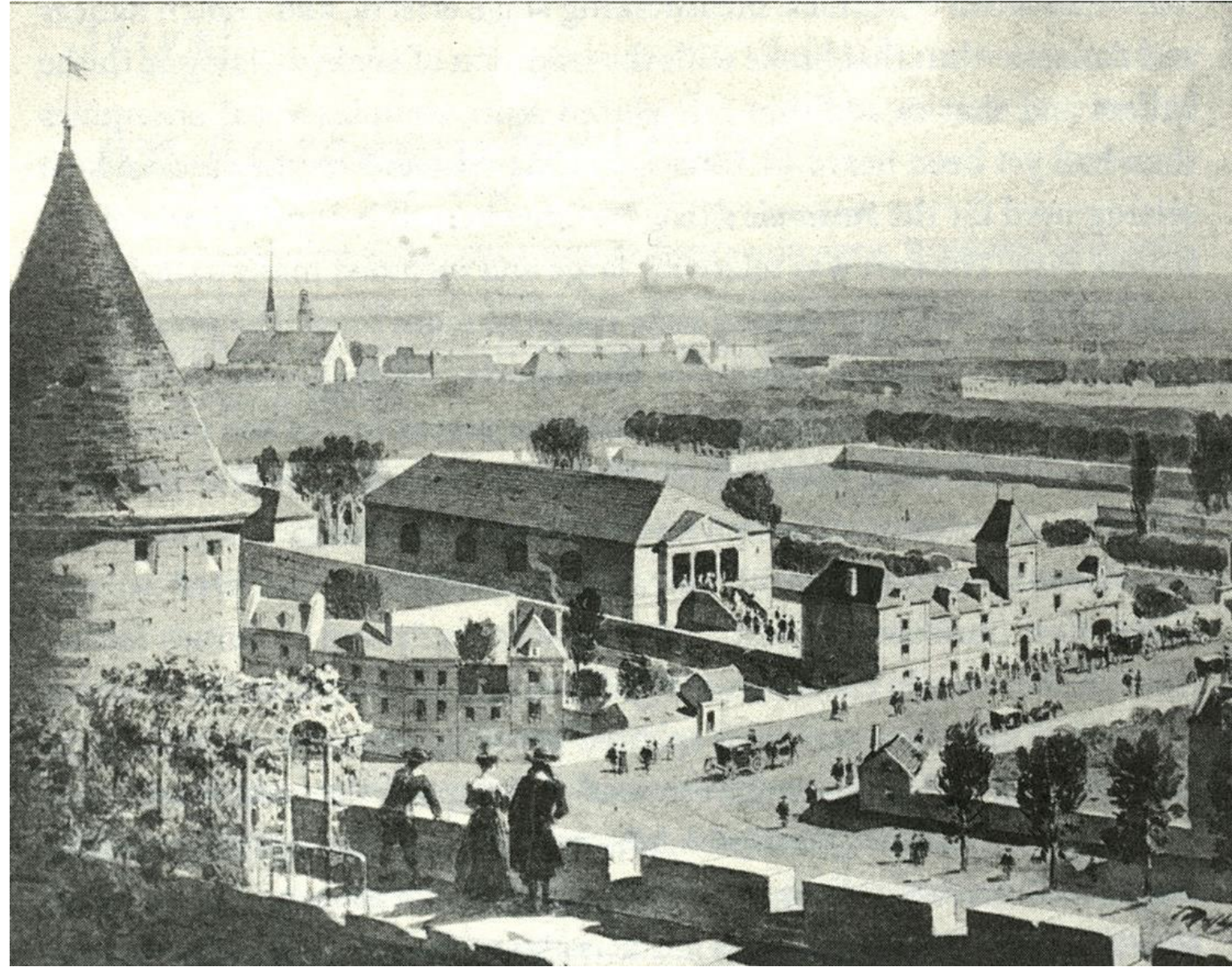
HERCVLE AMOVREUX.

TRAGEDIE.

Representée pour les Noces de leurs Majestez

View of the Salle du Bel-Air

An early home of the Academie Royal de la Musique



Jean-Baptiste Lully



Jean-Baptiste Lully

Libretto for *Cadmus et Hermione*

CADMUS ET HERMIONE,

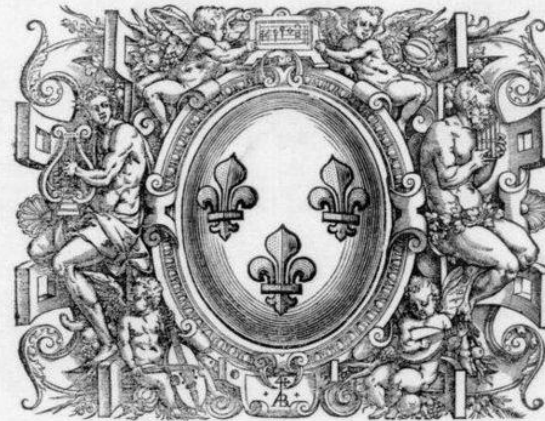
T R A G E D I E

MISE EN MUSIQUE

Par Monsieur DE LULLY, Ecuyer-Conseiller-
Secrétaire du Roy, Maison, Couronne de France
& de ses Finances, & Sur-Intendant de la Musique
de Sa Majesté;

REPRÉSENTÉE POUR LA PREMIÈRE FOIS,
devant le Roy, à Saint-Germain-en-Laye, en l'Année 1674.

PARTITION générale, imprimée pour la première fois.



DE L'IMPRIMERIE

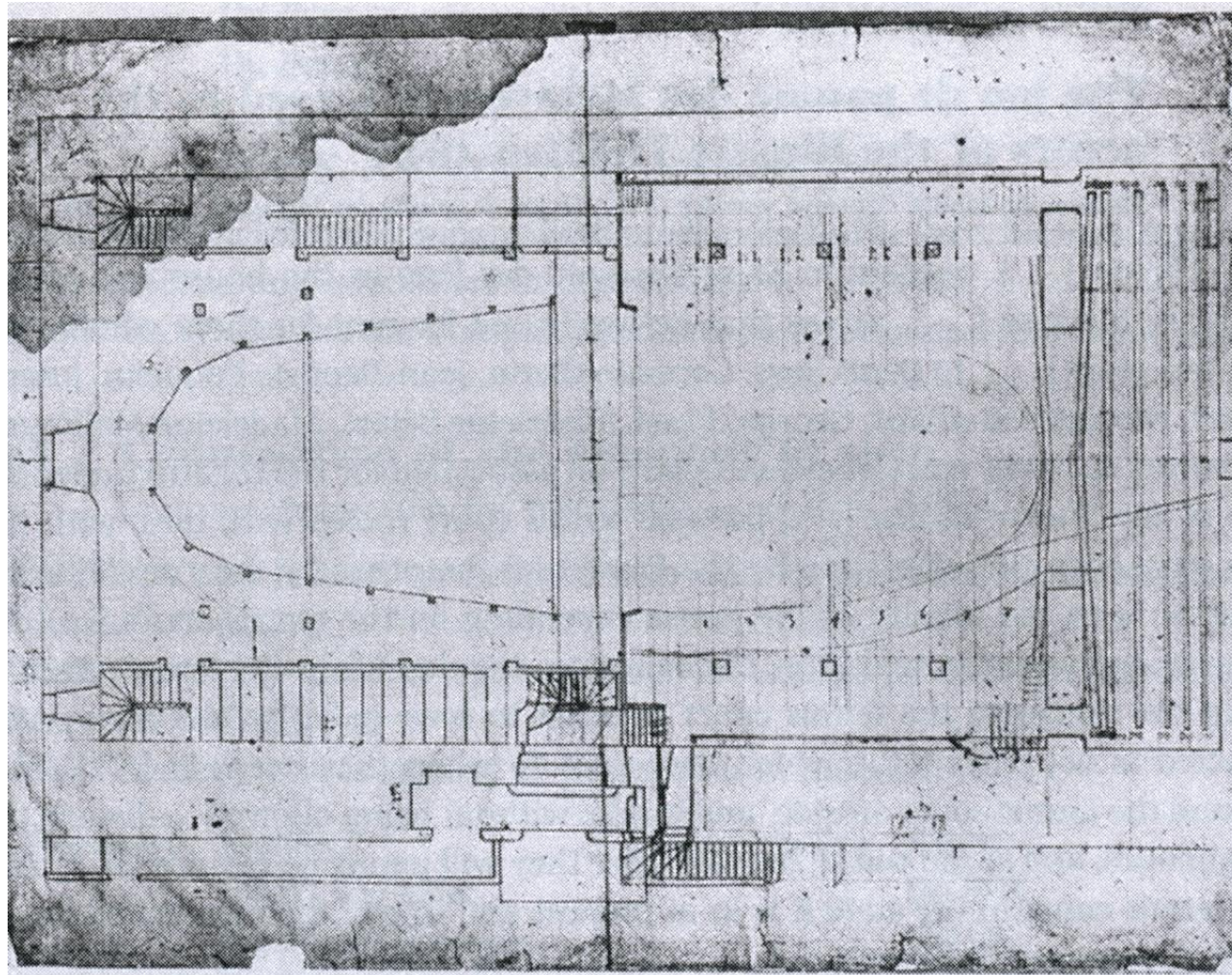
De J-B-CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
à Paris, rue Saint Jean de Beauvais, au Mont-Parnasse,

M. DCC XIX.

Avec Privilege de Sa Majesté,

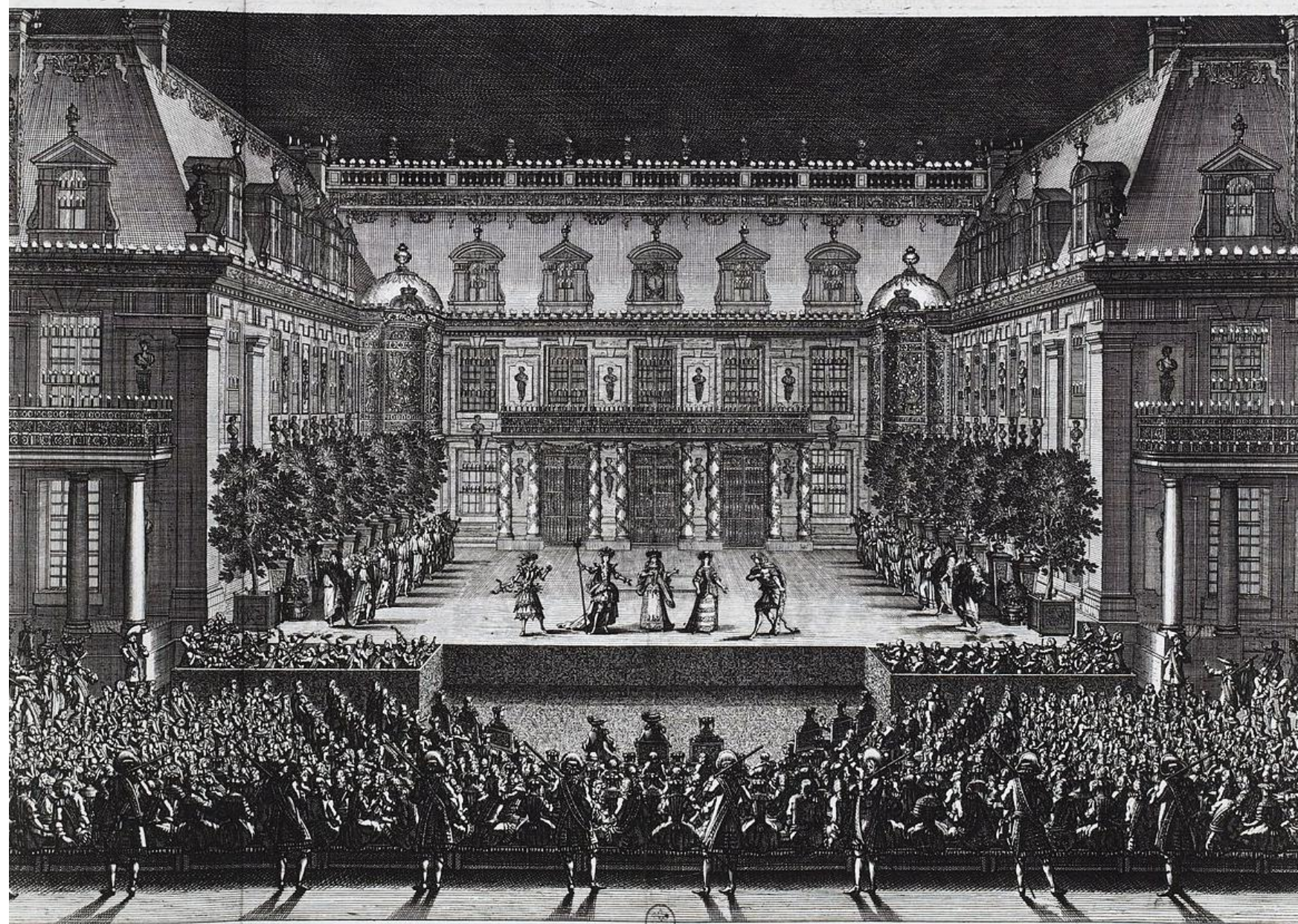
Theatre du Palais Royale

Home of the Academie Royale de la Musique



Alceste

Jean-Baptiste Lully and Philippe Quinault's opera being performed in the marble courtyard at the Palace of Versailles, 1674



Première Journée.

*Tragedie en musique, ornée d'entrées de Ballet, représentée à Versailles dans la
marbre du Chateau éclairé depuis le haut jusqu'en bas d'une infinité de lumières.*



Dies primus.

*Alcestis Tragedia, perpetuo cantu et variis Saltationibus decorata, in marm
Palatij Versaliarum cauedio, undequaque facibus accensis illuminati, acta.*

le Peintre, fécuyer.

Jean-Baptiste Lully

(1632-1687)



La grande Mademoiselle

Undated portrait of Anne Marie Louise
d'Orléans, Duchess of Montpensier

By a member of the School of Pierre Mignard



Portrait of Several Musicians and Artists

By François Puget.

Traditionally the two main figures have been identified as Lully and the librettist Philippe Quinault.



Moliere

Painted by Nicolas Mignard in 1658



Philippe Quinault



Armide

Lully's *Armide* at the
Palais-Royal Opera House
in 1761, watercolor by
Gabriel de Saint-Aubin



ARMIDE
Dans l'ancienne Salle de l'Opera
Peint par G. de Saint-Aubin, 1761.