

R E P O N S E
A U N
A V E R T I S S E M E N T
T R E S - I N S O L E N T,

Qui fut inféré dans une des Gazettes Publiques (le *Public Advertiser*) du 9me de May 1764. par FELICE GIARDINI, *Directeur de l'Opéra*, contre GABRIELE LEONE, *Agent* du dit GIARDINI.

On y a ajouté
Les INSTRUCTIONS & les LETTRES de GIARDINI,
pour mieux constater la vérité.

Vedi, Leone, ch' io so far il mio negozio.

Vous voyez bien, Leone, que je sais faire mes affaires.

Extr. d'une Lettre de Giardini, d. du 15, Juill. 1763. N. XXI.

4/2
ANSWER
T O
A S C U R R I L O U S
A D V E R T I S E M E N T

Published

in the *Public Advertiser* of the 9th of May 1764.

By FELICE GIARDINI, *Director of the Opera*, against
GABRIEL LEONE, his late *Agent*.

To which are added

GIARDINI'S INSTRUCTIONS and LETTERS.

" You see, Leone, I know how to do my own Busines."

Vid. Giardini's Letter, July 15th 1763. N. XXI.

L O N D O N, 1764. *Gabriele Leone*

AVERTISSEMENT du Sieur GIARDINI, qui se trouve
dans le *Public Advertiser* du 9. de Mai 1764.

Plusieurs personnes, après avoir usurpé le bien de Monsieur GIARDINI, font encore tous leurs efforts pour attaquer sa réputation : Ils lui donnent presque le caractère d'un Tyran, parcequ'il a été dans la nécessité de les poursuivre en Justice. Ils ne cessent de se récrier sur une telle conduite, & en la colorant de faussetés, tâchent de préoccuper l'esprit du Public pour gagner la protection & la faveur des Seigneurs Anglois. C'est pourquoi on a cru nécessaire de ranger ici un abrégé des différends en question.

Monsieur GIARDINI étant dans le dessein d'assortir un Spectacle qui sût digne de l'audience, dont il se flattoit d'obtenir les suffrages ; envoya à cet effet un Agent en Italie, pour faire choix des *meilleurs Chanteurs qui s'y trouvoient*. Cet homme, au lieu d'engager les *premiers sujets*, suivant ce qui lui avoit été prescrit dans ses instructions, de faire sa commission avec *fidélité*, & d'avoir en vûe l'honneur & l'intérêt de son Principal, se lia avec de *certaines gens*, qu'il trouva à propos pour venir à bout de ses desseins, qui étoient de *s'approprier* entr'eux l'argent de Monsieur GIARDINI à son préjudice & à celui du Public. —

Monsieur GIARDINI ayant découvert en partie qu'il a été *trompé*, & en étant convaincu par des preuves manifestes, a pris le parti le plus *juste* & le plus *équitable*, ainsi qu'on le lui a suggéré, pour découvrir entièrement toute l'intrigue de ses Adversaires, & en avoir raison ; ce n'est pas qu'il veuille obtenir d'eux un dédommagement accompli, car ils ne seront jamais en état ; mais se mettre au moins à couvert de quelque chose. Il s'est servi pour cela des moyens les plus *doux* & les plus *honnêtes* : de sorte qu'il défie à ses Adversaires de faire voir un seul *trait* qui marque la *cruauté* ou l'*oppression*, & qui n'annonce point la *droiture* dans toute sa conduite. On demande aussi aux Adversaires du Sieur GIARDINI, de répondre aux petites Questions qui suivent :

- 1) Si ceux d'entr'eux, qui donnerent à l'Agent de Monsieur GIARDINI un *reçu* de l'argent qu'ils n'ont *point eu*, & qu'ils ne *doivent point avoir*, l'ont fait dans la vûe, que l'Agent auroit mis ces différentes sommes sur le *compte* de Mr. GIARDINI ?
- 2) S'ils ont donné *caution* ou non pour toutes ces sommes au même Agent ? ou si une seule de ces *cautions* n'étoit pas pour la somme de 300 *Ducats* ?
- 3) Par quelle *raison* on a donné ces *reçus* & ces *cautions* ? & comment l'Agent de Mr. GIARDINI avoit *mérité* ou pouvoit *mériter* d'eux tout cet *argent* ?
- 4) Si, après l'avoir quitté pour les sommes mentionnées dans les *reçus* dont nous venons de parler, & avoir donné les *cautions*, ils devoient cacher tout cela à Mr. GIARDINI ? & si tous ceux qui se trouvent *mêlés* dans ce *Monopole*, ont pris *serment* de garder le *secret* ?

Quand on aura répondu d'une maniere satisfaisante à toutes ces Questions, le Public pourra juger à coup sûr de la vérité du fait. Mais jusqu'à ce qu'on voye une *réponse claire* & *juste*, qui déchifre toutes les Questions que l'on vient de proposer ; Mr. GIARDINI se flatte que le Public regardera les *calomnies* & les *fausses imputations* de ses Adveraires avec le *mépris* qu'ils méritent.

Monsieur GIARDINI prend cette occasion pour déclarer qu'il n'y a rien de plus faux que ce que de gens mal intentionnés ont répandu dans le Public contre lui : c'est-à-dire, que le Sieur MANZUOLI n'étoit point engagé pour la *faison prochaine*. Il ne tient qu'au Sieur GIARDINI de les démentir publiquement par une lettre qu'il vient de recevoir d'un Personnage de toute distinction.

GIARDINI'S, ADVERTISEMENT of the 9th of May 1764. in the
PUBLIC ADVERTISER.

“ **W**HEREAS some persons, who have very much injured Mr. *Giardini* in his fortune, are endeavouring to injure him likewise in his character; and by grossly misrepresenting the measures, he has, been under the necessity of pursuing to obtain justice from them, as cruel and oppressive, and by working upon the humane and compassionate disposition of the British nobility and gentry against him: it is thought necessary to trouble the public, with the following very short state of the case between him, and his adversaries.

“ Mr. *Giardini*, being ambitious of furnishing an entertainment worthy of the audience, with which he hoped to be honoured, employed his agent to procure for him *the best singers Italy afforded*. This man instead of engaging *the most capital singers* according to his instructions, instead of executing the commission, with which he was entrusted with fidelity, and in a manner most conducive to the honour and interest of his employer; entered into a combination with such persons, as he found most fit for his purpose; and to put money into his and their pockets at Mr. *Giardini*'s expence, and the disappointment of the public. Mr. *Giardini* having in part discovered that he had been most injuriously treated, and having felt the very severe effects of that ill treatment; has had recourse to such just and equitable measures, as he was advised were proper to obtain a full discovery of, and such reparation for the injuries he had suffered, as the parties therein concerned were able to make him; for a *full, and adequate* reparation they never will be able to make him. Those measures have been pursued with the utmost *candour*, with the utmost *lenity*; and Mr. *Giardini* defies his adversaries to shew a single instance of *cruelty, oppression, or want of candour*, throughout his whole conduct. Mr. *Giardini*'s adversaries are also hereby called upon to answer the following short questions,”

1. Whether some of them *did*, or *did not* give Mr. *Giardini*'s agent a receipt for money, which they had not *received*, not ever were to *receive*; with a view that the agent might charge Mr. *Giardini* with these sums.
2. Whether *others did*, or *did not* give the same agent *securities, for great sums of money*, and whether one of those securities in particular was not for so large a sum as *three hundred ducats*?
3. Upon what *consideration* those receipts and securities were given? And how Mr. *Giardini*'s agent had *deserved*, or *was to deserve* of them such large sums of money?
4. Whether their *not* having received the sums of money mentioned in those receipts, and their having *given* those securities *was*, or *was not*, to be kept a *secret* from Mr. *Giardini*? And *whether an oath of secrecy, was, or was not taken*, by the parties concerned in and *privy to those transactions*?

When the foregoing questions are *clearly, fully, and truly* answered, the public will be able to form a right judgment of the merits of the case: But until *direct, clear, and full* answers are given to those questions; Mr. *Giardini* humbly hopes the public will treat the calumnies and misrepresentations of his adversaries, with that contempt they deserve.


Mr. *Giardini* takes this opportunity of contradicting a report, which has been spread with equal *malice and untruth*, viz. That Signor *Manzuoli* was *not be engaged to sing for him next season*. The *falsity* of which appears by a letter from a gentleman of most undoubted *veracity and honour*, ready to be produced by Mr. *Giardini*.



S I j'ai gardé le silence jusqu'à présent sur toutes les fausses imputations, qui se trouvent dans l'Avertissement ci-devant : c'est que j'attendois avec confiance les suites du Procès que le Sieur *Giardini* m'a intenté en Chancellerie. Mais voyant que cela traîne nécessairement jusqu'à la séance prochaine, je ne puis m'empêcher de soumettre en attendant ma conduite au Public, afin qu'on ne puisse pas l'abuser davantage par les faux bruits, qu'on a soin de faire courir contre moi. Comme je ne cherche que la simple vérité ; ainsi j'entre d'abord en matière.

Au mois de Septembre 1762. je vins en Angleterre à la suite & sous la protection de Monsieur le *Duc de Nivernois*. Mon état de Musicien me fit bientôt lier connoissance avec ceux de ma profession si bien que je devins en peu de tems l'ami intime du Sieur *Giardini*, que tout le monde connoît. Mon but, en venant à Londres, étoit sans doute de faire mes affaires mieux que je l'aurois pu : Ainsi je cultivai l'amitié de *Giardini* d'autant plus qu'il affectoit de se prêter à tout ce qui pouvoit m'être de quelque avantage. En effet, il ne laissa point mes talens dans l'oubli ; mais aussi, ce ne fut pas par la grande route qu'il les étala, mais par un chemin écarté, qui lui est propre. Si j'érois recommandable à quelques égards, c'étoit sans doute du côté de la Musique ; mais le Sieur *Giardini* avoit d'autres vûes qui le détournoient d'une telle idée : il les fit enfin apercevoir par un long *Certificat* de mon caractère, qu'il lui plut d'imaginer & ensuite présenter à la Cour de Chancellerie. Il tâcha même de préoccuper l'esprit du Public par l'avertissement ci-devant copié : pièce, où le tour des phrases & des expressions annoncent l'esprit de la *ckicane*. Il a encore voulu que je partage ses bienfaits avec la même Compagnie d'Acteurs (a), que j'ai conduits d'Italie. A la vérité, j'ai tout le sujet de l'en remercier, puisqu'il a su si bien reconnoître mes services & mes peines. Je souhaite pour lui, que tous les *Virtuosi* d'Italie sachent mon histoire & le traitement qu'il a fait à sa Troupe ; car cela donnera assurément beaucoup de crédit à ses entreprises ; & les meilleurs sujets viendront à l'envi offrir leurs services à un tel Directeur, dont la candeur, l'intégrité, & sur-tout l'exactitude dans ses payemens marchent avec autant de harmonie que ses *Opera*. En attendant, on pourra juger de l'intention & du but de toute cette procédure. Ce n'est pas que je veuille tourner l'attention du Public aux tracasseries de trois ou quatre Musiciens : mais comme il s'agit de la perte de ma repu-

(a) Le Sieur Vento, Compositeur ; Mazziotti, Guglietti, Bains, Chanteurs ; Marcucci, Danseuse.



IF I have hitherto refrained from exposing the falsehood of all the charges imputed to me in the foregoing advertisement, it has been owing to the hopes I entertained of seeing a more speedy conclusion to the Suit in Chancery, which Mr. *Giardini* has brought against me. But as it necessarily trains on to another term, I cannot in justice to myself remain longer silent, and permit the Public to be imposed upon by false reports, industriously propagated to deprive me of the honour of their future favour. As I mean to rest my cause wholly on truth, I shall enter at once upon the subject.

In September 1762, I came to England in the Suit, and under the protection of the *Duke of Nivernois*. My business as a Musician soon brought me acquainted with those of my profession, and in a short time I became intimate with the well-known Mr. *Giardini*. My motive in coming over was no doubt to better my circumstances. I therefore cultivated *Giardini's* friendship, as he was ever insinuating his offers of service. In truth, he has not allowed me to lye dormant, but great Geniuses disdain the common track, and he has chosen one of those peculiar to himself, in order to bring me to light. My musical *talents* were my only recommendation. These however were not his object: he was pleased to allot me others in a long *(a)* *Certificate* of an imaginary Character, which was presented in his name to the Court of Chancery; and in order to prejudice the Public in his favour, he published the foregoing Advertisement which from the tenour and growth of the expressions appears to be the work of some little *Petty-fogger*. Such marks of good-will were too great for me to enjoy singly: his favours were to be divided, and accordingly the *(b)* company I brought with me from Italy, were to have their share of them. So grateful a return for my attention to his service certainly is entitled to my best thanks, and most earnest wishes, that all the *Virtuosi* in Italy may know my history, and the manner, in which he has treated his performers. It must naturally insure him future success, as the best subjects will no doubt vie with each other to come under the direction of a *Manager*, whose *candour*, *probity*, and above all *punctuality* in his *payments* are stamped with the same *harmony* which so eminently distinguishes his *Compositions*. In the mean while let this whole proceeding appear in its true colours. The Public, indeed, is little concerned about the idle quarrels of 3 or 4 Musicians; but

(a) *Giardini's* Bill in Chancery.

Woman-Singer, and *Marcucci* comic Woman

(b) Vento the Composer, *Mazziotti* first Man-Singer, *Guglietti* the Bats. *Baini* last

Dancer.

tation, laquelle entraîne nécessairement la ruine de ma famille, j'espère que l'on voudra bien m'écouter avec patience, d'autant plus, que le Sieur *Giardini* a déjà fait entrevoir mon apologie par sa conduite.

Ayant ledit *Giardini* obtenu la direction de l'Opéra pour la saison passée, il m'envoya en Italie en qualité de son Procureur, où il me chargea de contracter tous les engagements avec les sujets qui lui étoient nécessaires pour assortir son spectacle. J'eusse bien voulu m'exempter d'une commission si précaire, qui d'ailleurs me paroïssoit dès lors très-scabreuse; mais il fut si bien me dorer la pillule, il me fit des promesses si avantageuses, que j'entrepris ce voyage à la charge de lui trouver une Troupe d'Acteurs avec ce qui suit; c'est-à-dire :

	Un Compositeur de Musique.	
Un premier Chanteur.		Une première Chanteuse.
Taille.		seconde.
Basse.		troisième.
	Deux Actrices apparentes.	
	Deux bons Danseurs, &	
	Deux médiocres.	

En un mot, il s'agissoit de former une Troupe assortie & telle qu'elle eût pu réussir au gré des Spectateurs. A cet effet, il me donna une lettre de procuration & des instructions particulières, où les sujets dont il avoit besoin, étoient spécifiés ——— leurs appointemens fixés ——— les échéances de leurs payemens devoient être à leur propre volonté ——— ils devoient même être cautionnés en Italie, & se rendre en Angleterre vers la moitié de Septembre ——— Au surplus il étoit dit qu'on leur auroit anticipé un quartier de leurs appointemens ——— Pour que je pusse remplir l'objet de ma mission, le Sieur *Giardini* me promit des lettres de change payables sur toute ma route. A savoir : la première à tirer

Sur la Veuve *Grasse* & *Huet* à Paris.
 Sur le Sieur *Marquisio* à Turin.
 Sur le Sieur *Abbé Prasca* à Milan.
 Sur le Sieur *Varese* à Gènes.
 Sur le Sieur *Moris* à Rome.
 Sur le Sieur *Cbambront* & *Fils* à Naples.

Nanti de toutes les instructions & pleins-pouvoirs, dont nous avons parlé, je quittai Londres vers le 12me de Juillet 1763. Je n'étois sûrement pas chargé d'espèces; car je n'avois reçu que quinze guinées de mon Principal comme des erres de sa ponctualité future. A peine arrivai-je à Paris, que je fus chez la Veuve *Grasse* pour faire accepter ma lettre de change, qui étoit de (a) 300 liv. tournois; mais la bonne Dame ne jugea pas à propos de l'accepter: elle n'en avoit aucun avis de la part de *Giardini*; ainsi elle trouva bon de ne pas la payer. Cependant, de crain-

(a) Environ £. 13. s. 2. d. 6. sterl.

the welfare of my family depends on my character, and the loss of that brings on their ruin. I ask a moment's patience: *Giardini's* example must plead my apology.

Giardini having obtained the Licence for the Opera-house last season, sent me to Italy as his *Agent* to contract with the necessary Singers and Dancers. I would willingly have declined a Commission, which at best appeared to me *ticklish* and *precarious*; but he contrived to gild the Pill with such fair and specious Promises, that I undertook the Journey, and was to bring him a Company as follows:

a Composer,

a first Man Singer,

a Tenor,

a Bass,

a first Woman Singer,

a second ditto,

a third ditto,

two hopeful Girls,

two good Dancers,

two middling ones;

in short, such a Company as would have been *worthy the Audience he expected to be honoured with*. For this purpose he gave me his Letter of Attorney, and a Book of Instructions, wherein particular Persons were pointed out to me. — *Their Salaries were fixed*. — *The times and rates of payment were to be at their own Disposal*. — *They were to have Security in Italy*. — *Their arrival was fixed for the middle of September*, — and they were to be entitled to the 4th part of their Pay in Advance; and in order that I might be able to fulfill every part of my Commission in a manner most conducive to the honour and interest of my Employer, I was to have Credit on my Rout as follows:

On the Widow *Graf*s and *Huet* at Paris,

On Mr. *Marchesio* at Turin,

On the Abbey *Prasca* at Milan,

On Mr. *Varese* at Genoa,

On Mr. *Morris* at Rome,

On *Chamberont* and Sons at Naples.

Fraught with the above-said full Powers and Instructions, I left London about July 12, 1763, certainly not over-burthened with money; for I had received only 15 Guineas from my Principal, as an Earnest of his future Punctuality. On my arrival at Paris I presented my Letter of Credit, to the Widow *Graf*s for 300 Livres (13 £. 2 s. 6 d.) which she very cordially refused me, not having notice of any such Credit from *Giardini*. But lest any delay on my part might prejudice his affairs, (the season being then far advanced,) I pursued my Journey as far

te, que le moindre délai de ma part ne nuit à mon principal, la saison étant pour lors fort avancée, je poursuivis mon voyage jusqu'à Turin sur mon propre crédit. Le Sieur *Marquisso*, qui selon mes instructions devoit me fournir de l'argent en cette Ville, me fit le même compliment que la Veuve. C'est pourquoi *Giardini* le traite de (b) *Vijo di Cazzo* titre qu'il auroit plutôt mérité s'il m'eût donné de l'argent sans ordre: Enfin par l'intercession d'un Gentilhomme, il hazarda 20: zequins à compte de *Giardini*. Je savois bien quelles étoient à peu près les facultés de mon Principal à Londres; Mais J'ignorois l'étendue de son crédit ailleurs; Je lui en fis des remontrances: mais en vain; car il me laissa dans le même embarras à *Milan*, à *Rome* & à *Naples*, de sorte que me trouvant sans argent & sans crédit, je me vis réduit à vendre tous mes effets même jusqu'à mes hardes pour suivre ma route jusqu'à *Naples*: Un tel procédé me jetta dans un grand étonnement; car il ne s'accordoit point du tout avec ce qu'il m'avoit recommandé avant mon départ, c'est à dire de rendre le *debors specieux* tant que je pouvois afin de donner plus de relief à son crédit.

Quinze Guinées recues a Londres, & 20: *Zequins* à Turin, ne font qu'environ 25: *livres sterlings*: Voila pourtant tout l'argent que je reçus à compte de *Giardini* pour un voyage aussi long que de *Londres* à *Naples* en parcourant une grande partie de l'Italie. Ce fut aussi tout ce qu'il me fit tenir jusqu'environ à la fin de *Septembre*, au quel tems je reçus de *Gènes* une lettre de Monsieur *Varese* datée du 3: *Septembre* 1763: avec crédit sur *Naples* pour 200 *Livres Sterlings*. Que l'on fasse ici une petite remarque: Un des chefs d'accusation, dont le dit *Giardini* s'arme contre moi, c'est que les *sujets*, que j'ai engagés pour son *Tbéatre* ne se sont pas rendus en *Angleterre* au tems prescrit dans mes instructions, à savoir à la moitié de *Septembre*: Mais le premier crédit, que je reçus ce fut à la fin de ce mois, ainsi que nous venons de le voir; par conséquent le Sieur *Giardini* devoit bien s'imaginer que sans argent on ne fait rien; *point d'argent, point de fille d'Opera*, comme dit fort bien le *Marquis d'Argent*. Tout le mal provenoit donc faute de crédit en tems: inconvenient, qui sembloit avoir été prévu par le même *Giardini*, puisqu'à la fin d'*Août* il m'avoit déjà révoqué les pouvoirs qu'il m'avoit donnés, & lui-même avoit engagé la (c) *Mingotti* pour première chanteuse, la *Sartori* pour seconde, la (d) *Cremonini* pour troisième, le fameux *Romani* pour taille, *Giustinelli* pour second homme & trois excellens *Danseurs*. Il m'avoit donné ordre précis d'engager (e) *Massiotti* pour pre-

(b) Voyez sa Lettre du 16 Sept. No. XXXI.

(c) Se non avete fissato con la Spagnoletta non impegnate nessuna poichè avrò la *Mingotti*. Ora sentite bene non mi bisogna altro che il soprano prim' Uomo, ed il Basso. Lettre No. XXVIII.

(d) Oggi Vengo di ricevere la confirmazione di *Romani Tenore* famosissimo al servizio del Re di Prussia colla sua scrittura così che del *Tenore* non ne parliamo più: ho scritturato, *Giustinelli* la *Cremonini*, la *Sartori* &c. Lettre du 21. Juill. No. XXII.

(e) Avanti hieri in città ho sentito a dire da molti che questo *Mazziotti* e *Guarducci* sieno veramente i migliori soggetti, e questa *Brucciatina* la meglio prima donna, ora se posso aver questi anche che sieno cari cioè qualche cento *Zocchini* di più del nostro manipolo, non importa &c. Lettre No. XXII.

far as Turin at my own expence, expecting to find Credit there on Mr. *Marchese*; but he followed the example of the *Widow Grass*, for which *Giardini* very *politely* styles him (a) *Viso di C-zzo*, an Epithet he would much better have deserved, had he furnished me with money without orders: however at last through the intercession of a Gentleman he risked 20 Sequins on *Giardini's* Account, (9 £. 10 s.) I was a pretty good Judge of the Powers of my Principal in London; but I did not know the extent of his Credit elsewhere. I remonstrated to him, and met with the same disappointments at *Milan, Rome and Naples*, where I should never have arrived, had I not sold all my Effects, and even my Cloaths. I had the less reason to suspect such a treatment, as *Giardini* had recommended to me on my leaving London, to make a *flashy appearance*, in order to *puff* his Credit.

The *Fifteen Guineas*, I received in London, and 20 *Sequins* at Turin, (about 25 £.) was all the Money I had on *Giardini's* account for so long a Journey as from London to Naples, and traversing great part of Italy. Nor had I any credit sent me till towards the latter end of *September*; when I received a Letter from Mr. *Varese* dated Genoa Sept. the 3d with bills on Naples for 200 £. *Giardini* possibly forgot this Circumstance, when he accused me of a Breach of my Instructions, in not sending over his Company by the middle of *September*. He might have learnt from the *Marquis D'Argent*, or indeed from any one else *no money no Opera Girls*. The misfortune then was wholly owing to the want of timely Credit, an Evil of which *Giardini* himself seems to have had no small presentiment, since by the end of *August*, he took care to withdraw the best part of my powers: He chose the (b) *Mingotti* for first Woman, the *Sartori* for second Woman, and the (c) *Cremonini* for third, *Guistinelli* for second man, *Romani* for Tenor, and had engaged *three excellent Dancers*. He expressly directed me to contract with (d) *Mazziotti* as first Man Singer, (e) even at any Price, and he required of me only a *Bass, two comic Dancers, or one GOOD COMIC WOMAN DANCER, and the two hopesful Girls*.

(a) Vide *Giardini's* Letter of the 16 Sept. 1763. No. XXXI.

(b) If you have not fixed with the *Spagnioletta* don't engage any first Woman, as I shall have the *Mingotti*. — Remember that I want only a first Man and a Bass. Vide Letter of 30th Aug No. XXVIII.

(c) *Romani*, the famous Tenor in the King of Prussia's service is just confirmed to me and I have his contract, so that we need think no more about a Tenor, I have engaged *Guistinelli, Cremonini* and *Sartori*. Letter 21. July No. XXII.

(d) The day before Yesterday I was informed by many in the City that this *Mazziotti*, and *Guarducci* are really the best Singers, and the *Brucciatina* (or *Spagnioletta*) the best Woman Singer, therefore if I can get these; altho' they should demand more than the prices we fixed on, that is some hundred Sequins more, no matter, &c. Letter No. XXII.

(e) Pay no regard to my prices, as the Season is far advanced and that I know on such occasions they will make the most of me, but patience. Letter No. XXVII.

mier chanteur même à quelque (b) prix que ce fût. Il ne vouloit de moi qu'une *Basse*, deux *Danseurs comiques*, ou bien UNE BONNE DANSEUSE dans le même genre, & les deux *Filles de parade*.

On voit donc clairement que la Troupe destinée au Théâtre de *Giardini* étoit presque toute composée de sujets de son propre choix & de voix (si l'on en excepte *Mazziotti* & *Romani*) dont on connoissoit déjà tout le mérite. Il faut remarquer qu'il ne les engagea point par nécessité; puisque pour lors, c'est-à-dire à la fin d'Août, il y avoit du tems de reste pour lui assortir tout son Spectacle: mais il cherchoit le bon marché, comme il paroît par la façon de laquelle il engagea (c) *Giustinelli* & la *Cremonini*. Il crut apparemment qu'ayant la *Mingotti* & le *Romani*, dont il se flattoit, il ne lui falloit plus qu'un premier Chanteur pour assurer un bon succès à son entreprise. Il s'étoit très-bien informé touchant le talent de *Mazziotti*, & ce ne fut que sur de très-fortes assurances qu'on lui fit de son mérite, comme il paroît par ses lettres, qu'il se détermina en sa faveur, me chargeant de l'engager en termes si pressans, que sachant pour lors que *Guarducci* étoit engagé ailleurs; je fermai d'abord l'engagement de *Mazziotti*: sans quoi je lui aurois fourni une autre espèce de prétexte de m'intenter un procès, & de me chicaner davantage.

Voilà donc les facultés de son (d) Plénipotentiaire presque toutes révoquées & anéanties! D'où il s'ensuit, que moi n'étant plus en état de trouver une bonne Troupe pour son Spectacle, & lui n'ayant que des sujets médiocres, ses Opéra n'eurent point de succès: malheur, qui encore qu'il derivât immédiatement de lui, il cherche néanmoins d'en faire retomber toute la cause sur moi, & c'est ce qui a donné lieu à toutes les imputations qu'il a insérées contre moi dans le Papier Public.

Il s'agit donc maintenant de débrouiller toute cette chicane. *Giardini* prétend faire accroire au Public que toute sa disgrâce est une suite des *fourberies* & des *faux-actes*, dont il me charge sans réserve: raisonnement, dont le ridicule saute aux yeux; car supposé même que les accusations de *Giardini* fussent bien fondées; il est évident que le succès d'un Opéra ne dépend uniquement que des talens des sujets qui y sont attachés, & non de la validité de leurs engagements, ni de leur probité particulière, pouvant un *fourbe* chanter, danser & même jouer aussi-bien qu'un honnête homme. D'ailleurs, je suis très-persuadé, que si ses affaires eussent pris une bonne face, il eût eu la même complaisance touchant le caractère des sujets que j'ai engagés, que le Public en a marqué jusqu'à présent pour *le sien*.

Nous en avons dit assez pour ce qui regarde la première partie de son avertissement. Il nous reste maintenant à examiner la seconde partie de ses griefs: Il m'accuse de *mauvaise foi* & de *malversation* dans les affaires que j'ai menagées pour

(b) *Non badate a' miei prezzi giachè siamo così tardi; so che in queste occasioni vorranno tirarmi per la gola: ma pazienza.* Lettre No. XXVII.

(c) *Alla fine il Giustinelli mi e' venuto Lagrimare tanto che l'ho preso col Ribasso di cinquanta Zecchini, e la Medesima cosa ho fatto a la Cremonini: VEDI, LEONE, CH' IO SO FAR IL MIO NEGOZIO.* Lettre du 15. Juill. No. XXI.

Credo che Mademoiselle Asselin vogli fare col contratto come à fatto Giustinelli. Lettre No. XXIII.

(d) *Abbenche ve' ne Faccio plenipotentiaro.* Lettre XXVI.

From hence it appears, that, excepting *Mazziotti* and *Romani*, his Company of Singers consisted of Voices already sufficiently tried, and that the Choice he made of them, did not proceed from Necessity, since from the end of August there was still time enough to have procured him Subjects in Italy. The truth is, he wanted to save Money, as appears by his Contracts with (a) *Giustinelli* and *Cremonini*, and having secured the *Mingotti* and *Romani*, relied upon a first Man Singer to insure him Success. He pitched upon *Mazziotti* for this purpose, having had the strongest recommendations in his favour; and he directed me to engage him in such pressing terms, that knowing I could not have the *Guarducci*, I contracted with him as early as possible: and, indeed, had I declined it, and preferred any other in his room, I should have furnished *Giardini* with a much more plausible pretence for a Chancery-Prosecution against me. Thus then my powers as a (b) Plenipotentiary were almost wholly revoked, and his Company of Performers being but a middling one, his Opera failed accordingly, a misfortune, which although evidently arising from his own Choice of the Singers, he imputes to me, and brands me in the public Papers as the only cause of his want of Success.

To unravel all this Chicanery, we need only consider, how cunningly *Giardini* attempts to impose on the Public by imputing his Disgrace to the combinations and fraudulent proceedings he charges me with; an argument as ridiculous, as inconclusive, for even supposing his accusations to be well-founded, it is evident that the Success of an Opera depends wholly upon the talents of the Performers, and not upon the Validity of their Contracts, or the Integrity of their Character. A *rogue* may dance, sing, or even *play* as well as an honest man; and I am persuaded, had his undertaking succeeded to his Wishes, he would have shewn the same Indulgence to the Characters of the Performers I engaged for him, as the Public has hitherto shewn to his.

This may suffice as a full answer to the first part of his accusation.

In the second part he taxes me with entering into Combinations, making false Contracts &c. in order to defraud him, and disappoint the Public. This ne-

(a) At last *Giustinelli's* Lamentations have induced me to engage him, but with an abatement of 50 Sequins. I have served the *Cremonini* the same way: YOU SEE, LEONE, I KNOW HOW TO DO MY OWN BUSINESS. Letter July 15th. No. XXI.

I believe *Mademoiselle Afslaine* intends following *Giustinelli's* example. Lettre No. XXIII.

(b) I constitute you my Plenipotentiary. Lettre No. XXVI.

lui ; ensuite de quoi, il s'inscrit en faux à plusieurs contrats, que j'ai stipulés en qualité de son Procureur & Agent, & il soutient que les engagements des sujets que je lui ai procurés, ce sont des *actes simulés*, & que jouant d'*intrigue* avec eux, j'ai *usurpé* son argent. Ceci m'entraîne malgré moi dans une discussion particulière sur chaque contrat. Car de telles choses, quoique jettées au hasard, ne laissent pas que faire de l'impression dans l'esprit du Public. Ainsi il ne faut rien épargner pour éclaircir la vérité.

Je commencerai donc par dire, qu'ayant trouvé à Rome le Sieur (a) *Vento*, Maître de Musique, & étant assuré que *Piccini* étoit engagé ailleurs, j'engageai ledit *Vento* pour la somme de 220 *Zequins* ; en même tems je stipulai le contrat pour 500 *Zequins* avec la (b) *Bayni*, dont je ne déterminai point le (c) rôle : bien entendu que tous les deux dussent se défrayer de tout jusqu'à Londres avec l'appointement dont nous étions d'accord. Je fus ensuite à *Naples*, & à peine y arrivai-je, que je reçus une lettre de *Giardini*, où il marquoit, qu'il ne lui falloit plus qu'un *premier Chanteur* & une *Basse*. J'écrivis en conséquence à Mr. *Vento*, pour tâcher de rompre l'engagement avec la *Bayni*, afin de suivre en tout la volonté de mon Principal. Mais elle ne le voulut point, & me fit (d) assigner à mon retour à Rome, on m'obligea de maintenir son engagement : desorte que je ne vis aucune autre ressource que celle de retrancher l'appointement dont nous étions convenus. Ce qui me réussit avec bien de la peine. Car au fond, je n'avois aucun droit de le faire. Mais la *Bayni*, attendu les remontrances que je lui fis concernans les grandes dépenses dont *Giardini* étoit chargé, & lui faisant voir ensuite que *Giardini* ne manquoit point d'*Aëtrice* pour la remplacer, se contenta de diminuer 50 *Zequins* de ce que je lui avois promis : Et pour cela en lui donnant 100 *Zequins* à compte, elle me fit un reçu de 150, en diminution des 500. En arrivant à Londres, je donnai avis de tout cela à *Giardini*, qui en parut très-satisfait, & je lui remis en même tems une copie du contrat.

Touchant Mr. *Vento*, il n'y avoit rien à retrancher : Premièrement, parce que *Giardini* avoit besoin d'un Compositeur ; en second lieu le prix de son engagement est si bas, que je défie à qui que ce soit, de trouver un autre Compositeur aussi bon que le Sr. *Vento*, qui veuille venir à Londres, où les dépenses sont si fortes, pour un si petit appointement. Il s'ensuit donc de tout ceci que, si *Giardini* n'avoit plus que faire de la *Bayni*, c'est sa faute. Car son contr'ordre n'étoit plus en tems, & les 50 *zequins* retranchés de son appointement, ainsi que la paye très-modique dont je convins avec Mr. *Vento*, ce sont des preuves évidentes de mon attachement aux intérêts de mon Principal : au lieu que lui se force d'apprêter des couleurs défigurantes à mes services, & d'attacher par des détours une idée odieuse aux avantages que j'ai taché de lui faire. *Voilà une monnoye à la mode pour reconnoître les bienfaits.*

(a) Voyez les Instructions. No. XII.

Scritturate subito questo Signor Vento. Lettre XXVIII.

(b) Far delle diligenze - - - - - per qualche prima donna oppure altra d'aspettrativa. Instructions No. III.

Mi preme di aver un' ultima parte - - - - - Lettre No. XXXI.

(c) Voyez les Instructions No. VII.

(d) Voyez la Lettre No. XXVIII.

cessarily draws me into a particular Detail on each Contract; for however impositions of this kind may be thrown out at Hap-hazard, and to *serve a turn*, they still leave an impression, at least till they are disproved.

I shall begin then with Mr. (a) *Vento* the Composer, whom I found at Rome, and engaged for 220 Sequins, (about 104 £. 10 s.) being informed for certain, that *Piccini* could not come. At the same time I contracted with the (b) *Baini*, Part she was to perform; and both were to bear their own Expences to England, a Woman Singer, for 500 Sequins, without ascertaining her, what particular (c) I went on to Naples, where I received that (d) Letter of *Giardini's*, wherein he declares, he wants only a first Man and a Bass. I wrote immediately to Mr. *Vento* at Rome, to desire he would endeavour to persuade the *Baini* to cancel her Contract. I could do no more, but she refused it, and on my return to Rome I was summoned before a Judge, and there obliged to abide by my Contract with her. I had no right to propose to her any diminution of the Sum I had agreed for; but it was the only resource I had left. I told her the truth, that *Giardini* was no longer in want of a Singer in her Class, and that his Expences were very great; by which with difficulty I obtained an abatement from her of 50 Sequins, whereupon I gave her 100 Sequins as Earnest, and took her receipt for 150 in part of the 500 specified in her Contract. On my arrival in London I acquainted *Giardini* with this transaction. I gave him a Copy of her Contract, and he appeared well-satisfied.

I could not in conscience attempt any abatement on Mr. *Vento's* Contract. *Giardini* was in want of a Composer, and his Salary was so small, that I defy any body to engage a Composer of his FORM to come to London, where every thing is so dear, for so slender an appointment. As to the *Baini*, *Giardini* should have considered in time, whether he was in want of such a Singer. It was now too late, and however inclined he has shewn himself to depreciate my services, the abatement I obtained from the *Baini*, and the small Salary of the Composer, are sufficient proofs of my Zeal for his Interest.

(a) Vid. the Instructions, No. XII.

Contract immediately with Mr. *Vento*. Letter XXVIII.

(b) Be diligent

and for a first Woman, or some other of expectation. Instruct. No. III.

I am in great want of a Woman for the last part. Letter, No. XXXI.

(c) Vid. the Instructions, No. VII.

(d) Vid. Letter, No. XXVIII.

On fait après que je devois engager une Basse, ainsi qu'on peut le voir dans les lettres de *Giardini*. Je fis donc toutes mes diligences pour en trouver une, & il me réussit enfin d'engager à Naples le Sr. *Nicole Pellegrini*, auquel je fixai (a) 400 *Zequins* d'appointement, non compris ses voyages. On me fit après entendre *Guglietti*, qui me sembloit avoir une voix préférable ; c'est pourquoi je tâchai de me défaire du premier. Mais lui, qui avoit déjà reçu des offres, bien loin de consentir à mon dessein, m'appella en justice : & après quelques débats, il se contenta enfin d'annuller son engagement moyennant la somme de (b) 130 *Ducats* Napolitains : ce qui, joint aux frais du Procès, monte jusqu'à 75 *Zequins*. Il faut rapporter ici l'engagement de *Guglietti* : Je contractai avec lui sur les mêmes (c) termes que j'avois contracté avec le dit *Pellegrini*, mais à la charge de prendre sur les appointemens de *Guglietti* les 75 *Zequins*, dont nous venons de parler. Voilà pourquoi en lui payant 25 *Zequins* à compte lors de la stipulation de son contrat, je lui fis certifier d'avoir reçu les 75 *Zequins* que j'avois payé à son ordre. Je ne vois donc pas quel sujet le Sr. *Giardini* puisse avoir touchant cette affaire de se récrier contre moi ; car il ne paye rien davantage au Sr. *Guglietti*, que ce qu'il auroit dû payer au Sr. *Pellegrini*, avec cette différence, que *Guglietti* n'est pas si mauvais Chanteur que l'autre. Au reste il est bon qu'on sache, que *Giardini* ne me fit engager une Basse, que dans le dessein de renforcer les (d) *Chœurs* de l'*Opéra*, bien loin que *Guglietti* dût remplacer une taille telle que *Romani*.

Il faut à présent que nous parlions de l'engagement de *Mazziotti* avec toutes ses circonstances. Mais auparavant nous dirons un mot touchant les autres trois sujets, nommés dans mes instructions pour premiers Chanteurs : *Luciani*, *Catolini*, & *Guarducci*. *Luciani* demanda 1500 Liv. Sterl. ce que *Giardini* savoit avant mon départ, & il m'ordonna de lui offrir jusqu'à 2000 *Zequins*, qui font moins que 1000 Liv. Sterl. Je le traitai sur ce pied-là ; & il refusa mes offres. *Catolini* étoit pour lors au service du Roi d'Espagne. *Guarducci* étoit déjà engagé non seulement pour la saison courante, mais encore pour le Carnaval prochain. Revenons donc à *Mazziotti*. D'abord que le Sr. *Varesé* de Gènes me fit avoir du (e) crédit sur la place de Naples, je fis signer au dit *Mazziotti* son contrat d'engagement. Nous fûmes d'accord pour la somme de 1500 *Zequins*. Je pensai après, que si je pouvois lui diminuer quelque chose, ç'auroit été autant de gagné pour mon Principal. Je représentai donc à *Mazziotti*, que *Giardini* n'étoit pas en état de donner des appointemens aussi forts que celui que je lui venois d'accorder : que je me mettois dans le cas d'en avoir des reproches : ainsi que je le priois de faire une diminution de 300 *Zequins*, en ajoutant que *Giardini* auroit compensé cela en lui procurant un bon Bénéfice tel qu'il ne l'auroit pas seulement mis à couvert des 300 *Zequins*, mais lui profité encore davantage. Surquoi *Mazziotti*

(a) Je pouvois donner à une Basse jusqu'à 650 *Zequins*. Voyez les Instructions, No. VII. & VIII.

(b) Cela paroît par un Acte authentique fait à Naples par-devant Notaire.

(c) Voyez ses Instructions, No. IV. & VIII.

(d) Voyez les Instructions, No. I. & IV. pour les Chœurs.

(e) A l'égard de tout l'argent que je reçus pour le compte de *Giardini* ; l'état de mes dépenses est rangé en ligne de compte par-devant la Cour de Chancellerie ; ainsi c'est à la Loi même de prononcer sur son exactitude & sur ce qui est réel & juste. Mais que *Giardini* se souvienne qu'une partie de cet argent a été employée de son ordre à lui acheter des effets de prix, que je lui ai envoyés. Voyez les Lettres, No. XXII. & XXVIII.

At Naples I contracted with a Bass, one *Nicola Pellegrini* for (a) 400 *Sequins*, exclusive of his Journeys. I afterwards heard *Guglietti*, and preferring his Voice, endeavoured to be off with *Pellegrini*; but he had already received Earnest, and had recourse to the Law to oblige me to maintain the Contract. At last he agreed to accept (b) 130 *Neapolitan Ducats* as a compensation, and to cancel it on those conditions. This Sum with the Law-Expences amounted to 75 *Sequins*, (about 30 £. 17 s. 6 d.) I then contracted with *Guglietti* on the same (c) terms I had granted to *Pellegrini*, but saddled him with the compensation and Law-Expences on *Pellegrini's* Account, and giving him 25 *Sequins* over and above the 75 I had paid to his Order, I made him enter the receipt for 100 on account of his Salary in the Body of his Contract. Had I abided by my Contract with *Pellegrini*, *Giardini* must have allowed him the 400 *Sequins* stipulated and his Journeys. The *Guglietti* stands him in no more, with this advantage, that of the two he is the least bad; and it is to be observed, that *Giardini's* design in engaging a Bass was to employ him chiefly in (d) *Choruses*, and not to supply the Place of a Tenor, such as *Romani*. I do not see then the least pretence for any complaint on this head.

I now proceed to the first *Man Singer*. In my Instructions *Giardini* had pointed out to me four Persons, *Luciani*, *Catolini*, *Guarducci* and *Mazziotti*.

He well knew *Luciani* demanded 1500 £. and then empowered me to offer him 2000 *Sequins*, under 1000 £. which I did, and he refused it.

Catolini was engaged in the service of the King of Spain.

Guarducci was engaged for the Season, and the ensuing Carneval.

There remained *Mazziotti*, with whom I contracted as soon as I had (e) Credit remitted me from Genoa by Mr. *Varese*. We agreed for 1500 *Sequins*, exclusive of his Journeys: and his Contract was made out accordingly. Anxious for the interest of my Principal, I afterwards represented to *Mazziotti*, that I was apprehensive I had gone beyond my Powers, and that *Giardini* was really not in a situation to give so great a Salary, that therefore if he would consent to make an abatement of 300 *Sequins*, it could not fail ingratiating him with *Giardini*, who had it in his Power to make him ample Amends by procuring him a good Benefit. *Mazziotti* consented, and to avoid the Trouble of making out a new Contract, gave me his Note of hand for that Sum, and I procured him

(a) I was empower'd to give a Bass 650 *Sequins*. Vide Instructions, No. VII. & VIII.

(b) The truth of this appears by an authentic Account drawn up in form by a Notary Public.

(c) Vide the Instructions, No. IV. & VIII.

(d) Vide Instructions, No. I. & IV.

(e) A particular Account of all the money I received as *Giardini's* Agent, together with all my disbursements, is given into the Court of Chancery, and I shall cheerfully submit to the award of the Court: But *Giardini* will remember that great part of the money was laid out by his order in valuable merchandise, which I sent him. Vide Letters, No. XXII. & XXVIII.

se contenta de 1200 Zequins. Mais le contrât étant déjà dressé, il me fit une obligation à part des 300 Zequins, & je lui donnai caution pour le reste sur Messieurs *Wills & Leigh*. Je croyois avoir fait un coup de maître, & avoir mis par-là le sceau à mon attachement aux interêts de *Giardini*: Mais j'étois bien trompé; car mon Principal se prévalut du même service que je lui ai rendu, pour me mettre en Loi, en prétextant que c'étoit une secrette intelligence entre *Mazziotti* & moi, pour tâcher de lui escroquer 300 Zequins; imputation aussi *infoutenable* que *chimérique*. Car *Giardini* même n'ignore point qu'à Milan, sur le seul doute que l'obligation de *Mazziotti*, étant payable à mon ordre, ne donnât lieu de soupçon, je lui en fis une pleine cession, c'est-à-dire à *Giardini*, en présence de tous ceux qui étoient avec moi (a).

Mais après tout ce qui doit fermer la bouche sur cet article à *Giardini* & à ses Adhérens, c'est que je lui envoyai cette même cession accompagnée d'une lettre avant qu'il eût seulement dans l'idée de m'intenter un procès: & il ne tient qu'à lui d'exposer aux yeux du Public cette même lettre, quand bon lui semblera. D'ailleurs *Mazziotti* n'a jamais prétendu de lui que 1200 Zequins: autre preuve très évidente, que *Mazziotti* n'a consenti à cette diminution que pour le bénéfice de *Giardini*.

En attendant, pour que la candeur des acculations, dont le Sr. *Giardini* me charge, paroisse dans tout son jour, & qu'on ne puisse plus éluder la vérité par des artifices, je prie le Lecteur de vouloir bien comparer les prix que j'ai accordés, avec ceux qui m'étoient prescrits dans mes instructions & dans les lettres de mon Principal.

Prix prescrits par *Giardini*.

	<i>Zequins</i>
Dans mes Instructions à <i>Mazziotti</i> (b) - -	1400
Par la regle d'augmentation sur 1400 Zequins -	200
Dans sa lettre du 21 Juill. quelques centaines de Zequins de plus, c'est-à-dire - - - -	200 --- 1800
Pour une Baffe (c) - - - -	600
Par la regle d'augmentation - - - -	50 --- 650
Pour une Chanteuse - - - -	500
	<u>2950</u>

Prix que j'ai accordés.

A <i>Mazziotti</i> - - - -	1200
A <i>Guglietti</i> - - - -	400
A la <i>Bayni</i> - - - -	450
Ajoutons pour les voyages de <i>Mazziotti</i> & <i>Guglietti</i> , } à raison de 200 chaque - - - -	400 --- <u>2450</u>
	Reste - 500

On voit donc clairement, que j'ai épargné 500 Zequins à mon Principal sur ces trois engagements.

(a) Gennaro Celestini, Carlo Marcucci, Marco Marcucci, Felice Marcucci, Luigi Berardi, &c. lesquels ont tous signé comme témoins.

(b) Voyez les Instructions, No. V. & VIII.

(c) Ditto, No VII. & VIII.

Security upon Messrs. *Wills* and *Leigh*, Merchants at *Naples*, for the remainder. I thought this a Master-stroke, beyond which I could give no greater proof of my attachment to *Giardini*; but I was mistaken. He chose to misconstrue my intentions, as if I meant to have defrauded him of these 300 Sequins, and has made it the Ground-work of his Prosecution; an accusation as *unwarrantable* as *destitute of Proof*; for he well knew that in order to prevent every suspicion of fraud on my side, as the Note of hand was made payable to me, I indorsed it at *Milan* in his favour, in the presence of *Gennaro Celestini*, *Carlo Marcucci*, *Marco Marcucci*, *Felice Marcucci*, *Luigi Berardi*, &c. who have subscribed their Names as Witnesses, and I sent him this very Note inclosed in a Letter (which he is very welcome to produce) before he commenced his Prosecution. Nor did *Mazziotti* ever demand from *Giardini* more than 1200 Sequins as his full Salary, a proof he ever considered this diminution as intended for *Giardini's* Benefit.

But in order to judge of the Candour, which *Giardini* so pompously assumes to himself, it may not be amiss to compare the Prices I contracted for, with those set down in my Instructions, and afterwards extended in *Giardini's* Letters, that the Public may no longer be deceived by specious Suggestions void of Truth.

Prices fixed on by *Giardini*.

	<i>Sequins</i>
In my Instructions to <i>Mazziotti</i> (a)	1400
In ditto by the rule of augmentation on 1400 Sequins	200
In his Letter of the 21st of July some hundred Sequins more, say	200 ---- 1800
For a Bals (b)	600
By the rule of augmentation	50 ---- 650
For a Woman Singer	500
	2950

Prices which I finally agreed for, and which the Singers were actually to receive.

	<i>Sequins</i>
To <i>Mazziotti</i>	1200
To the Bals	400
To the <i>Baini</i> , Woman Singer	450
Allow for the Journies of <i>Mazziotti</i> and <i>Guglietti</i> , } at 200 Sequins each	400 ---- 2400
	Difference - 500

From the above fair State of the Account, it is plain, I have saved *Giardini* 500 Sequins, about 240 £. on the above three Contracts.

(a) Vide Instructions No. V. and VIII.

(b) Vide Instructions No. VII. and VIII.

Nous allons voir s'il a meilleur droit de se plaindre de l'engagement que j'ai fait avec la *Marcucci* Danseuse comique. Auparavant, il est bon de savoir, que par une lettre de *Giardini* datée du 26. de Juillet, il me recommande lui même d'engager un certain *Michel* fameux danseur, qui dançoit pour lors au Théâtre de Bologne avec la dite *Marcucci*. Suivant donc ce que *Giardini* me mandoit & selon mes instructions je fis offre au dit *Michel* de (a) 1200 Zequins en lui laissant le choix d'une danseuse pour compagne; & il se détermina lui même à mon insçu pour la *Marcucci*. Mais *Giardini* ne m'envoya point d'argent dans ce tems là de sorte que je ne pus faire honneur à mes affaires envers le dit danseur, auquel j'avois promis d'avancer 200 Zequins en quinze jours de tems. Ce qui fut cause que *Michel* retira sa parole, motif pour le quel j'engageai ensuite *Ravafchiello* à Naples, qui n'avoit aucune danseuse pour danser avec lui. Je devois aller à *Venise* pour engager (b) *Piccini* de composer un Opera exprès pour *Giardini*. Je fis aussi des recherches pour une danseuse comique, & il se trouva que la *Marcucci* étoit engagée pour première danseuse comique au Théâtre de S. Moÿse. A la vérité, je ne la connoissois nullement, mais quand j'appris que c'étoit la même, qui devoit danser avec *Michel* & avec laquelle lui même avoit fait prix de (c) 400 Zequins sans les frais de ses voyages, je n'eus pour lors aucune difficulté de conclure son engagement; car je pouvois bien m'en rapporter à un Danseur aussi estimé que *Michel* qui l'avoit choisie pour sa compagne. Je lui accordai encore 50 Zequins de plus sur des difficultés, qu'elle me faisoit de signer le contrat. Elle me demanda en même tems que j'engageasse *Berardi* danseur, sans quoi elle n'eût point accepté l'engagement pour elle. Je fis donc accord avec *Berardi* pour 200 Zequins sans compter son voyage. Mais ici on ne doit point passer sous silence, qu'étant le dit *Berardi* arrivé à Londres dans un état qui approchoit de la nudité, ainsi que lui même le declare dans un écrit (d) inseré à la suite de cette réponse, *Giardini* saisit cette occasion pour lui rabattre la moitié environ de ses appointemens, l'obligeant d'annuler son premier contrat pour en faire un autre selon la fantaisie de *Giardini*. Quant à *Ravafchiello*, dès qu'il fut arrivé à Paris, il n'eût plus le moyen de suivre sa route jusqu'à *Londres*: car le Sieur *Giardini* ne lui envoya jamais le sol nonobstant qu'il m'eût promis plusieurs fois de le faire venir. Ainsi il le laissa traîner dans (e) la misère à *Paris* pendant toute la saison; & enfin sur les remontrances que je lui fis d'une telle inhumanité, il me répondit clairement, qu'il faisoit cela pour épargner la dépense d'un danseur. L'humanité & la justice doivent donc marcher apès l'intérêt. Mais revenons à la *Marcucci*.

Suivant ce qui s'est passé, comme nous avons vu, le Sieur *Giardini* ne peut nullement me contester le droit que j'avois de (f) l'engager: par conséquent, avec quel-

(a) Voyez les Instructions No. VII.

(b) Se (*Piccini*) ne vuole comporre una apposta per me gli farò un regalo d: 80. Zecch Lettre, No. XXVI. (c) Voyez le contrat, No. XXXVI. (d) Voyez le No. XXXIII.

(e) Voyez es Lettres No. XXXIV. & XXXV.

(f) Voyez Lettre 27. Se non si trova la coppia, mi basterà una brava Grottesca: Il est fort singulier, qu'après un ordre si précis d'engager une danseuse comique & une Basse, le Sieur *Giardini* veuille s'inscrire en faux à ces deux engagements. On voit par là quelle force a ce mot *Candeur* doat il fait tant de pompe. —

Let us now see whether he has more reason to complain of the Contract I made with *Marcucci*, Woman Comic-Dancer. In his Letter of the 26th of July he recommends one *Michell* to me as a good Dancer, who was then engaged at the Opera at *Bologne* with this *Marcucci* as his Partner. I treated with him for (a) 1200 Sequins according to my Instructions. I left him the Choice of his Partner, and he chose the *Marcucci* unknown to me. I promised to send him 200 Sequins within 15 Days as Earnest; but *Giardini* failing in his remittances, I could not keep my word, and *Michell* would not abide by the Agreement. I then engaged one *Ravascbiello* at *Naples*, but could find no Partner for him there. I was to go to *Venice* to get (b) *Piccini* to compose an Opera for *Giardini*. I found the *Marcucci* there engaged as first Comic-Dancer at the Theatre of *St. Moses*. I was not acquainted with her; but being informed she was the same, whom *Michell* had pitched on for his Partner, and to whom he had agreed to give (c) 400 Sequins, exclusive of her Journey, I thought I might safely rely on his Judgment. The Difficulties she made, induced me to allow her 450 Sequins and her Journey.

At the same time I agreed with one *Berardi*, a Dancer, for 200 Sequins, without whom she did not chuse to come.

Berardi, according to his (d) Declaration, which is here annexed, arrived in London reduced to the utmost poverty, which furnished *Giardini* with a fair opportunity of inducing him to cancel his Contract, and make a new one at about half Price.

Ravascbiello remained at Paris for want of Money to bring him over. I often represented his Situation to *Giardini*, and he as often promised to remit him Money for his Journey; but he left him at Paris (e) to pine in misery during the Season, and at last, on my representing to him strongly the inhumanity of such a treatment, he fairly owned he wanted to save the Expence of a Dancer. Thus then interest is to supersede humanity.

As to the *Marcucci*, he cannot with truth deny the Power he gave me to (f) engage her; and if her not pleasing is to be an argument for refusing her the Sa-

(a) Vide Instructions, No. VII.

(b) If *Piccini* will compose an Opera on purpose for me, I will give him 80 Sequins. Letter, No. XXVI.

(c) Vide the contract, No. XXXVI.

(d) Vide No. XXXIII.

(e) Vide Letters, No. XXXIV and XXXV.

(f) Vide Letter, No. XXVII. If you cannot get a couple of Dancers, one good Woman Comic-Dancer will be sufficient. --- Notwithstanding this express power, and his repeated directions to me to procure him a Bass; one of the Articles he charges me within his prosecution, is my having engaged a Bass and a single Comic-Dancer, contrary to my Instructions: this may sufficiently explain his meaning of the word *Candour*.

le justice lui refusera-t-il ses appointemens? Est-ce parce qu'elle n'a pas eu du succès? Par la même raison, il devoit les refuser à toute la troupe.

Maintenant je crois avoir donné un détail assez suffisant de tout ce dont *Giardini* m'a chargé en m'envoyant en Italie, ainsi que de la façon, dont je me suis prêté à tout ce qui pouvoit lui procurer quelque utilité. Que si l'on veut bien se donner la peine de combiner les pièces originales rapportées ci-après, on sera pour lors convaincu à coup sûr de la vérité. J'entrepris ma commission par pure amitié pour *Giardini*; j'ai vendu mes effets, & même jusqu'à mes habits pour son service: Ainsi j'ai été recompensé à la *Giardini*.

Au reste, si ses Operas n'ont point eu beaucoup de succès, cela ne doit pas l'avoir surpris, car il s'y attendoit lui même, comme il paroît par sa lettre datée du (a) 30. d'Août 1763. D'ailleurs qu'il me soit permis d'ajouter une reflexion sur son humeur inconstante. Car c'est de là que coule presque toute la source de ses malheurs. Vers le 12. de Juillet, il m'envoie en Italie dans le dessein de lui procurer une troupe complete pour le Théâtre: peu de jours après mon départ, c'est-à-dire le 21. de Juillet, il m'écrit qu'il a lui même engagé la *Sartori*, *Giustinelli*, la *Cremonini*, *Romani*: il veut absolument *Mazziotti* pour premier chanteur & la *Spagnuolella* pour première chanteuse. Au 30. d'Août il ne veut plus la *Spagnuolella*; il la remplace par sa chere *Mingotti*. Au 16. de Septembre il n'a plus la *Cremonini*, & il me charge de trouver un chanteur ou chanteuse à sa place. Au 23. de Septembre il regrette le *Romani*, & il lui faut une autre *Taille*. Il n'y a que les deux jolies filles apparentes qu'il souhaite toujours avec la même ardeur. Mais à cet égard il m'eût fallu voyager en *Georgie* ou en *Circassie*; car toutes celles, à qui je parlai de *Giardini*, refusèrent à l'instant ses offres & ses avances.

Mais revenons à mon sujet: Ce qui est fort consolant pour moi, c'est que je n'ai aucun reproche à me faire de m'être prévalu d'un denier à son préjudice, ni d'avoir caché la moindre circonstance relative à ma commission, de sorte que je n'ai point sujet de m'alarmer pour les suites du procès, en ce qui me regarde. Mais je ne puis m'empêcher de partager la douleur de tous ceux qu'il a bien voulu envelopper dans ma disgrâce; puisque c'est moi, qui les engageai de venir dans ce pays-ci en les assurant qu'ils pouvoient se fier aveuglement à la bonté de mon Principal: Car pour lors je n'eusse jamais soupçonné de les voir réduits à la dernière misère, enveloppés dans un procès très couteux, dans l'impuissance de s'en retourner chez eux pour mettre à profit leur talens; au surplus chargés d'imputations criminelles, & par conséquent exposés à la flétrissure la plus infamante de leur caractère. Ajoutez-y, sans aucun moyen de gagner leur vie journaliere, & le tableau de leur défolation sera parfait.

Heureusement pour nous que la sagesse du Gouvernement, sous lequel nous avons l'honneur de vivre, ne permet pas qu'on opprime l'innocence impunément.

Londres, ce 4 Septembre 1764.

GABRIELE LEONE.

N. B. Toutes les lettres originales, instructions & autres papiers concernant ma commission, sont entre les mains de Monsieur CHAMBERLAIN, Avocat, in Crane-Court-Fleet-Street.

(a) Un altro anno già faremo meglio.

N. B. On verra à la suite de cette réponse un Supplement de Mr. GRAZIANI. No. XXXVII.

lary she is entitled to by her Contract, he may with equal Propriety refuse it to the rest of his Performers, and the Right of Convenience become the Law of Equity.

I have now laid open the whole of my Negotiation as *Giardini's* Agent, and the part I took for his interest. Whoever will be at the pains to compare the Original Instructions and Letters, which I have referred to, will easily see I have not been guilty of any Misquotations. I undertook the Commission from Friendship for him; I sold all my Effects and Cloaths for his sake; I did my best for his Service: and he has indeed rewarded me *à la Giardini*.

The Truth is, he had no great expectations from the last Season, as appears by his Letter of (a) the 30th of August 1763, and his want of Success may in a great measure be imputed to his own wavering Disposition.

About the middle of July he sends me to Italy to procure him a Set of excellent Singers and Dancers, such as might be worthy of the *Audience, with which he expected to be honoured*. In a few Days after, *viz.* on the 21st of July, he engages the *Sartori; Giustinelli, the Cremonini and Romani*, and fixes upon the *Mazziotti* as first Man Singer, and the *Spagnioletta* as first Woman. On August 30th he prefers his ever-dear *Mingotti* to the *Spagnioletta*. On the 16th of Sept. he loses the *Cremonini*, and sues for one in her Place. On the 23d of Sept. he regrets the Loss of *Romani*, and commissions another Tenor. Indeed, he still remains *jealous* for the two PRETTY HOPEFUL TITS; but unless I could have Z searched for them in *Georgia* or *Circassia*, he was doomed to go without them, since all such, to whom I mentioned the name of *Giardini*, at once rejected being any ways concerned with him.

Upon the whole, I am not conscious of having availed myself of one farthing to the prejudice of my Principal, or of having concealed a single Circumstance relative to my Commission, which can tend to bring the whole Truth to Light. Nor am I any ways alarmed about the Issue of his Chancery-Suit as far as regards myself; but I must bewail the Situation of those whom he has involved in my Disgrace. I brought them over, and the Confidence they had in *Giardini*, was owing to the fair Character I prodigally bestowed on him. Little did I suspect at that time I should ever see them reduced to misery, involved in an expensive Law-Suit, rendered incapable of returning to their own Country to profit by their Talents, and loaded with imputations of Crimes as infamous as undeserved. Add to this the present difficulties they lie under of getting their daily bread, and the picture of their misfortunes will be complete. Happily for us, we still live under a gracious Government, where the Laws are calculated to uphold the Innocent, and suppress Tyranny and Oppression.

London, Sept. 4th, 1764.

GABRIEL LEONE.

N. B. *The Original Instructions and Letters referred to, and of which Copies are annexed, are in the hands of Mr. CHAMBERLAIN, Solicitor, in Crane-Court, Fleet-Street.*

(a) Another year we will do better.

N. B. *The Case of Mr. GRAZIANI is added No. XXXVII.*



AVVISO AL LETTORE.

Non ti maravigliare, se tu vedi le Lettere di FELICE GIARDINI piene pinze di farfalloni, perciòchè non si vuol mica effiggere dicitura scelta da un cotale Scrittore. Che se peravventura ti cadesse sotto l'occhio qualche parolaccia, sovvenngati quel verso di Nasone, che comincia *Rustica* &c. Nè ti scandalizzino alcuni motti aspri e pungenti, di cui e' suole spesso far uso; Imperocchè non è già egli un GIARDINO di fiori, ma si bene di triboli ed ortiche.



LETTERA di PROCURA
fatta da FELICE GIARDINI a GABRIEL LEONE.

A chi appartiene.

Questo sia per certificare come che il proprietario della presente, Signor *Gabriel Leone*, si porta in Italia per contrattare a mio nome con quegli o quelle virtuose, come pure *Ballerini* o *Ballerine*, delle quali gliene ho dato le mie istruzioni.

Segnato e suggellato di mio proprio pugno.

Dato a Londra il di 8 Luglio 1763.

(L.S.) FELICE GIARDINI.



I S T R U Z I O N I.

No. I.

Bisogna passare dal Signor *Brivio* e sentire il Signor *Cataneo* e la sua scolare quella proposta da lui. Toccante il Tenore, quando abbi buona voce, e buon personaggio scritturarlo al ritorno del viaggio in caso di necessità e dopo d'aver ricevuto l'ultime decisive lettere dal Signor *Giardini*: circa l'onorario 500 e 50 Zecchini e che nel contratto non si parli di preferenza. Toccante la seconda Donna sua scolarina non trovando altra per prima Donna meglio, al ritorno fare tutto il possibile di rompere il contratto, ancorchè costasse 1000 Zecchini, e regularsi in conseguenza: Informarsi a Milano se vi sia una buona coppia di *Ballerini Grotteschi*: prendere l'ultimo spartito dell' *Opere serie*, ed informarsi circa un *Dies illa di Palladini*, come pure *Vesperì* ed altro dove siano gran cori: e passare da Sr. *Martini* con compimento di *Giardini* detto *Piemontese*, per lo stesso effetto.

No. II.

P A D O V A.

Se in caso che a *Napoli* non si trovi meglio Musico soprano di *Rolfi*, il quale devi sentire prima di passare in *Napoli*, scritturarlo se sia possibile per la somma di 1200 Zecchini in tutto.

No. III.

R O M A.

Piccini se viene alla primavera, 200 Lire Sterline facendo due Opere, occorrendo qualche arie di staccate oppure altro: e far delle diligenze per *Ballerini Grotteschi* e per una voce di *Basso*: ed insieme per qualche prima Donna oppure altra d'aspettativa.

No. IV.

N A P O L I.

Luciani Soprano quale domanda	- - -	£. 1500
Guarducci Soprano quale domanda	- - -	£. 1000
Catolini		
Mazziotti		
Un Basso		
Prima Donna		
Ballerini Grotteschi		
Musica dell ultima Opera come altra per cori e qualche ragazza d'aspettativa.		

No. V.



LETTER OF ATTORNEY
from GIARDINI to LEONE.

To all whom it may concern.

THIS is to certify that the Proprietor of the present, Mr. *Gabriel Leone*, goes to Italy to contract in my Name with such Singers, Men and Women, and such Dancers, Men and Women, concerning whom I have given him my Instructions.

Signed and sealed with my own Hand.

Given at London the 8th of July 1763. - (L. S.) FELICE GIARDINI.



GIARDINI'S INSTRUCTIONS.

No. I.

YOU must go to Mr. *Brivio's*, and hear Mr. *Cataneo* and his Scholar there, that was proposed by him. With respect to the *Tenor*, if he has a good Voice, and is of a good Figure, to contract with him on your return, in case of necessity, after having received the last decisive Letters from Mr. *Giardini*. With respect to the Salary, 550 Sequins, and that in the Contract there be no mention made of preference. With regard to the second Woman his Scholar, not-finding any other for first Woman, on your return to try all possible means to break the Contract, even if it should cost 1000 Sequins, and to regulate yourself accordingly: to inform yourself at Milan, if there is a good pair of comic Dancers: to take the last Score of the serious Operas, and to inform yourself of a *Dies illa* of *Palladini*, as also the *Vespers*, and others where there are *grand Chorusses*. To go to Sr. *Martini*, with compliments from *Giardini*, called *Piemontefino* for this purpose.

No. II.

P A D O U A.

In case there is no better first Man Soprano at *Naples* than *Rolfs*, whom you must hear, before you go to *Naples*, to contract with him, if possible, for 1200 Sequins.

No. III.

R O M E.

If *Piccini* comes in the Spring, 200 £. making two Operas, adapting some Staccato Airs or others -- to use Diligence for comic Dancers, and for a *Bass*, likewise for a first Woman-singer, or one of *Expectation*.

No. IV.

N A P L E S.

Lucciani a Soprano, who asks - - - - - 1500 £.
Guarducci, ditto, who asks - - - - - 1000 £.

Catolini

Mazziotti

A Ba's

First Woman

Comic Dancers

The Score of the last Opera, and some for *Chorusses*, and a young Girl of *Expectation*.

D

No. V.

No. V.

N A P O L I.

Dopo aver sentitò il *Mentovati* e se *Luciani* sia preferibile a tutti gli altri, offerirgli ed estendersi alla somma di 1800 Zecchini.

Catalini e *Mazziotti* : Se *Catalini* abbia voce forte, dar 1200 Zecchini, e se *Mazziotti* sia migliore 1400. Toccante la prima Donna, essendo veramente eccellente 1400.

No. VI.

Questo *Guadagnin* non si fa se sia Soprano, Contralto, Tenore o Baffo ; per conseguenza non si puole decidere nulla sopra il suo articolo, eccetto un grandissimo caso di bisogno.

No. VII.

Prima Donna eccellente	-	-	-	-	Zecchini	1400
Se mediocre	-	-	-	-		1000
Primo uomo se <i>Luciani</i>	-	-	-	-		1800
Baffo	-	-	-	-		600
Coppia di <i>Ballerini</i> se buoni	-	-	-	-		1200
se mediocri	-	-	-	-		800
Tenore	-	-	-	-		500
<i>Ragazze d'aspettativa</i> di buona voce e aspetto per la coppia prometto di avanzare in Talento e paga	-	-	-	-		600

NB. Che ne' contratti eccetto il primo Soprano e prima Donna se sia necessità che non vi debba spiegare il grado toccante gli altri.

Nessuno alloggio nè spese di viaggio nè picciol vestiario, piuttosto qualche piccola cosa di più.

No. VIII.

Regola di aggiunzione in caso di bisogno.

Sopra 1800 Zecchini fra il totale	-	-	-	Zecchini	200
Sopra le 1400 ---- di più	-	-	-		200
Sopra le 1200 ---- più	-	-	-		100
Sopra le 1000 ----	-	-	-		100
Sopra le 600 ----	-	-	-		50
Sopra le <i>Ragazze</i> , a ciascheduna	-	-	-		20
Sopra l' 800 ----	-	-	-		50
Sopra le 500 ----	-	-	-		50

No. IX.

Per i dieci Comandamenti.

- I. NON SCOPRIR SEGRETO.
- II. NON ESSER MAI SUBITANEO.
- III. NON TRATTAR MAI CON BUFFI.
- IV. CIVILE CON TUTTI.
- V. PARLAR POCO ED ASCOLTAR ASSAI.
- VI. ECONOMIA CON DECENZA.
- VII. RICORDARSI DI QUELLO CHE SI DICE.
- VIII. APRIRE PIÙ ORECCHIE CHE OCCHI.
- IX. CHI SERVE UN VERO AMICO OBBLIGA SE.
- X. LE COSE ANDANDO BENE NE AVRAI ONORE E PROFITTO.

No. V.

N A P L E S.

After having heard *Montovati*, if *Lucciani* is preferable to all the rest, to offer him and to go as far as the Sum of 1800 Sequins.

Catolini and *Mazziotti*; if *Catolini* has a strong Voice, to give 1200 Sequins, and if *Mazziotti* is better, 1400; touching the first Woman, if excellent, 1400.

No. VI.

This *Guadagnin*, it is not known, whether he is a *Soprano*, a *Contralto*, a *Tenor*, or a *Bass*; consequently nothing can be decided on his account, except in case of extreme Necessity.

No. VII.

First Woman, excellent	-	-	-	1400	<i>Zecchini</i> .
- - - middling	-	-	-	1000	- -
First Man, if <i>Lucciani</i>	-	-	-	1800	- -
Bass	-	-	-	600	- -
A pair of Dancers, if good	-	-	-	1200	- -
- - - middling	-	-	-	800	- -
A Tenor	-	-	-	500	- -

Two young Girls of Expectation, good Voices and handsome;

for a couple I promise to forward their Capacities, and to pay 600 - -

N. B. In the Contracts, unless to the first Soprano, and first Woman, (if necessary) not to explain the rank with respect to the rest.

To none Lodging, expences of their Journey, or small cloathing, rather a trifle more.

No. VIII.

Rule of Augmentation in case of need.

Upon 1800 Sequins upon the whole	-	-	-	200	<i>Sequins</i> .
Upon 1400	-	-	-	200	- -
Upon 1200	-	-	-	100	- -
Upon 1000	-	-	-	100	- -
Upon 600	-	-	-	50	- -
Upon the young <i>Tits</i> , to each	-	-	-	20	- -
Upon 800	-	-	-	50	- -
Upon 500	-	-	-	50	- -

No. IX.

The Ten Commandments.

- I. TO DISCOVER NO SECRETS.
- II. NEVER TO BE HASTY.
- III. NOT TO TREAT WITH BUFFOS.
- IV. TO BE CIVIL TO ALL.
- V. TO TALK LITTLE, AND HEARKEN A GREAT DEAL.
- VI. ECONOMY WITH DECORUM.
- VII. TO REMEMBER WHAT IS SAID.
- VIII. TO OPEN YOUR EARS MORE THAN YOUR EYES.
- IX. WHO SERVES A TRUE FRIEND, OBLIGES HIMSELF.
- X. WHEN THINGS GO WELL, YOU WILL HAVE HONOUR AND PROFIT.

No. X.

Formola di Contratto.

In Dei Nomine, Amen.

Londra &c.

PER la presente privata scrittura da valere ed aver tenere, come se fosse un pubblico giurato Istromento apparisca qualmente (nome) si obbliga di ritrovarsi in Londra per la metà di Settembre 1763, ed ivi trattenerli fino a tutto il mese di Giugno 1764, e durante detto tempo intervenire e cantare a tutte e quante quelle prove e recite dell' Opere (*), che si faranno nel Teatro Reale, e che le saranno ordinate dal Signor FELICE GIARDINI Direttore di detta Opera: Dippiù si obbliga il suddetto (nome) di non cantare in veruna Assemblée o Concerto o altro luogo fuori dell' Opera senza prima averne ottenuta la permissione in scritto dal detto Signor GIARDINI, e mediante le suddette condizioni il suddetto FELICE GIARDINI s' obbliga di pagare al suddetto (nome) per le sue virtuose fatiche Zecchini ——— o loro valuta in tutto e per tutto in due rate, la metà dopo le venticinque recite ed il rimanente alla fine della stagione, intendendosi che ne' casi d'incendio di Teatro, divieto pubblico e simili, il suddetto ——— debba essere pagato a proporzione delle recite e comè si costuma in Italia in simili congiunture, e finalmente li suddetti FELICE GIARDINI e (nome) concordemente e di reciproco consenso convennonò che quello di loro che contravverrà una o più volte ad uno o più degli articoli di sopra accordati pagherà all' altro ogni volta e per ciascheduna contravvenzione la pena di (somma) oltre al rifacimento de' danni; le quali pene e danni dovranno essere computati in conto di paga. In fede di che questa con altra simile sarà segnata da ambe le parti.

Testimonio

(*) e altri Trattenimenti Musicali.

JO. GABRIELE LEONE,
per FELICE GIARDINI.

No. XI.

La penalità che debba essere sempre il quarto della paga.

I pagamenti faranno alla loro disposizione cioè in 2, o 3, o 4 rate.

L'avanzo del denaro che non debba eccedere la quarta parte dell' Onorario, con questo che dal canto loro ne diano securità di renderli a Londra.

No. XII.

Se in caso *Piccini* non accettasse e che non potesse venire, prendere questo *Mattia Vento* non eccedendo però la paga di 220 Zecchini; con l'articolo nel contratto che debba obbligarli a mettere assieme pasticci, comporre arie duetti fare recitativi secondo che gli verrà ordinato dal Signor *Felice Giardini*.

No. XIII.

Ricordarsi che contrattando con qualsi sia persona che non abbia compiuto i 21 anni di far contratto anche col Padre o Madre o Parenti o Maestro.

No. XIV.

Mesdames *La Veuve Grasse & Huet* a Paris.
Giuseppe Marchisio a Torino.
 Il Signor *Abbate Prasca* a Milano.
 Signor *Agostino Domenico Varese* a Genova.
 Il Signor *Giuseppe Morris* a Roma.
 Signor *Matteo Chamberont e Figlio* a Napoli.

No. XV.

Consolini
 in Siena.

600 Zecchini.
 cinquanta o cento di più.

No. XVI.

No. X.

Form of a Contract.

In the Name of God, Amen.

BY this private writing of value and tenour, as if it was a sworn Instrument, it appears, that - - - - - obliges ---self to be in England by the middle of September 1763, and to remain there to the very end of June 1764, and to come and sing at all and every Rehearfal of such Operas (*) as shall be performed in the Royal Theatre, and which shall be appointed by Mr. FELICE GIARDINI, Manager of the said Opera, moreover obliges ---self the said - - - - - not to sing in any Assembly or Concert or other place, except at the Opera, without having first obtained permission in writing from the said GIARDINI, and on these conditions the said Mr. FELICE GIARDINI obliges himself to pay to the said - - - - - for his (or her) trouble and fatigue Sequins - - - - - or their value in full every where in two proportions. The half after twenty-five representations, and the other half at the end of the season. It being understood that in case of the Theatre's being on fire, a public prohibition or the like, the said - - - - - shall be paid in proportion to the representations, as is usual in Italy in the like cases. And finally, the said FELICE GIARDINI and - - - - - do by mutual consent reciprocally agree, that which ever of them shall fail once or oftener in the above articles agreed on, shall pay to the other the sum of - - - - - over and above the reparation of damages, the which forfeits and damages shall be reckoned on account of pay. In testimony of which this with a Duplicate shall be signed by both parties.

I GABRIEL LEONE,
for FELICE GIARDINI.

(*) Or other Musical Entertainments.

No. XI.

The penalty should be always the fourth part of the pay.

The payments shall be at their own dispositions, that is in 2, 3, or 4 parts.

The advance of money ought not to exceed the fourth part of their pay, provided they give security to repair to London to sing there.

No. XII.

In case *Piccini* should not accept or could not come, to take this *Mattia Vento*, not exceeding the price of 220 Sequins; with an article in his Contract, that he shall be obliged to put *Pasticcio's* together to compose airs, duets, recitative, as shall be directed him by Mr. F. G.

No. XIII.

To remember in contracting with any persons under 21 years, to contract also with the Father, Mother, Relations, or Master.

No. XIV.

Mesdames the Widow *Grafs* and *Huet* at Paris.

Giuseppe Marchesio at Turin.

The Abbey *Prafa* at Milan.

Agostino Domenico Varese at Genoa.

Mr. *Giuseppe Morris* at Rome.

Mr. *Mattes Chamberont* and *Sons* at Naples.

No. XV.

in Siena.

Consolini

- - - - -

600 Sequins.

Fifty or one hundred more.

No. XVI.

No. XVI.

Se un buon Castrato - - - 400 Zecchini.
 La *Bruciatina* a Venezia.
 La *Bagliani* in Fiorenza.
 I *Varanelli* Groteschi in Fiorenza.

No. XVII.

Non trovandosi una buona prima Donna cercate di avere la *Bruciatina Spagniolletta* ed il prezzo di 1400 Zecchini infino ai mille ed ottocento.

No. XVIII.

Informarsi d'un certo *Consolini* Castrato soprano che deve avere buona voce, il quale ha cantato a *Venezia* all' *Afcensa*.

Londra 12 Luglio 1763.

Ricevuto dal Signor *Giardini* - - - *quindici Guinee*.

LETTERE di FELICE GIARDINI.

No. XIX. *Premiere Lettre datée du 14 Juin 1763. à la Veuve Grasse & Huet à Paris.*

Madame,

PAR mon Ami, Monsieur *Caffarena*, j'ai reçu votre lettre du 30 passé. Je vous remercie de vos offres & de la bonne volonté que vous me faites paroître en vous intéressant à faire mes commissions. Le Tailleur de l'Opéra partira d'ici Vendredi prochain pour se rendre à Paris; il ne manquera pas de passer chez vous; il a toutes mes instructions, & vous pourrés, Madame, lui fournir ce qu'il demande, en tenant un juste ac- compte qui puisse se confronter avec le sien.

Vous recevrez celle-ci par Monsieur *Leone*, qui passe à Paris pour se rendre en Italie pour me conduire les Chanteurs & Chanteuses que j'ai engagés. Je vous prie de lui faire l'avance de 300 Livres de France, & de le tirer sur moi en vous faisant donner un double Reçu de la même date.

Je ne manquerai pas de mon côté de vous marquer ma reconnoissance en vous recomman- dant tous ces *Seigneurs & Dames Angloises* de ma connoissance qui se rendront à Paris. En attendant je vous prie de me croire avec beaucoup de consideration

Vôtre

très-humble & très-obeissant Serviteur
 Felice Giardini.

No. XX.

Lettre de Giardini à Leone, datée du 12 Juillet 1763.

Amico Carissimo,

IN questo punto vengo di ricevere nuove da Venezia come che questo Signor *Rossi* sia piuttosto indifferente, anzi cattivo, così che fate tutti gli sforzi per l' altro primo uomo, e fra l'altre cose questo *Consolini*. Di prime Donne, *Brivio* mi scrive che vi è una certa *Bianchi* che non è cattiva, procurate di sentirla. Il vostro figlio sta un poco meglio, ma domani gli condurrò *Bromfeld* il quale ne avrà tutta quella cura come se fosse un Principe del sangue. *Giustinelli* piange amaramente la sua coglioneria. La *Cremonini* mi ha mandato a ricercare più di sette volte ma senza prò: NON CONOSCONO GIARDINI. La lettera di

Todi

Todi l'ho fatta leggere a Sodi ed a Noferi, i quali mi hanno rotto tutti i scagni a forza di buttarli di quà e di là dalle gran rifa. Io gliela rimanderò, come vi ho detto, e si spera che questa maniera ci procurerà la continuazione de' suoi caratteri, la qual cosa non ci terrià malinconici. Ricordati dell' amico, leggi i *commandamenti* non sparagniare fatica per l' amico, che l' amico non ne sparagnierà per te: Addio di tutto cuore sono

Londra al di 12 Luglio cioè Martedì 1763.

Felice Giardini.

Venerdì scriverò e la mia farà diretta all' Abbate *Praşa* a Milano.

No. XXI.

Lettre de Giardini à Leone datée du 15 Juillet 1763.

Amico Carissimo,

Alla fine il *Giustinelli* mi è venuto a lagrimare tanto che l' ho preso, ma col *Ribasso di cinquanta Zecchini*, e la medesima cosa ho fatto alla *Cremonini*, la quale fu obbligata di raccomandarsi alla *Sartori*; così che se senti a parlare di questo second' uomo, che ha cantato a Padova ultimamente con *Elisi*, potrai trattarlo per un altr' anno. VEDI, LEONE, CH' IO SO FARE IL MIO NEGOZIO: procura di fare presto, e sopra tutto i ballerini. Ben presto riceverò l' ultima decisiva di *Romani*, che se caso mai facesse che non mi rimandasse il contratto in dietro, subito il tempo spirato allora ti dirò che cosa bisogna fare, adesso mando a vedere come stanno in casa la tua moglie e figli, e finirò la mia lettera dopo. L' altre poste le invierò tutte a *Napoli*, e spero che le giungerai nell' istesso tempo.

Il mio servo mi vien di dire che la tua moglie sta bene e che ti ha scritto. Il ragazzo non è guarito, ma il Chirurgo lo dice fuori di pericolo. *Todi* assassina la *Sartori* con lettere di condoglienza e di miseria: s'aspetta ben presto quà; con tutto ciò gli manderò la sua lettera. *Trombetta*, la *Mattei* e *Bach* sono partiti oggi per Parigi: Grandissimi pianti, ma che si potevano asciugare senza gran fazzoletto. La *Sartori* parte Mercordi prossimo per Parigi, PARLANDO CON CREANZA. *Noferi* vi saluta. Adesso fanno tutti che tu sei partito per l'Italia, e sono stupefatti: chi dice che è una coglioneria, e chi dice che non è vero; e secondo il solito fanno i loro almanacchi sopra nessun fondamento.

Mr. *Farmer* ha pranzato quà: abbiamo bevuto alla tua salute; così conservala secondo la nostra intenzione, fà pulito e ricordati che sono di tutto il cuore tuo

Londra al 15 Luglio 1763.

Felice Giardini.

No. XXII.

Lettre de Giardini à Leone datée du 21 Juillet 1763.

Amico Carissimo,

Oggi vengo di ricevere la *confermazione* di *Romani Tenore famosissimo* al servizio del Re di Prussia con la sua scrittura, cosicchè del Tenore non ne parliamo più: ho scritturato *Giustinelli* e la *Cremonini*, e la *Sartori* come vi dissi nell' ultima mia; così che mi bisogna il prim' Uomo la prima Donna ed il Basso, queste Ragazze è *Ballerini*: A te *Gabriele* fatti onore che ne farai contento. Abbiamo rimandata la lettera di *Todi* a lui stesso ed *Agos* gli ha scritto che *Caruso* era arrivato quì con la sua moglie, e che loggiava in casa sua infino al suo ritorno di Scozia; Oltre di ciò tutti quelli i quali sono stati complimentati da lui, gli hanno scritto una lettera lunghissima congratulandosi seco del suo buon successo; così che riceverà un pacchetto di 22 Scellini di lettere. Questo giunto alla Gelosia ed alla nobilissima miseria che gode in quel paese si spera che lo farà correr a Londra a piedi. L' invenzione di questo è del famoso *Agos*. La tua moglie e figlio si portano bene, e subito che potrà decentemente andarci in casa, non mancherò di portarmi in persona per sapere delle sue nuove.

AVANTI

Todi's Letter to Noferi and Sodi, who have shook all my chairs to pieces with laughing. I will return it to him, as I told you, in hopes that this will procure us a continuation of his correspondence, which will preserve us from melancholy.

Remember your friend. *Read the Commandments.* Spare no pains for your friend, as your friend will spare none for you. Adieu, I am cordially

London, July 12, that is Tuesday, 1763.

Felice Giardini.

I will write by Friday's post, & direct my Letter to the Abbey *Prafca* at Milan.

No. XXI.

Giardini to Leone, July 15, 1763.

Dearest Friend,

AT last *Giustinelli's* lamentations have induced me to engage him, but with an abatement of 50 Sequins: and at the recommendation of the *Sartori*, I have accepted the *Cremonini*, and on the same terms: so that if you should hear of a certain second Man Singer, who sung lately at Padua with *Elisi*, you may treat with him for another year. YOU SEE, LEONE, I KNOW HOW TO DO MY BUSINESS. Make haste, and above all for the *Dancers*. I am in constant expectation of *Romani's* final answer; if he does not return me the contract, as soon as ever the time is expired, I will tell you what to do. I am now sending to enquire after your Wife and Family, and will conclude my Letter afterwards. I shall for the future direct my Letters at Naples, where I hope they will find you.

My Servant brings me word your Wife is well, and has wrote to you. Your Son is not yet recovered; but the Surgeon declares him out of danger. *Todi* torments the *Sartori* with Letters of condolence and misery; he is expected here: with all this I shall send him his Letters. *Trombetta*, *Mattei* and *Bach* are set out this day for Paris — great regrets and lamentations, but easily shaken off. *Sattori* (TO SPEAK WITH RESPECT) goes next Wednesday to Paris.

Noferi salutes you. Your being gone to Italy is now known, and causes much surprize. Some say, it is a Hum-bug; others, that it is not true; and all draw conclusions, according to custom, without any foundation. Mr. *Farmer* dined here, we drank your health. Take care of it for our sake. Ad well, and remember that I am cordially

Yours,

London, July 15, 1763.

Felice Giardini.

No. XXII.

Ditto, July 21, 1763.

Dearest Friend,

R *Omani*, the famous Tenor in the King of Prussia's service, is this Day confirmed to me, and I have his Contract, so that we need think no more about a Tenor. I have engaged *Giustinelli*, the *Cremoni*, and the *Sartori*, as I told you in my last. I want then a first Man Singer, a Bass, and first Woman Singer: The Girls and the *Dancers*. Do honour to yourself, *Gabriel*, by satisfying me. We have returned *Todi's* Letter to him, and *Agos* has wrote to him, that *Caruso* is arrived with his Wife, and lodged in his house since his return from Scotland, and by way of addition, all who have been complimented by him, have wrote him congratulatory Letters on his good success, so that he will receive a packet of Letters, which will cost him 22 Shillings; this added to his jealousy, and the extreme misery he suffers in that Country, will, it is to be hoped, induce him to run bare-foot to London. This invention is the work of the famous *Agos*. Your Wife and Son are well. I will go and see them as soon as I can with propriety.

E

THE

— AVANTI JERI IN CITTA', HO SENTITO A DIRE DA MOLTI CHE QUESTO MAZZIOTTI E GUARDUCCI SIANO VERAMENTE I MIGLIORI SOGGETTI, E QUESTA BRUCCIATINA LA MEGLIO PRIMA DONNA. ORA SE POSSO AVERE QUESTI ANCORCHE' SIANO CARI, CIOE' QUALCHE CENTO ZECCHINI DI PIU' DEL NOSTRO MANIPOLÒ NON IMPORTA. Allora prendi il resto che sia bello ed a buon mercato: Intendi bene questo bilancio. Leva dal cavolo per dare al broccolo: Se non puoi aver broccolo, scegli buoni cavoli. Addio, sto anzioso delle lettere e mi dico tutto tuo

Londra 21 Luglio 1763.

Felice Giardini.

Se puoi ritrovare in Napoli *caffette di Fiori* di penna di tutte le forti grandi e piccioli, che sono fatte dalle monache; spediscete alla direzione di Caffarena con polizza di carico.

No. XXIII

Lettre de Giardini à Leone datée du 26 Juillet 1763.

Amico Carissimo,

Vengo di ricevere una lettera di Napoli d' un tal *Cosimo Maranesi* il quale balla all' opera; Lui è stato qui in Londra, ma non è gran Ballerino: vorrebbe ritornare costi ma io non lo voglio; PERÒ TENETELÒ BELLO AFFINE VI SERVA PER BALLOTTINO. Mi scrive che ha sentito cantare due ragazze d' abilità: Io gli ho risposto che si abboccasse con voi, e lo ho ringraziato moltissimo della sua buona memoria. Questa mattina ho finito tutto l' affare con la casa, ed ho segnato; e domani comincerò ad avvertire sopra le carte pubbliche. Vi raccomando la prontezza e sollecitudine. Mi vien detto che vi sia a *Bologna* un certo *Mitchel Ballerino buono*, già gli ho fatto avanzare una lettera da *Sodi*. Credo che *Mademoiselle Asselain* voglia fare col contratto come ha fatto *Giuffinelli*; gli ho dato tempo infino a domani sera; a quest' altra posta ve lo saprò dire; Intanto però se ne trovate una buona serza, tenetela a bada. Io spero che stii bene di salute e che l' affare vadi bene: non ho ricevuto altre lettere che quella di *Calais*.

Domani andrò in persona ad informarme della salute della vostra famiglia. Addio, mi raccomando alla vostra amicizia, e siete sicuro della mia. Tutto vostro

Londra il 26 Luglio 1763.

Felice Giardini.

No. XXIV.

Lettre de Giardini à Leone datée du 5 d' Août 1763.

Amico Carissimo,

Dopo la vostra di *Calais* non ho più ricevuto le vostre nuove; cosa che m' inquieta un poco. La vostra moglie e figli stanno bene: Le ho dato jeri cinque *Guinnee* abbenchè mi disse che non le bisognava tanto, sta quasi sempre insieme con la moglie di *Noseri*. Il *Baron Bagg* mi scrisse che v' aveva veduto e parlato a Parigi, e m' offerse la *Piccinelli* per prima Donna. Io gli ho fatto una risposta ambigua, non sapendo nulla di quello che avete fatto finora: Spero, però che riceverò per la prima posta le vostre lettere. Sto in Londra apposta, così che potrete dirigerle a me in *Suffolk-street, Hay-market, London*. Finirò per non saper più cosa dire, non potendo fissare nulla senza prima ricevere le vostre lettere. Addio; credetemi di tutto cuore

Noseri e *Mr. Farmer* vi salutano.

Vostro amico e servo

Felice Giardini.

No. XXV.

THE DAY BEFORE YESTERDAY I WAS INFORMED BY MANY IN THE CITY, THAT THIS MAZZIOTTI AND GUARDUCCI ARE REALLY THE BEST SINGERS, AND THE BRUCCIATINA THE BEST WOMAN SINGER; IF THEN I CAN GET THESE, ALTHO' THEY SHOULD BE DEARER THAN THE PRICES WE FIXED ON, (THAT IS SOME HUNDRED SEQUINS MORE) NO MATTER. In that case procure the rest, as cheap and good as you can. Weigh well the following maxim: Take from the worst to give to the best. And if you cannot get the latter, chuse among the former. Adieu, I am anxious for your Letters &c.

London, 21 July, 1763.

cordially Yours

Felice Giardini.

Endeavour at Naples if you can to procure me *some boxes of flowers* of all kinds, great and small, such as are made by the Nuns, and forward them to the care of Caffarena, with Bill of Lading.

No. XXIII.

Ditto, July 26, 1763.

Dearest Friend,

I Have just received a Letter from one *Cosimo Maranesi*, who dances at the Opera: He has been in London, but he is no great Dancer. He has a mind to return here, but I will not receive him, yet keep him *at Bay*, and use him as a FOOT-BALL. He speaks much in favour of two young Girls, whom he has heard sing. I have directed him to address himself to you, with a thousand fine Compliments for his remembrance of me. This Day I have compleated my agreement for the Theatre, and have signed it. And to-morrow I shall begin my Advertisements in the Public Papers. I recommend to you watchfulness and dispatch. I am just informed, there is one *Michell* at *Bologna*, a good Dancer, and have already got *Sodà* to write to him. I have reason to think *Mademoiselle Affelain* means to follow *Giustinelli's* example. I have allowed her till to-morrow night. Next post you shall know the result. In the mean time, if you should find a good serious Dancer, keep her in suspence. I hope your health continues good, and that all our affairs go well. I have not heard from you since your Letter from Calais. To-morrow I will go to your house to enquire after your Family. Adieu, preserve me your friendship, as you are sure of mine.

London, July 26, 1763.

Felice Giardini.

No. XXIV.

Ditto, August 5, 1763.

Dearest Friend,

SINCE your Letter from Calais, I have heard nothing from you, which makes me a little uneasy. Yesterday I gave your Wife five Guineas, (although she said she did not want so much) and found her and her children well; they are constantly with *Noferi's* Wife. *Baron Bagg* writes me word, he saw you, and spoke with you at Paris, and has offered me the *Piccinelli* as fittest Woman. I made him an ambiguous answer, not knowing what you may have done for me by this time. I am in expectation of Letters from you by the first Post. I remain in London for that purpose, so that you may direct to me in Suffolk-street, Hay-market, London. I conclude not knowing what more to say, as I cannot fix any thing till I hear from you. Adieu. Believe me cordially

Your friend and servant

Felice Giardini.

Noferi and Mr. Farmer send their compliments.

No. XXV. *Lettre de Giardini à Leone, datée du 12 d' Août 1763,*

Caro Leone,

M*l' spiace all' anima di sentire il disappuntamento che avete trovata in Parigi. Ciò è colpa mia non avendo prima inviato una lettera d'avviso all Vedova (*) Magra, come pure quello di Caffarena toccante il Signor Marchesio. Subito ricevuto la vostra, sono andato a dare gli ordini opportuni a Caffarena ed al ricever di queste, riceverete a Roma come pure a Napoli tutte quelle sicurtà e denaro necessario. Intanto fate presto, e scrivetemi subito che n'avriete impegnata qualcheduno. Oggi scriverò a Graziani gli dirò che a riguardo vostro surmonterò le difficoltà che vi sono a METTER FUORI IL VIOLONCELLO DELLA R NON OSTANTE SARA' FUORI; io non so che scrivervi, atteso che più istruzioni di quelle che v'ho dato farebbero di nissun uso; e così non posso dirvi altro se non che la vostra moglie sta bene, le ho dato cinque guinee, il figliuolo sta bene come pure la ragazza: Fatene altrettanto e credetemi di tutto cuore vostro amico e servo FELICE GIARDINI.*

Caffarena, Noferi, Giustinelli, Farmer, Polly vi salutano caramente. Noferi è in campagna. (*) Plaissanterie à la Giardini pour dire la Veuve Grassé.

No. XXVI. *Lettre de Giardini à Leone datée du 22. d' Août 1763.*

Amico caro.

V*eramente dovrei farvi un mondo di Apologie per quello che mi dite essere stato disappuntata; Ma se l'avessi saputo da Parigi, allora il rimedio sarebbe stato più pronto; nulla di meno non serve perdersi di coraggio, perchè il danaro si troverà, e come vi scrissi nella mia antecedente, l'ordine è mandato tanto per Roma come pur per Napoli. Non mi manca altro che quello che appartiene a voi: non fate il difficile, se veramente questo Mazzotti è così bravo. Se la Brucciatinia si mette a cosa onesta v'è bene, se no mi è stato rotto il capo dal Baron Bagg per questa Picci nelli. Mi stupisco di sentire che in Italia non si possa ritrovar soggetti come la Sartori e Giustinelli per quel prezzo: Bisogna dunque credere, che tutta la Musica è partita d'Italia ed è andata a far villeggiatura in Germania ed in Olanda: Non importa. Venghiamo a questi due ballerini abbenchè raggazzi se l'offerta di 600 Zechini ò 700 e pagargli i viaggi a venire qui, gli accomoda, potrete fermargli. Nonmancate d'impegnare questo (+) Pasticciere e se Piccini non puol rompere il suo ingaggiamento, fate in sorte d'aver la sua musica; e se ne vuole comporre una apposta per me gli lascio l'arbitrio del Drama, e gli farò un regalo di 80 Zecchini: e questo gli potrà fare un nome, ed un' intratura in questo paese, che gli recherà gran vantaggio per quando sarà per portarsi lui stesso. Romani viene. Ricordatevi di queste due ragazze. Scrivetemi un poco più sovente, affinchè se mancasse qualche cosa vi si possa rimediare a tempo. La lettera del Todi è veramente pellegrina; non credo che vi sia grande necessità a rimandarla, ma pure la terrò ben custodita, ed in caso che potesse portare qual che pregiudizio, ve la rimanderò subitamente: già l'ho fatta registrare al libro. La vostra moglie e famiglia stanno tutti bene, tutti i miei amici vi salutano. Cattolino sta con l'aspettativa ne di poter urinare. I Deamicis sono disperatissimi in Olanda per non saper dove andare. Giustinelli è andato alla campagna ed io sto qui a travagliare per metter in ordine la casa dell'Opera; Addio. Ricordatevi dei comandamenti abbenchè ve ne faccio Plenipotenziario con una certa tal qual moderazione. Sempre di tutto cuore, Vostro.*

Londra al di 22 Agosto 1763.

Felice Giardini

(+) Mr. Vento.

No. XXVII. *Lettre de Giardini à Leone à Rome, sans date.*

Amico carissimo,

Q*uanto la vostra ultima mi abbia fatto dispiacere, ve lo lascio immaginare; ma la colpa non è mia: con tutto ciò troverete tutto rimediato; ROMANI VERRA', COSICHE NON MI BISOGNA ALTRO CHE IL PRIM'UOMO E LA PRIMA DONNA, la Spagnioletta se si puole ed il Basso e le due ragazze: una coppia da ballerini, se non si ritrova la coppia, mi BASTERAÀ*

UNA

No. XXV.

Ditto, August 12, 1763.

Dear Leone,

YOUR *disappointment at Paris has hurt me to the quick. It is my fault*, by not having sent a Letter of advice to the Widow *Lean* (*). I am equally vexed at *Caffarena's* disappointing you in credit on Mr. *Marchesio*. On the receipt of yours, I went to direct him to give the necessary orders, so that on the receipt of this you will have all the credit and security you can require both at Rome and Naples. In the mean while make haste, and the instant you have contracted with any one, let me know it. I will write by this Day's Post to *Graziani*, to let him know. I will on your recommendation wave all difficulties IN STRIKING OUT THE VIOLINCELLO OF THE Q. . . . WHO SHALL CERTAINLY BE OUT. I know not what to write. Any instructions beyond those I have given you would be useless, and therefore I have nothing to say, but that your Family is all well. I have given your Wife five Guineas. Believe me cordially

Yours

Felice Giardini.

Caffarena, *Noferi*, *Giustinelli*, *Farmer*, *Polly* send their compliments. *Noferi* is in the Country.

(*) An attempt to wit; meaning the Widow *Grafse*. *Grafse* in French signifying *Fat*.

No. XXVI.

Ditto, Aug. 22, 1763. To Mr. Leone at Naples.

Dearest Friend,

IN truth I should make you *many Apologies* for the *Disappointment* you met with at Paris. Had I known it sooner, the remedy should have been quicker; nevertheless, do not be dismayed, because money will be found, and as I wrote you word in my last, the order is sent as well to Rome as Naples. I want nothing but what depends on you. *Do not make difficulties if this Mazziotti is so good*. If the *Bruciatina* will come on reasonable terms, it is well; if not, I am tormented by *Baron Bagg* in favour of *Piccinalli*. I am much surprized, that *such Subjects*, as the *Sartori* and *Giustinelli*, are not to be found in Italy, and for the same price. I am to conclude then, that *all Music has deserted Italy* to turn *Stroller* in *Holland* and *Germany*. No matter; let us come to these two Dancers. Young as they are, if they will take 6 or 700 Sequins, and their Journey to England free, you may engage them. Do not fail of engaging this (+) *Pasticier*, and if *Piccini* cannot break off his engagement, endeavour to get his Music. If he will compose an Opera on purpose for me, I will leave him the choice of the Subject, and give him 80 Sequins for it. This may gain him credit and acquaintance in this Country, which may prove very beneficial to him against he comes over himself. *Romani comes*. Remember the *two young Girls*. Write to me oftener, that if any thing be wanting, it may be remedied in time. *Todi's* Letter is really strange. I see no great occasion to send it back. But I will keep it safe, and in case it should be of any prejudice to him, will return it forthwith. I have already had it entered in my Book. Your Wife and Family are well. My Friends send their compliments. The *De Amicis* are in Holland in despair, not knowing where to go. *Giustinelli* is in the Country, and I remain here labouring to get the Theatre in order. Adieu. Remember the *Commandments*, as I make you my *Plenipotentiary*, tho' with a certain reserve. I am ever cordially

London, Aug. 22, 1763.

Yours

Felice Giardini.

(+) Mr. Vento.

No. XXVII.

Ditto. To Mr. Leone à Rome, (without Date.)

Dearest Friend,

I Leave you to imagine how much your last has vexed me, although it is not my fault. With all this you will find every thing remedied. ROMANI COMES, SO THAT I WANT ONLY A

FIRST

UNA BRAVA GROTTESCA. Tengo tre ballerini eccellenti: fappiate che la seconda e terza donna la ho ed il second'uomo: non v'imbarazzate per l'altr'anno che ho già trovato tesori, travagliate a questo anno, e NON BADATE A' MIEI PREZZI; giacchè siamo così tardi, so che in queste occasioni, vorranno tirarmi per la gola, ma pazienza. Giacchè ho fissato tutto qui, bisogna cercar nient'altro che una *decente economia*, ed addatata alle presenti circostanze. Subito mandq dalla vostra moglie le vostre nuove ed il danaro, lei e la famiglia stanno benissimo: Contate sopra me che prenderò Graziani, anzi gli farò parlare da Venier. Qui si dice che il matrimonio della sorella del Re si farà nel mese di Novembre; Dunque, se potessi cominciare le mie provè nel mese d'Ottobre, farebbe una buona cosa. Scrivimi sempre, quando non fosse che quattro righe, e diriggi le mie lettere così: To Mr. Giardini in great Sutto'k-street Hay-Market, London. Toccante a Piccini, sicuramente avrei piacere d'averlo, ma quando non si possa, bisognerà aver dell'opere intiere delle meglio; ed allora prendere quello che voi m'avete detto. Oggi ho fatto spedire altre lettere per Roma e Napoli, cosicchè vi diriggo questa a Napoli. Addio state sano, di tutto cuore mi dico vostro amico e servo

Londra

Felice Giardini

No. XXVIII. *Lettre de Giardini à Leone, datée du 30. d'Avût 1763.*

Carissimo amico,

Ricevo la vostra del 10. corrente la quale non mi fa poco di'piacere in sentire quanto siano grandi le calamità; ma spero che a quest'ora saranno finite e che avrete ritrovato tutto. ORA SENTITE BENE, A ME NON MI BISOGNA ALTRO CHE IL SOPRANO PRIM'UOMO ED IL BASSO e gli due ballerini che mi dite d'aver impegnato; Se non avete fissato con la *Spagnioletta*, come mi pare, non impegnate nessuna, perchè avrò la *Mingotti*. Eccoci adunque in porto; tutto quello che mi preme è che vi ritroviate qui al più lungo tempo alla fine del mese venturo ò per la metà d'Ottobre con il *prim'uomo* ed il *Basso* ed i *Ballerini*, e quelle *due ragazze*, se le trovate.

IN QUANTO ALLA CASSA NON HO AVUTO TEMPO D'INFORMARMI, MA CREDO CHE SARA DIFFICILE FARLA ENTRARE SENZA DOGANA, PARTICOLARMENTE VENENDO PER MARE, FUORCHE' IL CAPITANO DEL VASCELLO FOSSE VOSTRO INTIMO AMICO, ED ALLORA' POI TROVERESSIMO MODO DI AVER LA ROBBA APPOCO APPOCO IN UNA MANIERA COMODA E SENZA RISCHIO.

Se non potete aver Piccini, scritturate subito questo Signor Vento tanto per comporre un' Opera come pure per accomodar le altre e recite, e tutte quelle addizioni che occorreranno nella stagione e fatelo partire con gli altri. Se potete fare che si ritroviano tutti qui alla fine del mese prossimo potrei andar in scena verso la fine d'Ottobre, che sarà il tempo del matrimonio della Principessa.

La vostra moglie sta bene e tutta la famiglia ancora. Addio, caro amico fate il più presto possibile che mi farà d'un grandissimo vantaggio: UN ALTR' ANNO GIA' FAREMO MEGLIO atteso che quasi tengo la compagnia tutta fatta. Salutatemmi tutti gli amici e credetemi con tutta l'amicizia vostro amico e servo

Londra

Felice Giardini

Nel progetto del Ballo, gli leverò solamente quelle figura dell' IMPRESARIO ITENERITO.

No. XXIX. *Lettre de Monsieur Varese à Leone, datée de Génes, ce 3. de Septembre 1763.*

Napoli: Signor Gabriel Leone.

Dagli Signori *Moris e Caffarena* di Londra mi è stato ordinato di fornirle così una lettera di credito per poterse ne valere alle sue occorrenze per la somma di lire duecento sterlines; pertanto le compiego l'inclusa lettera diretta a cotesti Signori *Jermey & Merry* Negozianti, i quali

FIRST MAN, A FIRST WOMAN SINGER, (the *Spagnioletta* if possible) and a Bass, the two Girls, a couple of Dancers, or in default of them, ONE GOOD WOMAN COMIC DANCER, as I have already *three excellent Men Dancers*. I have also the *second and third Women Singers*, and the *second Man*. I am already provided for next year, therefore confine your attention to this year, and

PAY NO REGARD TO MY PRICES.

The Season is far advanced, and I am aware that on such occasions, they will make the most of me; but patience. As I have fixed every thing here, you have only to mind a *decent Oeconomy*, adapted to the present circumstances. Your Wife and Family are well. I shall immediately supply her with money, and send her news of you. Be assured I will take Graziani, and will get Venier to speak to him. It is reported, the King's Sister is to be married in November. If then I could begin my Rehearsals in October, I should find my account in it. Continue writing to me, although it should be but four lines, and direct to Mr. Felice Giardini, in great Suffolk-street, Hay-market, London. With regard to Piccini, certainly I should like to have him; but if that cannot be, it will be necessary to get some of the best entire Operas, and in that case to take the Person (*) you mentioned to me. I send other Letters by this Day's Post to Rome and Naples; so that I direct this to Naples. Adieu. Keep well. I am cordially your friend and Servant,

(*) Mr. Vento.

Felice Giardini.

No. XXVIII.

Ditto, August 30, 1763.

Dearest Friend,

THE Account you give me in your Letter of the 10th instant of the greatness of your Distress vexes me extremely. I hope by this time there is an end of it, and that all is set to right: NOW THEN UNDERSTAND ME WELL, I WANT ONLY A FIRST MAN AND A BASS, and the two Dancers you tell me you have engaged. If you have not fixed with the *Spagnioletta*, (as it seems) do not engage any one as I shall have the *Mingotti*. Here we are then safe in Port. All my concern now is, that you should be here at farthest by the end of next Month, or the middle of October, with the *first Man*, the *Bass*, the *Dancers*, and these *two Girls*, if you can get them.

WITH REGARD TO THE BOX, I HAVE NOT HAD TIME TO INFORM MYSELF, BUT BELIEVE, IT WILL BE DIFFICULT TO GET IT WITHOUT PAYING THE DUTY, ESPECIALLY AS IT COMES BY SEA, UNLESS THE CAPTAIN OF THE SHIP HAPPENS TO BE YOUR INTIMATE FRIEND, IN WHICH CASE WE CAN CONTRIVE TO HAVE THE MERCHANDISE BY LITTLE AND LITTLE WITHOUT ANY RISQUE.

If you cannot get Piccini, contract immediately with Mr. Vento, to compose one Opera, as well as to put up others, and make Recitative, and such other Additions as may be requisite in the course of the Season, and send him away with the rest. If you can contrive to send them all over by the end of next Month, I might begin my Operas by the end of October, which will be the time of the Prince's Marriage. Your Family is all well. Adieu, dear Friend, make all the haste you can for my advantage. ANOTHER YEAR WE WILL DO BETTER, as I have almost fixed the whole Company. My compliments to all Friends, and believe me with the greatest friendship your Friend and Servant

Felice Giardini.

In the Project of the Dance I will only leave out the Characters of the MANAGER HUMANIZED.

No. XXIX: Naples, Mr. Gabriel Leone.

Letter from Mr. Vareie to Mr. Leone,
Genoa, Sept. 3, 1763.

I AM directed by Mess. Morris and Caffarena of London to furnish you with Credit for 200 £. on Naples, and for this purpose send you the Letter inclosed for Mess. Jerney and Merry

quali hanno ordine dal Signore *Giuseppe Brame* di fornirlo di parte o tutta detta somma ad ogni sua richiesta, ed in caso di qualche esigenza gliene passerà la dovuta ricevuta. Questa sera le scrivo parimenti altra mia lettera a V: S: diretta per *Roma* con un altro credito di simil somma che le serva d'avviso. Li sudditti Signori *Moris e Caffarena* m'avvisano parimenti d'ordinare a qualche negoziante di costi di garantire a quelli virtuosi che accorderà, le scritture che le farà in caso che avessero qualche dubbio: ma questo, per mancanza d'amico costi di confidenza, non ho potuto effettuare, ma in caso di bisogno, potrà offrire la mia garanzia qui che farò pronto a darla e con facilità si potrà combinare per mezzo di negozianti di costi: Si compiacia avvisarmi l'occorrenze per mia regola, e col desiderio di servirla mi protesto.

Devotissimo Ob: ^{mo} Ser:°

Agostino Domenico Varese.

No. XXX.

Lettre de Giardini à Leone datée du 8. Septembre 1763.

Amico Carissimo,

Ricevo la vostra del 19. passato de Firenze. Mi dispiace all'anima, che non vi siete portato a *Roma* ed a *Napoli* subito atteso che così erano le istruzioni ed io non vi ho scritto che a *Roma* ed a *Napoli*; cosicchè vi prego calda mente a lasciar andare tutte que Romane per belle che sieno, giacchè sono impegnate, nè di pensare all'anno prossimo, che è quest' anno che mi preme. **ADESSO VI REPLICO CHE NON HO BISOGNO CHE DEL PRIM'UOMO ED IL BASSO** con quella coppia di Ballerini che dite d'aver impegnati: questo mi farà, essendo provvisto di tutto il resto. Se trovate quelle **RAGAZZE DI BUONA VOCE E BELLE**, conducetele. Fate tutti i vostri sforzi di ritrovarvi in Londra nella prima settimana d'Ottobre, senza questo sono rovinato. A *Napoli*, come vi scrissi nella mia ultima troverete quel danaro che v'occorre. Addio, se mi siete veramente amico come lo spero, lasciamo andare le barzellette, e venite qui con gli altri il piu presto possibile. Vi mando una copia di questa anche a *Napoli*. La vostra moglie sta bene e le ho dato dell' altro denario; cosicchè non le manca null' altra cosa che la vostra compagnia. Mi dico di tutto cuore Vostro sincero Amico Felice Giardini.

No. XXXI.

Lettre de Giardini à Leone datée du 16. Septembre 1763.

Amico Carissimo,

V'Aspetto con grandissima ansietà: **NON MI MANCATE TOCCANTE IL BASSO**, che è UNA COSA CHE MI PREME MOLTISSIMO. Ora vi diro una più bella: *La Cremonini* non farà più all' Opera atteso che il suo padre non ha segnato il contratto, *cosicchè mi preme d' avere un' ultima parte*. Se queste due ragazze non si trovano, trovate almeno una buona figura di donna, che come vi puotete imaginare dovrà fare da uomo, oppure un qualche castrato giovine ma con buona voce, e per questa ultima parte, non vi estendete più di 400. zecchini. Sono adesso quattro settimane che non ricevo le vostre nuove. Tutto il resto concernente all' Opera è già in ordine, cosicchè ricordatevi che il tempo passa: Dal momento che le vostre lettere m'annoncieranno il vostro arrivo a *Torino*, vi farò toccare del denaro a vista da un Banchiere che non sarà così *Viso di Cazzo* come il Signor Marchese. Quella casa *Willis* a *Napoli*, mi vien detto che farà onore a tutto quello che vi bisogna; in tal caso potete fare delle tratte sopra di me, ma badate che siano fatte da pagarli nel mese di *Gennaro* prossimo.

Dopo questa non vi scrivero più a *Napoli*, perchè spero che partirete subito, senza questo sarei rovinato per sempre: Così vi replico amico caro non perdetevi tempo a stroligare per l'anno prossimo; partite con la compagnia subito e fate in sorte d'essere qui almeno la prima o seconda settimana del mese intrante. Addio con tutto il cuore.

Vostro Amico e servo

Felice Giardini.

Londra

P. S. Per l'ordinario prossimo potrete in caso di bisogno, se l'altro vi manca, indirizzarvi al Signor Marchese *Quarantotto*, al quale per sicuro gli faranno dati gli ordini opportuni al mio nome.

No. XXXII.

Merry, Merchants there, who have orders from Mr. *Giuseppe Brami* to honour your draughts for the said Sum or any part of it, which you may require: in which case you will give the usual receipt. I write to you also by this Post directed at *Rome*, with the like Credit; which may serve you as a Letter of advice. Mess. *Morris* and *Caffarena* also direct me to procure some Merchant there, to become security to such persons as you shall contract with, in case they should require it. This I could not comply with for want of a friend there; but in case of necessity, you may offer my security here, which I shall be ready to give you, if you can get any Merchants there to go halves with me. Please to advise me of the receipt of this, and believe me &c.

Agestino Dom. Varese.

No. XXX.

From Giardini to Leone.

London, Sept. 8, 1763.

Dearest Friend,

I Have received yours of the 19th of last Month from Florence, and am much displeas'd that you did not repair to Rome or Naples immediately, according to your instructions, as I have directed to you no where else. I entreat you to leave all the Roman Women, though never so handsome, as they are all engaged, and not to think about next year, but about this only. I again repeat to you, I WANT ONLY A FIRST MAN, A BASS, and the couple of Dancers, which you tell me you have engaged, having provided all the rest myself. If you can get two HANDSOME YOUNG GIRLS with good voices, bring them with you. Get to London if possible by the first week in October, or I shall be ruined. You will find what money you want at Naples, as I told you in my last. Adieu. If you have any value for me, let us leave off joking, and repair to London with the rest as fast as possible. I send a Copy of this to *Naples*. Your Wife is well, and I have given her more money, so that she wants for nothing but your company. I am cordially

Your

sincere friend

Felice Giardini.

No. XXXI.

Ditto.

London, Sept. 16, 1763.

Dearest Friend,

I Am expecting you with the greatest impatience. DO NOT FAIL PROCURING ME A BASS, AS IT IS OF THE UTMOST CONSEQUENCE TO ME. Here is news for you: The *Cremonini* is not to belong to the Opera, her Father not having signed the Contract; so that I now want a Singer for the last part. Therefore if you cannot get the two Girls, endeavour to engage a Woman of a good figure, who, as you may imagine, must occasionally perform in Mens Cloaths, or a young Castrato with a good voice; but do not exceed 400 Sequins. It is now four weeks since I have heard from you. All else relating to the Opera, is now in course. Remember, time passes. The moment I have advice of your arrival at Turin, I will send you Credit on a Banker less (*) scrupulous than Mr. *Marcbesio*. I am told the House of *Wills* and *Leigh* at Naples will honour your draughts for what money you may want, so that you may draw Bills on me; but beware of making them payable before next January. After this I shall no longer direct to you at Naples, as I hope you will leave it immediately, without which I shall be ruined for ever. Dear Friend, let me remind you not to lose time in providing for next year. Get out with the Company immediately, and get here by the first or second week of next Month, at farthest. Adieu. I am cordially

Yours &c.

Felice Giardini.

P. S. By next Post you may in case of need, if the other fails you, apply to the Marquis *Quarantotto*, who shall have proper directions from me.

(*) The Original is so vulgar and indecent, that it will not bear Translation.

No. XXXII.

Lettera de Giovanetti à Leone, datée du 23. Septembre 1763.

Caro Leone,

MI vien assicurato che il Re di Prussia farà l'Opera; ora dunque non *potro aver Romani il Tenore*, così che fate in sorte, d'aver uno. Se non puotete trovar meglio, prendete il *Cattaneo*. La posta parte, così non vi posso dir altro, non mancate in questo. La copia di questa vi farà rimessa a Turino, ed a Milano, Tutto vostro

Londra

Nel vostro corso informatevi e trattate con qualche bravo

Pietro Giovanetti,
per Felice Giardini.
Pittore di Scienza.

No. XXXIII.

Dichiarazione di Luigo Berardi li 4. Luglii 1764.

AVendo aspettato a Parigi circa un mese di tempo full' aspettativa di ricevere danaro dal *Giardini* per proleguir il viaggio e non avendo mai ricevuta alcuna rimessa, mi portai in Londra mediante l'ajuto della Signora *Tognoni* qui chiamata da *Giardini* per cantare, e subito giunto a Londra verso alla fine di Gennajo scorso, fui invitato dal detto *Giardini* per mezzo del Signor *Sodi* alle prove per cominciar le mie fatiche; ciò non ostante non mi fu mai possibile di ricevere alcun danaro dal detto *Giardini*, prolungandomi il pagamento secondo il mio contratto fatto con il Signor *Leone* suo agente. Perlocchè dicendomi che questo contratto non era valido, mi forzò, conoscendomi miserabile, e molto bisognoso di danaro ed abito per comparire, di far nuovo contratto col ribassamento di 45 Lire Sterline in circa dalla prima paga, che era di 200. Zecchini; e perciò fui necessitato di contentarmi a tanto per settimana, pro rata della quale somma dovutami, mi resta debitore di 20 Lire Sterline in circa, non ostante che il contratto espressamente dica di pagarmi ogni settimana pro rata, e di essermi adoperato più volte per ricevere questa somma.

Io dichiaro che questa è la pura verità.

Londra.

Luigi Berardi.

No. XXXIV. *Lettera di Ravaschiello a Gabriel Leone, scritta di Parigi o Londra in data del 30. Aprile 1764.*

Stimatissimo Signore;

fulle

mia mostra, le fibbie di brillo che io avevo, tutti stanno in mano di questi Signori. Onde io non domando altro: nè vi metto avanti agl'occhi tutto quelle che avrei guadagnato in tutto questo tempo che sono stato qui non solo senza far niente; ma è stata tanta la collera che ho avuta, che mi ha fatto cascàr malato; e credevo che per ricompensa di tutto, perdevvo ancora la vita: Onde non vi domando altro, anzi ve lo domando in grazia di levarmi da queste pene con farmi prendere la mia robba e farmene ritornare alla mia patria, giacchè non ho potuto aver il piacere e l'onore di venir a ballare in questa città, dove era stato scritturato.

Onde caro Amico e Padrone, la prego a volersi impegnare di ajutarmi ed anziioso de' vostri gentilissimi comandi me gli offerisco per sempre a servirla.

Di V. S. Stimatissimo Signore Umilissimo servitore

Ravaschiello
No. XXXV.

No. XXXII.

Letter from Giovanetti to Leone.

Dear Leone,

I Am just assured the King of Prussia intends to have an Opera, and that *I cannot have Romani*. Therefore endeavour to have a *Tenor*, and take *Cattaneo* if you cannot get a better. The Post is going out, so that I can say no more. Do not fail in this. You will receive a Copy of this Letter at Turin and Milan. — Wholly Yours

London, Sept. 23, 1763.

Pietro Giovanetti,

for Felice Giardini.

In your Journey enquire after, and treat with some good *Scene-Painter*.

No. XXXIII.

Declaration of Luigi Berardi, Dancer, July 4, 1764.

AFTER waiting near a Month at Paris in vain expectation of money from *Giardini* to enable me to pursue my Journey, I got to London by the assistance of Signora *Tognoni* sent for by *Giardini* to sing there. On my arrival towards the end of January last, I was called upon by Signor *Sodi* in the name of *Giardini* to attend at the Rehearsal, and enter upon my Business. — I applied to *Giardini* from time to time for money on account of the pay I was entitled to by virtue of my Contract with Mr. *Leone*, *Giardini's* Agent; but in vain. *Giardini* refused me any, and urged the invalidity of my Contract. Reduced to misery, in want of money, and Cloaths to appear in, he availed himself of my situation, to extort from me a fresh Contract, with a Deduction of about 45 £. *Sterl.* of my first Salary, which was for 200 Sequins. I was to be paid, pro rata at so much a week. I have repeatedly applied to him for payment, and at this time he owes me about 20 £. *Sterl.*

I declare this to be the Truth.

July 4, 1764.

Luigi Berardi.

No. XXXIV.

Letter from Ravaschiello to Leone.

Dear Sir,

Paris, April 30, 1764.

IT is now five Months, that I have been living at Paris at my own expence. Not to trouble you with every minute particular, I shall only say, that I have made an exact calculation of my expences, which including the hire of my room, my eating and drinking, candles and fire when I was ill, amount to 3 Livres a day, which I must pay. You well know that I gave you at Lyons what money I had, so that on my arrival at Paris I was quite destitute. This has obliged me to pawn my Valise, my Music, my Watch, my Stone-Buckles, and even to my Boots. Consider then what I might have gained in all the time I have been here without employment, and labouring under a fit of Illness brought on by vexation. Relieve me, I earnestly beseech you, and enable me to redeem my Effects and return to my own Country, since I cannot have the honour of dancing in London according to my Contract.

I entreat you to assist me. I am &c.

Ravaschiello.

No. XXXV.

*Lettera di Demarchis a Gabriel Leone, scritta di Parigi a Londra
in data del 30. Aprile 1764.*

Cher Ami,

HO infine avuto il piacere di vedere e parlare al vostro raccomandatomi virtuoso *Ballerino* il Signor *Ravasciello*, il quale in verità merita per la sua indole e buon carattere ogni premura e attenzione da vostra parte e del Signor *Giardini*, avendo un' apoca ben legittima e ben formata senza la minima alterazione di verità. La situazione di questo povero giovane fa pietà, ed è sacrificato affatto, mentre per quel che deve per cinque mese, gli hanno ritenuto e preso quanto gli era restato, come vedrete dalla sua nota, che vi includo; in conseguenza eccovelo in pieno in mezzo d'una strada con un talento non commune, mentre avendo ballato tre volte alla *Commedia Italiana*, senza però averne un soldo, ha sempre incontrato, ed è stato al sommo applaudito; Ma ciò non ha servito nè serve al povero giovane, che aumentargli affanni pene e affezioni, che in fine l' hanno fatto cader malato. In conseguenza è troppo giusto e doveroso che in tale stato di cose, seriamente voi ed il Signor *Giardini* pensiate a tirare e presto da questo abisso di guai questo povero virtuoso, tanto più che onestamente altro non chiede che il denaro per ricuperare il suo, e solo 25 guinee per subito ritornarsene in Napoli, ove subito, non li mancherà impiego e pane. Assolutamente per onestà di voi altri due, dovete sollevare questo povero giovane, mentre vi farebbe troppo disonore un trattamento sì barbaro verso un povero virtuoso tirato da un Teatro Reale, come voi *Caro Amico* ben sapete, il quale è giunto a darvi come ei mi dice fin quel poco resto di denaro che aveva in Lione, consistendo in dieci Zecchini tre luigi, e una doppia di Spagna. Caro per quanto vi sia cara la vostra integra probità, muovetevi a compassione di questo giovane, et fate ch' io possa riuscir con onore a quanto vi ho con verità esposto.

Voi conoscete Parigi: fa tremare per uno che sia in mezzo a una strada: mi dico

Vostro fedele amico

*Demarchis.*No. XXXVI. *Contrat de Michell avec la Marcucci.**Bologna, 14. Agosto 1763.*

COn la presente privata scrittura, vogliono le parti, che abbiano forza come se fosse pubblico e giurato istrumento fatto da pubblico Notaro, si obbliga la Signora *Felice Marcucci* di ballare in figura di prima grottesca col Signor *Pierre Bernard Michel*, che farà il suo compagno nel Teatro di Londra, nel quale si fa ordinariamente le Opere, che principeranno al primo di Novembre 1763, e devono terminare alla fine di Giugno 1764. All' incontro si obbliga il Signor *Pierre Bernard Michel* pagare alla Signora *Felice Marcucci* 400 Zecchini, dico quattrocento Zecchini, e di più si obbliga il suddetto *Michel* condur la suddetta con un' altra persona sino in Londra Libera di ogni spesa, e di pagar le le rate conforme verranno pagate dall' Impresario di Londra salvo però i soliti Capi Teatrali.

Io *Pierre Bernard Michel* affermo quanto sopra.

No. XXXV.

Letter from Demarchis to Leone.

Dear Sir,

Paris, April 30, 1764:

I Have at last found out Mr. *Ravafchiello* the Dancer you recommended to me, who from his Talents and good Character merits every attention both from *Giardini* and yourself. His Contract appears just and legal, and his situation merits compassion: all his Effects are seized to pay his maintenance for five Months, as you will see by the Note I enclose. In consequence of this, his Talents cannot preserve him from the utmost misery. He has danced three times at the Italian Theatre, and met with the greatest applause; but as he received no pay, this has only served to aggravate his misfortunes, which at length have thrown him into a fit of Sickness. It is a duty incumbent on *Giardini* and you to extricate this worthy young Man out of his present situation. All he requests is wherewithal to redeem his Effects, and 25 Guineas to bear his expences to his own Country (Naples), where he will not long want employment. Absolutely for both your reputations you are bound to relieve him to prevent the imputation of Barbarity. You took him from a Royal Theatre, and, as he says himself, he gave you at Lyons what money he had left. You know Paris: it makes one tremble to see any Person driven to distress there; therefore as you value your own Character, shew some compassion for him. I am &c.

Demarchis.

No. XXXVI.

Michell's Contract with the Marcucci.

Bologna, August the 14, 1763.

BY this private Writing, which the Parties concerned agree shall have the same force as if it was an attested Instrument drawn up by a Notary Public, *Felice Marcucci* obliges herself to dance as first Comic-Dancer with *Peter Bernard Michell*, at the Opera in London, which is to begin the first of November 1763, and continue till the end of June 1764. And *Peter Bernard Michell* obliges himself to pay the said *Felice Marcucci* four hundred Sequins, and to bear her expences, and also those of another Person with her to London free of all charges, and to pay her her Salary pro rata as he shall be paid by the Director of the Opera, the conditions usual in Theatres being understood.

I *Peter Bernard Michell* affirm as above.

No. XXXVII.

No. XXXVII.

C I R C O N S T A N C E S ,

Dans lesquelles se trouvoit Mr. Graziani à Paris, lorsque Mr. Giardini l'a engagé à venir à Londres, & Particularités qui se sont passées entre eux depuis ce tems-là jusqu'à présent.

A Peine fus-je arrivé à Paris, que je fus demandé par Mr. de la Poplinière pour être premier Violoncelle de sa Musique, où j'ai demeuré jusqu'à sa mort avec des appointemens fort honnêtes & beaucoup au-dessus de ce qu'il avoit jamais donné à des Musiciens de cet Instrument. J'ai ensuite été attaché à Mr. le Baron de Bacq, qui me donnoit les mêmes appointemens avec sa Parole d'honneur de me les constituer en Rente viagère. Pendant cette intervalle, je connus Mr. Leone, qui a demeuré quelques années à Paris, d'où il partit pour Londres. Comme j'avois été lié assez étroitement avec lui à Paris, j'entretenois sa correspondance d'autant plus volontiers, que j'étois bien aise de favoriser sa réputation, que Londres s'est procurée dans toutes les Parties de l'Europe d'enrichir les Gens à Talent supérieur, étoit vraie ou fausse. Mr. Leone ne fit que m'entretenir par ses Lettres des grandes ressources & des avantages supérieurs qu'on y trouvoit, en me disant que mon séjour à Paris ne pouvoit que m'être désavantageux, & que tous les momens qui me séparoient de Londres, étoient des momens perdus pour moi. Dans cette disposition, & bien avant le tems que j'eus la moindre relation avec Mr. Giardini, je lui marquai que, si par son crédit vis-à-vis ses amis il pouvoit m'assurer quelque chose de fixe, je me déterminerois à me rendre à Londres. Cependant Mr. Giardini envoya le Sr. Capitani, Tailleur à Paris, avec ordre de me proposer la place de premier Violoncelle de son Opéra aux mêmes appointemens qu'avoit Mr. Gordon, mon Prédécesseur, savoir une Guinée par soirée. Je m'étendis alors sur les avantages que je perdois en partant de Paris, & lui fis faire réflexion à la modicité de cette somme &c. Il me dit là-dessus qu'il en écriroit à Mr. Giardini, & qu'il me donneroit incessamment réponse. Quelque tems après je rencontrai le dit Sieur Capitani chez Mad. Sartori, qui me dit d'avoir écrit à Mr. Giardini les représentations que je lui avois faites, mais que je ferois bien de lui écrire aussi, & de lui faire entendre moi-même mes intérêts. Je suivis ce conseil, & je marquai à Mr. Giardini que j'acceptois volontiers la Guinée par soirée qu'il me proposoit, mais qu'il payeroit mes voyages, & qu'il s'engageroit, comme je n'en doutois pas, à me procurer des Connoissances capables de me dédommager & de remplacer les bénéfices que je faisois à Paris. Apparemment il croyoit dans ce tems-là trop au-dessus de lui de me répondre directement; mais dans une entrevue que j'eus chez Mad. Sartori avec son Commis-sionnaire, celui-ci m'annonça qu'il étoit chargé de me dire très-expressément de la part de Mr. Giardini, qu'il étoit inutile de me mettre en peine d'aucune chose, de partir le plus-tôt que je pourrois, & d'être bien assuré sur sa parole qu'il m'accorderoit tout ce que je demandois, qu'il ne perdrait aucune occasion pour me rendre service, épouser mes intérêts, me recommander à toutes ses Connoissances, qu'en un mot je gagnerois plus de Guinées à Londres que je ne pouvois espérer de gagner d'Ecus à Paris.

Voilà l'aveu que me fit de sa part le Sr. Capitani en présence de Mad. Sartori, & je m'y fiaï en aveugle d'autant plus volontiers que, rempli des sentimens de probité moi-même, je n'imaginerois pas pouvoir connoître des hommes, sur qui cette probité n'avoit jamais eu le moindre accès. Je me disposai donc à mettre ordre à mes affai-

affaires pour partir, & dans le tems que je pensois le moins à être le premier à rendre service à Mr. *Giardini*, je vis entrer chez moi le Sr. *Capitani*, qui venoit d'un air empressé me prier de lui vouloir faire un plaisir important, qu'il devoit faire partir plusieurs Danseurs fugitifs, & qu'il n'avoit pas un Sol pour payer leur voyage, qu'ainsi il me prioit instamment au nom de Mr. *Giardini*, de vouloir lui prêter trente Louis d'or sur une Lettre de Change qu'il me donneroit, & qui me seroit remboursée à ma première entrevue avec Mr. *Giardini*; enfin il me fit entendre qu'il ne pouvoit m'arriver une circonstance plus favorable pour me mettre en avance avec Mr. *Giardini* de tous les bons offices qu'il ne manqueroit pas de me rendre à Londres, & qui me conduiroient inmanquablement dans le grand chemin de la fortune. Je me disposois à chercher une Chaise de Poste pour me rendre à Calais, lorsque je reçus une autre visite du Sr. *Capitani*, qui venoit pour m'insinuer que la Poste me couieroit fort cher, & cela pour me proposer une Berline de retour de Bologne, dans laquelle deux Danseurs partiroient avec moi, & qu'elle seroit très bien pour nous. Je voulus bien encore me laisser persuader, mais je ne m'attendois guères à la proposition qu'il me fit alors de vouloir bien fournir à ces Danseurs l'argent nécessaire pendant leur route, qui me seroit exactement rendu à mon arrivée par Mr. *Giardini*, en m'exagérant toujours les grandes obligations qu'on m'auroit. Je consentis à tout, & je m'envoiturai avec le Danseur, la Danseuse, & ma femme. On ne sauroit imaginer combien j'ai souffert de cette association pendant ma route, avec des Gens qui, n'ayant pas le Sol dans la poche, vouloient faire des dépenses de Seigneurs, s'imaginant que jusqu'aux brouillards de Londres tout y étoit d'or. J'ai eu encore presque autant à souffrir pour le remboursement de ces frais de voyage, qui ont néanmoins été payés demi Guinées à demi Guinées.

Dès mon arrivée, je me rendis chez Mr. *Giardini*, qui m'accabla de politesses; il ne me parut cependant pas si obligé que je l'aurois crû sur les avances que je lui avois faites à l'instigation du Sr. *Capitani*. Il me fit beaucoup de complimens sur mon talent, avant & après m'avoir entendu. Il écrit avec beaucoup d'éloge à Mr. *Soderini*, Musicien chez Mylord *Pembroke*, qu'il avoit fait venir un Violoncelle supérieur à tous ceux qu'il avoit entendu, & il me procura la connoissance de Mylord *Pembroke* & de Mr. le Major *Stainton*, à qui j'ai donné des Leçons pendant l'Hyver. Je me soutins assez bien avec lui pendant un certain tems, mais tout d'un coup, sans jamais en avoir su la raison, il a commencé à se refroidir avec moi, & je n'ai jamais été plus surpris que de lui voir affecter certains airs d'hauteur & de mépris, qui ne vont jamais vis-à-vis d'un homme de bien, & d'apprendre qu'il ne perdoit aucune occasion pour décrier & mon talent & ma personne. En vérité, je n'avois jamais connu des caractères qui ne vivent & ne s'abreuvent que de fiel!

Sur ce traitement j'eus avec lui des explications très-vives, & je le pressai de vouloir ranger les comptes entre nous, soit pour la Lettre de Change, dont j'ai presque reçu le montant, & que j'ai encore entre les mains, soit pour ce qui m'étoit dû de lui pour l'Opéra & pour les Concerts dans lesquels il m'a fait jouer, mais il m'a été impossible d'obtenir cet arrangement.

J'ai exactement marqué tout ce que j'ai reçu de Mr. Giardini, de son Frère & de son Trésorier, c'est de quoi on peut s'éclaircir sur mon Memoire.

ETAT de ce qui est dû au Sr. Graziani par Mr. Giardini.

	£.	s.	d.
48 Représentations, à 1 £. 1 s.	50	8	0
Pour le Concert de Bénéfice de Mad. Sartori	3	3	0
Pour le Concert de Madame la Duchesse de Grafton	3	3	0
18 Concerts de Soufcription	37	16	0
Pour mon Voyage de Paris à Londres	10	10	0
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	105	0	0
Sur quoi j'ai reçu par Mr. Giardini ou par son ordre	44	2	0
	<hr/>		
Reste	60	18	0

Laquelle Somme 60 £. 18 s. Mr. Giardini fait bien lui-même qu'il me doit à très-juste titre.

JE Souffigné déclare, que le Memoire ci-dessus contient la pure vérité, & je consens qu'il soit imprimé avec celui de Mr. Leone. Londres, ce 5 de Sept. 1764.

GRAZIANI.



E R R A T A.

- Page 8. l. 44. for *importa* read *importa*.
- 18. l. 4. for *Daneur* read *Danseur*.
- -- l. 27. for *annulle* read *annuller*.
- 19. l. 14. for *Journey* read *Journeys*.
- 20. l. 10. for *Operas* read *Opera*.
- 23. l. 4. for *perciocbe* read *perciocchè*.
- -- l. 5. for *effigere* read *efigere*.
- 33. l. 14. for *my Business* read *my own Business*.
- 36. l. 8. for *impegnata* read *impegnato*.
- -- l. 37. dele *ne*.
- -- l. 40. for *certe* read *certa*.
- -- — for *quala* read *quale*.
- 37. l. 30. dele *of*.
- 38. l. 41. for *itenerito* read *intenerito*.

