

## **Contents**

Introduction 11

### **Chapter I: The theatre before the War of Austrian Succession**

1 'Un vrai pays d'obédience, rempli de foi, privé d'esprit' 19

2 The Théâtre de la Monnaie in the first half of the eighteenth century: erosion of a courtly-aristocratic discours? 21

    1.2.1 The founding of the Grand Théâtre de la Monnaie 21

    1.2.2 The Music Theatre in the Monnaie 23

        1.2.2.1 Moving arias, noble sentiments, but (hélas) no King to honour: tragédie en musique in the Monnaie 23

        1.2.2.2 Je danse, donc je suis: opéra-ballet in the Monnaie 35

        1.2.2.3 An Italian intermezzo 35

    1.2.3 The spoken theatre

        1.2.3.1 The French classicistic stage repertoire as a ghost of the Monnaie 35

        1.2.3.2 From grunting and joking to a laugh and a tear: dancourades, lazzi, comical intermezzi, opéra-comique, etc. gain influence in the Monnaie 42

        1.2.3.3 The Monnaie versus the Théâtre du Coffy: a Brussels' 'querelle du théâtre'? 46

3 Theatre life in the Provinces 49

    1.3.1 The St Sebastian theatre in Ghent 49

    1.3.2 The Chaplains in Antwerp 54

    1.3.3 Theatre life in Bruges 55

### **Chapter II: Theatre after the War of Austrian Succession 57**

II.1 The Theresian Reforms 57

II.2 The Théâtre de la Monnaie in the second half of the eighteenth century: blossoming and the development of a civi-enlightened discourse 60

    II.2.1 The music theatre in the Monnaie 60

        II.2.1.1 Charles Simon Favart and the opéra-comique 60

        II.2.1.2 The chivalrous period under D'Hannetaire 64

    II.2.2 The spoken theatre 66

        II.2.2.1 A wailful father, a tormented son and a virtuous daughter: a civil drama in the Monnaie 66

    II.2.3 The Monnaie gets international recognition under Ignaz Vitzthumb 77

II.3 Theatre Life in the Provinces 81

    II.3.1 Vitzthumb has a 'schoone uytwerkinghe' on the spectators in Ghent 81

    II.3.2 The Tapestry Building in Antwerp 84

II.3.3 Bruges and the Brotherhood of the Concert 85

**Chapter III: Traveling companies and rhetoricians 87**

III.1.1 The Vlaemsche Opera of Jacob Toussaint Neyts 88

III.1.1.1 The Bruges period 88

III.1.1.2 The Vlaemsche Opera in Flanders 89

III.1.1.3 ‘Une brébie errante’ or Neyts versus the bishop of Bruges 92

III.1.1.4 The Flemish flame in the theatre of Amsterdam 97

III.1.1.5 ‘Tooneelichtkunst die vaak uw dwaaling brengt in ‘t licht’ or ‘Welingerecht  
tooneel kan ik niet zondig noemen, 100

III.1.1.6 Neyts’ later life 103

III.2 The civil-enlightened discourse by the rhetoricians as a temporary final point 12à

Notes 127

Bibliography 153