DONIZETTI'S

OPERA

LUCREZIA BORGIA,

CONTAINING THE

ITALIAN TEXT, WITH AN ENGLISH TRANSLATION,

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OF THE
The Music of all the Principal Airs.

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DRAMATIS PERSONÆ.

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DON ALFONSO D'ESTE, Duke of Ferrara. BASS.
DONNA LUCREZIA BORGIA, Duchess of Ferrara. SOPRANO.
GENNARO, MAFFIO ORSINI, LIVEROTTO, Young Noblemen in the service of the Venetian Republic. TENOR.
VITELLOZZO, PETRUCCI, GAZELLA, BASS.
RUSTIGHELLO, in the service of Don Alfonso. TENOR.
GUBETTA, in the service of Donna Lucrezia. BASS.
ASTOLFO, Gentleman-at-arms, Officers and Nobles of the Venetian Republic; TENOR.

TIME: THE BEGINNING OF THE SIXTEENTH CENTURY.

The scene of the introduction is laid at Venice; with the first act the scene changes to Ferrara.

The Libretto has been altered from Victor Hugo's Drama of the same name.

Entered, according to Act of Congress, in the year 1869, by OLIVER DITSON & Co., in the Clerk's Office of the District Court of Massachusetts.
ARGUMENT.

About the commencement of the sixteenth century, Lucrezia, then wife of Alfonso d'Este, arrives in Venice on a secret mission, at the same time that an embassy to her own husband's court is about starting for Ferrara. Among the young Cavaliers in the service of the Republic and attached to this embassy, are Maffio Orsini and Gennaro; two inseparable friends, who swear to share together life or death. Gennaro, left by them sleeping in the cool summer evening air on the terrace, is visited furtively by Lucrezia, which visit seems to be the object of her secret journey to Venice, escorted as she is only by one Gabetta, a Spaniard; the Duchess of Ferrara from some unknown motive contemplating the slumbering young Captain, when he, suddenly awakes and finding himself in the presence of a handsome woman, immediately professes the then customary gallantry of an attachment for his fair visitor; these professions, however, assume a graver form, when in the course of conversation, Gennaro informs Lucrezia of his unknown parentage, and how he has longed since his youth up to discover his mother, who he supposes is still living; Lucrezia evinces a deep interest in all he relates; when Orsini and his companions enter, and inform the astonished Gennaro, that the woman he is conversing with is none other than Lucrezia Borgia; of whom, he entertains the greatest aversion; her grief at being thus betrayed to one in whom she began to excite an interest, and her rage at the horrible disclosures poured out upon the public ear of all Venice by Orsini and his comrades, throw Lucrezia into transports of fury and excitement. The action now changes to Ferrara, whither Gennaro, Orsini, and the others have voyaged with the embassy; Gennaro, still stung with the disgrace of his recent seemingly amorous interview with "the Borgia," strikes the B from her name inscribed on the Ducal Palace of Ferrara; and for this offence is brought up before Alfonso, the husband of Lucrezia, who not only was a secret spectator on the Barbarigo terrace, but has tracked out his wife's supposed attachment to Gennaro both before and since. Not knowing the real criminal, and outraged beyond measure at the insult offered to her name, the Duchess of Ferrara extorts an oath from her husband promising immediate capital punishment of the culprit, when detected and in their power; (little thinking that the guilty one now in her Palace shall prove to be—Gennaro!) The Duke and Duchess sit in judgment, the criminal is ushered to their presence, when the bewildered Lucrezia discovers him to be the youth in whom she has taken so vivid an interest; Gennaro, being shown into a guard-room at the side, sie now enters and implores Alfonso to spare his life; the Duke is inexorable; accuses her of being his paramour, and leaves her the only alternative of seeing him die by the sword of his agent Rustighello at once before her eyes, or of administering manu propria the famous "Borgia wine," a fearful and most deadly poison; Lucrezia, driven to despair, accepts the latter proposition, Gennaro is re-introduced, and under pretence of acquittal and friendship, the wine is administered as a parting cup with the Duke. Sure of his victim, the Duke demoniacally leaves Lucrezia to reveal to him the horrible snare into which he has fallen, when, in her agony, she remembers to possess the only known antidote to the fatal draught; this she forces the half-maddened Gennaro to drink, and then gives him means of escape from the Palace. Gennaro, restored to life and health again, hastens to quit the city, but on the eve of doing so, is prevented by the reproaches of his friend Orsini, who, with the others, has accepted an engagement for that very evening, at the house of the Princess Negroni, a young and wealthy lady of Ferrara. Overcome by Maffio's persuasions, Gennaro consents to postpone his intended departure until the morrow, provided Orsini will then accompany him, and accordingly, with his friends, attends the fete, not, however, without many misgivings and forbodings. In the midst of their hilarity a quarrel arises between Orsini and Gabetta; the ladies fly at seeing daggers and knives in hand; a temporary order is restored, and they resume convivialities; when the lights in the banquet-hall begin mysteriously to pale, and attended by the long dismal file of Capuchin Monks, Lucrezia appears at the door of the apartment, throws their former insult to her back in their teeth, and tells them "that for their ball in Venice, she has returned them a supper in Ferrara,' and that—" all are poisoned!" The monks draw aside, and in an inner room five funeral biers are seen ready for Orsini and four of his companions. What is Lucrezia's horror and amazement, when Gennaro, whom she thought to be absent, steps forward and demands—"a sixth!" Maffio and his companions are led away to die, and Lucrezia is left alone a second time with her twice-doomed and involuntary victim. She offers him the antidote again, but finding he cannot divide it with his friends, he manfully determines to share their fate; first bidding the guilty cause of all to prepare for immediate death at his own hand. Horror-stricken, Lucrezia warns him that he is about to commit an awful crime, as he also is a Borgia. Gennaro, in whom the poison has already begun its deadly work, urges her to disclose more, and the secret escapes from her lips, that he is her son. Immediately after, he draws his last breath in his mother's fond embrace. Don Alfonso appears at this moment, looking for his victim. His wife, after disclosing her secret, overcome by disappointment, remorse and sorrow, falls lifeless upon the body of her son.
PROLOGO.

SCENA I.—Terrazzo nel Palazzo Grimani in Venezia.—

Festa di notte.—Alcune Maschere attraversano di tratto in tratto il Teatro.—Dai due lati del Terrazzo si vede il Palazzo splendidamente illuminato. In fondo, il Canale della Giudecca, sul quale si reggono passare ad intervalli nelle tendre alcune Gondole. In lontano, Venezia il chierico della luna.

Entrano in scena lietamente, Gubetta, Gazella, Orsini, Petrucci, Vitellozzo e Liverotto. Quindi Gen-

naro che, com' Uomo affaticato, si riposa, sovrà un sedile appartenuto dagli altri.

Gaz. Bella Venezia!

Pet. Amabile;

D' ogni piacer soggiorno!

Ors. Men di sue notti è limpido

D' ogni altro cielo il giorno.

Tutti. E l'orator Grimani,

Noi seguiem domani;

Tali avrem mai delizie,

Tal feste in riva al Po?

Gub. Le avrem; D' Alfonso è splendidissi,

Liesta la corte assai.

[Inoltrandosi.

Lucrezia Borgia—

Ors. [Interrumpendo.] Acquetati!

Non la nomar giarni.

Vit. Nome esercito è queste.

Liv. La Borgia! io la detesto!

Tutti. Chi le sue colpe intender,

E non odiar la può?

Ors. Io più di tutti; Uditiem.

[Inoltrandosi.

Un vecchio, un indovino—

Gen. [Interrumpendo.] Novellator perpetuo,

Esser vuoi dunque, Orsini?

Lascia la Borgia in pace:

Udir di lei mi spiac.

Tutti. Taci, non l'interrompere—

Breve il suo dir sarà.

Gen. Io dormirò, destatemi

Quando cessato arriva.

[Si adagia, e a poco a poco si addormenta.

Ors. Nella fatal di Rimini

E memorabil guerra,

Perito e quasi esamin,

Io mi giaceva a terra;

Gennaro a me socorse,

Il suo destrier mi porse

E in solitario bosco

Mi trasse e mi salvò.

Tutti. La sua virtù conosci;

La sua pietade io so.

PROLOGUE.

SCENE I.—Terrace in the Grimani Palace, Venice.—Festi-

val by night.—Several Masks traverse the Stage from time
to time.—From the two sides of the Terrace is seen the Pal-

lace, illuminated. At the back, the Canal of the Giudecca

on which Gondolas are dimly seen passing at intervals. In

the distance, Venice by moonlight.

Enter gaily, Gubetta, Gazella, Orsini, Petrucci, Vi-

tellozzo, Liverotto; afterwards, Gennaro, appar-

ently weary: he rests himself on a seat apart from the

rest.

Gaz. Hail, lovely Venice!

Pet. Fair Queen of earth!

Birthplace and home of pleasure!

Ors. Sunlight in less favor'd clime were sham'd

By thy sweet night's poetic azure.

All. We follow brave Grimani,

A charge prefer'd to any;

Think on the glories waiting our progress

Down fertile Po.

Gub. Well said, Alfonso's splendid court

Far will surpass all splendor.

[Advancing.

Lucretia Borgia—

Ors. [Interrupting him.] Forbear to name

Sin's very worst offender!

Vit. Italy's cank'ring foster.

Liv. The Borgia, gods! I detest her!

All. Her lightest crime where breath'd alone

The deepest hate doth sow.

Ors. Chiefest in my breast. I pray ye list.

[They all gather about him.

An old man, a sage magician—

Gen. [Interrupting him.] To spin that same perpetual yarn

Seems your delight, Orsini.

Leave Borgia unmolested;

Why have my patience tested?

All. Pray not to interrupt the tale;

Haply 'tis brief enough.

Gen. So for a nap; awake me then

When he has finish'd off.

[Wrapping his mantle round him, turns on his side and

falls asleep.

Ors. There, where the field of Rimini

Swam with the blood of legions,

My prostrate and well-nigh breathless form

Spoke out how true mine allegiance.

Gennaro, till then a stranger,

Bore me from out the danger,

And in a convent lonely

Assuaged the galling wound.

All. In him not virtue only,

But charity is found.
LUCREZIA BORGIA.

Orc. L'alta notte tacita,
Lena pigliando e speme.
Gianmarino insiem di vivere,
E di morire insieme,
'E insiem morrette,' allora
Voce gridò sonora,
E un veglio in veste nera,
Gigante a noi s'offrì.

Tutti. Cielo! Qual mago egli era,
Per profetar così!

Orc. 'Fuggite i Borgia, oh, giovani!
Ei prosequi più forte;
'Odo alla rea Lucrezia!
Dove è Lucrezia è morte!
Sparve ch'è detto; e il vento,
In sonno di lampeggio,
Quel nome ch'io detesto,
Tre volte replicò.

Tutti. Rio vaticano è questo;
Ma 'è puoi dargli —no.

Orc. Fede a fallaci oroscopi
L'anima mia non presta;
Pur mio malgrado un palpitò,
Tal sovvenir mi desta.
Spesso, dovunque io movo,
Quel vecchio orrendo io trovo,
Quella minaccia, orribile
Parmi la notte udir.
Te, mio Gennaro, invio,
Che puoi così dormir,

Tutti. Lenti. La danza invitasi;
Bando a sitristro immagini!
Passiam la notte in gioja!
Assai quell' empia feminita
Ne diè tormento e noja.
Finché il Leon temuto
Ne portò il bello e ajuto,
L' arte e il furor de Borgia
Non ci potran colpir.

[Partono tutti, traeendo seco Orcini.

SCENA II.—Passo una Gondola—n'esce una Dama mascherata: è Lucrezia Borgia. S' inoltra guardando; vede Gennaro addormentato, e si appressa a lui contemplando con piacere e rispetto.—Gubbetta ritorna.

Luc. Tranquillo ei posi! Oh, sian così tranquille
Sue notti sempre! e mai provar non debba
Qual delle notti mie, quanto è il tormento!
Sel tu? [Si accorge di Gubbetta.

Gub. Son io. Pavento
Che alcun vi scopra: ai giorni vostri, è vero,
Scudo è Venezia; ma vietar non puote
Che conosciuta non vi insulti alcuno.

Luc. È insultata sarei! M' abborro ognuno!
Per pur sì trista sorte
Nata io non era...
Oh! potessi io far tanto
Che il passato non fosse, e in un cor solo
Destare un senso di pietà che invano
In mia grandezza all' universo io chiedi!
Quel giovin vedi?

Gub. Il vedo,
E da più dì lo seguo.
Gigante a noto d'offrì.
Scoprir l' arena che per lui vi tragge
Da Ferrara a Venezia in tanta ambascia.

Luc. Tu scoprirlo!—Non puoi—Seco mì lascia.

[Partono tutti, traeendo seco Orcini.

Ors. There, in the solemn hush of night,
Friendship bade fresh hopes gather,
Vowing to pass life side by side,
We swore to end it together.
'Fate shall fulfil your forestalling,' Thunder'd a voice appalling,
Shrouded in black a phantom
Gigantic met our eyes.

All. Heavens! What was the import
Foretold by aught so wise?

Ors. Avoid the Borgia, ye gallant youths,
(These were his words ensuing)
'Wherever dwells Lucrezia
Dwelleth destruction and ruin,'
This said, he vanish'd, and zephyr
Did waft anon and ever
The name that palsied our hearing
Thrice echoed sad and slow.

All. Weighing its every bearing
Can we believe this? No.

Ors. Ne'er to fallacious horoscope
Gave I the fairest evidence;
But willing or not, a presentiment
This time asserts precedence,
That fatal spell enchant me,
That awful spectre haunts me;
Still his ill omen'd terrible threat
Night after night do I hear.
Ah! happy is Gennaro,
Quite free from foding fear.

All. Listen! Music invites us.
Banish doleful imaginings,
And drown night deep in all pleasure.
Long too, Lucrezia, that woman fiend,
Hath given us trouble's full measure;
Our winged lion's assistance
Was e'er Venustia's existence.
Were there ten thousand more Borgias,
While he reigns who could fear?

[All go out, taking Orcini with them.

SCENE II.—A Gondola passes—a masked lady issues from it: it is Lucretia Borgia. She advances cautiously; she sees Gennaro asleep, and approaching, remains gazing upon him with pleasure and interest.—Gubbetta returns.

Luc. How calm a slumber! Ever be his repose!

Light as gentlest music, his visions unmolested
By such appalling shapes as haunt me forever?
Is't thou? [Perceiving Gubbetta.

Gub. Yea, madam, much dreading
Some here should know ye; for them' assassination
Spare your days in Venice, not her mighty power
Can shield you from the keener stab of insult.

Luc. Let them slay with their insults! all earth abhor us!
Why to a fate so hideous
Were we ever nurtured? Why were the feelings all
out torn
And eras'd from our bosom, alone that render
A woman's breast the throne of virtue and of mercy,
For them we'd barter our Universe of Grandeur.

You see that young man?

Gub. I see him!

Long have my steps pursued him with bootless
effort
To filch the secret at whose back my lynx-eye
From Ferrara to Venice, track'd and espied him.

Luc. Learn our secret!—That thou canst not.

[Exit Gubbetta.

[Exit Gubbetta.

[Exit Gubbetta.

[Exit Gubbetta.
SCENA III.—Lucretia, and Gennaro asleep. While Lucretia draws near Gennaro, she does not perceive two Men in masks, who come from the back, and stand apart.

LUCREZIA BORGIA.

SCENA III.—Lucretia, e Gennaro addormentato. Mentre Lucretia si avvicina a Gennaro non si accorge di due Uomini mascherati che passano dal fondo, e si fermano in disparte.

COM E BELLO QUALE INCANTO—HOLY BEAUTY, CHILD OF NATURE. Lucretia.

Con affetto guardandolo.

Com’è bel-lo quai incanto in quel vol-to o-ne-sto al-te-ro No: giama

-mai leg-gia-dro tan-to non sel pin-se il mio pen-safe-ro. L’al-ma
gem thine ev-ry fea-ture. To thine on-ly self in-he-rent. Thy charms

di glo-ja e pie-na orche-a-fin lo puo mi-
to these traits are giv-en, Gent-ly bless-ing, while they

-ra-rar......... mi ri-spar-mia oh! ciel la pe-na ch’ei mi
win......... Em-blems of that pur-est Hea-v-en, Heart of

-deba un di sprez-zar ah! ri-spar-mi oh! ciel la pe-na ri-spar-mi o del-la pe-na
man un-touch’d by sin, Em-blems of that pur-est heaven, that pur-est heav-en,

-cl. el mi deb-ba un di sprez-zar ah ri-spar-mi a oh ciel la pe-na ch’ei mi debba un di sprezzar.
heart of man un-touch’d by sin. Em-blems of that pur-est Heaven, Heart of man untouch’d by sin.

Se il destassi? No, no, non oso. [Piango.
Nè scoprir il mio sembiante;
Pure il ciglio lagrimoso,
Terger debbo—un solo istante.

[Si toglie la maschera, e si asciuga le lagrime.

Duke. [Aside.] Vedi? è dessa!
Rust. [Aside.] E dessa, è vero.
Duke. [Aside.] Chi è il garzone?
Rust. [Aside.] Un venturiero.
Duke. [Aside.] Non ha patria?
Rust. [Aside.] Nè parenti;
Ma è guerrier fra i più valenti.
Duke. [Aside.] Di condurlo adopra ogn’arte
A Ferrara in mio poter.
Rust. [Aside.] Con Grimani all’alba ci parte—
Ei prevede il tò pensier.
Luc. Mentre gente il cor sommesso,
Mentre io piango a te d’appresso.
Dormi, e sogna, o dolce oggetto,
Sol di gioia c di dileto;
Ed un angiol tutelare
Non ti disti che al piacer!
Trithe nott, e veglie amare
Debo io sola sostener.

This disguise albeit still keeping,
Its removal counts not censure,
But to dry up this bitter weeping.

[She removes the mask from her face and applies her ker-
chief to wipe her eyes.

Duke. [Aside.] Look ye: it is she—
Rust. [Aside.] You hit on the truth, sir!
Duke. [Aside.] Who’s the stranger?
Rust. [Aside.] A soldier youth, sir.
Duke. [Aside.] With no country?
Rust. [Aside.] Nor relations.
Brave men find them in all nations!
Duke. [Aside.] Then neglect no art, and lure him
Tow’rd Ferrara in my less.
Rust. [Aside.] Service duty must ensure him
To fulfill thy very wish.
Luc. Would that ever I thus could linger,
Granting fond, tho’ poor protection,
While young Slumber’s dainty finger
Gives that perfect more perfection!
With my dream joys never blending
Touch’d their darkness once with light;
Soon this too bright vision ending
Shrouds me back in dawless night.
Li voli il primo a cogliere,  
Bacio d'unsanto amore  
Quell' innocente core,  
Riposè sul mio eor  
Un dolce sogno un estasi  
Un lasinghirio inacato.  
La vita lui d' accanto,  
Delizia fia d'amor.

[She alza: i due mascherati si ritirano.—Lucrezia ritorna  
indietro, e bacia la mano di Gennaro: egli si desta, e  
l'afferra per le braccia.]

Luc. Ciel!  
Gen. Che veggo' io?  
[Per iscioglieri da lui.]

Luc. Lasciatemi.

Gen. No, no, gentil signora;  
No, per mia fede.  
Ch'io vi contempli ancore!  
Leggiadra e amabil siete;  
Nè pavanter dovete  
Che ingrato ed insensibile  
Per voi si trovi un cor.

Luc. Gennaro! È sin possibile  
Che a me tu porti amor?  
Gen. Qual dubbio è il vostro?

Ah! dimmelo!

Gen. Si, quanto lice io y'amo.

Luc. [Aside.] Oh, gioja!  
Gen. Eppure uditemi:  
Esser verace io bramo.  
Avvi un più caro oggetto,  
Cui nutro immenso affetto.

Luc. E dì ti di me più caro!  
Ch'mai?

Gen. Mia madre ell' e.  
Luc. Tua madre!—O, mio Gennaro!  
Tu l' anni?  
Gen. Ah! più di me!

Luc. Ed ella?  
Ah! compiangeretemi,  
Io non la vidi mai.

Luc. Come?

Gen. E funesta storia,  
Che sempre altrui celai;  
Ma son da ignoto istinto  
A dirla a voi sospinto:  
Alma cortese e bella,  
Nel vostro volto appar.

[Aside.] Tenero cor! Favella:  
Tutto mi puoi narrar.

DI PESCATORE—DEEM'D OF A FISHER'S. GENNARO.

Larghetto.

Di pesca tore il gni ble esser figioul cre de i e seco oscuri in  
Deem'd of a fish'er's low ty race, Where the wide beach, and wild-wood E cho sing smiles from  
Na po li vis si prim'an ni mie i quandoun guer rier o in co gni to  
Na'ples' sun Wit ness'd my hum ble child hood; One day there sought me an un known knight,  
ven ne d'inganno a traz mi mi die ca val lo ed ar mi e un fo glio a me la -  
Breaking the spell that charm'd me, Who hav ing hors'd and well arm'd me, A writ ing then bade me  
To cuff but a kiss the daintiest,  
Laden with holy affection,  
Yielding him more protection.  
Reposing on my heart  
One world of bliss, one exstasy  
Pervades me in his presence.  
A mother's love! love's essence  
The magic doth impart.

[She rises; the two Masks retire.—Lucretia goes back  
again, and kisses the hand of Gennaro: he awakes,  
and detains her by the arm.]

Luc. Heavens!

Gen. Whom perceive I?

Luc. Oh! leave me, sir!

Gen. No, no, my gentle lady;  
No, on my honor.

Luc. I long to learn ev'ry feature,  
To beauty ne'er I blind me,  
So do not think to find me  
Ungrateful or insensible  
Where so much grace would charm.

Gen. Gennaro, can this be possible,  
Your breast for me doth warm?  
Gen. And wherefore doubt it?

Luc. Speak candidly.

Gen. Then, by my knighthood, I love you!

Luc. [Aside.] 'Tis joyous!'  
Gen. I love, but my sincerity  
Faithfully will I prove thee;  
There is a prior selection  
To whom I owe more affection.

Luc. E'on more than that you swore me?  
To whom then?

Gen. To my mother!  
Luc. Thy mother?—O! dearest Gennaro,  
Thou lov'st her?

Gen. Far more than self.

Luc. And she?

Gen. Alas! that mother's face  
Never have I beholden.

Luc. And why so?

Gen. 'Tis a mournful story,  
From ev'ry ear withhelden;  
Some strange resistless feeling  
Now prompts the quick revealing;  
Angel of light and beauty!  
Hear what I yearn to relate.

Luc. [Aside.] Keep still, my heart!  
Proceed:  
All then you may narrate!
LUCREZIA BORGIA.

Era mia madre ahi mi se-ra
Penn'd by a mother, ah mi se-ry
Each word the scroll was bearing,
di-rin-te viti-ma par se par me te-me-a di non par-lar ne
Told how a vetch se-duced a breast For me, its child sore fear-ing,
Guard her will, Tho' look nor deed be-tray it, Hon-or and faith o bey it,
ed ob-di ta io l'ho cal-da mi fe pre-ghierra
O as a son's on-ly care! Hon-or and faith o bey it, O as a son's on-ly care.

E il foglio suo?
Miratelo!

Mai dal mio cor non parte.
Oh! quanto amore lagrime,
Forse in vergariso ha parte!
Ed io, signora, oh! quanto
Su quelle cifre ho pianto!
Ma che? voi pur piangete!
Alma gentil! voi siete,
Ancor più cara a me.

AMA TUA MADRE—O WITH THE FERVENT. Lucrezia.

Ama tua madre e te-ne-ro semp-re perte i ser-ba pre-ga-che l'i-ra pla-chi si
del-sa sua sorte a-
o, with the fervent soul of youth, E-ver-adore thy mother, Pray that good heart'n avert her fate, And change it for a-
cer-ba pre-ga-che un gi-orno strin-ge-rec el-la ti possa al cor... pre-ga-che un gi-orno stringer-ti
no-ther. Pray for the day her longing kiss Welcomes thee on her breast, Pray for the day her longing kiss
welcomes thee on her breast, Pray for the day her kiss shall welcome, aye, ... welcome thee un-to
her breast.

L'amo—sì l'amo! e sembrami
Vederla in ogni oggetto—
Una soave immagine
Me n'ho formata in petto!
Seco, dormente o vigilé
Seco io favello ognor.

LUC.

Vita-felici!—O new-fy fe-

LUC.

Fancy, induc'd by purest love,
Pictures her cv'r feature;
Magical, bright imaginings
Depict her gentlest nature.
'Till I can share that longing kiss,
Ne'er will my step have rest.

SCENA IV.—Si avvicinano da varie parti Orsini, Vitellozio, Petrucci, Gazella, Dame e Cavalieri in maschera.

Luc. Gente appressa—lo ti lascio.

SCENA IV.—Orsini, Vitellozio, Petrucci, Gazella, Ladies and Cavaliers, in masks, approach from different parts of the Stage.

Luc. People approach us—I must leave thee!
ANGELO REGNOLI

MAFFIO ORSINI—MADAM, I AM ORSINI. SCENA.

ORS.

[Staccando.

Maffio o si-ni, signor- ra son' i - o cui svenaste il dormen-te tra-te-lo. Io Vi-
Madam, I am Or-si-ni, whose bro-ther you did poison the while he was sleeping, One Vi-
tel-li cui feste lo zi-o tru-ci-dar nel ra-pli-to ca-stel-lo. Io Ne po-te d' Appia-no tra-
el-li, the twin of my mother you have stabb'd, and his birthright are keeping. Know Appiano's young nephew! you

di-to che fu spento in in-fas-me con-vito. Ciel che as col-lo! Io, con gian-to d'oppresso con-sor-te Ciel!..... o-ve fug-go che fa-re che
hear I? I am kin to the Spaniard, that consort,—Heav'n..... strength would fail me, both pow' and

VIT.

ORS.

Luc. [A parte.] Oh! malvagia mia sorte! Ah!..... o-ve fug-go che fa-re che dir.

Luc. Deep curse on their onslaught!

Cho. Monstrous woman!

Ors. Since our names now are too well apparent,

Gen. ] Say it!

Cho. Ah, have pity!

Luc. [Tutt'a una.] For her infamous crimes duly warrant

All. The approbrium and horror of ages.

She is a wanton! a faithless betrayer,

An incestuous night-loving slayer!

Nature, owning abortion so hideous,

Stands appall'd at the awful offence.

Gen. But who is she? Ah! declare it!
LUCREZIA BORGIA.

Luc.  Non udirlò, o Gennaro!

A. E la Borgia! Ravvisala!

Tutti. [Con un grido d'orrore.] Ah! [Lucrezia si gime.

CALA IL SIPARIO.

ATTO I.

SCENA I.—Una Piazza di Ferrara.—Da un lato un Palazzo con un Verone, sotto al quale uno Stemma di Marmo, ove è scritto con caratteri visibili di rame dorato, BORGIA. Dall'altro una piccola Casa, le cui finestre sono illuminate di dentro.—Nota.

Il Duca Alfonso e RUSTIGHELLO, coperti da lungo manto.

Duca. Nel Veneto corteggi
Lo ravvisasti?
Rus. E me gli posì al fianco,
E lo seguì come se l'ombra io fossi
Del corpo suo.—Quello è il suo tetto.

[Addita la Casa di Gennaro ancora illuminata.]

Duca. Appo il ducale ostello
Lucrezia il volle?
Rus. E in esso ancora, il vuole
Se non m'inganna di quel vil Gubetta
L'ire e il redir, e lo spiar furtivo.

Duca. Entrarvi ei puote, non ne uscir mai vivo.

Odi? [Ode voci e suoni dalla Casa di Gennaro.]

Rus. Gli amici in festa
Tutta notte accoglieva in quelle porte
Il giovin folle. Separarsi all'alba
Essi han costume.

Duca. E l'ultimo' alba è questa
Che al temerario splende.—
L'ultimo addio che dagli amici ei prende.

VIENI, LA MIA VENDETTA—HASTE THEE, TO GLUT A VENGEANCE. DUKE.

Luc. Do not hear them, Gennaro!

All. 'Tis the Borgia! Aye, look on her!

All. With a cry of horror.] Ah! [Lucrezia faints.

THE CURTAIN FALLS.

ACT I.

SCENE I—A Public Place in Ferrara.—On one side, a Palace with a Gallery, under which is an Escutcheon of Marble, on which is written, in visible Characters of metal, gilded, BORGIA. On the other side, a small House, the windows of which are illuminated from within.—Night.

Duke Alphonso and Rustighello, covered with long mantles.

Duke. With Lord Grimani's escort
Hast thou observ'd him?
Rus. You could have made his shadow
Forget its substance easier than divorce me
From scent of his track.—Yonder, sire, he dwelleth.

[Points to Gennaro's House, still lighted up.]

Duke. Near to our Ducal Palace
Lucrecia bade him!
Rus. Men thus would read the purpose,
If I mistake not, of that vile Gubetta,
Since he so oft visiteth him in secret.

Duke. And he shall enter, quitting but for burial.

Hear you? [Voices and sounds are heard from Gennaro's House.

Rus. Himself and comrades
Night after night, sir, in too numerous wine-cups
Temper their youthful folly. When the dawn is breaking
Break they up also.

Duke. And this shall prove the last one
That o'er his rash head breaketh;
Final yon parting, which with his friends he taketh!
LUCREZIA BORGIA.

Rus. Ma se l’altier Grimani,
La si recasse ad onta? /
Duca. Mai per cestisi insani
Me non vorria sfidar.

QUALUNGUE SIA L’EVENTO—MY FAME AT STAKE LIES IN IT. DUKE.

Qua lun-que sia, l’ev-ento che può re-car fortu-na, ne mi co non pa-ven-to l’al-
My fame at stake lies in it, A heart that ne-ver win-ces, Would brave Venetia’s sen-i-ate Not
-
te ro am-bascia-tor. Non sem-pre piu sa sai po-po-li

le la fa-tal la-gu-na non sem-pre, non sem-pre lì la fa-tal L’a-gu-na nò e ad
e’r ap-per-tains to Prin-ci-ces, un-bounded, un-swerv-ing pow’r appertains to prin-ci-ces, aye, and
ol-tra-gin-to prin-ci-pe a prir si puo-te-an-co-ra ad ol-tra-gin-to prin-ci-pe a
wae be-tide the dar-ing worm who dares op-pose their word then, and woe be-tide the reck-less worm who
-
-dare opposes their word, and woe be-tide the reck-less worm, the worm who dares op-pose their word.

[Le voci si fàn più vicine: si spongono i lumi, ecc.] [Si ritirano.]

SCENA II.—GENNARO, ORSINI, LIVEROTTO, PETRUCHI, GAZELLA, VITELLOZZO. Esco tutti lieti dalla Casa di Gennaro. Egli solo è pensoso. GUBETTA si fa vedere in disparte.

Tuir. Addio, Gennaro.
Gen. Addio! [Con serietà.] Nobili amici. Ma che! degg’io si mesto
Ors. Mirarti ognors? [Apar-te.] Potessi, Se non vederti, almen giovarsi, o madre!
Gen. Mesto? no gia! [Apar-te.] Potessi, Mille belia leggiadre
Se non vederti, almen giovarsi, o madre!
Ols. Laran stacra al genial festino,
Laran stacra al genial festino,
Ore qualcuno
Obbligato avess’ella, a me lo dica;
Di riparar l’errore a pensar mio.
Tuiti. Tutto summo inviato.
Gub. [Insoltrando.] E lì sono anch’io!
Tuiti. Oh, il Signor Beverano!
[Tutti gli vanno incontro, tranne Gennaro e Orsini.]

[Aside ad Orsini:] Da per tutto è costui! Già da gran tempo
Ei mi è sospetto.
Ors [Apar-te.] Oh, non temer: uom lieto
E, qual sian tutti, uno sventato è desso.
Vit Or via; così dimesso
Io non ti vo’, Gennaro.
Liv T’avria forse la Borgia?

[The voices sound nearer; the lights are extinguished.]

[Aside and Rus. retire.]

SCENE II.—GENNARO, ORSINI, LIVEROTTO, PETRUCHI, GAZELLA, VITELLOZZO. They all enter gayly from Gennaro’s House, the latter alone pensive. GUBETTA is perceived apart from the others.

All. Farewell, Gennaro! My noble friends. Farewell! [In a serious tone.]
Gen. And why thus bears thy spirit The tint of grief? My noble friends. Farewell! [In a serious tone.]
Ors. Alle, forbidden, would I could help thee, mother! Beauties of fairest deeming To-night assemble, and give a festal banquet, Unlo which we’re bidden By the princes Negroni. Be there forgotten
Any qualified Signor, she hath appointed Straight to repair such error my happy office.
Cho. All of us are invited.
All. O! ’Tis the Count Beverano! [All saluting him, except Gennaro and Orsini.]

[Aside to Orsini:] This man doggeth our footsteps. Long have I held
Suspicion toward him.
Ors. [Aside.] Cast it aside: consider him
As all do, that is, a boon companion.
Vit. It grieves me to thus observe thee
So very sad, Gennaro.
Liv. He is haply
In love, Sir, and with the Borgia.
SCENA III.—Astolfo e Rustighello, ambidue passeggiando: indi Scherani.

Rus. Quel che fai?  
Ast. Che tu te 'n vada,  
Rus. Che tu sgomberi la contrada,  
Ast. Con chi l' hai?  
Rus. Con quel giovane straniero  
Ast. Con quel giovin forestiero,  
Rus. Dove il guidi?  
Ast. All' Duchessa.  
Rus. E tu dove?  
Ast. Al Duca appresso.  
Rus. Nè conduce al fine istesso.  
Ast. Una a festa—  
Rus. L' altra a morte!  
A 2. Del più destro—e del più forte  
Dal voler dipenderà.

[Rustighello fa un segno dal cantone della strada.—Entra un drappello di Scherani, i quali circondano Astolfo.

Rus. Non far motto! parti, sgombra.  
Coro. Il più forte appien lo scorgi.  
Guai per te se appena un' ombra  
Di sospetto a lui tu porti!  
Solo Alfonso ancor qui regge;  
Somma legge è tuo voler!  
Ast. Ma il furor della Duchessa?  
Rus. Taci, e d' essa—non temer.  
Coro. Al suo nome, alla sua fama  
Fè l' andare estrema offesa:  
Vendicarsi il Duca brama—  
Impedirlo è stolta impresa.  
Se da saggio oprar tu vuoi,  
Dei piegar, partir, tacer.  
Ast. Parto, sì. Che avvenga poi  
Vostro sia, non mio pensier.

[Astolfo si ritira.—Rustighello e gli Scherani atterran le porte della Casa di Gennaro.

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SCENE III.—Astolfo and Rustighello walking about; afterwards Bravos.

Rus. What your purpose?  
Ast. To see you vanish,  
Rus. Loit'lers such as thee to banish  
Is now my duty.  
Ast. Whom your quarry?  
Rus. Yonder young Venetian stranger  
Ast. Just to save a youth from danger,  
Rus. Where would'st thou guide him?  
Ast. Unto the duchess.  
Rus. Where would you, friend?  
Ast. The duke's my preference.  
Rus. 'Twixt our roads the contrast such is—  
Ast. That their ends have mighty difference.  
Rus. One means pleasure—  
Ast. Death the other!  
Rus. Most depends how best I smoother  
Points that my opponent makes.

[Rustighello turns deftly aside and makes a signal: a troop of Shiri enters and surrounds Astolfo.

Rust. & Cho. Not a word, a thought, a motion:  
Learn the force of 'whelming numbers.  
Woe to thee, had thy devotion  
Broke his unsuspecting slumbers!  
Our dread monarch has here created  
His mere wishes supremest law.  
Ast. But the anger of the Duchess!  
Rus. Silence; her mandate must bow in awe.  
Chorus. On her name and reputation  
He has thrown the greatest slighting:  
Not a man th' king in station  
Dare neglect the duke's inditing.  
If thy wisdom thy valor equal  
Take its presence hence at once.  
Ast. I depart! The coming sequel  
Falls to your not my expense.

[Astolfo retires.—Rustighello and the Shiri steal into Gennaro's dwelling.
SCENA IV.—Sala nel Palazzo Ducale.—Gran porta al fondo; a diritta un uscio chiuso da invetriata a sinistra un altro uscio segreto. Tavolino nel mezzo coperto di velluto.

Alfonso, poi Rustighello; indi un Usciere.

Alf. Tutto eseguiti?
Rus. Tutto! Il prigioniero
Quì presso attende.

Alf. Or bada. A quella in fondo
Segretà sala, della statua n’ i piedi
Dell’ avolo mio, riposti armadi schiude
Quest’ aurea chiave: ivi d’ argento un vaso
E un d’or vedrai. Nella propinqua stanza
Ambi li reca; nè desio ti tenti
Dell’ aureo vaso—vin de’ Borgia è desse.
Attendi—all’ uscio appresso
Tentii di spada armato. Ov’io ti chiami
I vasi apporri; ov’ altro cenno intendi,
Col ferro accorri.

Usciere. La Duchessa!
[Annunzia dalla porta di fondo.

Alf. Affretta.
Rustighello parte, e poco dopo si vede passaggiando dall’ invitriata.

SCENA V.—Lucrezia ed Alfonso; indi Gennaro, fra le guardie.

Alf. Così turbata?
Luc. A voi mi trae vendetta!
Colpa inaudita, infame.
A denunciarti io vengo. Avvi in Ferrara
Chi della vostra sposa a pien meriggia
Oltraggio il nome, e mutilarlo ardisce.
Alf. Mi è noto.
E no ’l punisce?
Alf. E il soffre Alfonso in vita?
Tosto ei fia tratto.
Luc. Qual ei sia, pretendo
Che morte egli abbia, e al mio cospetto; e sacra
Ducal parola al vostro amor ne chiedo.

Alf. E sacra io dolla.—Il prigionier.
[All’ Usciere si presenta imminente Gennaro disarmato fra le Guardie.

Luc. [A parte.] Chi vedo?
Alf. [Con un sorriso.] Noto vi è desso?
Luc. [A parte.] Oh, Ciel! Gennaro! Ahì quale
Fatalità!
Gen. L’ Altezza vostra, o Duca,
Toglier mi fece dal mio teto a forza
Da gente armata. Chiedi posso, io spero,
D’ ond’io meritai questo rigore estremo?
Alf. Capitano, appartene.
Luc. [A parte.] Io gelo! io tremo!
Alf. Un temerario osava
Teste, di giorno, dal ducale palagio
Con man profana cancellar l’ augusto
Nome di Borgia.—Il reo si cerca.

Luc. Non è costui!
Alf. D’ onde il sapete?
Luc. Egli era
Stamane altrove. Alcuni de’ suoi compagni
Commise il fallo.
Gen. Non è ver.
Alf. Siaste sincero, e dite
Se il reo voi siete.

SCENE IV.—Saloon in the Ducal Palace.—At the back, grand central entrance, to the right a small door, to the left another small door, partly hidden from observation. Behind this door, a recess is seen, in which a descending spiral staircase commences.

DUKE, Rustighello, afterwards an Usher.

Duke. All has been followed?
Rust. All, Sire. For here the prisoner
Awaits your pleasure.

Duke. Then mark me; you stair conducteth
To “Nama’s chamber,” ‘neath the panel painted
By Ludovico, a secret niche is hidden;
This key unlocks it; seek for a vase of silver
And one of gold there: In the adjoining lobby
Have them both ready; and beware ye taste not
Of the golden: ‘Tis the wine of the Borgia!
One moment.—Take stand behind us
Arm’d with thy ready weapon. So be’t I call thee
Bring in the vases; but should I touch this signal
Come sword in hand then.

Duke. Admit her. [Announcing from the central door.

Duke. In trouble, Madam?
Luc. To you I look for vengeance!

Luc. If you have known it
Why then have you not punish’d?
Duke. He here is captive,
And waits our pleasure.

Luc. Let me urge then,
Whatever his guilty reason, be who he may be,
I ask of you, Don Alfonso, that he quit not this
Room living.

Duke. I give my promise. Admit the man.
[To the Usher.—Gennaro appears immediately, disarmed, among guards.

Luc. [Aside.] Whom see I?
Duke. [Smiling.] Know you the prisoner?
Luc. [Aside.] Ye gods! Gennaro! Oh fatal,
Fateful day!

Gen. Your gracious Highness, my Lord Duke,
Hath been pleas’d to drag me from my home
By armed men. Let me ask thee, I pray you,
What great transgression calls for such rigorous
Duke. Captain, pray approach us! [treatment?
Luc. [Aside.] I shudder! I tremble!
Duke. Some idle valet hath boldly,
By day, in public, on our Ducal Palace,
In profanation travestied the mighty title
Of Borgia! We seek the culprit!

Luc. No culprit
Duke. Have we here!
Luc. How do you know that?
Duke. He passed [ions
Duke. You hear him?
Pray, Sir, be candid, say truly
Are you the culprit?
Gen. Uso a mentir non sono; Chè della vita istessa Più caro ho l'onor mio. Duca Alfonso, il confessò—il reo son io.


SCENA VI.—LUCREZIA; ALFONSO.


Gen. To tell but the truth's a maxim Which, tho' our life it peril, Can never risk our honor. Duke Alfonso, I confess it, I only am guilty.

Luc. [Aside.] Unhappy me!

Duke. [In an undertone.] Remember I gave my Ducale promise.

Luc. Let us a moment

Give this matter together, more close discussion.

(To my helper, oh heaven!) [At a sign of the Duke, Gennaro is taken away.

SCENE VI.—LUCRETIA; THE DUKE.

Duke. We are private; Moot your suggestions.

Luc. But to spare that gentle youth his existence. Duke. How now? — So lately his death did you covet? Hath your anger taken wings such a distance? Luc. 'Twas a mere whim! I to pardon am ready. Would his death now to us aught avail? Duke. But we gave you our promise, fair lady. When we promise we never do fail.


Luc. What hath made thee so cruel Tow'd Gennaro, my dear Alfonso?

Duke. What?—Thou!

Luc. I have your meaning?


Luc. Don Alfonso!

Duke. Pray calm thee!

Luc. I implore you!

Duke. From additional falsehood forbear now.

Luc. Don Alfonso!

Duke. Now 'tis my time for action, Mine to gain for my wrongs satisfaction, That tremendous revenge now I cherish On thy hated accomplice shall fall! Luc. [Clinging to him.] Mercy, Alfonso!

Duke. No, the traitor must perish!

Luc. Oh, have mercy!

Duke. I am deaf to thy call!

OH, A TE BADA—AYE, THOUGH THE FOURTH OF MY HUSBANDS. LUCREZIA.

Oh! a te bada, a te stes-so pon men-te don Al- fon-so mio quar-to ma-ri-to Aye, tho' the fourth of my hus-bands, ye lord it, Don Al- fon-so, too sternly, I assure ye!

They who have wrong'd me have e-ver de-plored it! They who slight me cannot shun my fu-ry.

o-mai trop-pom'hai vis-ta pian-gen-te o-mai trop-po il mio co-resee-ri-to
LUCREZTA BORGIA.

SCENA VII.—Gennaro ritorna fra i Custodi; indi Rustighello.

Duke. Well I know thee! thy deeds have no ev'ring,
Thou thyself to the world duly toldest;
Yet bethink thee once that I here am sov'reign!
In Ferrara in my power thou dwellest,
I but leave thee to fix the decision,
That he die by either poison or steel.
Choose then!

Luc. [Wildly.] Oh, heaven! oh, mighty heaven!

Duke. [As if going out.] Twere shorter

Duke. Stay one moment!

Luc. The word, then!

Luc. Oh, refrain from this horrible murder.

Duke. Choose ye the manner—

Luc. Let it not be the sword, then!

Luc. Now be cautious, and do not deceive thee,
Not one glimmer of hope I reveal.

Luc. Wretched boy! to thy fate I must leave thee!
Cruel monster! how vain all appeal!

[Rose sinks on a seat.—The Duke makes a sign to the guards.]
Esse Rustighello.

Alf. [Aparte.] Guai se ti sfugge un moto—
Se ti tradisce un detto!
Uscir dal mio conspetto
Vivo costui non dè.
Versa! Il licor ti è noto!
Strano è il ribrezzo in te.
Luc. [Aparte.] Oh, se sapessi a quale
Opra m’astringi atroce,
Per quanto sii feroce,
Ne avresti orror con me!
Va—non v’ ha nostro eguale—
Colpa maggior non v’è!
Gen. [Aparte.] Mecò benigni tanto
Mai non credea costoro.
Trovare perdono in loro
Sogno pur sembra a me.
Adre, esser deo soltanto
Del tuo pregar mercè.
Alf. Or via, meschamo.
Gen. A tanta onor son io.
Alf. A voi, Duchessa.
Luc. [Aparte.] Il barbarò!
Alf. [Aparte.] Il vaso d’ or.
Luc. [Aparte.] Gran Dio!

[Si versa dal Vaso d’ Argento.]

Alf. Vi assista il Ciel, Gennaro!
Gen. Fausto a voi sia del paro!
Alf. [Aparte.] Trema per te, spergiura!
Vittima prima egli è.
Luc. [Aparte.] Vanne! Non ha natura
Mostro peggior di te!
Gen. [Aparte.] Madre! è la mia ventura
Del tuo pregar mercè!
Alf. Or, Duchessa, a vos’ agio potete
Trattenerlo, oppar dargli commiatò.

[Si allontana con Rustighello.

Duke. [Aside.] How vainly!
[Aloud.] Wilt serve beneath our banner,
Sir Captain? I ask it plainly.
Gen. Venitia’s lovely regions
Own my entire allegiance;
I’ve sworn and vow’d my faith to them;
And sacred shall my oath be.
Duke. [Turning significantly to Luc.] Just so!
This gold at least may—

[Offering a purse.

Gen. The State, your grace,
Duke. Since then our every offer
Meets with a like rejection,
A parting cup I proffer.
To that show no objection!
Gen. Such were a regal favor
Touch’d with the finest flavor.
Duke. At thy hands, gentle wife, here
The gen’rous wine shall flow.
Luc. [Aside.] Air with worst death is rife here.
Duke. Hear me, O Duchess!—What ho?

[Enter Rustighello with a salver, on which are two flagons, one of silver, the other of gold, and two cups; he places them on the table and withdraws.

Duke. [Keeping Luc. by the hand, aside.]
Guard thee from all emotion,
Thought lust to substless essence;
This man, here, in our presence
Ceasest to live this day.
Oft as ye pour that potion
Other than fear hath sway!
Luc. [Aside.] O, could ye know the sequel
From such a deed atrocious,
E’en would thy hate ferocious
Bid me in horror stay.
Monster without an equal,
And canst thou nought but slay?
Gen. [Aside.] Grace or benignant favor
Scarcely I hoped as my guerdon,
But here to find a pardon
Must seem a dream alway;
Mother, thou art my savour,
For thy son’s weak ye pray!
Duke. Now, Madam! to help him!

[Helps himself out of the silver flagon.

Gen. Excuse the blush
Duke. Such regal kindness causes.
Duke. We wait you, Duchess.
Luc. [Aside.] Barbarian!
Duke. [Aside.] The vase of gold!
Luc. [Aside.] Great heaven!

[Turning to Gennaro from the golden flagon.

Duke. Young man, long life attend ye!
Gen. Fortune the same befriended thec!
[They drink.
Duke. [Aside.] Tremble thyself, vile creature,
He falls, tho’ first, not last.
Luc. [Aside.] Can there be in nature
Monster of crime so vast?
Gen. [Aside.] Life wears another feature,
This hour of peril past!
Duke. [Aside to Lucrezia.] Up, fond Duchess, for your
paramour needeth
All your love, his few moments remaining.

[Retires with Rustighello.

Luc. [Aside, reflecting.] What thus inspires me!
Gen. [Bowing.] Your goodness so o’erthorns me,
Such impression can scarce be forgotten.
LUCREZIA BORGIA.

INVELOCE—HAPLESS VICTIM. Lucrezia.

Allo Vivace.

Gen. Che mai sento? E tutt’ altro che morte
Aspettarmi io doveva in tua corte!
Un rio geniò mi pose la bendita,
M’ inspirò si fatai securità.
Forse—ah! forse una morte più orrenda,
La tua destra, o malvagia, mi dà?

Luc. Oh, in me fida!

Gen. In te, cruda!

Luc. Si; partì!

Gen. Morto, in te vuole il Duce un rivale.

Luc. Oh, cimento!

Gen. Bevi, e fuggi!

Luc. Tu sei salve! Oh, supremo contento!
Quinei involati—affrettati—va!

[Lucrezia lo fa fuggire per la porta segreta. Si presenta dal fondo Rustighello col Duce.—Ella da un grido, e cade suor una sedia.

—FINE DELL’ ATTO PRIMO.

Gen. Deep designing could I else have expected?
They that near thee for death are selected,
False the genius who o’er me now bending
Whispers hope where all hope is vain.
Haply still more horrible ending;
Thrice accrused one, thy hand doth contain!
Do but trust me!

Luc. I pray thee!

Luc. Thy death, as a rival’s, the Duke willeth.

Gen. Fearful trial!

Luc. Comes he back, lo will slay thee!

Gen. Drink and fly hence!

Luc. Oh, this doubting is madness!

Gen. Dear Gennaro, I beg, I implore thee
By that mother who lives to adore thee!

Gen. May the gods with their utter resentment
Curse thee ever if this be prentence!

[Drinks.]

Luc. Thou art saved! O supremest contentment;
Like the lightning fly this moment from hence!

[Lucrezia makes him escape by a secret door. The Duke and Rustighello appear at the back of the stage. She gives a shriek and sinks on a seat.

END OF ACT I.
ATTO II.

SCENA I.—Piccolo Cortile che mette alla Casa di Gennaro.
Una finestra della Casa è illuminata.—E notte.

Un drappello di Scherani entra spionando.

Rust. e Coro. Rischiara' e la finestra:
In Ferrara egli è tuttora.
La fortuna al Duca è destra—
Del rival vendetta arriva.
Inoltriam'! propizia è l' ora,
Buio è il cielo, alcun non v' ha
avvicinano alla Casa di Gennaro; odono rumore, e si arrestano.
Ma, silenzio. Un mormorio—
Un lusbiglio s' è levato;
E di gente calpestio
Più distinto udir si far.
Là in disparte—là in aggrato
Chi è si esplori, e dove va. [Si ritirano.

See Note below.

SCENA II.—Entra Orsini e batta alla porta.

Gen. Lei tu?
Ors. Son io.
Gen. Venir non vuoi, Gennaro, dalla Negroni? Ogni posta m' è scemo
Le nol dividi tu.
Gen. Grave cagione a te mi toglie
Per Venezia io parto fra pochi istanti.
Ors. E mo qui lasci?
E uniti fem alle morte
Non giurammo entrambi
Essere in ogni evento?
Gen. E ver.
Ors. Mitieni così tua fede
Com' io la tengo.
Gen. E tu vien meco.
Ors. All' alba attendi, e vengo.
Al geniale invito
Manca non posso.
Gen. Oh! questa tua Negroni
M' è di senistro auspicio.

NOTE. Instead of this Scene, MARIO, in his part of Gennaro, introduces a Recitative and Air, composed by Lilla, given below, which change, at the present day, is almost generally adopted.

Gen. Com' è soave quest' ora di silenzio
Al mio dolente cor! Qui non ascolto
Umana voce—e sembra
In dolce calma riposo natura.
Ah! non han posa le tempeste orrende
Che mi promono il pietto! Ove n' andaste
Giorni felici come un sogno scorsi,
Quando il mio cor non conosceu rimorsi!
Io pur sentii le placide
Giöe' d' un puro amore,——
Conobbi io pure il fervido
Desio di gloria è onore;
E mi ridea nell' anima
Di pace il bel sereno!
Perderne la memoria,
Mi fosse dato almen!
Or da rimorsi laceri,
Calma non ho, ne sperme.
Un affannoso palpitò
Il cuor mi secote e freme!
Mille funeste immagini,
Mi colmano d' orror!
Almen bastasse a uccidermi
L' immenso mio dolor!

Gen. Oh, how delightful this pleasing hour of silence
Comes o'er this lonely heart! No voice of discord
Can here assail me. In tranquil slumber
Enraptured, nature seems reposing,
Ah! quiet comes not to the fearful tempest
In this bosom still raging. Where have ye hasted
Bright days of rupture, like a vision faded, [ful.
When my young heart had not one thought remorse-
Oh, I have felt the rapture,
The joy of love's pure devotion,
Have known the burning cagerness
For fame and glorious promotion,
Yet peace within my bosom
Ever smiling so mild and fair!
Ne'er will depart the memory
Till death relieves from care!
Now my soul's torn with agony,
Calmness and hope have departed,
Tremblings have seized and shaken me,
Borne me to earth faint-hearted.
Thousands of dark imaginings
My senses overpow'——
Enough at least to wither me
The sorrows of this hour!
LUCREZIA BORGIA.

Ors. E a me piuttosto il tuo parter cos'è, Notturno è sòlo—cos'è pensoso è mesto. Resta, restae Gennaro!

Gen. Odì e se il chiedi Io resto—Mi vaciata è la mia vita, Alla morte io son presso.

Ors. Che è l'insidia? Ò a me lo addita? Che è costui?

Gen. Parla sommesso.

Coro di Sbirri. Ci par tempo.

Rust. No, s'aspetti L'importunato partira.

Ors. Ah!

Gen. Taci! incanto!

Ors. Nè d'inganni tu sospetti Quale in te credulita! Non sai tu di dona l'arti:

Onde a lei ti mostrà gratò El-la ha fin-to, el-la ha fin-to di sal-

Thinking love must pay such kindness, She pretend-eth, she pretends to have pre-

var-ti; Di ve-le-ni, di ve-le-ni che ra-gio-ni do-ve fon-di do-ve fon-di il tuo ti-

serve'd thee: As to po-ison, as to poi-
son that lay on-ly in your fear, your foolish fear and nothing-

mor? Gentil donna è la Ne-gro-ni uom è il Du-cauomo è il Du-

ca-dal-to more! O a dove is the fair Ne-

gro-ni, As for the Duke, the Duke I know true to the

GEN.

Tu co-nosce a-pien tu sa-i se co-dar-do lo fui glia-ma i se un ist an-te in faccia a

core! None but thee are so em-pow-ered To declare me ne'er a coward! But the snare of an as-

ORS.

Gen.

Onde a lei ti mo-

strà gratò El-

la ha fin-

to, el-

la ha fin-

to di sal-

more! O a dove is fair Ne-

gromi, and the Duke true to the core, Common valor e'en sur-

sas-sin calls for en-

ergy yet more stern,

uomo è il

duno e il Du-

cad'l'to co-

gro-ni, and the Duke true to the core, and the

TE m'e di gua-

pre-sage il cor-

pass ing That pure cour-age men a-

dore, That pure
SCENA III.—Sala del Palazzo Negroni illuminata e adobbata per festivo banchetto.

Sono sedute ad una tavola riccamente inbandita la Principessa Negroni con molte Dame splendidamente vestite. Orsini, Liverotto, Vitellozzi, Gazella, Petrucci, ciascuno con una Dama al fianco. Da un lato della tavola è Gubetta; dall'altro è Gennaro.

Liv. Viva il Madera!
Tutti. Evviva!
Vit. Il Ren che scalda e avviva!
Gaz. De' vini il Cipro è re!
Pet. I vini—per mia fe—
Tutti son buoni.

On a table, covered with luxuries and rare flowers, the Princess Negroni is seated, with her ladies of honor. Orsini, Liverotto, Vitellozzi, Gazella, Petrucci, each with a lady seated at his side. At one end of the table Gubetta, opposite to him Gennaro.

Liv. Long live Madeira!
All. Evviva!
Vit. Yet give us your Rhine-wine forever!
Gaz. Cyprus the grape for me!
Pet. God Bachus bids agree
Foeman and cromy.
Liv. I stimo quel che brilla,  
Siccome fa scintilla,  
Che desta il Dio d’Amor  
Nell’occhio seduttor,  
Della Negroini!

Tutti. Ben detto! A lei si toceh!  
Si beva ai suoi begli occhi!  
Amore la formò!  
Ciprigna in lei versò  
Tutti i suoi doni!

Gub. [Aparte.] Ebbro son già: conviene  
Tecator che restin soli.  

Gub. Ebbene?  
Gennaro, a noi ‘t’involi?  
Odi il novello brindisi  
Da me composto un giorno.

Gub. [Ridendo.] Ah! ah!  
Chi ride?

Gub. [Ridono] Quantii ci sono intorno.

Gub. Come!

Gub. ‘Oh l’ esimo lirico!

Gub. M’insistenti tu?

Gub. ‘Egli è insustarìl il ridere,  
Far no ‘l potrei di più.

Gub. [Alzandosi.] Marrano di Castiglia!

Gub. Scherer Trasteverino!

[Oursi afferra un coltello.

Dame. Ciele! costor si battono!

Tutti. Chi fai? T’acqua, Oursini.

[Trattenendo.

Ors. Io ti darò, balordo,  
Tale di me ricordo,  
Che temperante e sobrio  
Per sempre ti farà.

Tutti. Finitela, cospetto!  
All’ospite rispetto.  
O ttua quanta accorrere  
Farete la città.

[Le Dame si ritirano.

SCENE IV.—GUBETTA, ORSINI, LIVEROTTO, VITELLOZZO, GAZELLA, PETRUCCI, E GENNARO.

Liv. Pace, pace, per ora!

Vit. Avrete il tempo  
Di battervi doman da cavalieri;  
Non col pugnale come assassin’ di strada.

Tutti. E ver.

Gen. Ma della spada  
Che femmo noi?

Ors. L’abbiam deposta fuori.

Tutti. Non ci si pensi più.


Gaz. Ma intanto sbigottite  
Ci han lasciate le dame.

Gub. Torneranno;  
Ed umilmente chieremo scusa.  
[Un coppiere vestito di nero porta in giro una bottiglia.

Coppiere. Vino di Siracusa.

Tutti. Ottimo vino, affé.  
[Tutti bevono: Gubetta versa il biecchier dietro le spalle.


Ors. [Aparte.] Che importa? E naturale: ebbro esser deve.

Gub. Or, se gli piace, ammir  
Puo schicherare Orsini versi a sua posta,  
Poiché poeta lo farà tal vino.

Ors. [Rising,] I praise the cup whose flowing  
With golden, glorious glowing,  
Wakes Cupid from his trance  
In thy seducing glance,  
Fairest Negroini!

All. Let us drink and sing her praises;  
We sing the thousand graces  
Love form’d with so much art,  
That Venus could impart  
Such beauty only!

[All touch their glasses and drink.

Gub. [Aside.] Half in their cups of those fair dames  
I must bereave them.

Gen. [Aside.] I am weary.

[Rising, as if about to go.

Ors. Such women,  
Gennaro, can you leave them?  
Hear but my last effusion  
Compos’d the other morning.

Gub. [Laughing rudely.] Ha, ha!

Ors. Who laughs there?

Gub. All present,

Such absurd efforts scorning.

Ors. How so?

Gub. Ha, ha! a new Anacreon!

Ors. Would you insult me?

Gub. If laughing be insulting thee,  
More could I not, Sir dolt!

Ors. [Rising.] You beggarly Castillian!

Gub. You gross Italian bully!

[Oursi seizes a knife.

Ladies. Heavens, these men will come to swords!

All. What would you do? Be calm, Oursini.

[Drawing him back.

Ors. This small account I’ll settle,

Gub. With such a taste of metal,  
As cannot fail to sober thee  
Forever and a day.

All. These ill-timed, ugly measures,  
Have scar’d our fairest treasures;  
The total town will be arous’d,  
Inquiring of the fray.

[The Ladies retire.

SCENE IV.—GUBETTA, ORSINI, LIVEROTTO, VITELLOZZO, GAZELLA, PETRUCCI, E GENNARO.

Liv. Peace, peace, I implore ye!

Vit. The time is ample  
To battle it to-morrow at the sword’s point,  
Not here with knives, like your cut-throat butchers!

All. Well said.

Gen. Apropos of our swords:

Where have we left them?

Ors. Outside in yonder chamber.

All. Here let this matter end.

Gub. Now drink, my masters!

Gaz. Our harsh ill-manner’d rudeness  
Hath dispers’d all our ladies.

Gub. Each will come back  
And smile on whom for humblest pardon woos her.

[Cupbearer, clad in black, carries round a flask of wine.

Cupbearer. Wine of Syracuse.

All. Best of the best—by Jove.

[All drink, except Gubetta, who empties his goblet over his shoulder.

Gen. [Aside.] Maffio, didst see that? Yonder Spaniard,  
He drank not.

Ors. [Aside.] What matter? ’tis passing likely; why, he is reeling!

Gub. Now, if it please him, my comrades,  
Bil the great bard Oursini verse us a strophe.

Gods, what a poet such wine as this should make him!
LUCREZIA BORGIA.

Ors. Si; a tuo dispetto.
Tutti. Una ballata, Orsini!

IL SEGRETO PER ESSER FELICE—O THE SECRET OF BLISS. Orsini.

MAFFIO ORSINI.

IL se-gre-to pe-es-ser fe-li-ce sò per prova e l'inseg-nagl'a mici sia se

O, the secret of bliss in perfect-ion, Is to nev'er raise a-ny ob-jec-tion Whether

be-vo, e de ri do gl'in-sa-ni che si dandel fu-tu-ro pen-sier scher-zo e

be-vo e de-ri-do gl'in-sa-ni che si dandel fu-tu-ro pen-sier Non cu-

pi-ty the fool who on sor-row E-ver wastes the pale shade of a thought; Drink and

hope for one jot from the mor-row, Save a new day of joy by it brought.

[Odesi un lugubre suono e voci lontane che cantano febilocemente:

La gioia de' profani
E un fumo passeggeri!

Gen. Quai voci?
Ors. Alcun si prende
Tutti. Che mi sarà?
Ors. Scommetto
Tutti. Che delicate una malizia è questa.
Ors. La strofa è presta.

Profitto degli anni fiorenti,
Il piacer li fa correr più lenti,
Se vecchiezza con liva faccia,
Stammi a tergo, e mia vita minaccia,
Scherzo e bevo, e derido gl' insdni
Che sì dan del futuro pensier!
Tutti. Non curiamo l' incerto domani,
Se quest' oggi ne è duto godere!

Voci. La gioia de' profani
E in famo passeggeri!

[One by one the lights go out.

Ors. Gennaro!
Gen. Maffio! Vedi?
Ors. Si spengono le faci!

[They are interrupted by the distant sound of a funeral bell, and voices chanting in a discal tone, part of the Cathol

Chorus. [Within.] Et plusquam non videbunt
Si habent oculos.
Chorus. [Within, in response.] Et nare habent omnem
Sed non odorabant.
Gen. What means that?
Ors. Echo sings vesperas.
All. But yet, what' s it?
Ors. Some deal monk;

With doleful chanting now to his grave they post him.
All. Let's drink to him, Orsini!

Ora: In this verse, I'll toast him.
On the springtide of life fully flowing,
On the ripe sun of youth gaily glowing,
Death may gloat with his clear eye so yellow;
Here's a health for the jolly old fellow!
With a fig for the fool who on sorrow
Ever wastes the pale shade of a thought!
All. Life or death then must wait till to-morrow,
And not spoil this delight we have sought.

Chorus of Penitents. [Entering and ranging themselves on each side of the banquet chamber.

Quium sapiciatiae
Est timor Domini.

Ors. Gennaro!
Gen. Maffio! look round!
Ors. This wears an aspect

Surpassing e'en strangeness.
All. Let's fly! Our swords!

All exit is prevented! Have we a demon 'monget us?

Ors. Aye, without your help, friend!
All. Tune us a stanza, Orsini!
SCENA V.—Si apre la porta dal fonde, e si presenta Lucrezia Borgia con gente armata.

Luc. Presso Lucrezia Borgia!
Tutti. [Con un grido.] Ah, siam perduti!
Luc. Si, son la Borgia! Un ballo, un tristo ballo
Voi mi deste in Venezia: io rendo a voi
Una cena in Ferrara.
Tutti. Oh, noi traditi!
Luc. Voi salvi ed impuniti!
Credeste invano. Dell’ ingiuria mia
Pieno vendetta ho già: cinque son pronti
Strati fuochi per coprirvi estinti,
Poiché il velo a voi temprato è presto.
Gen. [Avanz.]
Non bastan cinque: avvi mester del sesto!
Luc. Gennaro! Oli, Ciel!
Perire
Io saprò cogli amici.
Luc. Ita: chiudete
Tutte le sharre, e per rumor che ascolti,
Nessuno in questa sala entrar s’ attenti.
Tutti. Gennaro! [Strascinati.] Amici!
Luc. Uscite!
Tutti. Oh, noi dolenti!
[Escono fra gli armati, e la gran porta si chiude.

SCENA VI.—Lucrezia e Gennaro.

Luc. Tu pur qui, nè sei fuggito?
Qual ti tenne avverso fato?
Gen. Tutto, tutto ho presentito!
Luc. Sei di nuovo avvelenato?
Gen. Ne lo il rimedio. [Cara l’ ampolla del contraveleno.
Luc. Ah, me l’ rammento! Grazie, grazie, al Ciel ne dò!
Gen. Cogli amici io sarò spento,
O con lor lo partirò.
Luc. Ah, per te finia poco ancora,
Ah non basta per gli amici. [Osservando l’ ampolla.
Gen. Eh non basta? Allor! signora,
Morrem tutti.
Luc. Che mai dici?
Gen. Voi primiera di mia mano
Preparevati a perir.
Luc. Io—Gennaro! Ascolta, insano!
Luc. [Sigottita, aparte.] Che far—che dir?
Gen. Preparatevi! [Ritormando.
Luc. Spietato!
Ne ferir, svenar potresti?
Gen. Io posso io, son disperato
Tutto, tutto mi togliesti.
Non piu indugi.
Luc. Ah! ferma, ferma!
Gen. Preparati!
Luc. [Con un grido.] Ah, un Borgia sei!
Son tuoi padri i padri miei.
Ti risparmia un fallo orrendo—
Il tuo sangue non versar.
Gen. Sono un Borgia! Oh Ciel! che intendo?
Luc. Ah! di piu non domandar.

Luc. No! but Lucrezia Borgia!
All. [With a cry of horror.] Ah! we are lost then!
Luc. See, tis the Borgia! how lately a sorry ball
All here did give me in Venice:
I now in turn bid you sup in Ferrara.
All. Hope! be thou banish’d!
Luc. Ye thought to pass unepochs’d;
Yet thought so vainly. Great as was your insult
My vengeance is as great: five narrow coffins
Now are in waiting to receive your bodies;
For one and all have taken poison!
Gen. [Advancing.]
Five will suffice not—still you need a sixth one!
Luc. Gennaro! Thou here?
Gen. Aye, Madam;
Luc. Here, to die with my comrades.
Gen. Hasten, and fast close
Every barrier; no matter, should ye hear aught:
Within this present chamber let none else enter.

Luc. Gennaro!
Gen. Farewell then—forever—
Luc. Remove them!
All. heav’n be our refuge.
[Exeunt, among the armed men, and the great door closes.

SCENE V.—The central door opens and Lucrezia appears attended by armed men.

Luc. Thou art here, as if’t were seeming
Fate must shadow thy young horizon.
Gen. I foresaw this in vision’d dreaming.
Luc. Thou hast newly partaken the poison.
Gen. Here’s the cure, still! [Shows the phial.
Luc. Ah! I remember!
Gen. I will thank for this with my latest breath!
Luc. Till my comrades all have drank
I will risk their chance of death.
Gen. Scare that drop of life’s restorer
Saves myself, much less a friend.
Luc. Hast no more? If so, Signora,
All must perish.
Gen. How will this end, then?
Luc. First, thy course of more than badness
Ends beneath my vengeful steel.
Gen. I? I? Gennaro.—Withhold, oh, insensate—
Luc. Nought can shake me. [Takes a knife from the table.
Gen. [Terrified, aside.] Must I reveal?
Luc. Quick, prepare yourself! [Seizing her.
Gen. Unkind one!
Luc. By thy hand, too, shall I perish?
Gen. See, how despaired of grief can blind one.
Where are the comrades I did cherish?
No more pity!
[Resolutely.
Luc. Ah! stay thy purpose!
Gen. Prepare to die! [Lifting the knife.
Luc. [With a shriek.] Thou’rt a Borgia;
Mine own fathers thine thou mayst call.
From an awful crime I stay you!
Do not spill thy race’s blood!
Gen. I a Borgia! Oh God, how say you!
Luc. Ask no more, for thine own good.

Lucrezia, Gennaro.

M’ODI, AH M’ODI—SPURN, AH SPURN ME. Lucrezia.

Largo.

M’odi ah m’o-di io non t’im-plo-ro per vo- ler scer-bar-mi in vi-ta zil-le
Spurn, aye, spurn me, I do implore thee not to spurn my life’s blighted blos—som ’Night and
vol-te al giorno io moro mil-le vol-te mil-le vol-te in cor ferita Perte
day too, in mourning over thee Thousand deaths do rock this bosom! Thy ex-
 pre-go ah teco al meno ah! non vo-le re in cru de-lir be-vi be-vi il rivo ve-
 ist-ence a worthier jewel, Ah! must surmount this dark e-vent, Drink, ah! drink then! that poison
—-
1-le-no ah t'af-fret-ta deh t'af-fretta a pre-ve-nir Il tempo vo-
cru-el, Haste thee, haste thee to prevent, aye, to pre-vent. la deh ce-di
ce-di deh! t'af-fretta il ve-le-no pre-ve-nir deh ce-di
prey ye, Haste thee, haste thee, cruel poison, To thus pre-vent, O yield, I pray thee. Ere death shall
vo-
vo-
le ah deh t'af-fret-ta, il ve-le-no A pre-ve-nir. Be-vi, ce-di! ce-di! Ah!..... t'af-
win thee, ah, haste thee, haste, the cruel poison To prevent. Drink it, yield thee! yield thee! Haste, ah

fre-tta, il ve-le-no A preve-nir. Si, Gennaro! Be-vi! ce-di! ah!.... Deh t'af-ret-ta, il ve-le-no A prevo-
haste, the cruel poison To prevent. Aye, Gennaro! Drink it! yield thee! ah! Haste thee, haste, the cruel poison to prevent.

Col mio duol, col mio terror. Gen. Ciel! tu forse—
Luc. Ah sì, son quella! Gen. Tu! Gran Dio! mi manca il cor!
[Si abbandona sopra una sedia.
Madre, segnor lontano
Vissi al materno seno
Che a te pieto so.
Iddio—m' unisca in morte almeno,
Madre, l' estremo anelito
Ch' io spiri sul tuo cor.
Luc. Figlio mio! figlio mio! Aita! aita! Ah, E spento! è spento!

Ora. [Expiring within.] Gennaro! Gen. Maffio dieth!
Luc. Save thee, for thy mother! Gen. Hence! For in thee
All her cause of sorrow lieth.
Luc. Nay, nay Gennaro. Gen. Didst molest her?
Luc. Never think it.
Gen. What fate oppo'sd her?
Luc. Living she tells thee, aye, thee, none other, All her woe, her love, her faith.
Gen. Heav'n, you haply?
Luc. I am that mother!
Gen. Thou! such tiding is worse than death. [Covering his face with his hands.
Mother, is this thy welcome?
This thy maternal blessing?
And must my daydream, my idol
Thus perish in this the possessing?
Mother, I've oft prayed, upon thy breast
To pour out life's last breath. [Dies.
Luc. Child of sorrow! Help! succor! assistance! Ah—"tis ended!
[Throwing herself upon the prostrate Gennaro.
SCENA ULTIMA.—Si spalancano le porte del fondo, e n’ esce Alfonso con Rustighello e Guardie.

Alf. Dove è desso ?


[Correndo ad Alfonso e additandogli Gennaro estinto.]

Era desso il figlio mio !

La mia speme, il mio conforto :

Ei potea placarmi Iddio—

Me purea far puro ancor !

Ogni luce in lui mi è spenta—

Il mio cor non esso è morto !

Sul mio capo il Cielo avventa

Il suo strale punitor !

[Tutti.]

Alf. Rio mistero ! orribil caso !

Luc. Si soccorra !

Tutti. Oh, Ciel! se 'n muor !

LAST SCENE.—The central door opens and admits Duke ALFONSO and Rustighello, followed by guards.

Duke. Where then is he ?

Luc. Look you : at your feet.

[Feebly raising her head and pointing to the body.]

To my heart this hope was given :

His affection my soul redeeming,

Still might win me back to heaven,

With me share its holy shore,

Crush’d in darkness, destroy’d, extinguish’d,

Fate hath broken the magic dreaming ;

O’er this head too surely vanquish’d

See her wrathful vial pour now !

[Chorus.]

Vain were succor !

Chorus. Vain were succor; all is o’er.

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Japanese girls and women. Bacon. Go 420
Japanese homes and their surroundings. Morse. Fb 6180
Japanese interior. Bacon. Go 420.2
Japanese life in town and country. Knox. Go 4833
Japanese physical training. Hancock. Mp 3788
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Jarrold, Ernest. Mickey Finn idylls. 4J 1
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Java. Geography, travel. Knox. Boy travelers in Siam and Java. Y 4870.4
Jebb, Richard Claverhouse. Bentley. [English men of letters.] Bb 741
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Jed. Goss.
The ride was made on a bicycle.
— Roughing it in Siberia, with some account of the Trans-Siberian railway. Illus. Maps. Gt 4570
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— Schouler, J.
— Stoddard. John Adams and Thomas Jeff-
erson. Y 8580.9
Jenkins, Oliver L. The student's handbook of British and American literature. Edited by G. E. Viger. Lc 4570
Jenks, Albert Ernest. The childhood of Ji-
shib, the Ojibwa. Illus. Y 4570
Jenks, Edward. Edward Plantagenet (Ed-
ward I.), the English Justinian; or, the making of the common law. Illus. [Heroes of the nations.] Be 2541.2
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lem. Charts. Sm 4570
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Jewish Publication Society of America.


Jewett, Mrs. The neighbor.


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Hoffmann, Ralph, and J. H. Stickney. Bird world. Y 8554

Hofmann, Mary Christiana. Games for everybody. Illus. Wa 4188

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— How we are fed. Y 1610

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Home. Educator Company, publishers. The world upon a globular projection and with a gazetteer of information. [Map.] Ref. The gazetteer consists of marginal notes.

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