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Six French Dances in Germany

An Instruction by Johann Georg Pasch (1659)

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Although there are numerous accounts of the dissemination in Europe of the French style of dancing during the 17th century, we only have very little technical information (even in France) on this practice, despite the fact that it was becoming more popular, especially with the establishment of the Académie Royale de Danse in 1661.[2] The lack of technical resources, excluding the notations of the last years of the century,[3] dating from the *Apologie de la Danse* of François de Lauze (1623) until the *Chorégraphie* of Feuillet (1700), lead us to make reference to traces from other countries, and to question whether they have been directly transmitted or have been adapted.

One of the richest testimonies which could help us to uncover the missing link is a short "instruction" written by Johann Georg Pasch, published in 1659 in Germany (Osnabrück). It lists the movements for six of the most practiced dances in France at that time with a musical score for each of them: three *sarabandes,* two *courantes,* one *Prandel* or *branle.* These "descriptions" are in fact included in a compilation of several treatises dedicated to military and physical exercises:

> *Kurtze doch Gründliche Unterrichtung Der Pique, deß Trillens der Pique, der Fahne, deß Jägerstocks, Trincierens, Fechtens auf den Stoß und auf den Hieb, Voltesierens auf den Pferd und auf den Tisch, deß Ringens, Tantzens, sampt einer Anleitung sich bey grosen Herren und iedermann beliebt zumachen […].*

As indicated in the title, a text with prescriptions and advice on civility is attached to it: *Anleitung sich bey grossen Herrn Höfen und andern beliebt zu machen* (*Instruction: how to win Favour with the High and Mighty*).[4] Recently republished by Uwe Schlottermüller, the choreographic part of this book has not yet been, to my best knowledge, systematically[5] studied.[6]

About the author Johann Georg Pasch

I will briefly introduce the author, without repeating the well-documented presentation in the preface of the publication by Uwe Schlottermüller. Johann Georg Pasch (1628—1678), after studying in Wittenberg, was appointed at the ducal court of Saxony-Weißenfels (1657),[7] initially as secretary. He then took up the position of "teaching the Princes in exercises," before becoming *Pagen Hofmeister*, "governor of the pages," in charge of their education "in pietate, moro" and "exercitiis."[8] He is mainly well-known for his numerous treatises (a few were even republished after his death), concerning various "exercitia corporis,"[9] such as the handling of flags, pike, two-tip stick (*Jägerstock / bâton à deux bouts*), fencing, wrestling, the art of carving meat (*Trincieren*), gymnastics on tables and pommel horse (*Voltesieren*) …

Dancing instructions appear only once in all his known productions, and in a very cursory way with few explanations. Does this prove a lack of interest by his readers? Or, is it due to the fact that Pasch's position was more dedicated to the arms rather than to teaching dance? The court of Saxony-Weißenfels, as Marie-Thérèse Mourey indicates,[10] was more famous for music than for dance, but the surrounding courts were active choreographic centers, with an influence of several French dancing masters (especially at the Dresden court, where Pasch grew up). Pasch had, however, personal training in dancing, and according to his funeral oration,[11] he had taught dance in Stettin, probably before 1649, and before learning the other *exercitia*. Perhaps his choreographic training during his youth was related to the dancing masters of Dresden. French style was, at this time, very widespread in many courts, and he had certainly learnt it. Finally, we know with certainty that he had direct contact with the French style and practice thanks to a document that Marie-Thérèse Mourey brought to my attention, in which it is mentioned that Pasch took part in a ballet in 1669,[12] together with at least one French dancing master, "Monsr. La Marche."

More generally, Pasch was probably familiar with French culture, as his military treatises show, even if his descriptions of fencing were partly influenced by the Italian school. An example of this can be found in his treatise, *Johann Georg Paschen Kurtze Anleitung des Jäger-Stocks, oder halbe Pique* (1660), in which the introduction states that these exercises were not well known in Germany, but were very practiced in France.[13] In 1673, Pasch published an entire treatise about military exercises in both German and French, with texts presented in two parallel columns:

Deutliche Beschreibung unterschiedener Fahnen-Lectionen, in Acht Spiel eingetheilet, nebst dem Piquen-Spiel, Pertuisan und halben Piquen, oder Jägerstock […]	*Description distincte des diverses Leçons au drappeau[!], divisées en huit jeux, ensuite de jeu de la pique, de la Pertuisane et demy pique ou de baston à deux bouts […]*[14]

His written French, if sometimes "clumsy," demonstrates a good level of knowledge and this book highlights the important role of the use of French in aristocratic teaching[15] and the importance of French fashion. Moreover, his treatises in German are also full of technical terms of French origin, such as *Glissade*, *Angard* ("Attirela Pique Angard"!), *Rande Batalie*, *Lareferr,*[16] *glissiren,* and *marchiren …*

Six dances with French names

Methodologically, because of the lack of information about the French style,[17] the comparison between Pasch's instructions and our knowledge of those dances of that period require us to cross-reference to earlier sources (principally De Lauze and Mersenne), literary texts, and later choreographic and lexicological documents (De Pure, Ménestrier, the choreographies in Beauchamp-Feuillet notation, and the dictionaries of the end of the 17th century[18]), relying on features which were stable or slowly evolving.

The three types of dances described by Pasch, the *sarabande,* the *courante,* and the *branle,* correspond, as per their names, to the most practiced and quoted dances in France in the middle of the 17th century. They can also be found in many musical sources of that period, both in France and Germany,[19] for example in the orchestral suites from the *Manuscript of Kassel* (ca. 1650—1670).[20] According to Patrick Blanc,[21] the *sarabandes* by Pasch are very close to other pieces in German or even Swedish sources for French music, and a parallel can even be made between the fourth piece, a *sarabande,* and the *Sarabande de l'onziesme mode* given by Mersenne. The binary *Prandel* resembles other *branles,* and its first strain also has similarities with a contemporaneous *branle.*[22]

It is striking that when de Pure refers in 1668 to the *Belle Danse,*[23] he mentions these three types of dances all together:

> Qu'il n'est rien qui soit de meilleure grace pour une belle dame, & qu'elle doit infailliblement reüssir dans les Courantes & dans les Sarabandes. Le Branle veut plus de gayeté, & semble estre plus propre pour les hõmes que pour les femmes.[24]

It should be borne in mind that during the whole 17th century, there is a lot of evidence about the existence of a French style of *sarabande* dance, sometimes danced in the ballroom by a couple,[25] clearly distinguished from the Spanish way of dancing it (generally with castanets, and often as a solo), from both a choreographic and musical point of view.[26] As far as the *courante* dance is concerned,[27] it was the most typical French ballroom dance since at least the first decade of the 17th century and always danced as a couple.[28] Likewise, the *branles* dance was known as a typical French dance in Europe since the Renaissance period. Although, from the second half of the 17th century, we generally know of the *branles* for the ball opening *suite* (De Pure still quotes the *branles simple, gay, à mener,* and the *gavotte*), there are indications that other types of *branles* were danced.[29]

Dances or exercises? What is a *Lectio*?

The elements given by Pasch do not constitute a proper treatise because of the lack of detailed explanations and general considerations. Each dance is presented as a variable number of *lectiones,* or "lessons," which, in their turn, are composed of a variable number of counted phrases. Each of them seems to correspond to a step, or a sequence of movements.[30] These series of *lectiones* clearly evoke the treatises that describe military exercises,[31] which are generally presented in the form of *Spiele* (plays) or *Trillen* (training), divided into numbered *lectiones,* presenting combined or connected exercises.[32] Each dance lesson appears to be equivalent to a "play"; however, not only are the *lectiones* numbered, but also each of their phrases.

The term *Leçon* also exists in De Lauze's *Apologie,* and corresponds to an exercise or series of exercises. Undoubtedly, these *lectiones* are components of formalized teaching. This treatise could very well contain what the dancing masters taught to the pages or

other young nobility. But can we deduce that this only concerns training exercises to be practiced in the practice room, and not in the ballroom, or could these series form a completely composed and coherent choreography to be performed in public?[33]

Unfortunately, the correlation with the music does not help us find the answer. Each dance is associated with a short musical score (melody line and bass), providing two strains (to be repeated or not). But it is difficult to draw a simple correlation between the number of *lectiones* and bars in the strains, and also between the structure of the series of *lectiones* and the repetition of musical strains (reprises), which can only be determined arbitrarily.

In short, the *sarabandes* seem to prove the usual correlation between step and bar, but the *Prandel,* even with its suspected errors, provide for some *lectiones* a clear relation, and for others only approximate correspondences, like the two *courantes* (see Appendix 1).

Another question raised by these *lectiones* is the position of the partner(s). Ballroom dances are generally not performed as a solo, even if such a possibility exists for the *sarabande.*[34] It is probable that in the course of teaching men, the exercises were performed without a partner (except sometimes when the dancing master himself was partnering),[35] which would tend to confirm the purely pedagogical character of this instruction. But it leaves unresolved its application in the ballroom.

The lack of information on the position of the partner is stressed by the vagueness regarding the direction of movement and the orientation of steps. The *lectiones* L6 to L9 of *Sarabande* S4 are performed in the four corners, as is frequently the case in military exercises,[36] but nothing indicates when the changes of direction occur. Concerning the three first *lectiones* of *Sarabande* S5, it is difficult to believe that they constantly go on the left side, while they have to end where they began.[37]

In fact, an analysis of the structure of the dances and of the *lectiones* shows that the composition is very different for each of the six dances, and that their pedagogical function is not always the same: the instruction assembles apparently heterogeneous components, which can be used in different ways. For example, some *lectiones* are clearly repetitive "training" exercises, other sequences are progressive, and some dances are only accumulation of exercises without strong connection. But the two first dances (S1, C2) seem to present fixed and complex sequences of steps, which certainly had to be memorized. Therefore, the "dances" described by Pasch seem to provide a collection of elements of various levels, as well as short "excerpts" of dances, rather than complete compositions (see Appendix 2).

The different exercise structures can be related back to the meaning of the word *lectio*, which refers both to the period of time of the lesson, learning, or training (this meaning also exists for riding) and to the content of the learning to be memorized, designating that which has to be taken as an "example." This meaning, which may originate from scholasticism (in which case it means the reading of an authoritative text with commentaries) and later humanistic teaching, can curiously be found in some much later choreographic contexts, the preface by Feuillet for the choreographies by Pécour

published in 1704, and the preface by Gaudrau for his dance collections of 1713 designating the notated dances, not only as pieces, but as "lessons." Education and progression in art have, in that case, to be achieved by the means of imitation of models. There is another meaning of the word *lectio* used in a dance treatise even if the source is quite late: Gottfried Taubert[38] sometimes uses the term in the sense of a sequence of movements and, by extension, of ornate steps composing new figures, and therefore, in the sense of learned compositions enabling the dance in the ballroom to be carried out with variations and with more or less improvisations. Taubert also associates *lectiones* and *passages*.[39] In the 17th-century French style, the latter term is equivalent to a generally fixed variation (the *pavane* in the *Instruction pour dancer* has seven *passages*), and can be applied to the *courante,* as demonstrated in *La Vraie Histoire comique de Francion*, where a drunk man staggers:

> L'on lui demanda s'il apprenoit à danser, et s'il répétoit les passages de quelque courante.[40]

This quotation may demonstrate that the *courante* was danced at that time with *passages,* and therefore with variations, the memorization of which was part of the learning. It is thus not impossible that some sequences of steps in Pasch's work are traces of this practice, providing fragments of dances more than the dances themselves, and unfortunately staying mute about the way to assemble them!

A vocabulary between military exercises and dance steps

The poorness of vocabulary and the lack of explanations about the performance is the most striking characteristic of Pasch's phrases. He uses only very short formulas, as though the terms were well-known, designating already practiced movements.[41] The vocabulary is however neither uniformly technical nor purely descriptive, but seems to mix different orders or lexical fields, which I would classify under three categories:

1. Most of the phrases are actions, or more or less descriptive expressions, in various wordings,[42] for example:

    Halb Lincks herumb [S1 L2.1]
    Den L. Fuß auffgehoben und starck nieder gesetzet, und den R. hinten auffgehoben [S5 L5.4]
    Abgestoßen mit den R. Fuß [S1 L3.1]
    ziehe deinen R. Fuß an deinen L. Fuß [S5 L4.1].

2. In contrast, there are very few technical words from the choreographic vocabulary: *Paß*, *Cupe*, *Piritet*, and *Reverentz*, which all have equivalent terms in the French choreographic lexicon, but whose performance is not defined.

3. Finally and mostly, Pasch uses several words or phrases which seem technical, but are unknown in the choreographic field: *eine Schleiffe*, *eine Rose*, *eine Strappatte*, *einen Schlangen Tritt*.

For at least three of these words, I found a correspondence with military art and exercises. It concerns the expression *Schlangen Tritt*, "snake-step" (?), which is always associated with the motion backwards ("einen Schlangen Tritt zurück"). The word *Schlange* (snake) appears in other of Pasch's treatises in relation to flag plays, which contain a *Schlangen lectio*,[43] luckily with an illustration of the waving of the flag and which support an extrapolation.[44] It is worth noting that the French word for "snake," *serpent,* also has a technical meaning in French horse riding, and is used by Pluvinel.[45]

I did not find the word *Strapatte* in the other treatises by Pasch that I have read. Its French form *estrapade,* means a sort of torture, but is otherwise used in the horse riding vocabulary; first in a meaning related to torture, and secondly in order to designate a sort of buck.[46] If it does not indicate the way to perform the dance (the change of weight is not constant in the various contexts of use), it makes it possible to search for an equivalent in the performance.

The term *Schleiffe* causes more problems, because its semantic field is wide: it can be a loop (could it refer to a *rond de jambe*?), but it also could derive from *schleifen*, i.e., "slide" or "drag," which is more probable, considering the sequence in which it is repeated eight times. Moreover, the verb *schleiffen* occurs in later military treatises about the pike,[47] apparently with the meaning of slipping.[48]

The only word that remains a mystery is *Rose*:[49] the term can evoke a flower, a knot for shoes, or a circular form. The most probable assumption would be the idea of a circle, in a movement inducing a *rond de jambe*.[50]

The lexical field of the military *exercitia* is extremely present in this instruction, especially since other technical terms in it belong to both the military and choreographic fields, such as: *Paß, Piritet, Reverentz,* and, even, *schlagen.*

— Concerning *Paß*, Pasch uses this word to designate the reunion of steps with actions or a series of steps.[51]

— The *pirouette* (*Piritet*!) exists also in French fencing, for example in 1683:

   pirouëttant sur la pointe des pieds, pour faire une demy-volte,[52]

   but Pasch, when he describes this movement (turning on the toes), does not name it:

   Tritt mit dem lincken Fuß vor, drehe dich auff den Zehen rechts herum.[53]

— *Reverences* are also very frequent in many military treatises, for example, in those about the pike or the *Jäger Stock*.[54]

— The term *Schlagen* ("beat") can be considered either as a descriptive verb or as a choreographic technical word, but it also has a technical meaning in the *Piquenspiel*, where Pasch translates it as *pousser*, "to push," while he also uses the term *battiren*.[55]

The ambiguity between technique and description also concerns the phrase

> Abgestoßen mit den R. Fuß,

which can be compared in the *Piquenspiel* with the phrase

> Die Pique mit dem Rechten Fuß abgestoßen,

written in 1659 without any explanation,[56] but which is developed, even with an engraving in 1673 (*First Play,* L5). It gives precious clues concerning the actions, and supports the hypothesis that "abgestoßen mit dem R. Fuß" can imply that the left foot, like the pike, is pushed by the right one.[57]

Finally, even phrases like

> halb rechts herum

are as frequent in dance descriptions as in exercise treatises, likewise the word *Tritt* ("step"), while Pasch also uses *Schritte* and *marchiren*. It would appear that the word *Tritt* implies a single step and not necessarily a complete transfer of weight (sometimes, in military treatises, it is the simple putting forward of the foot).

The existence of a common vocabulary between dance and military technique is not a new finding,[58] and there are plenty of other examples (*cabrioles*, *terre à terre*, and *mésaire*). What is striking is that it applies to nearly all the phrases, and that technical terms belonging specifically to military exercises migrate to a dance instruction. To the best of my knowledge, the only other obvious example of an appropriation of technical military vocabulary by a dance treatise is the *Discursos sobre el Arte del Danzado* (1642) by Esquivel Navarro,[59] which uses a fencing terminology in order to describe the space and directions of actions.

But in Pasch's *Lectiones*, all the technical designations, the names of actions and steps themselves have connections with the *exercitia* vocabulary. It seems that, in order to transmit the French dances, Pasch operates a double translation, not only in the German language, but also in "military exercises language."

Presumably, this provided references and analogies familiar to the pages or the courtiers, and the military treatises could serve as an "interpreter" for the description of the dances. The memorization and the appropriation of French dancing style would have been facilitated by employing the filter of common words, thus reducing the strangeness, erasing what creates a separate field with its own vocabulary, in order to integrate dance into the other exercises—while, at the same time, those are described with plenty of French words, perhaps because of a better taking root of these techniques. But on the other hand, it suggests that people did not need more than these words to remember or understand the right motion to be performed—the reader making the transition immediately.

Performing *dance*-steps

The homology of vocabulary does not automatically mean a homology of practices. They are not mirrored, but can be said to be parallel, and each field can determine, according to its own characteristics, specificities, and requirements, the meaning of the words when put in practice. It is obvious that a *pirouette* performed by a horse, a fencer with his sword in hand, or a dancer in a ballroom, has only the turn in common.[60]

The reconstruction and performance of the steps can be traced back to specific choreographic sources, and the only choreographic technical term used by Pasch, which also certainly belongs to French style, *eine Cupe*, a *coupé*[61] should be emphasized. Its performance, specifically in 1659, remains uncertain, but we can refer to other mentions of this step in De Lauze and to the definitions in later dictionaries, such as Richelet and Furetière. Moreover, Mercurius, in *Schau-Platz der Dantzenden*, published in 1671, twelve years after Pasch's treatise, indicates that *couper* is similar to "limp":

> hincken (welchen Schritt unser gelehrte Dänzer Französisch ein Coupe nennen),[62]

which is consistent with later definitions that imply the action to bend and stretch (*élevé*), if not to jump, followed by a step ending flat.

This sort of performance questions the use of bending and raising in other steps. For the *pirouette*, turning on the toes is really probable (but is it prepared by bending?) But what about the *Tritte*, "übergestrichen mit einem Fuß," "halb lincks herum"? We should keep in mind that Mercurius also insists that each step has to be performed with grace (delicacy):

> Wenn mann nun danzet: muß man sich befleißigen, daß man feine und zierliche Schritte und gebärden mache. Was ich aber zierliche Schritte und Gebärde heiße, weiß derjenige schon, der das Danzen gelernet.[63]

The first characteristic of performance undeniably is the practice of feet turned-out, "en-dehors,"[64] explicitly mentioned by De Lauze for the *branles* and the *courante,* and confirmed in Germany in 1650,[65] and by Mercurius in 1671.[66]

Another well-known characteristic of French dancing style, long before Pasch's *Instruction,* is the use of the *mouvement des pieds,* dancing on the toes, as De Lauze mentioned since 1623, in relation to the *branles* and the *courantes,* where steps are not only "strides" or weight transfer, but are sometimes prepared by a *plié*, and often on the toes. Another treatise, published later, in 1707, by Johann Pasch, who was born in 1653 and probably learnt to dance before 1670, evokes very precisely, and even with words very close to those of the *Instruction* of 1659, the necessity of doing more than the simple actions, that is to say, of bending and raising all the time in dancing:

> Diese Schritte alle nun werden mathematice und regulariter durch Linien, Winckel und Circul, welche in der Geometrie enthalten sind, formiret, und solches grade aus, zurück, auf die Seiten, und hinter sich, wie auch herum Drehen. Dieses alles aber heißet noch nicht tantzen, sondern gehöret eines Theils mit unter das marchiren oder gehen. Dann, gleichsam poetice, oder metrice tanzen, heißet eigentlich schweben oder aufs allerleichteste gehen, welches allhier,

wenn es durch Fortsetzung der Füße geschiehet, ohne Biegen und Strecken nicht geschehen kann [...]. Durch dieses Biegen und Heben nun, wenn solches mit den Schritten accompagniret wird, können wiederum auf vielerley Art die Schritte vervielfältiget werden.[67]

In fact, the systematic use of the terms *plié* and *élevé* is very early indicated in relation to the *courante* step, by De Lauze[68] and especially by Mersenne in 1636:

le pas a trois mouvemens, à sçavoir le plier le lever et le poser.[69]

The existence of a specific courante step leads one to suppose that in Pasch's *courantes,* a *Paß* does not refer only to a "step" (*Schritt*) but to a "dance-step" whose *temps de courante* or *pas grave* is probably a "descendant."

Should the other *Päße* in the *Prandel* and the *sarabandes* be similar, or does each dance have its own *Paß*? Ménestrier mentions, without further details, a *pas de Sarabande*[70] in 1682. Mersenne had already stated in 1636 that the *pas* used in *sarabandes* are composed of *tirades* or *glissades.* Curiously, the *Schleiffe* in Pasch appears only in *sarabandes* (S 4 L 2, L 4, L 5), and the lesson in S 5 L 4 is the repetition of

ziehe [in French: *tire,* "pull"] deinen R. Fuß an deinen L. Fuß.

Would it be possible to establish a correspondence between all these steps? And what would be the specificity of the "sarabande step"? Or does *pas* in Ménestrier indicate unity of movements, and thus cannot be translated by a "paß"?[71] Another point is that later, in Feuillet, slipping be will a component of the *temps de courante* (or *pas grave*), while for Furetière it is only the feature of a greater amplitude.[72] One of its characteristics could also be the *coulé,* as both are associated in the following example by Furetière, whose sequence of movements is curiously close to those of Pasch:[73]

Il faut couler deux pas & un couppé, et faire une pirouette.[74]

This example shows that even the performance of the *Paß*, despite its main characteristics, requires choosing between several descriptions given by Mersenne, Furetière, Feuillet, and others, when it comes to details.

More generally, how should the *pliés* and *élevés* be applied for the others steps? Certainly a *Tritt* is not a *Schritt,*[75] and the dynamics implied by this word are of stretching the leg, which is the minimal meaning of *élevé* (not necessarily on toes).[76]

The variations of levels in verticality, the use of *plies* and *élevés*, its systematization, the sharpness or smoothness in the articulation, will result from the choice of the "reconstructor." Their omission, only because they are not clearly written, would be contrary to the fact that *earlier and later* sources attest to the general use of dancing on toes, even if the systematization of the *plié* can only be found in later notations in Feuillet script (and even also overall, in the notation by Favier for *Le Mariage de la Grosse Cathos,* 1688).[77] Common reason requires using them with nuances and subtlety, especially without the re-use of anachronistic habits, but endeavoring to experiment with the specific dynamics induced by the combination.

French dance types: comparisons and analogies

In spite of the relative uniformity of the choreographic vocabulary, it is necessary to emphasize the differences that confer an identity to each type of dance, in order to seek their relationship with the characters of these dances in France.

The *Prandel*, with its majority of sideway motions, matching a performance in chain or in circle, is certainly the most characteristic dance in Pasch's descriptions. It is also possible to perform the forwards and backwards *lectiones* in profile to the center of the circle, following the partner,[78] but it remains very difficult to keep the hands together, because of the frequency of turns. All its steps, except one, are used in the other dances; most of its *lectiones* are very repetitive, not very complicated, with clear structure or consistency, and conform to its collective character. However, it does not provide a possibility to define which sort of *branle* it could be, even if it is quite certain that it has nothing in common with those described by De Lauze.[79]

Concerning the *courante,* the fact that there are two steps in each bar is already mentioned by Mersenne.[80] This rule continues to apply until this dance disappears at the beginning of the 18th century, with each bar of *courante* (twice $\frac{3}{4}$, therefore $\frac{6}{4}$, which can become $\frac{3}{2}$) comprising generally a two-step unit.[81] It is therefore very striking that assembling phrases by two in the *lectiones* of both Pasch's *courantes* make them more comprehensible and easier to memorize, supporting the understanding of the logic of the composition. We can frequently notice a combination of a *Cupe* with a *Paß*, or two *Päße* connected, and they could prefigure the *pas courts* and *pas longs*. In C 2 L 1, it is:

> Paß + Paß
> Cupe + Paß
> Cupe + Paß
> geschwinde zurück: 3 Tritte [with hemiola?]

But assembling two steps also makes sense for other types of phrases, as e.g. in C 2 L 2:

> Seiten Tritt [Lincks] + piritet Lincks
> Seiten Tritt [Rechts] + Seiten Tritt [Lincks]
> Seiten Tritt [Rechts?] + Piritet Rechts
> Halb Rechts herum + Schlangen Tritt zurück

This system seems less clear in the second *courante* (C 6), which introduces more complex steps. But even its symmetrical *lectiones* L 5 and L 6, which do not seem to be subject to this rule, have their most "technical" point (taking the same foot again for a *Paß* after a "tritt zurück") in the middle of a "binomial," and which enables it to be learnt as a "musical" unit. Is the recurrent connection between two steps the reason why all *lectiones* in the *courantes* have even numbers of phrases, while the musical strains sometimes have an odd number of bars?

Another characteristic of Pasch's *courantes* consists in the large use of basic steps,[82] most of which can be found in the *Prandel* or the *sarabandes,* but in a rich combinatory

counterbalancing it. Other than that, the most curious elements remain the sideways sequences, because sideway steps are very rare in De Lauze and in the Feuillet repertoire, and never used as series. But the *courante* was probably more diverse and complex at that time than it was on the wane, when it was notated, and may have comprised more than the preserved common steps and sequences.[83] Or are Pasch's *courantes* influenced by his other dances?

Pasch's *sarabandes,* which really have salient features, show the opposite effect. They indeed provide the richest and the most complex variations, and some of them even require virtuosity, e.g., S 4 L 5, which ends with:

> 4.5.6.7.8: Auff den L. Fuß dreymahl herumb getrehet, in dem der R. Fuß allezeit fortgesetzet wird, und zugleich mit den R. Fuß vor, hinter und wieder vor gefahren.

It seems that the *sarabande* is clearly the type of dance in which the dancer can demonstrate invention, variety, skill, and mastery at the highest level, which is consistent with other contemporary descriptions relating it to gaiety and expressiveness,[84] and with the possibility of using variations for a solo.

However, the complex series of "basic steps" that are often used in these dances enable other comparisons with French sources, and to elaborate a working hypothesis. These series of *Päße, Cupes, Piritet,* and half-turns (which most of time require a change of weight), the lack of explicit jumps (and the very rare words that can evoke them, such as *Strapatte*), provide the possibility of making a connection with the *courante* and the *sarabande* in *La Duchesse,*[85] a notated dance with figures, whose particularity is that it was composed on a music already existing in the 1660s.[86] *Coupés, pas graves,* and sideways-*coupés* are predominant in its *sarabande,*[87] while the preceding *courante* additionally uses the common steps, two *pirouettes*, one for a quarter-turn, and the other for a half-turn, preceded by a half-turn made by a *demi-coupé;* it makes immediately think of some of Pasch's series.

Of course, this comparison does not establish an "identity" between Pasch's *lectiones* and a dance probably composed later (but before the last years of the 17th century).[88] However, through the similarities in the construction of series of movements and the families of steps that are repeated, we can try to better define the evolutions of some dances, the simplification of the variations in the *courante* before its disappearance, as well as the specialization of the *sarabande* for theatrical dancing, and its disappearance from the ballroom, where its vocabulary seemingly did not undergo a real development, which is confirmed even by the ballroom *sarabande* in *La Bourgogne* at the end of the 17th century,[89] with its peculiar series of three *pas graves* in alternation with two *coupés.*

This analogy is an additional sign showing that Pasch gives indications that globally correspond to our knowledge of French dancing, and, at the same time, introduces new components. It is also a lead that helps us to understand the plausible development of the style he depicts, and how these *Lectiones* can be inserted into a dance for a couple, in a "simple" form or with figures, if the fixed series are arranged by changing or curving their directions.[90]

Instead of a conclusion

After exploring Pasch's *Instruction* for dance, we must admit that the simplicity of its vocabulary, the lack of a comparable treatise, and some probable errors in certain phrases make the results of the present study very hypothetical. This presentation simply tried to provide a first series of leads, resulting from research that is at its beginning, and attempted to interpret it in the light of other sources. There is no doubt that my current findings are temporary, and that new interpretations, discoveries, or debates will offer a new analysis. I above all hope that these comparisons and hypotheses will inspire new questions and points of view, and will stimulate research on this text.

Pasch's *Instruction* indeed seems to be an essential and "well informed" witness, not only for the import of the French style into Germany, but also for a teaching form of ballroom dancing that is not documented elsewhere. It especially shows that the cultural transfer could happen less by acclimatization of a technical vocabulary, than by the creation of analogies between choreographic movements and other terminologies known in the field of other practices. Its inaccuracy regarding the performance shows how much dance technique could be considered, for an educated courtly man, as being evident and already well known, like other physical techniques or established customs.

In this respect, it relates the practice of dance, in this case French, less to a specific national stylistic than to a general culture of movement and gesture widely shared in Europe.

Appendix 1: Correlation between the number of steps and bars

In the case of the *sarabandes,* the musical strains with four or eight bars match the *lectiones* with eight phrases (except once, where an error has to be assumed).[91] S1 consists of six *lections*, S4 has nine, and S5 eight *lectiones*. The indications or prescriptions for the repetitions ("reprises") are therefore not sufficient and remain hypothetical,[92] and nothing in the choreographic structure can provide more leads.

Concerning the *Prandel*, the correspondence between the *lectiones* and musical strains is much more complex. Both musical and choreographic systems seem to follow the form AABBAABB (musically, the AA is in fact developed in the first strain, twice repeating a motif). The twelve phrases of L1 + L2, or L5 + L6, match perfectly to the twelve bars of the first strain, but the ten phrases of L3 and L4, the eight in L7, or even the eleven phrases of L8 seem inconsistent with the B strains of eight bars. The similarity of steps between L1, L2, L3, and part of L8 could lead to the hypothesis that the B strain should not be made up of eight bars, but of ten. A plausible reconstruction permitting a musical parallel between A and B strains can be found,[93] but it is, of course, very arbitrary and interpretative.

The correspondence between *lectiones* and strains is also extremely enigmatic and approximate in the *courantes,* especially the second one (C6),[94] which allows only for

uncertain reconstructions.[95] The discrepancies between the numbers of bars and the numbers of phrases in some *lectiones* leads us to question the possibility of attributing a phrase per bar, but the usual musical proportion of the steps as well as the consistency with the other dances, allows us to propose a reconstruction based on this principle, which is the only plausible consistency that I could find, hoping that it is not merely "artificial."

Appendix 2: Range of composition for the *Lectiones*

If the *lectiones* can be related with "exercises," their composition uses different systems, for each of them, making the structure, and probably the function, of the six dances very dissimilar.

First, some *lectiones* clearly constitute "targeted" exercises, which consist in repeating the same movement, with the same foot or not. For example:

— S4 L2 = a series of *Schleiffe*
— S5 L4 = a series of "ziehe deinen R. Fuß an deinen L. Fuß, Setze ihn wiederumb von dir"
— C6 L7 = four times: "setze den L. Fuß zurück und trehe dich auff den R. etwas herumb," and then on the other side
— S5 L5 = S5 L6 = four times the same series, on two *lectiones*: left, right, and again left and right

There are also cases of *lectiones* repeating the preceding one, but on the other side, e.g.:

— C6, L5, and L6
— 6C, L1, and L2, with a variation on the first step of the *lectio* (*Rose* instead of *Paß*)

Sometimes changing the side occurs in the middle of a *lectio* that repeats the preceding one. In C6, L3 and L4 are the same, except from the fifth phrase, which goes on the other side.

We also find sequences of *lectiones* that constitute an entire exercise: thus, the first three *lectiones* of S5 are a complete system that repeats six times a similar series, with small changes, also probably concerning the directions.

It seems that some dances can likewise be a series of steps, or basic exercises organized according to a clear pedagogical progression, with gradual additions of new components. The *sarabande* S4 is an excellent illustration:

L1 combines a repetitive series ("mit 'einem' Fuß über 'den Andern' getretten, abgestoßen") with a complex turning step.
L2 proposes only a series of *Schleiffe*.
L3 is a combination of simple steps with the complex turn of L1.
L4 is again composed with the *Schleiffe* from L2, but associated with *Strapatte*.
L5 resumes these *Schleiffe* with *Strapatte* from L4, and ends with the complex turn from the ends of L1 and L3.

After that, without any transition or musical logic, appears another exercise that is repeated four times, in the four corners, the same *lectio* combining different steps (relatively simple, except the new series "eine Rose mit den R. Fuß" followed by "mit den R. Fuß vor gestrichen").

It is worth noting that this structure of exercises that follow one another without connection is particularly obvious in the three last dances. The combinatory rules of the exercises seem less understandable in the two first dances of the *Instruction,* the first two expositions of the *sarabande* (S 1) and the *courante* (C 2), showing no regularity in the composition at first glance.

The *courante* C 2 presents a binary system, creating an alternation between *lectiones* that go forward or backward (L 1, L 3, L 5, L 7), and the *lectiones* including sideway movements (L 2, L 4, L 6, L 8). Nonetheless, the forward *lectiones* can include components from the "sideways *lectiones*" (L 5 and L 6 have an identical conclusion). In fact, these *lectiones* seem to be not only "training exercises" emphasizing a particular step, a connection between steps, or even a technical difficulty, but provide some sequences and their variations to be memorized.

This is quite obvious for the *sarabande* S 1, in which the apparently arbitrary series of steps hide a structure that crosses over the boundaries of the eight-phrase *lectiones* and of the eight-bar strains: a series of nine phrases, from L 1.3 to L 2.3, is repeated verbatim from L 2.8 to L 3.8, that is, in a totally different musical context. Moreover, three phrases from that series are part of one (L 2: 2 to 7) that is exactly repeated (L 5: 1 to 6), while L 4 and L 6, which surround it, echo its first three steps. It gives a complex system of symmetry, repetition, displacement of sequences, and re-combination, using only a limited vocabulary of steps (only eight sorts of phrases in the three first *lectiones*, to which are added only three new types of steps in the course of the three following *lectiones*).

Thus, it seems that the exercises for the first dances consist more of memorizing long sequences, which are probably fixed and typical, varying the introduction and conclusion, or varying even the relation to the music, while the three last dances make it possible to discover and work on an elaborate vocabulary, nearly virtuoso (full-turn on a foot, etc.) and in various space directions, without putting the emphasis on the combination.

The composition of the *Prandel* is quite different, and seems to show a juxtaposition of heterogeneous systems. L 1, L 2, and L 3 are constantly sideways, very repetitive, and present a fixed form. L 4 (which should be the second B strain) gives a complex combination of forward and backward motions, resumed and simplified in L 5 (entirely forward) and L 6 (nearly entirely backward). Sideways motions reappear and entirely make up L 7, in an ornate version, and L 8 combines L 1 with prior backward motions.[96] Thus, the *Prandel* seems to be in between fixed typical sequences and variations of steps as well as directions, and it can be assumed that Pasch combined them in his only example for this dance.

Notes

1   I would like to thank Lubomir Roglev for his kind help with the English translation of my article.

2   In fact, it was also a period of mutation of the style, which was neither homogeneous nor without detractors. See in this respect, the article of DURON: *'Pourquoy composez-vous des chants pour faire danser?'*; as well as HOURCADE: *Mascarades et Ballets au Grand Siècle* (1643—1715), chapter 2.

3   In particular, I have in mind the notation for the *Mariage de la Grosse Cathos* (1688) by Jean Favier (cf. R. HARRIS-WARRICK/ MARSH: *Musical Theatre at the Court of Louis XIV*), and of the manuscripts of *Contredanses* by Lorin (ca. 1685 and 1688).

4   As Uwe Schlottermüller noticed in his introduction of the reissue (p. 7), the main title of the book causes a problem: Was all the text regarding dancing (*Unterrichtung […] deß Tantzens*), which was announced in the first part of the title, omitted? And are the descriptions of the six dances a part of the *Anleitung*, as the image of a dancing(?) couple would seem to show? Or was the part about dance merely inserted after the text titled *Anleitung*, without being a part of it, and constituting an autonomous "method"? The fact that the *Anleitung* deals with other exercises, and devotes only its four last pages to dance, could support this hypothesis.

5   To the best of my knowledge, only Klaus Abromeit has devoted an entire article to this *Anleitung*: *"Aber Johann Georg hat gesagt …"*. Abromeit proposed analogies between parts of the text *Anleitung* and some *lectiones.*

6   This research is part of a larger project that benefited from a grant by the French Culture Ministry ("Aide à la Recherche et au Patrimoine en Danse") in 2011, and was supported with a residency in the *Centre national de la Danse.*

7   It is the court in Halle of Duke August von Sachsen-Weißenfels (1614—1680), also administrator of Magdeburg's archdiocese.

8   Cf. PASCH: *Anleitung,* p. 15.

9   Introduction to his first book, published in 1657, *Kurtze Unterrichtung,* quoted in ibid., p. 13.

10 MOUREY: *Danser à la cour de Wolfenbüttel,* p. 304.

11 SCHRADER: *Wohlanständige Exercitia Eines Christen.* I am indebted to Jan Schäfer for this reference. Schäfer, the author of the blog: http://fechtgeschichte.blogspot.fr/, gives a long quotation from this funeral oration.

12 HEIDENREICH: *Eintracht stärckt Heyrath.* Pasch appears at least once, in an *Entrée* for the Night, named "Hoffmeister Pascha," alongside Johann Pascha, performing the Day, who may have been the author of the treatise *Johann Paschens Beschreibung wahrer Tanz-Kunst.*

13 "[…] weiln aber dieses Exercitium noch zur Zeit in Teutschland nicht sonderlich bekand, sondern in Frankreich nur bräuchlich."

14 His name was also Frenchified: Jean George Pasche.

15 Such a bilingual, German and French, edition has precedents in the field of military exercises. See, for example, GIGANTI: *Escrime nouvelle,* or, idem, *Fecht-Kunst […]. Das II. Buch* 1644.

16 See, in particular, PASCH: *Kurtze Unterrichtung* 1659.

17 It is obvious that the unity of French style is a methodological fiction. I will try, as far as is possible, to pay attention to the variety of practices, teachings, and norms in this style, according to places and social contexts, and also to the ideological or aesthetical positions of our "informants."

18 In particular, RICHELET: *Dictionnaire françois;* and FURETIÈRE: *Dictionnaire universel.*

19 DEVOTO: *De la zarabanda à la sarabande.*

20 Published by ÉCORCHEVILLE: *Vingt suites d'orchestre du XVIIe siècle français.*

21 Director of the musical ensemble *Passo Finto,* which specializes in dance music. I especially would like to thank him for his various musical ideas concerning a reconstruction of the *Prandel.*

22 *Manuscript of Kassel* (see note 20), Branle simple from the 10th suite.

23   In contrast with the ballet dance that he calls "éclatante" or "demonstrative."

24   DE PURE: *Idée des Spectacles anciens et nouveaux*, p. 279.

25   See, for example, SOREL: *La Vraie Histoire comique de Francion*, pp. 317 and 321. MERSENNE: *Harmonie universelle* II, p. 165: "les François & les Espagnols ne la dancent qu'à deux."

26   See, for example, the anecdote written by Héroard in his diary for 28 September 1605: the Dauphin (soon to be Louis XIII), who has already danced the sarabande, berates a girl dancing it "à la mode d'Espagne." The discrepancy between both manners was probably stronger later, when in 1669 the *Lettres patentes pour l'établissement d'académies d'Opéras,* Actes Royaux, 28/06/1669, Saint Germain-en-Laye, distinguish the *Sarabande grave* that "imite l'Espagnol" from "les bohémiennes ou sarabandes legeres, et les Sarabandes Françoises qui tiennent le milieu entre l'Espagnole et la Bohémienne." Quoted by Eugenia KOUGIOUMTZOGLOU-ROUCHER: *Aux origines de la Danse Classique,* Annexes, p. 73.

27   For a general study about the *courante*, see NOWACZEK: *Die Courante* zwischen *»pesle-mesle« und distinguierter Noblesse.*

28   MERSENNE: *Harmonie universelle* II, p. 165: "la courante est la plus fréquente de toutes les dances pratiquées en France, & se dance seulement par deux personnes à la fois."

29   Mersenne, ibid, p. 168, mentions them among the *passepieds*. The *Lettres patentes* in 1669 (see note 26) speak about the *Branle de Basque* and *les Branles de Normandie ou Gavotte legeres.*

30   For convenience, I use following abbreviations for the dances in Pasch's *Instruction*: *1. Sarabanda* = S1; *2. Curant* = C2; *3. Prandel* = P3; *4. Sarabanda* = S4; *5. Sarabande* = S5; *6. Curant* = C6. For the *Lectiones*, "L" will be followed by its number, the first *lectio* in a dance thus being L1.

31   Pasch's main treatises to which I will refer are: *Kurtze Unterrichtung belangend die Pique* (1659); *Vier und achtzig Fahnen-Lectiones* (1661); *Kurtze iedoch deutliche Beschreibung Des Pique-Spielens* (1660); *Johann Georg Paschen Kurtze Anleitung des Jäger-Stocks* (1660); *Deutliche Beschreibung Unterschiedener Fahnen-Lectionen* (1673).

32   In most of the treatises that I have read, the title does not usually contain the word *lectio*, but it is easy to deduce that each numbered paragraph with a sequence of movements or exercises constitutes a *lectio*, because the word is often used to quote the precedent sequence, or to combine it with other movements.

33   Some of the military exercises, for example, are clearly described for the purpose of being performed as such, starting and ending with a *reverence,* and executed in front of an audience. Cf. *Johann Georg Paschen Kurtze Anleitung des Jäger-Stocks,* p. 11. It ends with a *reverence* "wenn du diese Lectiones vor vornehmen Leuten gemachet," but not, of course, when it is used against an adversary.

34   The picture presented as an illustration for the instruction shows a couple, but with the woman on the left side of the man, which is contrary to ballroom etiquette. The letter "A," which is also engraved, proves that the plate is not reversed.

35   The dancing master could give the hand ("tenir par la main") instead of the partner. See, for example, Act II, scene 4, in LE BRUEYS's *Le Grondeur* (1691).

36   PASCH: *Deutliche Beschreibung, Erstes Spiel (Fahnen Lectionen)*: L10. Or, in the play of the *Pertuisan*: L15. There he uses the word *Ecke*, not *Winckel.*

37   A plausible solution is to make a quarter-turn pirouette for the *Piritet*, but it is clear that the *Piritet* in other places, when it is preceded or followed by a half-turn, should have the value of the later "pirouette de bal," or that it could also be a full-turn, as stated in Furetière's dictionary.

38   TAUBERT: *Rechtschaffener Tantzmeister,* pp. 664 and 668. For other meanings of *Lectio*, see RUSSEL: *Theory and Practice in Taubert.*

39   The word is in French. TAUBERT: *Rechtschaffener Tantzmeister,* p. 617.

40   SOREL: *La Vraie Histoire comique de Francion*, p. 152.

41   This status of aide memoire is clearly indicated in the Preface by the editor of the whole book of 1659. PASCH: *Anleitung,* p. 11: "daß […] dieses zum minsten was Sie in Ihrer Jugend begriffen an Spiegel und Erinnerungs statt Ihnen seyn könne."

42 They are not fixed sentences, but only instructions for actions. Pasch writes equally "Abgestoßen mit den R. Fuß" (S1 L1.4) and "mit den R. abgestoßen" (S4 L1.4), or "Mit den L. einen Tritt zurück" (S5 L5.1), "einen Tritt zurück mit den L. Fuß" (P3 L6.1), and also "Zurück getretten mit den L. Fuß" (P3 L8.7).

43 *Fahnen Spiel, Lectio* 77, in PASCH: *Deutliche Beschreibung.*

44 It is highly improbable to make a link to *tortillés*, because they are not used in French ballroom dancing, but in ballet. A hypothesis for a reconstruction would be to make beats stepping backward (*en frisant*).

45 *En serpenti*n PLUVINEL: *L'Instruction du Roy en l'exercice de monter à cheval,* p. 77.

46 "deffense d'un cheval qui […] leve extremement le devant : en sorte qu'ayant le devant encore en l'air, il destache des ruades avec furie, porte la crouppe plus haut qu'il n'avait la teste, & pendant ce contretemps recule plustost qu'il n'avance." GUILLET DE SAINT-GEORGE: *Les arts de l'homme d'épée,* p. 107.

47 TRICHTER: *Curiöses Reit- Jagd- Fecht- Tantz- oder Ritter-Exercitien-Lexicon,* s.v. "Pique."

48 Unfortunately, I have not yet found this word in Pasch's writings, but he uses the verb *glissiren*, and *Glissades.* There is other evidence that he knew French terminology. In 1680 Richelet uses *Glissade* in a military, but not a choreographic sense (for the pike), as does Pasch.

49 There are a few *lectiones* for the flag that are named *das Rosenbrechen* (see, e.g., PASCH: *Kurtze Unterrichtung: Fahnschwingen,* L12). But it is the word *brechen* that describes the action here, and not the word *Rose.*

50 The association of this word with *auswärts* ("outwards") or *inwendig* ("inward") confirms this hypothesis. As it is the case for the *Strapatte,* this steps sometimes implies a change of weight, but sometimes not. A temporary proposal would be to end this step by placing down or not the foot that makes the circle.

51 PASCH: *Kurtze Unterrichtung: Fahnschwingen, das erste Spiel,* L2: "Die Päße mit der Rechten hand", L3: "Die Päße mit der Linken Hand." Without any explanation.

52 SIEUR DE LIANCOUR: *Le Maistre d'armes,* p. 34.

53 PASCH: *Deutliche Beschreibung, Fahnen Spiel, Lectio* 119.

54 It seems to be generally made with the right foot backward.

55 PASCH: *Deutliche Beschreibung, Piquen Spiel.* For "schlagen," see, e.g., L15 or L23; for "battiren," see, e.g., L7.

56 PASCH: *Kurtze Unterrichtung,* "First play of the Pike," 2nd page.

57 But another question remains: In which directions? And since the right has to be free at the end, the left should be put down. Is it similar or just close to a *chassé et posé*?

58 KOUGIOUMTZOGLOU-ROUCHER: *Aux origines de la Danse Classique,* pp. 557 and 567.

59 See BROOKS: *The Art of Dancing in Seventeenth Century Spain,* pp. 95f.

60 Military manners are not welcome in the ballroom, as the anecdote about Voiture shows: "Mademoiselle de Bourbon, dit-il, jugea qu'à la vérité je dançois mal, mais que je tirois bien des Armes, parce qu'à la fin de toutes les cadences il sembloit que je me misse en garde." *L'Extraordinaire du Mercure Galant,* July 1680, p. 17.

61 The word *couper* can also be found in French fencing art, but Pasch translates it as *hauen* ("to hit"). Cf. PASCH: *Deutliche Beschreibung,* "Troisième jeu de la pique avec l'épée," L3.

62 MERCURIUS: *Schau-Platz der Dantzenden,* p. 161.

63 Ibid., p. 160.

64 This use of *en-dehors* also seems necessary for the military exercises, according to the pictures illustrating Pasch's treatises!

65 BOLDRIAN: *Pum bi di bi di, pum pum pum,* p. 29.

66 MERCURIUS: *Schau-Platz der Dantzenden,* p. 161. See also MOUREY: *Mercurius' »Schauplatz der Dantzenden« (1671).*

67 PASCH: *Beschreibung wahrer Tantz-Kunst,* pp. 29f.

68 DE LAUZE: *Apologie de la danse.* A description of the *pas* for the lady is "pliant un peu les genoux se relever sur la pointe du pied qui se trouvera à terre," p. 65.

69 MERSENNE: *Harmonie universelle* II, p. 165.

70 MÉNESTRIER: *Des Ballets anciens et modernes,* p. 159: "Il y a des pas de Courante, de Gavote, de Menüet, & de Sarabande, sans aucune expression ; sinon que la Sarabande peut se danser à l'Espagnole."

71 This meaning of *pas* is found in FURETIÈRE: *Dictionaire universel:* "En general le *pas* se prend pour une composition faite sur un air. Ainsi on dit, Il a fait un beau *pas* sur une telle chaconne."

72 In respect to *pas,* Furetière does not describe the *pas de courante,* but distinguishes it from the *pas grave* and the *temps* or *pas relevés* ("*le pas relevé, ou temps,* se fait lorsqu'après avoir plié au milieu du pas, on se relève en le finissant [...]. Le *pas grave, ou ouvert,* se dit lorsqu'en marchant un pied s'écarte de l'autre en décrivant un demi-cercle").

73 If *Paß* is equivalent to *coulé,* the exact sequence would appear five times, but sideways or turning: S5, L1, L2, L3.

74 FURETIÈRE: *Dictionaire universel,* article: *pirouette.*

75 Even the military treatises demonstrate a stylization of the *Tritte* by the turned-out feet.

76 If the *Päße* and the *Tritte* have sideways motion in common, it should be noted that a *Paß* never goes backward, and a *Tritt* never forward. But going backward with a stretched leg implies touching the floor with the toes first, and raising before going forward helps to begin the steps by toes.

77 See note 3.

78 The sideway motions make improbable a performance exclusively in procession, as some *branles* seemed to have been performed at the court of Louis XIV, according to RAMEAU: *Le Maître a danser.* Steps going forward or backward can also be found earlier in *branles* from the *Instruction pour dancer.* A solution mixing chain and procession also remains possible.

79 Strain A, with its 6-beat structure, could evoke the *branle simple,* still used at this time, but with another rhythmical accentuation. Mercurius states that German dances are circular. Is it impossible to also imagine reciprocal influences between *branles* and German dances?

80 MERSENNE: *Harmonie universelle* II, p. 165.

81 The *pas long* as well as the *pas court* in the *courante* are made up of two elements.

82 Only two types of phrases used in the *courantes* are not in the other dances described by Pasch: a technical variation C6 (L3.1: "Den Rechten Fuß gantz zurück gesetzt – 2: Rechts gantz herum getrehet"), and an exercise of pivot in quarter-turn (in C6 L7).

83 The music was probably not as slow as at the beginning of the 18th century.

84 As a lively dance, it should be played faster than the later *sarabande grave.*

85 In ANONYMUS: *[Recueil de danses].* Bibliothèque Nationale, Paris, Ms Fr 14884 (FL/Ms17.1/30, LM/2520).

86 The music can be found in the *Manuscript of Kassel* (see note 20), as well as in the 1665 issue of PLAYFORD: *The English Dancing Master,* along with other music for French dances, without other choreographic indications.

87 In fact, this part of the music is the second strain of the courante in the *Manuscript of Kassel* (see note 20), but, in the choreographic score, it is transformed into a *sarabande.*

88 This dance is mentioned in BONNET: *Histoire générale de la danse sacrée et profane,* among the "old dances" performed in the ballrooms before the marriage of the Duke of Burgundy, in 1697, at the time of the "old court."

89 Published in FEUILLET: *Recueil de Dances composées par M. Pecour* (1700), this dance could also be related to the marriage of the Duke of Burgundy in 1697.

90 The two choreographic strains of *La Duchesse* are indeed two variations of only one sequence.

91 There are other evident errors in the *Instruction,* for example, phrases S1 L5.8 or C2 L2.5. Concerning S4 L1, since the beginning of the *lectio* is repetitive, there might be one repetition too many.

92 Would six *lectiones* in S1 imply an AABAAB form? Or less likely ABABAB?

93 P3 L7.8 ("einen Seitten Tritt auff die L. Seitten, und zugleich mit den R. Fuß vor, hinter und wieder vorgefahren") can be compared with S4 L3: 5.6.7.8 ("Auff den L. Fuß dreymal getrehet, indem der R. Fuß allezeit fortgesetzt wird, und zugleich mit den R. Fuß, vor hinder und wieder vorgefahren"). P3 L7.8 probably could fill two bars more, and therefore P3 L7 could fill ten bars.

94 For the first *courante* C2: strain A = 9, B = 8, and all *lectiones* have eight phrases. For C6: strain A = 11, B = 12, and all *lectiones* have ten phrases, except L7 which has eight and L8 which has eleven!

95 For reconstruction purposes, a solution would consist of giving double duration to a few steps, as it appears, twice, at the end of a strain in *la Bocanne* (LM/1420, FL/Ms17.1/29), with a *temps de courante* lasting six quarter notes. But this interpretation remains highly arbitrary.

96 Of course, some dances, which combine sideways motion (in a circle) and forwards motion, exist later in the repertoire in Feuillet notation, but it is much more regular, and never gives such obviously combined variations.