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Between *BELLE DANCE*, Drama, and New Work

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Introduction

Dance is not usually associated with drama in the conventional theatre sense, because it is studied in the context of musical theatre. Yet when we return to dance works of the *grand siècle*, in order to present them on today's stage we must consider whether they are included in dramatic librettos, or comic or tragic. This paper attempts to think through this question with respect to dance and drama based on the performance of three recent works produced by the dance company, L'Eclat des Muses, under the title *A la suite de Martin Marais*. On the basis of this experience, I ask what were the dramatic elements of the material in order to understand how the work communicated with its audience? In the background is the broader question - how does the Baroque become the material for new creations?

Drama and Dance

The three ballets I will discuss here are original works that made up the programme for one evening. For this I had to develop a sort of logic based on what I know of historical dance while moving in an experimental direction. I used Belle Dance in a "ballet" in two of the three suites, and employed it more cautiously as material, creating new forms in the third. We are aware that nothing we do today can be, of course, the original *Belle Dance*. Nor is it *Ballet*.

We can give two examples of definition of what was the ballet at this period. From Marolles: 'Ballet is nothing other than a dance with several people, costumed in striking outfits, composed of various *entrées* or parts which are combined into several acts and are connected pleasantly to create a single entity, with different melodies, to represent a devised

subject, where the diverting, the uncommon and the marvellous are not forgotten.' [1] Whilst according to De Pure: 'The definition can be conceived like this; it is a mimed representation, where gestures and movements convey what we could otherwise express in speech.'[2]

I will present some examples of what could be a ballet in the annexe. Briefly, in a ballet, dance is, as in the opera, one of the various components of action along with music, singing, acting, décor, costumes; it is a component that contributes to help the audience understand the action and to be moved by it.[3] Dance was not alone in carrying meaning, but dramatic action could be dispersed throughout the music, *récits*, singing, dance, machines, costumes and décor together.[4] I am referring here not only to allegorical or pantomimic ballets, but also to Molière's and Lully's *comédie-ballets*, where we can see a number of these elements at play. We have to imagine these authors' works as so many experiments in manipulating all these elements to achieve dramatic effect.

Today, it is an idea, on the one hand, based on the reconstruction of a technical style of Belle Dance; and on the other, inasmuch as Belle Dance was used in ballet, we have to make a leap into another way: today we hardly afford the affects in comic works but not anymore in a ballet. Nevertheless, for a creation using the music of Lully's 'Big Band' composer, Marin Marais,[5] my experience brought me to study the ballets of the time of Lully and Molière[6] because Marin Marais was close to Lully.

My purpose in the performance of *A la Suite de Marin Marais*, based on *Suites en Trio* created in 1692, was to show Belle Dance to a general public as suggested to me by Marin Marais' work. At the time the performance

took place, Belle Dance was not well known and the performance also supported the development of several functions or ways of operating proper to baroque dance or *Belle Dance.*

The choreographic material and reflection I shall draw on comes from the creation of a three-part ballet which featured four dancers and seven musicians and was performed at Schwetzingen Castle Theatre for the Heidelberg Winter Festival 2010. Marin Marais' musical compositions usually suggest theatrical and emotional situations but also liveliness. And this, as I will later explain, is what provided the inspiration for the different ballets. All musical 'movements" except one or two are precise *caractères de la danse.*

The first of the three parts, a *commedia ballet* as I call it, is intended to make people approach the baroque dance easily and cheerfully. I asked myself the following question - could the commedia dell'arte furnish the material for a baroque ballet *alla francese* so to speak? The second part would be a defence of tragedy as a component of dance, and the third would be abstract and contemporary, despite its baroque material.

The soirée of three creations on the 'Pièces en Trio" of Marais

This performance offered me a real opportunity to show Belle Dance in three different new ways, not to be bound by rules but to search each concept for the mode in the taste of baroque periods.

The German musical ensemble, 'Aux Pieds du Roy', decided, first to study the *suite à la française*, and to play Marin Marais' *Les Pièces en Trio* according to the treatises. The musicians wanted to know how the interpretation of dance determines the musical interpretation and how the dance steps can be connected to the impulse of the instrumental gesture. To me, this basic knowledge is essential to the approach of the music *à la française*. The German musical ensemble invited me and also the musicologist, Herbert Schneider, to regular dance sessions where they all practised the basic steps before shifting to their instruments. The two

directors Michael Form, recorder, and Dirk Börner, harpsichord, finally asked me to choreograph for the Heidelberg Festival (Germany) and played for the performances during the period that they were recording the CD.

Additionally, these Suites were dedicated to a famous dancer, Miss Rolland of *l'Académie Royale de Musique* who seems to be a Marais' friend, though we do not know whether she ever performed them. So ground for creation was wide open!

The creati*v*e Project

I will first explain about my creation and in contrast, briefly review the Court ballet of Louis XIV. The question was - what did ballet mean in this period? Could a contemporary creation make some active and imaginative equivalent between two poles, the concrete one of dancing - when it is just possible to give an allusive idea of ballet - and the abstraction with materials of a formal style that could be visible today?

1   *At Pantalone's*

In the first ballet, *Suite in D major*: *At Pantalone's*,[7] I wished to introduce baroque dance in a narrative form with a plot referring to commedia dell'arte. I used the music for Marais' *Suite en Trio in D major*, because I found it pleasant and light and I created a ballet with *dramma* as action and comedy.

I also included a few essential pieces of dialogue during the action because characters appeared at the same time as dancers, even if their intentions were also communicated by combinations of steps and figures.

I wrote the synopsis for four dancers and six characters: Pantalone, Isabella's godfather, who wants to keep her in his clutches and even marry her; Isabella, the *ingénue, amorosa* of the Young Man *amoroso*; a female character who is not so-well known in *commedia dell'arte*, the go-between or *entremice*, called Lauretta, who appears in a typical Italian opera, Biancheri's *La Pazzia senile*,[8] and that I thought could not be

dispensed with in such a work; Isabella's suitors also include a *Matamore* figure, the swaggering Spavento, and *il Dottore*, who is typical of 'Bolognese'' arrogance.

The story is told through both the different musical movements and the dramatic situation that follows it. Isabella has to escape the hands of the godfather, whilst the Amoroso tries to win and separate Isabella from Pantalone and from the Matamore. Isabella does not see through his disguise as Dottore, but Lauretta recognises him as Isabelle's beloved. In the intervals of dance, Lauretta tries to warn Isabella, and so does Il Dottore, who deals with Pantalone before the latter notices the trickery … Blows, followed by dejection and a happy ending finish the ballet - Pantalone will be caressed by Lauretta for money while the *amorosi* can marry.

This had to be treated in various styles - from serious and tragic to comic and even grotesque. I always had to ensure that the patterns, steps and direction of the choreography had to contain the meaning of the situations. The choreography was developed at the same time as the dramaturgy.

Plot and Dance as Theatrical ensemble

The *prelude* is the presentation of characters where I chose steps and patterns to explain Pantalone's claims on Isabella, the beginnings of love between the young people, the stupidity of Spavento or the invitation to complicity between Lauretta and Isabelle. The choreography of the *rigodon* is even more explicit where we can see the criss-crossing situation between two couples - Lauretta-Pantalone and the two lovers.

In the next dance, the *sarabande*, initially I treat Isabella's dance in a tragic way, because she feels that she will marry Pantalone who gave her a wedding headdress. In this attribute, obviously, it is a question of giving an imaginary idea of a widely recognised sign for intended marriage. And in the second part of the sarabande, Pantalone's solo is comic and roguish. First he looks for Isabella, but when he sees the go-between, Lauretta, passing, he runs after her in a fickle way.

I tried to make each dance as typical of the character as possible. For instance in the *rigodon,* the countryman or semi-character Amoroso's style is answered by Isabella with *contretemps ballonés, jetés, steps of rigodons* and stamped steps. Whilst Spavento's solo in the *gavotte* is close to the *grotesque* style - his steps are extended and as proud as a peacock - and he finally falls in Lauretta's arms, demonstrating his virtuosity and losing his balance in *pirouettes*. The *double de la gavotte* sees the arrival of Amoroso, catching the attention of Isabella who enters the dance responsively (like in a dialogue) and then, he declares his love in a comic way (he describes one by one what he loves in her, eyes, cheeks, chin, etc.) and she answers him with a misleading *quid pro quo* : " I love… I love, I love … to dance!" Lauretta offers her help the two lovers. But Spavento appears again and I use the *menuets* as in a Ball where Isabella's three lovers want to dance and approach her, following each other - even *Il Dottore* whom she does not recognize and refuses. Then the Dottore presents himself as a famous doctor coming from the University of Bologna in a verbal *lazzo*. Lauretta tries to make Isabella aware of the Dottore's real name during the dances, but Isabella refuses to marry because she does not see through the *amoroso's* disguise. So the Ball continues.

Plate 1 Menuets: Isabelle (Irène Feste), Spavento (Hubert Hazebroucq), Lauretta the go-between woman, (Elyse Pasquier)

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Plate 2 Ballet "By Pantalone's" : Suite en ré majeur: Lauretta the go-between woman (Elyse Pasquier) with Spavento (Hubert Hazebroucq)

The Dottore manages to conclude a bargain with Pantalone to buy his godchild in exchange for … viagra… for his health. All the while the misunderstanding between Lauretta and Isabelle is going on, I create a dramatic urgency by the fact that Il Dottore encourages the dance. I treat the *gigue-forlane* which follows as a sort of *contradance* in the continuation of the Ball, where geometry is based on crossings two by two, and Isabella at last recognises the Amoroso when the Dottore takes off his coat, but, disappointed, she refuses to marry any one because of the bargain. The Ball goes on in the *Gigue*, each of four personages have a reason to be displeased, Pantalone recognising *l'Amoroso,*

Plate 3 Young Man disguised: Dottore (Pierre-François), Pantalone (Hubert Hazebroucq) : the deal

Amoroso disappointed by Isabelle's refusal, Pantalone affected by deceit. They are condemned, in this form of *cotillon,* to continue dancing and, at the end, series of blows pour in like a *lazzo.*[9]

Plate 4 The fight of the 4 characters, Lauretta, Isabelle, Jeune Homme (Young man) and Pantalone

By the final *symphonie,* everyone is dissatisfied with everyone else and they lapse into sulks - their movements in patterns with simple steps such as *coupés,* changing directions in squares, avoiding each other. But, gradually, they give it up and have a happy ending, taking hands to dance two by two in turn. Their changing partnerships produce a kind of love pursuit between Young Man and Lauretta, but she finally drives him to Isabella, whilst taking Pantalone herself. At the final music, Pantalone gives money to Lauretta who caresses him, the young couple fall into each other's arms. Spavento has fled.

For each character and situation I tried to create a specific choreographic gait, such as Isabelle's sadness when Pantalone gives her the bridal headgear, or for the Amoroso's brightness and conceit with fine steps, *battus*. Il Dottore, who is in fact the amoroso in disguise, has sententious manners and speaks fake comic Latin. The go-between, Lauretta, who has to survive, always makes bold promises, often asking for gifts of money to achieve them. At the end, Pantalone is cheated by the false Dottore and while Lauretta is overfriendly with him, 'all is well that ends well': the lovers win through and dance in happily connecting patterns and steps.

As I see it, the bodies have to be theatrical and meaningful in the play although stylised, with the distance of humour that lets us smile and even laugh at these tragic situation of a dominated girl whom old Pantalone has no scruple to deceive. Unfortunately, it is a situation that happens often – in another way - today.

The music score is expressed another way and is transformed by the characters involved: it makes meaning clearly evident. The libretto and the meaning circulate through text, dance, allusions, or *quid pro quos*. My choreographic essay is close to a *comédie-ballet* where dancers are also like actors: they play, they talk, they enact *pantomime* as recognisable silhouettes or *figures* or *characters* of *commedia dell'arte* amplified by the costumes designed by Marie-Hélène Perrier, which provide an easily recognisable and imaginative new combination of commedia and ballet. She also devised the décor - three tapestry panels with two doors where dancers/actors can look behind and play *a parte* during the main scenes.

2   *Caprice*

In the second ballet, *Caprice*, I wanted to put forward dance as a part of tragedy, not just a pleasant *entertainment* – a diversion to let heroes forget bad situations and give pleasure to the audience, but as a support to the drama which asserts the significance of the action and makes a contrast between a dramatic situation and a would-be happy end.

Alcide was the first Opera composed by Marais together with Louis de Lully and libretto by Jean Galbert de Campistron. It was a success and was revived several times after the Première. In the *Bibliothèque nationale de France*, the harpsichordist and musicologist Laurence Boulay,[10] discovered transcriptions for harpsichord written by Marin Marais himself. These extracts from the *Tragédie-lyrique* of *Les Symphonies d'Alcide* are an *unicum*, unpublished by la BnF. This manuscript establishes conclusively which pieces Marais composed for the Opera.

When developing a production, I prefer to research the circumstances of the scenario and the first musical work in context by looking at the theatrical situation and the roles in the libretto. So, this ballet aims to represent the libretto of the rich *tragedie en musique* of *Alcide,* which was based on the tragedy, *Hercule*, created in 1681 by the Comédie-Française by La Thuillerie. This situation is close to the first ballet but is treated as a lyrical tragedy with mythological characters. Played on a stage on the harpsichord by Dirk Börner, we composed the ballet as a montage with *prélude*, *sarabande* (on Pécour's choreography)*, passacaille* and *gigue* and concentrated on one part of the Opera to create a ballet called *Caprice.*

The name of *Caprice* - a Whim - is not harmless, it is the name even given to the ballet of this time.[11] The ballet, due to its nature, is considered as a Whim because it escapes the rules of tragedy or comedy.[12] It is also the name of a musical piece, so seemed to us a symbolic part of Marais's personality because he created number of Whims (Caprices) in his various Operas.

The subject: The basic situation in the Opera is tragic. Two characters, Iole and Philoctete, a warrior, love each other. But Alcide, who destroyed Iole's people, wants to possess her. The two lovers, Iole and Philoctete (who is also Alcide's best friend) are in mortal danger if Alcide hears about their feelings. This part can be choreographed to make a short ballet, as we are sure that all of the pieces of music are by Marais.

I chose to join two contrasting moods by framing the light theme for the meeting of Zephirs and Nymphs and developing the choreography to reflect the tragic text that introduces it. Before Amour's first exhortation to dance, I arranged for an audio recording of Jean Galbert de Campistron's dialogue made by the two actors playing the unfortunate lovers to be broadcast in the theatre hall. They spoke about their misfortune in very low voices. At the same time - and as a contradiction - the apparent lightness is supposed to encourage the lovers, and maybe the audience, to anticipate a better future.

Amour warns the two lovers. "Do not complain about love," he says. "He can make you happy, maybe from today. /Pleasant court of Flora and pleasant Zephyrs, and you, Nymphs of the Flowers who follow her ceaselessly, /Come to these Lovers to revive their tenderness and to flatter their desires."

In my ballet, the *ouverture* is typically French and like Lully's, in 2 and 6/4, and back to 2. We see Amour come down on earth to exhort people to love: I made the dance floating, like a flight in the air and landing, before Love recites his lyric.

Plate 5 Love : Christine Bayle

Then comes a *sarabande* for two men using Pécour's choreography. I wanted to show this as an allusion to one of the few surviving dances from Pécour's/ Marais' original repertory in the Belle Dance style. I thought that this choreography could also serve the chosen characters of Zephyrs in its interpretation. This piece depicts the Zephyrs' balance and virtuoso quality, in representation of the air as an element in contrast with the earth that will be the Nymph's realm.

Besides, it can be noted that the winds, Zephyrs, are generally known as being whimsical and unfaithful. But it is still a "serious" dance style, with Zephyrs seducing the two charming Nymphs.

The purpose is meeting and - after a moment's hesitation - flirting between Nymphs and Zephyrs in the *passacaille* (and inside, a long line where they finally join hands for a short dance) and two different choreographies in two couples in the *gigue,* which is gay.

More than that, in the duplicity of Zephirs we can see an echo of Alcide's infidelity - he is already married to Dejanire, who will suffer greatly because of his betrayal. The audience can also consider the role of Amour as an allegory who blinds human beings, kings or commoners, and whose action is not necessarily positive.

In fact, we have to think today that the baroque audience of the formal period was used to perceive fine allusions through allegorical figures. The task of a contemporary choreographer is to make it possible for the audience understand all those finer points.

This second part borrows from *pastorale* and Greek style, in allusive fluid costumes and columns for the scenery.

The choreographic form, the crossing composition of steps, orientations, try to represent the constant attractive and resisting directions of Nymphs to the Zephirs' approach and between divertissement and tragedy, first the Nymphs' defiance who escape then meet and melt.

This essay is more on the role of dance in a tragedy than a definite genre, it is almost serious, but looks like a short light *ballet* or a *divertissement*.

3 *"Lumières"* (Lights)

The third piece of music, *Suite in g minor* inspired me use baroque material in a contemporary abstract way that was not historical or characteristic of baroque dance. Dancers in smart relaxed, coloured costumes with contemporary fluid trousers and tights of the same colour – in violet, green, orange, red.

Plate 6 Prèlude :Dancers with long capes

According to Maurice Béjart's formula: "Dance has no more to tell, it has a lot to say." My inspiration relied mainly on the musical atmosphere, made of ambiances based on the characters of the dances - *Prelude, sarabande, rondeau* (3/8, a typical *passepied*), *gigue, gavotte, menuets, plainte, passacaille, air*. Games were created using the personality, virtuosity, versatility and generosity of the dancers in my company.

I wanted to see if, far from being ornamental, dance can express that which is not said - the unspoken.

I wanted to make choreography meaningful in itself, through the bodies in movement, without any dramatic aim. Moreover, Pécour's dances have such strong configurations that they can hold directions and patterns simply through their beautiful forms. Here each dancer is dressed in a single, contemporary coloured costume. A painter friend suggested to me that I should get coloured Indian mosquito screens. We used these cottons as capes in the first *allemande* to recall the long majestic coats of the baroque period. They serve as junction between the scenes, or in an improvisation by a female dancer in *La Plainte*, or in another way, for *l'Air* - that I thought of as a "tempest" - creating volumes for the dancers to play with.[13] For our performance, the "tempest" was entirely produced by use of lighting.[14]

Plate 7 Plainte : Elyse Pasquier solo (green) with long tissue.

Formally, I tried here to loosen typical central and axial symmetries of the Belle Dance and to use Belle Dance components to create new symmetries, asymmetries, surprising directions or patterns and various rhythms and new steps combinations that I call 'games' between dancers, in solos, duos, trio or quartets. These fitted alongside the musically rich scheme or contrapuntally with it. :

Plate 8 Passacaille : Dancers :Hubert Hazebroucq, Irène Feste, Elyse Pasquier, Pierre-François Dollé
Musicians : Michael Form, (record), Marie Rouquier, Gabriel Grosbard, violonists, Silvia Tecardi, basse de viole

The coloured capes in the first *allemande,* echoing the flowing coats of the baroque period, emphasised the crossing or following patterns of the dancers in space. Whether in an improvisation by the ballerina who plays with the material in *La Plainte* or in giving shape to suggest winds in *l'Air* – the capes provide structural extensions for the dancers' movements, the floating fabrics acted like a relay between dances. The ballet concludes

with a duo for men performing *battus* and *cabrioles* and counterpoint patterns while the ballerinas make play with their capes to give the illusion of the tempest in a reference to Marais' particular success in creating the tempest in *Alcyone* - an achievement so popular that it became an obligatory scene in all his subsequent operas.[15]

Conclusion

For these creations, it can be said that drama takes the lead in the two first ballets, but they work inside a frame provided by the scenario or text. Dance supports the dramatic action with music and text. A few words played in *At Pantalone's* as keys to meaning are reinforced by steps, patterns and physical action. The tragic and original text at the beginning of the dance give a sombre ambiance and contrast with the feeling and meaning inferred but not explained in *Caprice*.

Two of these three ballets are a part of an operatic process - a possible dramatic action that goes from the Ballet to operatic Tragedy. And in the third piece, 'pure' choreography works without any theme except colours, ambiance, formal games, and lighting.

Today, we are free to approach abstraction as much as the concrete nature of actions, situations and characters. So we try to invent ballets that can be "serious" in a farcical or grotesque genre, or a comic one or an abstract ballet, according to our point of view.

Let us finish with the poet, Jean Cocteau, speaking of Poesy in *Secrets de Beauté*, who said: 'Style is not a dance, it is an approach.'[16] Or to paraphrase - Dance has no style, it is an approach.

ANNEXE

A brief review of some elements concerning the Court Ballet

In the Court Ballet of the seventeenth century, dance was part of the court ball, but also joined music and theatre in various forms in the idea that the Ballet had 'to know how to please to the ears as well as the eyes.'[17] This component could be compared to the Greek word *drama*: 'a literary form that included a written part to be played by actors, with actions, a story and a narrative divertissement to make up a theatrical performance with singing and dancing.'[18] The plot for the ballet could be comic or tragic, sacred or profane. Cahusac explains: "Yet theatrical dance like dramatic poetry, always has to paint, redraw, to be itself an action"; "this significance can only exist in the representation of an action taken."[19]

The word *drama* also meant a play, a passion or a tragedy, as in the English word, in a figurative form.[20]

A glimpse of the Ballet

But what are the roles of the ballet? Since the Académie de Baïf, authors have made many attempts to find how to join meaning and entertainment, text, music and dance together with one or more main threads.

At the end of sixteenth century, Beaujoyeux[21] defined ballet as a performance which presented "people dancing together in smooth harmony with some instrumental accompaniment"[22] where words and songs would gently take the audience towards understanding the message of the dance or dancing characters,[23] and had proposed: "so, I enlivened and made the Ballet speak and resound and sing Comedy" in a project "to satisfy the eye, the ear and the understanding. " Colletet compares dance to a "peinture mouvante" as opposed to "mute poetry" or "a lively image of our actions and artificial expression of our secret thoughts."[24] To be accepted, dance had to be compared with recognised arts such as painting or poetry from which it borrows prosody and rhythmic patterns. But it has a mimetic function too. The royal favourite, the Duc de Luynes, took the role of Phebus, the sun, in the court of Louis XIII - the referent of the character revealing a secondary status in the court. So ballet is both a poetic representation whilst also having the capacity to represent a living person, and to express affects and thoughts. However, dance is not sufficient of itself alone. Theoreticians want dance to be "intelligible" like the discourse hidden in painting, everyone has to understand its messages through mythological types, "clichés", allusions to politics or other things. Plot sums up the general idea and meaning is scattered into the different arts – among them choreography.

The courtiers' performance by courtiers for courtiers described by Marie-Françoise Christout, is in itself already very theatrical. Ornamental dance, in the form of the Ball is not only a convivial entertainment in Court circles, it is also theatrical and meaningful. Its meaning, however, depends principally on the frame and scenes with which it could interact than on the dance alone.

In the middle of the seventeenth century, if this shape of ballet remained, with the addition of masquerades,[25] Beauchamp answered Lully and Molière's pressing requirement to give a stronger meaning to the *divertissement en musique,* as they simultaneously refashioned Monteverdi's Italian *operas* into a French style and language.

These first attempts by two very professional artists became masterpieces. Their work inspired each choreographer who worked in this period to produce a ballet.

The work called more precisely "Ballet" is, according to Furetière's definition in his *Dictionnaire universel*[26]: the *ballets du Roy* are described as "fort magnifiques" (very magnificent), he writes: "A ballet is composed of several entrées. They make speeches as part of the ballet to explain the character or the action of the people who dance."[27] From the time of Louis XIII's ballets, this included theatrical and convivial dance with a dramatic thread performed by courtiers with dancing masters and a few by professional dancers. At the same time, new

works of Perrin, Lully and authors such as Molière and Quinault propelled *ballet* and *pastorale* towards *tragédie-lyrique* or *opera*.

The importance of the role of baroque dance in France in the operatic process is probably well known. The meaning of the dance depends on the moment it takes place in ballet. At first there are multiple royal messages delivered in the choice of texts, music and dance on one hand, and the embodiment of meaning through dance on the other.

One could see that ballet acted in very different ways. After the subjects had been decided, a plot, embodying both political and entertaining aims in comic or dramatic genres was created. It was narrative but not dramatic in a modern way. Quinault and Lully's accomplishment, however, is not only to have developed a combination of music and poetry that could sustain a five-act drama, but they also made dance an integral part of this drama.[28] It is, as Buford Norman writes: an "expressive medium and a legitimate dramatic tool."[29]

At this time, the theorists spoke about "material" (*matière*) as the subject (*sujet*)[30], but not the outcome of the plot (*noeud*) and intention (*dessein*)[31] and said that "Ballet demands unity of purpose, in order that everything may relate to the same end, but it does not require, as in Tragedy, unity of action, nor unity of time, nor unity of place.."[32]

As the title indicates, we shall see how dance and dramatic action may figure together in the ballet, but also its links with the Ball, where there was convivial interplay between a couple or more participants who appeared in ballets as well as at Balls. At the beginning of his career, Lully followed the older formula for ballet, established in the reign of Louis XIII, which could include texts, with serious or comic themes, mythology and could mark an event, a political ceremony, a parody or a *mascarade*. They do not refer to drama. Louis de Cahusac[33] distinguished three sorts of *mascarades*: he accepted the first one, done by courtiers as entertainment in masks as part of a Ball; approved the second one, which could be termed "regular" and was based

around a theme with "*récits*" (narratives) as an "abstract" of the "*Grands ballets*"; however, he was very critical of the singing which formed part of these ballets. We can see various functions for dancing in this. The action was more allusive than active, and Cahusac categorises as "low" the genre that was enjoyed by the Court of Louis XIII. He objected to the numerous and fantasy entrées that did not serve the initial chosen subject, as in Richelieu's, *Le Ballet de la Prospérité des Armes de la France*. It is interesting to note that Ménétrier[34] also, later on, condemned the lack of relationship with the subject because it revealed a new demand, that of action, not to say of drama: 'When I consider that the subject of this ballet is the Prosperity of the Weapons of France, I look for this subject in the entrances of Tritons, Nereids, Muses, Apollo, Mercury, Jupiter, Cardelin, Rhinoceros, etc." Entrées were evocations of what the court audience recognised as allusions – personal or royal, celebrations of birthdays, weddings, receptions of foreigners ambassadors or military victories. But the apparent chaos of entrées are not due to ignorance but to an analogic way of writing around the subject, their usual mythological themes representing a parallel with reality. The courtiers, when they danced with dancing masters, danced allegories of Jealousy, Sorrows, Suspicions … pleasant or ironic ones. The body is intended to represent passions and qualities.

Unlike these allusive meanings, after the first performance termed "Ballet" - *Le Ballet comique de la Reyne*[35] (1581) - and at the end of sixteenth century, Baïf's project was to make an ensemble with different materials. During the years 1665-70, Molière and Lully were exploring meaning in *divertissement en musique* - works that include dance and text and even drama. Their productions came from comedy and ballet for Molière and theatrical music and *pastorale*, for Lully, to create the *comedy-ballet,* for example, *Les Fâcheux* (1661)[36] where the comedy makes way for the entrées of ballet as interludes which did not, however, slow down the action. Molière explains these apparent contradictions saying that they created, in a

limited time, a "new mixture" between comedy and dance.[37]

Ménétrier describes Ballets as "Interludes": 'The longest have only five parts, those used as Interludes for Tragedies and Comedies, usually have four. There are three, two, and sometimes only one.'[38]

All the themes of the Ballet were played by living persons. Courtiers - each representing themselves - recited some verses and/or words before dancing. All the same, as the famous Dancing Master, Weaver, wrote following his analyses of ancient texts, pantomimes could be actor/dancers - one "who could vary himself with his Argument and transform himself into every part he represented"[39] but helps advance understanding with texts and songs.

Indeed some of the ballets of the preceding period (1659 -1672) seem to be self-sufficient in 'Ballets à entrées'. As written for *Le Ballet de la Raillerie* or *Les Fêtes de L'Amour et de Bacchus,*[40] only the titles can serve as explanation.[41] Though, if they are allusive, their messages are multiple in a very rich way, so hidden for us today that their allusions necessitate serious study.

Lully with Molière and authors such as Buti, Benserade, Président de Périgny, Pierre Corneille and Campistron used ballet as a pleasant or parodic entertainment to inspire happiness or laughter. They also created numerous ballets and mascarades[42] with dramatic roles - for instance Eriphile, having to choose between two suitors but loving neither of them (*Les Amants magnifiques*) or Sganarelle, obliged to marry Dorimène who has just had some sad experiences and marries him for her own advantage (in *Le Mariage forcé*).

Dance can denounce a moral situation: for instance, in *Le Sicilien ou l'Amour-Peintre,* lovers disguised as theatrical characters mislead a possessive father or tutor - as Adraste's valet, disguised as a Turk, Hali, dancing with Slaves and next as a Spanish gentleman or Adraste as a Painter. Dance serves also to a *quidproquo* like in a masquerade given by the Senator, Dom

Pèdre's friend, to stop the action instead of listening to Dom Pèdre's complaining.

In *Le Mariage forcé,* dance shares in the bourgeois Gorgibus' thinking about "fool crotchets, pernicious amusements of idle spirits, novels, verses, songs, sonnets and bells…"[43] - and Molière and Lully do not forget to show this to please the audience.

Theatrical dance, as a dramatic element, has a lot to do where it takes place, scene, situation, with interpretation and physical involvement.

The Italian commedia dell'arte provided French entertainment. It became a tradition, as we know thanks to several Italian- and Spanish-born French queens who brought Italian actors and puppeteers to court. That Molière was familiar with commedia as well as "farce" shows in his comedies - he manipulates these two traditions. Very close to Italian acting and actors, he shared the Salle of the Palais-Bourbon with them and knew them well. He greatly admired Scaramouche, Tiberio Florilli, as well as Dominique Biancollelli as Arlequin - as did Dancing Masters. In the Belle Dance repertory, Arlequin occurs three times and these three times are probably the only written evidence we have. They are like an Italian theatrical scene,[44] the typical *lazzo* as the character evolves in and around a chosen situation (the famous lazzo of the fly of Arlequin). That suggests the existence of other character dances - for example of Peasants, Turks, Games, Laughter, Pleasures that the audience is able to recognise. Because of the situation, the *Charivari* at the end of *Le Mariage forcé* is characteristic of the wedding entertainment in the popular "farce".

Most of the time, we do not know if the character dances we are familiar with and practise today (of Sailors, Peasants, Zephyrs) are the original dances, performed when first represented, or if they were noted down later or during a resumption of the entertainment. But they give us an idea of action of theatrical characters. Dances, as we already noted, are mute poetry (*poésie muette*) according to Ménestrier and De Pure, but also to Molière. They make sense in the place where they are acted.

Additionally, the facetious style of Louis XIII's era was still present in the ballets of Louis XIV's time. Dance with music was performed in comical situations, but also in acting with real meaning. For instance the Hunters and Sheperd(ess)s, dancing in *La Princesse d'Elide*, the grotesque dance of Sganarelle's Valet, Champagne, searching for the four doctors who dance as jokers more than healers (in *L'Amour Médecin*, first interlude) or to show that surgeons and doctors are equally charlatans in the scene where Sganarelle wants to cure his daughter with quack-medicine (2^d intermede). In *Le Mariage forcé*, when Sganarelle wants to know his fortune, Egyptians dance according to the 'cliché' of Gypsies, whilst a Dancing Master and a grotesque group celebrate the absurd future wedding. In the main, where it takes place, ballet makes sense in a parodic way, as metonymy.

Ballet supports the dramatic contrast between the gaiety of the parties given by her suitors and Eriphile's sadness at having to renounce her love for Sostrate, for example. As Catherine Kintzler writes, these dancing moments are 'moments of trouble and of suspension", in this case of joy contrasting with impossibility of loving freely and to recognise this or to tell her mother of her love.

In the Argument to *Le Mariage forcé,* Molière does not forget the earlier idea of a *mute comedy*.[45] Dance could embody a noble, a heroic, a semi-character or comic character.

For Molière, in comedy-ballets the importance of the entertainments and ballets have multiple functions. But the difference is that Molière and Lully employed professional actors, who could sometimes take part instead of professional dancers and singers (such as Armande, his wife, or Catherine de Brie).

Nevertheless, ballet is accepted to carry messages delivered by dance in a particular moment or moments according to its place in the libretto, like words or singing. For example, it occurs alongside to the words in Lully-Moliere's comedies-ballets and alongside the singing in Lully'/Quinault's operas; but it also can act as a counterpoint to a situation, as for instance, the statues of the magic Greek ceremony in *Les Amants magnifiques* to give the spectacular *fantasma*.[46] This ballet is also a sort of *pasticcio* of ceremony and pokes fun at people believing in irrational or supernatural things or who consult quacks. The entertainment uses the ballet to please the audience indeed, but for various other, selected meanings too.

Dance sustains the parody, for instance to reveal the Doctors's ignorance, or to give the message that Comedy, Ballet and Music are revealed as better, truer medicines than the Doctors' ones, destroying the latters' power. Molière depicts the parody of magic through the ballet at the same time as he sends a more serious general message.

Entertainment, as in Italian commedia dell'arte, can be used as a weapon in dramatic situations - for instance against a bad father who is tricked by what he thinks is an entertainment but which finally turns out to be reality, as his daughter and her lover manage to bring in a notary to marry them in *L'Amour médecin*. Then in *Les Précieuses*, who are invited to dance by two valets disguised as marquises, who make fools of them, or demonstrating the stupidity of magic potion, the "orviétan", in *L'Amour médecin*.

In *Les Amants magnifiques* Molière uses entertainments given by the suitors of Princess Eriphile, who compete by offering ever more beautiful diversions. But their efforts are in contrast to Eriphile's sadness, as she's in love with the soldier whom she cannot marry because he is not noble. The same situation of sadness and jealousy accompanies a performance by shepherds, but we laugh at them because they are ridiculous (as everyone is in love). However, they express clearly the feelings of the heroes, who are not allowed to make their emotions obvious.

In the same comedy-ballet, Molière sets the Greek stage around the festival of the "Pythian Games" (*Jeux Pythiens*) with mythological figures such as Neptune, marine gods and coral fishermen. He does not forget the supernatural, the French '*merveilleux*' represented in dances for Tritons, Lovers, Rivers, etc. but it is to point out the trickery of

witchcraft. Is the message more parallel to the King's celebrations or life? He gives us numerous examples in which texts are not obscure and action taken from reality is given shape in artistic ideas.

These several examples give a brief indication that Ballet is everywhere and serves dramatically in varied situations. Marie-Françoise Christout writes: "By turns political, farcical, precious and unpredictable, the Court Ballet gradually gave way to the prestige of splendour."[47]

Even if the ballet was a luxurious entertainment without direct comment, at the time, it participated completely in anecdote, meaning, or what we call today dramaturgy with all these festive kinds of entertainment. The dramatic art, beyond beauty, supernatural, changes of scene,[48] music, songs and dances, sends messages.

Le Ballet du Triomphe de l'Amour (1680) was devised after the main period of ballet creation ended around 1669-70.[49] Ballet made this single return after several lyrical tragedies, containing complex messages were produced. It was not dramatic, but at the same time alluded to political events or aims - reconciliation with Spain and France's intention to dominate in India, claiming to bring not war but love. Royal family matters were also indicated: the Dauphin's bride had to provide a male heir for the dynasty but she had just lost her first baby in November that year; whilst King Louis XIV inaugurated his son as his second self and as Bacchus conquering India 'with difficulty'. Allusions, in the same Ballet, provide meaning through different ambiances thanks to the use of different sorts of dances: Indians, who were slaves, were charmed by Love, and agreed to stay slaves under Love, dancing to airs sung by choirs, a long Chaconne. This dance is exotic and is usually developed with a nuanced scale and a dramatic rhythmical ascent. Marches for the people who follow the main character (Rivers, Grand Priest, etc…), Minuets accompanied nobles or shepherds, Sarabandes expressed nobility or sadness, Gigues and Forlanas, like Bourrées are very cheerful, but the Chaconne is the longest and the richest dance of the Belle Dance in

general and is used in both 'serious" and 'semi-comic" genres. Action or drama is also described through the lyrics of songs, for example in this ballet, when the choir describes Ariane disappearing or during Daphné's dramatic transformation into a laurel to escape Apollon.

The ballet is also political and often represents the wishes of the monarch - from Henri III's to Louis XIV - and consequently it was a conduit for the royal will.

In this ballet, the allusions to a political celebration are not far from those of Louis XIII: as Anne Surgers proposes: "Written in the cycle of the seasons and celestial bodies, Court Ballet is an inverted mirroring of war: disorder – magical or comic - is contrived there and finds a resolution at the end of the ballet which, in every case, ends with a return to order, which peaks in the 'Grand Ballet.' It is a disorder ordained by the harmony of the dance and music, echoing the harmony of the spheres."[50]

We know that Molière liked and used to play tragedy as well as comedy with his company 'Troupe du Roy'. A friend of Corneille, from whom he commissioned performances, he acted in many tragedies over a number of years. He was also familiar with the Greek theatre of Plautus and Aristophanes. He used plots as main threads and wanted to sew music and dance around the text, searching for a path between the comic Italian style, farce, ballet and the dramatic pastoral style.[51] Lastly Lully searched for a way to make a French version of *drama* that matched the style of Monteverdi's Opera with Quinault and Corneille's tragedies.

Even the light ballets included in typical comic works must not be forgotten, because the drama would change without them. Molière's prefaces insist: "What I shall tell you is that it would be desirable that these sorts of works (the comedies) could always be shown to you with the ornaments which accompany them in performances for the King. You could see them in a more normal state; and the airs and symphonies of 'The Incomparable M. Lully',[52] combined with the beauty of voices and the dancers' skill, give

them undoubtedly graces that they cannot have without them." [53]

From the endeavours of Perrin, Molière, Lully, Quinault, those very professional artists, emerged masterpieces like '*Les Précieuses ridicules*' or '*Le Bourgeois gentilhomme*'. And we should not forget that Molière's actors were singers and dancers who could improvise within a structured scenario ('*canevas*'). The entertainments with ballets give very different roles to dance - including characters (*Maître à danser*), pantomimes (Arlequin), presenting nationalities (Spanish, French, Turkish) or comic situations (Le Bourgeois Gentilhomme himself in his lesson). Molière and Lully's experience and knowledge staged the scene of their operas in an active way.

If we do not see evidence of drama in ballets strictly speaking, only a request of meaning, we can however note that in Lully's and Molière's works, dance assists the drama in scenes of festivities - given the number of Triumphs, Sacrifices, Incantations, Enchantments and 'Fêtes Galantes' that Lully was obliged to invent musically.[54] Dance too has a role in the action, sustaining the magnificence of a hero or god, following him and embellishing the Entrée as formerly, but also supporting a moment of suspense by making a tragic scene more poignant.[55] So, Molière and Lully, as they did not want 'to break the thread of the play' with Interludes, decided 'to sew them on as well as possible and make that a single entity of the ballet and comedy.'[56]

Next, text and meaning became more and more important - in *tragedy-ballets* like instance *Psyché* (1671) which was created before *tragedy-lyric* such as *Cadmus et Hermione* (1673).

So, something else is in the place that dance takes in the argument, not only to represent a role, a courtier or to support a situation or reflect it by contrast. Baroque theoreticians knew very well about manipulation of the unspoken, for instance in allegory, by joining text, singing, music and dance. What they termed *action*, (using their own, rather than a Greek interpretation) could be joined to suitable messages from royalty, advice,

threats and allusions to reality. Without the ballets, the meaning of Molière's plays would be changed. In *George Dandin ou le mari confondu*, the ballet prevents Dandin's despairing suicide after he is cruelly humbled in front of everyone by his wicked wife. Ballet here is in charge of breaking *drama*, meaning is inferred, allusive, like a certain conception of elegance and humour typical of this time that creates distance between the drama proper and its representation.

Ballet is not supposed to translate a drama, it contributes to it, but in entertainments, its function is always active. Its necessity is claimed by Molière himself, who could not find a means to have professional musicians and dancers each time a performance was given in the Palais-Royal hall rather than at Court.

We can say that dance serves *drama* in an imitative way with recognisable qualities (Winds, Peasants, Fools, Battle, etc.) or as Allegories, passions (in *Moralités*)[57] but is not in this time supposed to translate or to dance 'the' *drama* by itself.

In the Ballet proper, authors and theoreticians speak of subject and story, sometimes driving (*conduite*) dramatic action or entertainment but not directly of *drama* in dancing alone. As MacGowan affirms: 'So the dance, according to the theorists of the seventeenth century overtakes the possibilities of imitation of the other arts; it can express everything, and represent in its mirror of gestures (movements) and movements the life of time."

The concept of a "pure" ballet, which could communicate without text, arose little by little, after the Opera-Ballet, and eventually took over from the Ballet and Lully's Opera. It was necessary to wait for half of the eighteenth century to see Noverre's invention of the "ballet of action"; he decided that the story would be danced and no longer reinforced by text or sung airs. He even attempted to use this approach for tragedy as, for instance, in *Renaud et Armide* or *Médée*.

However Weaver,[58] in the same period as Marais, was one of the first choreographers in England to try to develop a form that

conveyed a story through dancing only. His attempts – for example *The Loves of Mars and Venus* - were not always highly regarded at the time. He wanted the London stage to present dancing that was something more than the 'Motion, Figure and Measure' seen in the technically accomplished French dancers who were so successful there. Weaver's ambition was to offer dancing that could rival drama. Like Lully, he used pantomime but he could not find the way to entirely remove words or explanations of the subject and his ballets were not a success. He became a theoretician, exploring the question of communicating meaning by dance alone. Nevertheless, in dramatic Entertainments such as *Orpheus and Euridice*, he was obliged to add texts and songs when the plot was complex.

Why I am interested in these works that were determinant for Ballet as well as for theatrical and musical divertissement, '*le divertissement en musique,*' that took various forms? Of course, Lully, Molière and others were aware of Monteverdi's works and aimed to create similar French forms. As everyone knows, that is what happened with opera. Buford Norman, speaking of moving the audience, explains that emphasis could be placed on dance or music, as part of 'the non-narrative components (though one can certainly speak of narrative types of dance and music, such as pantomime or recitative) but certainly not non-representational. They make a major contribution to the spectator's perception and concept of what is happening on stage (of the drama in its basic sense) but are related more to responses to specific events than to the working out of the plot."[59]

And, on the other hand, drama is more adequate to define the subject because it impels dance too, until dance could discard text and singing and try to take the place speech. Nevertheless, dance was so complex that, maybe at this time, as Marie-Françoise Christout wrote: "The choreographer uses both 'non-figurative' and 'pure' dance dear to Père Ménétrier." [60]

So we can say that dance serves *drama* but is not at this time supposed to represent *drama* directly.

Today, the distance in time compels us to find a way to see in ballets a view of the past as "a distant country" according to the formula of Corneille. Our imagination is based on historical knowledge of ballet genre and contexts. But we also are free to use *Belle Dance* as a proper material in an abstract way.

End Notes

[1] Michel de Marolles, *Mémoires*, t III, IX discours, p 110 : Le Ballet ' ce n'est autre chose qu'une danse de plusieurs personnes masquées sous des habits éclatants, composée de diverses entrées ou parties qui se distribuent en plusieurs actes et se rapportent agréablement à un tout, avec des airs différents, pour représenter un sujet inventé, où le plaisant, le rare et le merveilleux ne sont point oubliés.'

[2] Michel de Pure, *Idée des Spectacles Anciens et Nouveaux*, 1668, (Genève: Minkoff Reprint, 1972) 'La definition peut ainsi estre concue ; C'est une représentation muette, où les gestes & les mouvements signifient ce qu'on pourrait exprimer par des paroles.'

[3] See Buford Norman, *Touched by the graces: The Libretti of Philippe Quinault in the context of French classicism* (Birmingham, Ala: Summa Publications, 2001) p. 19 for comments on components in the goals of dramatic music in opera.

[4] A Court Ballet like the archetypal *Ballet Comique de la Reyne* of Balthazar de Beaujoyeux (1581) was a composite spectacle which brought together music, dance and poetry. It was an entertainment where one makes a dance mixed by "seriousness and by the ridiculous, by nature and by the fanciful, by the fabulous and by history." Livret du *Ballet Comique de la Reyne, Baltazar Beaujoyeux fait aux noces de monsieur le Duc de Joyeuse avec mademoiselle de Vaudémont*. 1582, les paroles sont de La Chesnaye, aumônier du roy. Chefs-d'œuvre classiques de l'opéra français, Broude Brothers, Aureurs : Balthazar de Beaujoyeux, Lambert de Beaulieu, Rédacteur : Jean-Baptiste Weckerlin.

[5] Marin Marais was *Compositeur de la Chambre du Roi* for the viol, and subsequently, a composer of musical tragedies taking over from Campra as a *batteur* (time-keeper of the Orchestra). Let us not forget that even if he composed a few operas - like *Alcyone* and *Ariane et Bacchus* - his other compositions were always very theatrical as well as very dance-like.

[6] I participated in the re-creation of *Le Ballet Comique de la Reyne* (Ensemble of Gabriel Garrido) and *Les Amants magnifiques*, (Cie Fiévet Palliès) in 1998, I re-created (2002) *La Pastorale comique* de Lully–Molière and read quite a lot of first ballets by Lully following the Ballets of the Louis XIII's time. Following ten years research on treatises dealing with early seventeenth century history, I also created *Le Ballet de la Merlaison* (2010) (Cie L'Eclat des Muses, music of Louis XIII restored by Patrick Blanc, choreography and regie of Christine Bayle, costumes of Thierry Bosquet, Atelier Costea.). See also DVD at CnD Pantin, France, and Exhibition (10 pannels) on « The Court Ballet », Cie Belles Dances, production Fondation Royaumont, Bibliothèque François Lang, creation 2011.

[7] French creation title : *Chez Pantalon*

[8] Adriano Banchieri, 1558-1634, *Madrigaux La Pazzia senile*, which I directed in Strasbourg in 1998.

[9] Lazzo is an italian name in commedia dell'arte for playing games around a situation, a word, etc. as for example, the famous lazzo, *Arlequino's fly of the fly*/

[10] These transcriptions are accepted as Marais because they are written in his hand and were alongside those of Lully's son, Louis de Lully. Thanks to Laurence Boulay who found these 'Pièces de clavecin tirées d'Alcide," tragédie en

musique, created in 1693, at the BnF of Paris. According to Boulay, the transcriptions also indicate the importance composers accorded to the distribution of their Operas even in small staff, the harpsichord this time. Let us note that in *Alcyone* the Caprice was danced on the 18th of February 1706 in the Académie Royale de Musique by the famous Mlle Prévôt.

[11] Ménétrier, op cit., p. 54 : "Others, are of pure whim… Finally, there is nothing in Nature, in Fable, in History, in Novels, in Poets, & in the caprice, that one could not imitate under natural, fictional or allegorical figures." (D'autres sont de pure caprice… Enfin il n'y a rien dans la Nature, dans la Fable, dans l'Histoire, dans les Romans, dans les Poètes, & dans le caprice, que l'on ne puisse imiter sous des figures naturelles, feintes ou allégoriques.)

[12] Furetière, *Dictionnaire universel*, 1690: "Whim: Can even refer to quite strange and unusual pieces of music, architecture, and paintings that succeed more through the strength of their imaginative approach than the respect of regular rules; that is why it has no specific name. These sorts of compositions that exist outside ordinary rules, have to be of a singular taste, and new. They are called also "fancies", because those who compose them allow themselves to be original… as for example, « caprices » of music. « Caprice : Se dit aussi des pièces mêmes de musique, d'Architecture, & de Peinture, une peu bizarres, & irrégulières, & qui réussissent plutôt par la force du génie, que par l'observation des règles de l'art ; c'est pourquoi elles n'ont aucun nom certain. Ces sortes de compositions qui sortent des règles ordinaires, doivent être d'un goût singulier, & nouveau. On les appelle aussi fantaisies, parce que ceux qui les composent se laissent aller à leur imagination.… des caprices de Musique. »

[13] Video - Extracts of Suite in G minor : Sarabande, Menuet, Gigue and Passacaille, Air, the last piece.

[14] Lights created by our Lighting Designer, Philippe Breton.

[15] *Alcyone* (1706), tragédie of Marais (1656-1728) : »C'est une Tra(gédie) de La Motte, mise en musique par Marais, & représentée pour la premiere fois le 18 Fév. 1706 : elle est gravée en musique in-4. Le Prologue est formé par Apollon, Pan, les Muses & le Dieu du mont Timolle. Le sujet de la piece est tiré de la fable X. du livre XI. des Métamorphoses (of Ovide). La tempête de cet Opéra est un excellent morceau de musique, qui a fait beaucoup d'honneur à son Auteur. » (Léris, *Dictionnaire des Théâtres*) Alcyone dreams her lover is lost in a storm on the sea. This tragedy and the tempest enjoyed great success - Louis XIV commanded its replay immediately after the first performance and the tempest became a genre, a sort of 'must' in the operas which followed it.

[16] COCTEAU, Jean, *Secrets de Beauté* : 'Le style n'est pas une danse, c'est une démarche.'

[17] Claude-François Ménétrier, *Remarques pour la Conduite des Ballets*, 1658. See also 10 panels of the Exhibition on « The Court Ballet », Cie Belles Dances, production Fondation Royaumont, Bibliothèque François Lang, with Le Ballet de la Merlaison, creation 2011, music of Louis XIII restored by Patrick Blanc, creation, choreography and staging of Christine Bayle, models of costumes by Thierry Bosquet, realization Atelier Costea.

[18] Antoine Furetière, *Dictionnaire Universel*, 1690.

[19] Louis de Cahusac, op. cit., *Vices du Grand Ballet*; 'Or la danse théâtrale, ainsi que la poésie dramatique, doit toujours peindre, retracer, être elle-même une action '… 'cet intérêt ne peut se trouver que dans la représentation d'une action suivie.'

[20] Furetière in his *Dictionnaire universel contenant generalement tous les mots françois, tant vieux que modernes, & les termes de toutes les sciences et des arts*, ed 1690, 1701 remains: [20] 'This word comes indeed from Greek, of *drama*, *opus*, that means *action*.' *Action* was in *eloquence*, a text done or declaimed vigorously and with conviction.

[21] Sant-Hubert, *Le Balet comique de la Reyne*, 1581 dans La Manière de composer et faire réussir les Ballets (1641) quoted in *La Manière de composer les ballets les ballets de cour d'après les premiers théoriciens français*. Marcel Paquot, 1956.

[22] Beaujoyeux, quoted by Nathalie Lecomte, ' *Entre cour et jardins d'illusion'* p. 82

[23] Beaujoyeux, pour « *Le Ballet comique de la Reyne* »: (our translation for):' Ainsy j'ay animé et fait parler le Ballet et résonner et chanter la Comédie …' in the project 'de contenter l'oeil, l'oreille et l'entendement.'

[24] See note 11

[25] Louis de Cahusac distinguished three sorts of *mascarades*. He recognised the first one, done by courtiers, as entertainment in masks as part of a ball. He liked the second one, 'regular', that was done around a theme with 'récits' as an 'abstract' of the 'Grands ballets', but was very critical of the singing part that took place in these ballets. Louis de Cahusac, *La danse Ancienne et Moderne ou Traité historique de la Danse* (1754*)*, Desjonquières, CnD, 2004, Paris. Livre deuxième, VI Des mascarades.

[26] Antoine Furetière, *Dictionnaire universel,* 1690. 'Ballet : Un ballet est composé de plusieurs entrées. On fait des vers de *Ballet* pour expliquer le caractère ou l'action des personnes qui dansent.' Ballet des Nations, Le Bourgeois gentilhomme. One of the choreographies is by M. de la Montagne, ballet-master of the Comedy from 1697, after the first version was created by Pierre Beauchamp in 1670.

[27] Ibid., Ballet : 'Un ballet est composé de plusieurs entrées. On fait des vers de *Ballet* pour expliquer le caractère ou l'action des personnes qui dansent.'

[28] Buford Norman, *Touched by the graces,* p. 23 : 'They did this by including, along with the fixed forms of noble dance (menuet, gavotte, sarabande, etc.) expressive dances, including a kind of pantomime, that represented the actions and emotions contained in the libretto.'

[29] Anthony, *French Baroque Music*, p.132, cité par B. Norman.

[30] Père Claude-François Ménétrier, *Des Ballets anciens et nouveaux*, p.45 : 'La matière est le sujet que l'on se propose à représenter dans un Ballet.'

[31] Ménétrier, ibid., *Remarques pour la conduite des Ballets*, 1658, p.50 : ' C'est l'unité de dessein qui relie entre eux tous ces éléments variés.' De Pure, Idée des Spectacles anciens et nouveaux, Second Livre, Chapitre XI, Du Ballet, p. 210-211 : 'Il faut donc… que le dessein en soit ingénieux, le tissu régulier & artiste, & l'exécution pleine de force & de relief.'

[32] Ménétrier, ibid. p. 54 : ' Le Ballet demande unité de dessein, afin que tout s'y rapporte à un même but, mais il ne demande pas comme dans la Tragédie unité d'action, ni unité de temps, ni unité de lieu…'

[33] Louis de Cahusac, *La danse Ancienne et Moderne ou Traité historique de la Danse* (1754*)*, Desjonquières, CnD, 2004, Paris. Livre deuxième, VI Des mascarades.

[34] Ménétrier, ibid, Préface : 'Quand je considère que le sujet de ce ballet est la Prospérité des Armes de la France, je cherche ce sujet dans les entrées des Tritons, des Néréides, des Muses, d'Apollon, de Mercure, de Jupiter, de Cardelin, des Rhinocéros, etc.'

[35] Beaujoyeux

[36] Molière, *Les Fâcheux*, Avertissement : 'The design was to give also a ballet; and as there were only a small number of excellent dancers, we were forced to separate the Entrées of this ballet and the opinion was to throw them into the breaks of the comedy so that these interludes could give time for these baladins to come back in other costumes, so as not to break also the thread of the play, we decided to link together the best of them to make a single entity of the ballet and the comedy.' ('Le dessein était de donner un ballet aussi: et comme il n'y avait qu'un petit nombre de danseurs excellents, on fut contraint de séparer les entrées de ce ballet, et l'avis fut de les jeter dans les entr'actes de la comédie, afin que ces intervalles, donnassent temps aux memes baladins de revenir sous d'autres habits:; de sorte que, pour ne point rompre aussi le fil de la pièce par ces manières d'intermèdes, on s'avisa de les coudre au sujet du mieux que l'on put, et de ne faire qu'une seule chose du ballet et de la comédie…')

[37] Molière, ibid : ' However, it is a mixture which is new for our theatres, and for which we could find several authorities in Antiquity…' ' Quoi qu'il en soit, c'est un mélange qui est nouveau pour nos théâtres, et dont on pourrait chercher quelques autorités dans l'antiquité…'

[38] Ménétrier, ibid, *Des Ballets anciens et Modernes*, Minkoff Reprint, 1692, p.272. 'Les plus longs ne sont que de cinq parties, ceux qui servent d'Intermèdes aux Tragédies et aux Comédies, en ont ordinairement quatre. Il y en a de trois, de deux, & quelque fois d'une seule.'

[39] John Weaver, *Essay towards an History of Dancing, In which the whole Art and its Various Excellencies are in some Measure Explain'd*, 1712.

[40] See Tiziana Leucci, the article '*Le Triomphe de Bacchus dans les Indes (1666) & Le Triomphe de l'Amour (1681): Two French court ballets as examples of King Louis XIV's politics at play, in a 'play within a play'* in Barbara Segal & Bill Tuck (eds.), *Ballroom, Stage & Village Green: Contexts for Early Dance*, Early Dance Circle, London 2015: 115-130.

[41] See Marie-Françoise Christout, opus quoted, note 1

[42] See Herbert Schneider, *Chronologisch-thematisches Verzeichnis sâmtilcher Werke von Jean-Baptiste Lully*, Tutzing 1981.

[43] Jean-Baptiste Molière, *Le Mariage forcé*, Sc XVII : ' Et vous, qui êtes cause de leur folie, sottes billevisées, pernicieux amusements des esprits oisifs, romans, vers, chansons, sonnets et sonnettes, puissiez-vous être à tous les diables !'

[44] Molière used the Italian influence of commedia dell'arte in his plays to develop complex situations or as characters. So we can interpret Clitidas supposed to be "un plaisant de la suite d'Eriphile" in *Les Amants magnifiques* as Arlequin-like because he seems to play a *lazzo* when he tells her the story of her lover Sostrate having killed the wild boar who threatened her mother, so he can marry her as a reward for his bravery. A *lazzo* takes the game around an idea or simple situation to the extreme. Here Clitidas seems not to understand that the demoiselle is keen to hear about her lover, but instead he prolongs useless explanations about the boar, the night, the forest, and so on, to extend the pleasure of suspense, for the pleasure and laughter of the audience.

[45] *Le Mariage forcé*, ibid, Argument : 'As there is nothing in the world that is more common than a wedding, and that it is a matter of which people usually make greatest mockery, it is not surprising that it is the subject of most of the actors, as well as ballets, that are mute comedies'. 'Comme il n'y a rien au monde qui soit si commun que le mariage, et que c'est une chose sur laquelle les hommes ordinairement se tournent le plus en ridicule, il n'est pas merveilleux que ce soit toujours la matière de la plupart des comédiens, aussi bien que des ballets, qui sont des comédies muettes.'

[46] *Fantasma* ridicules the magic ambiance in the Greek ceremony, compared to the famous formula : 'Spectre, fantôme, (esprit), ou Diable' in Don Juan. See Pais, Ricardo, 'O festim de Pedra', *D. Joaö. Manual de Leitura, 2006, 3,* quoted by Zobermann, Pierre, in *Interpretation in/of Seventeenth Century*, 2015, Cambridge Scholars Publishing.

[47] Marie-Françoise Christout, *Le Ballet de Louis XIV*, op. cit. voir note 1 : 'Tour à tour politique, bouffon, précieux et fantasque, le Ballet de Cour a progressivement cédé au prestige du faste.'

[48] See Ménestrier, op cit., pp. 214-215 about changes of scene.

[49] Louis XIV stopped dancing after *Ballet de Flore ou Les Amants Magnifiques*.

[50] Anne Surgers, *Scénographie du théâtre occidental*, Arts du spectacle, Lettres, Sup, Nathan université :'Inscrit dans le cycle des saisons et des astres, le ballet de cour est un double inversé de la guerre : le désordre – des enchantements, ou du burlesque – y est feint et trouve une résolution à la fin du ballet qui, dans tous les cas, s'achève par un retour à l'ordre, qui culmine dans le Grand Ballet. C'est un désordre ordonné par l'harmonie de la danse et de la musique, écho de l'harmonie des sphères.'

[51] We remind that *pastorale* was the only entertainment where people were allowed to cry.

[52] Molière, 'Préface,' *L'Amour Médecin*. Lully was often called 'l'Incomparable Monsieur de Lully'- see François Couperin, '*Les Goûts Réunis.*'

[53] Molière, ibid: *L'Amour Médecin*, Au lecteur: 'c'est qu'il serait à souhaiter que ces sortes d'ouvrages pussent toujours se montrer à vous avec les ornements qui les accompagnent chez le roi. Vous les verriez dans un état beaucoup plus supportable ; et les airs, et les symphonies de l'incomparable M. Lulli, mêlés à la beauté des voix et à l'adresse des danseurs, leur donnent sans doute des grâces dont ils ont toutes les peines du monde à se passer.'

[54] Pierre Rameau, *Le Maître à danser*, 1725, Préface, p.xj : 'comme il (Lully) était obligé de représenter des Triomphes, des Sacrifices, des Enchantements, & des Fêtes Galantes qui exigeaient des Airs caractérisés pour la Dance…' (as he was obliged to represent Triumphs, Sacrifices, Incantations & *Fêtes Galantes* which required airs to match the dance…')

[55] Molière, *Les Amants magnifiques*, 1670.

[56] Molière, *Les Fâcheux*, Avertissement. 'de sorte que, pour ne point rompre aussi le fil de la pièce par ces manières d'intermèdes, on s'avisa de les coudre au sujet du mieux que l'on put, et de ne faire qu'une seule chose du ballet et de la comédie...'

[57] Ménétrier, op cit, p 173

[58] After criticism, Weaver introduced 'rational Entertainment". He wrote about 'Modern entertainments …where the Representation and Story was carried on by Dancing, Action and Motion only". He takes in all the parts used in ballets - the grotesque, pantomimes (*The Loves of Mars and Venus*, *Cupid and Bacchus*, etc.), burlesque Entertainments (*Perseus and Andromedea*, etc.) Italian Characters (*The Jealous Doctor* or *Harlequin Executed* or *Harlequin turn'd Judge*, etc.), "Dramatick Entertainments" (Orpheus and Eurydice - a story recurring from *Ballet comique de la Reyne* to Lully's *Ballet de la naissance de Vénus*) but these "Dramatick" ones (*The Sorcerer:* o*r The Loves of Pluto and Proserpine, Daphné and Apollo, The Rape of Proserpine*) include singing. He still represents "the Manners, Passions and Characters of these Persons" or "ridiculous Actions". J. Weaver, op quoted, *The History of the Mimes and Pantomimes*, p.56

[59] See Buford Norman, the article 'Touched by the graces : The Libretti of Philippe Quinault in the Context of…' p.16

[60] Marie-Françoise Christout, *Le Ballet de Cour de Louis XIV*, 1643-1672, Paris, Editions A. et J. Picard & Cie 1967, p.187 : 'Le chorégraphe recourt aussi bien à la danse ' non figurative' ou ' pure' qu'à la danse expressive chère au Père Ménestrier.'

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