

# The Marriage of Music and Dance -- or was it a Divorce?

*Christine Bayle*

*Le Mariage de la musique avec la danse*<sup>1</sup>(1664) sounds like an idyllic concept. And yet it is a time-bomb thrown into the musical world of the minstrels when it is published three years after the remarkable *Lettres Patentes*<sup>2</sup>(1662), which established the Royal Academy of Dance in Paris.

On the 9th of March 1661, Cardinal Mazarin's death brought the Regency to a close and on March 11, 1661, at the age of 23, Louis XIV came into his full powers, married, and within the year created the Royal Academy of Dance. Note that this was long before the founding of the Royal Academy of Music in 1669 and again in 1672 (with Lully as Director). What an enterprising idea! The text of the *Lettres patentes*, confirmed by the King himself, puts forth good dancing as an ideal physical exercise, to be included with fencing and fine horsemanship. The King also deplores 'not having enough good dancers in his ballets.' He *himself* would like to choose the teachers whose duty would be to 'advise and deliberate on the means of improvement, and to correct all abuses & defects that have crept in – or that will creep in.'<sup>3</sup>



**Figure 1.** Louis XIV

The chosen dancing masters, according to the *Lettres patentes* of March 1662, must be among 'the most venerable and experienced of dancing masters, and the greatest dance experts, thirteen in number.'

These teachers were awarded "status equal to the King's Familiars, notably with lighter taxes and easier guard duties for them as well as their children". All this, of course, on condition that



they provide the king with "the best dancers for his ballets whenever he demands". They were to instruct all the others "once a month," and were to have free rein to create the dances to be included in the King's ballets. They were to "be paid by the students and will judge which students are worthy of dancing in the king's ballets." Then comes the controversial part: this group of thirteen dancing masters were to have total control over all the dancers in the kingdom, who would thus be obliged to ask this all-powerful jury for permission to perform.

**Figure 2.** Marie Thérèse d'Autriche

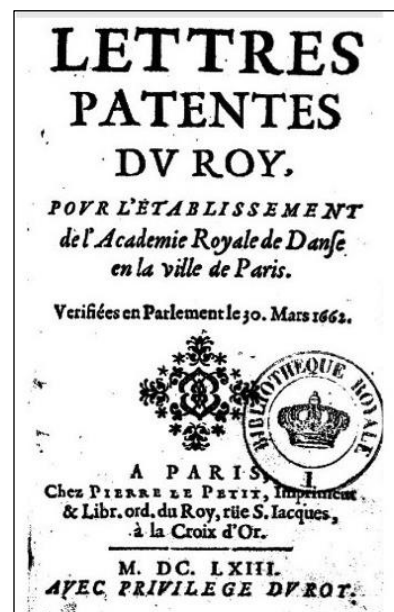
- « Treize des Anciens & plus experimentez au fait dudit Art »: 1st staff 1662
- François Galland sieur du Desert, Maistre ordinaire à Danser de la Reine nostre tres-chere Epouse,
  - Jean Renauld, Maître ordinaire à Danser de nôtre tres-cher & unique Frere le Duc d'Orleans,
  - Guillaume Raynal,
  - Thomas le Vacher,
  - Hilaire d'Olivet,
  - les freres Jean & Guillaume Reynal, maître du Grand Dauphin),
  - Guillaume Queru,
  - Nicolas de l'Orge,
  - Jean François Piquet,
  - Jean Grigny,
  - Florent Galland Desert,
  - Guillaume Renauld

**Figure 3.** The thirteen *Maitres à danser* 1662

There was, however, a problem. On the 21st of November 1657 and then again in 1658, one of the French minstrels, 'joueurs d'instrumens tant haut que bas', the violinist Guillaume Dumanoir, had received other *Lettres patentes* in which he was called the King of the Ménestrandise; that is 'King of Violonists'. In addition, however, these *Lettres patentes* also declared him to be the king of the dancing masters. Dancing masters were hostile to this extended definition of his role.<sup>4</sup> To escape criticism, particularly coming from Dumanoir, the new Academy invented *another* set of working rules and fines for offenders who pretended to belong to the Ménestrandise and new *Lettres patentes* were published on the 30th of March 1662.



**Figure 4.** Portrait of Dumanoir



**Figure 5.** *Lettres patentes du Roy*, F.

## The Marriage of Music and Dance

The QUARREL between Royal Academy of Dance and Confrérie St Julien	
1657, 21st of november:	Guillaume Dumanoir (42 years old), is chosen by the King Louis XIV (19 years old) as « king of violins, dancing masters and instruments players as high than low.»
1658,	<i>Lettres patentes</i> infirming Dumanoir's title of "head of the musicians' guild."
1659, august:	New statutes of registered
1659, october:	18 dancing masters firm and protest of his proclamation
1661,	<i>Lettres patentes</i> of the Académie Royale de Dance
1662, april :	Dumanoir 's complaint against the creation of l'Académie Royale de Dance
1662, 30th of august :	Dumanoir loses his cause.
1664 :	Revenge of Dumanoir : the text of <i>Le Mariage de la Musique avec la Dance</i> , containing the answer to the so-called Academists, about the two arts.

Figure 6. Timeline Summary of the Quarrel

Then in January 1663, in the King's *Lettres patentes* by which he set up *L'Académie royale de Danse*, the dancing masters were separated from the musicians. Furthermore, this document proclaimed: "Dance, in its most noble portion, has no need of musical instruments, and that it is in all things completely independent of the Violin."<sup>5</sup>

The uncompromising nature of the text [of the *Lettres patentes* awarded to the Academy] is very provocative: it forbade the so-called defendants [the Violinists] and all others, from contravening the said statutes by practising the Art and Mastery of dancing, or by playing instruments or by keeping any Academy, except according to the conditions of the Statutes of the so-called applicants [the Academy], on penalty of having their instruments destroyed and of serving a prison sentence.<sup>6</sup> The violinists did not recognise or accept this new way of working.

In January 1664, after the creation of the *Académie*, Guillaume Dumanoir and his companions challenged the founders of this new Academy in a pamphlet: "*Le Mariage de la Musique avec la Dance*". This pamphlet drew particular attention to the fact that every musician used to belong to a corporate guild, or *confrerie*, the community of '*joueurs d'instruments*', which entitled them to engage as dancing masters, and also kept them from being deprecated as '*baladins*' or '*buffons*'.

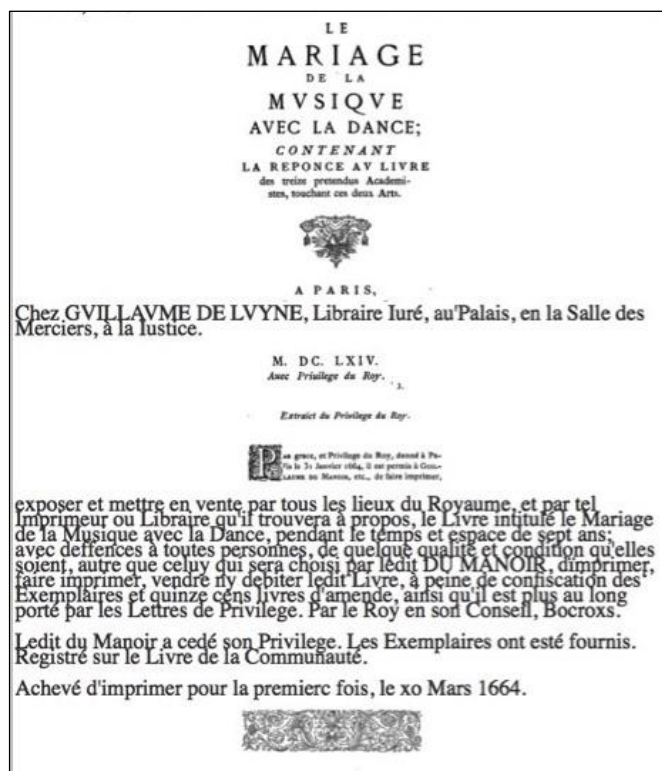


Figure 7. *Le Mariage de la musique avec la Dance*

Christine Bayle

[The dispute continued] however, and it was not until 1682 (28 April) that dancing masters were finally able to exercise the exclusive right to teach without belonging to and paying fees to the *Confrérie* corporation. On 2 November 1691, and after many arguments, the *Confrérie*, [now under Dumanoir's son] was able to reverse this decision and gain permission for the corporation to award the title of *maestro* and to give dancing lessons. This same year, and definitively in 1695, all musicians became obliged to belong to the *Confrérie* – except for the 13 dancing masters of *L'Académie royale*.

### The Context:

The 13 dancing masters who were chosen to lead the *Académie* had previously danced in ballets with Louis XIV and were therefore regarded as experienced. They were granted the same tax privileges as the aristocrats with whom they performed.<sup>7</sup> These were men such as de Lorge, d'Olivet, Des Airs, Regnault (who also trained Lulli), Le Vacher. But not everyone who had danced with the King was chosen. Many others -- such as Pierre Piquet, Efdmon Degan, Ribeyral, Jean Tanquetterre, Jean de Camp, Nicolas de Grigny, Denis Le Chantre, St André, (as Antonin DesBrosses<sup>8</sup>), La Pierre, Bontemps, Langlois, the young Favier children, the two Lestangs, La Fon, du Pron, d'Heureux, Joyeux, Barbot, du Faur, Lecomte, Rodier, Bonar, and several women, including Giraut, la Faveur -- were not chosen. It is significant that two of the new academicians were Henri Prévot and Jean Regnault, dancing masters to Louis XIV.

Pierre Beauchamp, who was *Surintendant des Ballets du Roi* and then *Maître de Ballet* for *L'Académie Royale de Musique et de Danse* in 1671 and also Vertpré - who had choreographed the music of Lully as early as 1661 for the King and *Le Ballet des Arts* with Mrs de Rassin and Ra(e)ynal, are missing from this list. Note that in France at this time there were 3,000 or 4,000 *Maitres* practising music and dance together, 200 dance halls and 3,000 violin players.

#### Other dancers :

**Pierre Beauchamp** *Surintendant des Ballets du Roi*,  
*Maître de Ballet* for l'Académie royale de musique et de danse in 1671

**Vertpré** is already choreographer for Louis XIV, notably in *Le Ballet des Arts* (1662)

**Desbrosses**, choreographer of *Princesse d'Elide* (1664)

Efdmon Degan, Ribeyral, Jean Tanquetterre, Jean de Camp, Nicolas de Grigny,  
Denis Le Chantre, St André, La Pierre, Bontemps, Langlois, the small children Favier  
and two Lestang, La Fon, du Pron, d'Heureux, Joyeux, Barbot, du Faur, Lecomte, Rodier,  
Bonar, women as Giraut et la Faveur

**Figure 8.** Three principals of the Chosen dancing Masters

### *The Marriage of Music and Dance*

Among the famous musicians, Michel Mazuel<sup>9</sup> was awarded the position of *Compositeur de Musique* for the 24 *joueurs de violon de sa Chambre*,<sup>10</sup> thanks to<sup>11</sup> the skills that he showed in the composition of instrumental music, as well as for his dedication to the Royal service. But Lully had already been chosen as the principal composer for royal entertainments. Lully was not a member of the *Confrérie* and was not expected to buy his membership although he did participate in the *Menus-Plaisirs*. In 1660, Lully became a French citizen and was named *Surintendant and compositeur de la chambre*. And yet another honour: on 16 May 1661, Lully, who had conducted the 'little band of violins' since 1653 as *Compositeur de la musique instrumentale*, received the *Brevet de la charge de Surintendant de la Musique et de compositeur de la Chambre du Roi* as successor to Jean de Cambefort (recently deceased).<sup>12</sup>

During the period of these quarrels, Lully participated in numerous ballets with Isaac Bensérade.<sup>13</sup> Lully also created numerous comedies-ballets with Molière from as early as 1661: *Les Fâcheux* (1661); *Les noces de Village* (1663); *la Princesse d'Elide*; *Le Mariage forcé* (1664); *L'Amour médecin* (1665); *Georges Dandin* (1668); *Monsieur de Pourceaugnac* (1669); *Le Bourgeois Gentilhomme* (1670); *Psyché* (1671). At the same time, the poet Perrin and the composer Cambert<sup>14</sup> created one of the first ballets in the new pastoral genre<sup>15</sup>, Michel de la Guerre's *Le Triomphe de l'Amour sur des bergers et des bergères* (1654) and the ballet *La Pastorale d'Issy* (1659).



**Figure 9.** Portrait of Lully (Lithograph by Ducarme after a painting by Ad. Midy)

### **Changes to the status of the *ménétriers***

In order to attain the prestige of being a member of the King's Music and thus to have access to the royal palace, an essential condition for a musician was first to be recognized as a professional and to be accepted into court society, for which he would have to leave his province or his country and come to the capital. He must also, of course, apply to enter the *Corporation de la Ménestrandise* and pay their fees. The *Ménestrandise* was in control of the profession. They were members of La Chapelle of St Julien-des-Ménétriers. Often the band of the King's Music consisted solely of violinist musicians, as in the preceding period. Otherwise, the members were usually part of other corporations, similar to *La Ménestrandise*.

<b>BAND OF VIOLINISTS (End XVIth – early XVIIth century)</b>
Henri de BAILLY, 158 ?- 1637, guitarist, surintendant de la Musique de la Chambre
Nicolas FORMÉ, 1567-1638 maître de la Chapelle royale
Antoine BOESSET, 1587 -1643
Louis CONSTANTIN, 1623-1641, violinist, first king of violins
Pierre DUGAP, Balthazar DUBURET ? - 5 mai 1643, Claude DUPRON,
Eustache ou Antoine PICOT, ? -1651
Crespin MAHAINE,
François AULMONT
Michel I LÉGER
Guillaume CHAUDRON
Guillaume DUMANOIR, the 25th of The Grande Bande 1654 - 1697
Pierre DUPAIN
Nicolas-Francois CAROUBEL, 1594 – after 1657
Francesco CORBETTA ca 1615 Pavia – 1681 Paris, arrives in France in 1656
Vincent BRUSLARD - 1653 (wedding in 1630, buys a violin to Antoine Picot, 1638 <sup>1</sup> )

**Others : OBOES of the KING :**

Jehan BALLUS (-27 décembre 1637), fils Henri Jean Ballus (member of the GB), Henri BALLUS, René BRANCHU, violin of the King, and Simon BRANCHU, maître joueur d'instruments, dead in 1645 and 1646, sons of François Branchu, François GAUDRON, Pierre GAUDRON his son (successor of Jacques Bruslard, (and 1670, Jean SÉNALLIÉ successor, 1687), Guillaume, Guillaume II, François, (successor, Joseph MARCHAND, successor, 1706, of François CHOELLE.

<sup>1</sup> Minutes et répertoire du notaire Jean II Chapelain, janvier 1630-décembre 1640 (étude XXIV), France-Archives, Portail national des Archives.

**Figure 10.** The ‘Band of 24 Violins’

But the members of the new *Académie de Dance* spoke exclusively about dance and refused to give due respect to both Music and musicians, regarding them as ‘being tyrannical and behaving as Kings and dancing Masters’. They felt obliged to react negatively to the vanity and pretensions of the violinists and the lutenists, who wanted control over them. They claimed that Dance no longer wished to be associated with Music and they refused to acknowledge it as the primary discipline.

The new Academicians did not acknowledge the violin, declaring that ‘it does not contribute anything’ to the ballet and that, furthermore, seeing comes before hearing.<sup>16</sup> In any case, the dancers can also play music; and even harmony does not belong solely to music. They claimed that the King was the protector of the new *Académie*; as was the organizer of all the royal entertainments, Le Comte de St Aignan, ‘one of the more spiritual and gallant men of the court’.

The resulting conflict was enormous. The very well-organised *Confrérie des Ménestriers de St Julien*<sup>17</sup> (also known as *La Ménestrandise*) had defended quality, order, and even morality since its foundation in the 14<sup>th</sup> century (1321<sup>18</sup> or 1341) -- always to the advantage of the King, the Nobles and the Church. They also got all the fees and charges. Furthermore, Dumanoir and his colleagues were humiliated at having to be controlled by their ex-students [now members of the new *Académie*]. Finally, they stood to lose the fees normally collected through the qualifications sold to the dancers and musicians.<sup>19</sup> To come back to Dumanoir. The title of ‘King of Violins’ that he received on the 21 November 1657, appeared to allow him to recruit ‘Dancing masters and music players both high and low’<sup>20</sup> and also to grant performing rights to the harpsichordists and organists.<sup>21</sup>

## The Marriage of Music and Dance

Guillaume DUMANOIR, <u>violinist</u> , composer and dancing master. 16 novembre 1615- 18 mai 1697	
1636	He <u>is at</u> the court of Orange in La Haye <sup>1</sup>
	<u>Member</u> of the Confrérie de St-Julien-des Ménestriers and ordinary violinist of the Chambre du roi
1639	<u>Member</u> of the Grande bande of 24 <u>violins</u> of the King Louis XIII.
1645- 1656	<u>Member</u> of La Petite Ecurie of the King
1656	<u>Death</u> of Louis Constantin, <u>king</u> of <u>violins</u>
1657- 1668	<u>Succeeds</u> to Claude Dumanoir (1641 - 1657), <u>his</u> <u>uncle</u> , as 25th <u>king</u> of <u>violins</u> and <u>director</u> of La Ménestrandise ( <u>his</u> <u>fil</u> s Guillaume-Michel replaces <u>him</u> in 1668 <u>until</u> 1695). Calls <u>himself</u> « King of <u>violins</u> and of dance. <sup>2</sup>
1662	He <u>makes</u> a complaint in avril <u>against</u> the création of l'Académie de danse and <u>looses</u> the <u>process</u> (30th of Août 1662)
1664	Libelle « Le Mariage de la musique avec la danse »

<sup>1</sup> Albert Cohen, "Dumanoir, Guillaume," The New Grove Dictionary of Music, 2nd ed., edited by Stanley Sadie (New York: Grove, 2001), Vol. 7. quoted by Pruiksmä, University of Leipzig, « Generational conflict and the foundation of the Academic Royale de Danse », 2003  
<sup>2</sup> d'après François Caussin, Don Fader, the Cabale

**Figure 11** The CV of Guillaume Dumanoir

But in 1656 he was considered to be a ‘baladin’: ‘a baladin is a dancer who can do cabrioles and other ancient dances.’ According to the historian Luc Charles Dominique, the cultivated musicians considered the *ménétriers* to be ‘jugglers, vielleux and buffons’. Besides, as dancing masters, they all played numerous instruments (recorder, crumhorn, oboe, violin, lute) for dancing as well as singing.

Paradoxically, however, Dumanoir was the first assistant to Lully throughout all of this period. For a long time after the creation of the *Académie*, he conducted the ‘Band of 24 Violins’ when Lully was *Surintendant*. He was given the job “to direct the band... because his ability, his loyalty, and his diligence are considered necessary to maintain this ensemble in its state of perfection.”

Also, in about 1648, according to M. Dubois, Dumanoir as a composer was ordered by Louis XIV “who wished to present a serenade to his mother the Queen and other ladies ... to compose several pretty pieces and include some bizarre instruments in them. These three ‘Charivaris’ were performed with success by the Petits Violons, with hurdy-gurdies, recorders, penny whistles, a Persian organ, a little terra-cotta nightingale filled with water, and a wooden saltbox, ... struck with drumsticks...”<sup>22</sup>

### Dance changes

Faced with this information, would the dancing masters be able to take revenge on this famous King of the Violins? And, did Louis XIV know what he was doing by creating this conflict among the participants?<sup>23</sup> We know that young Louis followed Mazarin’s advice to increase

his prestige through royal entertainment, using dance as a political project to enhance the future of the opera. The effect of this conflict created both stimulation and competition between the parties.

In the pamphlet of 1664, Dumanoir wrote his '*supplique au roi*' as a reaction to this terrible situation, teaching us many things, among them:

- Dance had to be re-established in its pristine perfection and to enlarge it as far as practicable.
- We read in black and white that the King recognizes that 'dance is most necessary to train the body and give it the first and most natural disposition for all sorts of exercises, especially for the development of the arms.' He goes on to say that it is 'most profitable and useful for our Nobles.'
- A new kind of aesthetic was appearing: the dancing masters claimed that aesthetics was the most important thing for dance and that the dancers 'have to be refined', beautiful, aesthetically pleasing to the eye and to have both a supple body and mind' to show generosity of the soul. This is not the case for musicians, who can be ugly, lame, blind or hunchbacked: Is it because they are not on stage? It is for this reason that Dance Masters insist that vision is superior to hearing.
- We see in both texts (*Lettres patentes* and '*Le Mariage...*') that there are two dance styles coexisting: 'ancient' dances and 'new' dances. Dumanoir tells us that the King himself uses this sort of nomenclature.<sup>24</sup>

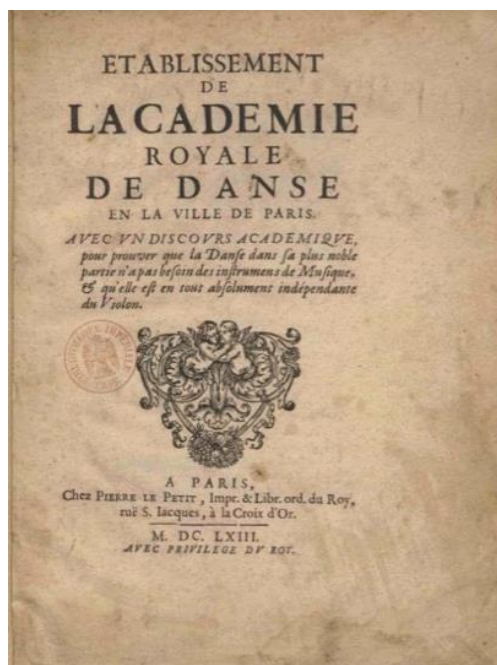


Figure 12. Academie Royale de Danse

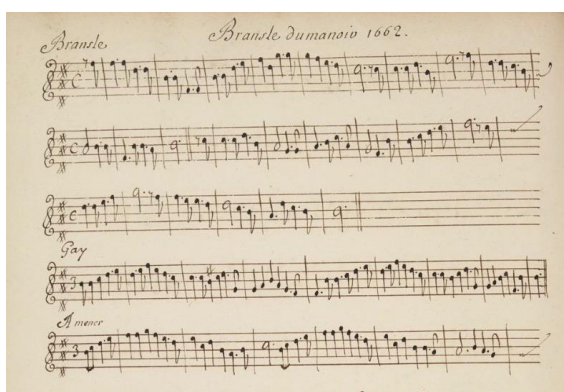


Figure 13. Branles



Figure 14. Branle de Montirandé



## The Marriage of Music and Dance



Figure 15. Courante Sarabande



Figure 16. Menuets

Let us see what these dances are: the ‘ancient’ dances are the suite<sup>25</sup> of 6 branles called ‘the branle’ by Louis XIII’s reign: branle simple, branle gay, branle de Poitou, branle double de Poitou, branle de Montirandé (and its double) and gavotte, plus courantes, voltes, sarabandes. I have dealt with these in my former research on the three major documents concerned: *Instruction pour dancer les dances* (ca. 1610)<sup>26</sup>, and *Apologie de la Danse* (1623) plagiarized by Barthélémy Montagu in *Louange de la Danse* (1620).

*Dumanoir knew both styles: in 1635, in Le Ballet de la Merlaison, he appeared in two Entrees as a dancer and he probably helped Louis XIII in the pieces that he composed as well. We find a saraband in the second part of the Grand Ballet that ends the ballet where, usually, all the dancers were dancing, that is very different from Dumanoir’s new style.*

We have surviving sheet music for Dumanoir’s branles, gavottes<sup>27</sup> and courantes, next to those of Lully, plus bourées from 1660 and other dances such as Menuets where we can see the new style to which Dumanoir contributed. Note that some of the sarabandes<sup>28</sup> and courantes<sup>29</sup> foreshadow those of the Belle Dance. Some of the famous dance tunes of the eighteenth-century date back to 1654, such as La Bocane<sup>30</sup>, le Vieux Canarie, la Vieille Gaillarde.

Also, Dumanoir claims that the violin or *pochette* that the dancing master puts into his pocket and plays as he teaches dancing, is still the best instrument to play for dancing, while one can also dance with oboes, recorders, tambourines, muzettes, even with the lute. And of course, with singing!

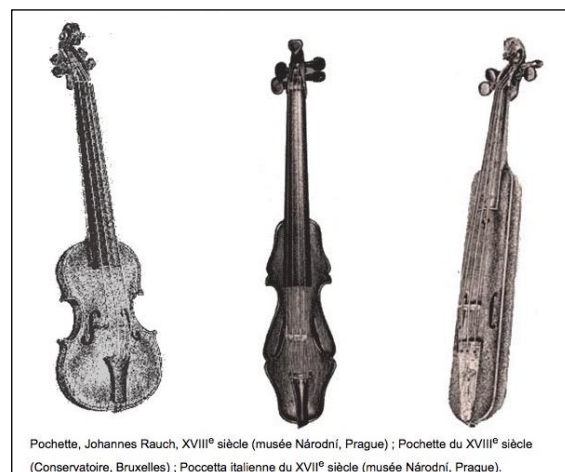


Figure 17. Violins and pochettes

Dumanoir takes exception to certain aspects of the new style that appeared between 1661 and 1664:

1. Dancing masters are creating a new way of mixing steps, for instance inserting pas-de-bourrée into a gavotte.
2. The Courant composed by Desairs is, according to Dumanoir, a ‘false courante’<sup>31</sup> in conflict with the usual conventions in courants: for example, a new courant is ‘terrible and ridiculous’ where ‘the man rudely shows his back to the woman while passing in front of her’.
3. We now know that the *menuet* already exists. Moreover, Dumanoir accuses the dancing masters of putting the steps of *menuets* in an ‘air en mouvement de sarabande ou de Jaconne’; and also, that the notes of a *menuet* are to be divided in a different way from those of the saraband.

In general, the tunes are composed before the steps and figures, or sometimes the airs precede the words of songs. One can put words to Courantes and Ballets, or else make the tune first. Dance always comes after and through the music. The dancing masters used to sing during the lessons and sometimes they composed. The Allemande was often sung. In fact, Dumanoir defends such procedures as writing the tune before the steps and figures and also the use of ancient harmony, melody, movements and cadences.<sup>32</sup>

Dumanoir grants that:

- Dance can be used for everyone and contribute to all sorts of advantages, either those of gallantry, or those of combat and warfare.
- It was an honour to dance well and to be granted the title of ‘meneur’ (‘leader’).
- Dancing Masters remained professionals, even when performing with courtiers, as they did before.

He wants to retain the ancient pedagogy, arguing that:

- Some of the new dancing masters are the pupils of the older generation such as Prévot, (Demantes, the elder), Sieur Jourdain (the two Raynals and the two Piquets, Dolivet, and Joudain and his father), the Desairs are sons of Masters and pupils of Vertpré.
- Masters had formerly to undergo a trial [or apprenticeship] period of 6 years in order to be recognized as ‘Prevost de Salle’ by the Magistrat. [Once admitted to this position] dancers would have the right to bear arms in Town or alone. Dumanoir reminds us that any member of the *Confrérie* may figure ‘in the ballets of his Majesty’ as ‘principal Personnages’ – we spoke before of *Le Ballet de la Merlaison* where he danced with Louis XIII - and in the most charming *entrées*, but accuses some of them of not being good enough, and so he disqualified those who were ‘incapable.’ (even Reynal l’Ainé, the two Regnault, Grigny and Demantes)
- He underlines contradictions in the Academy’s text and further problems, such as the transfer of money. But mostly he speaks of the duties [obligations] of the *Confrérie* towards its charges [members]. There are 3000 or 4000 Maitres practising music and dance together, also 200 rooms and 3000 violin players in other towns in France.<sup>33</sup>

### *The Marriage of Music and Dance*

Finally, Dumanoir claims that dance and music form ‘one and the same community’<sup>34</sup> and that ‘the two Arts do not properly exist except as a unique entity [cannot be separated as they are part of the same body]’.

#### **Conclusion**

Was Louis XIV purposefully creating a rift, a divorce between dancers and musicians in order to have peace and calm in the face of the increasingly overwhelming success of Lully’s and Molière’s work? We cannot suppose that he did not know that he was creating real disorder in the musical world, with quarrels between all sorts of musicians, minstrels and the dancing masters of his ballets.

This puzzling situation gives us not only a strong defence of the art of *La Danse*, but also a vivid picture of the essential role played by the Minstrels in the early XVII century as they confronted the arrival of a new style which was to become *la Belle Dance*, defended by Beauchamp and carefully described by the Beauchamp/Feuillet notation, Pécour’s, Ballon’s, Feuillet’s choreographies, and Pierre Rameau’s *Le Maître à danser* (1725) for steps and arms codes. Dumanoir never alludes to Beauchamp or Lully and attacks directly only the new academicians; this shows the power already granted to these two. And so, we can see the balance shifting between the ancient style and the new way of creating [dance]. [ Likewise, we can see] the separation between musicians of the old school and musicians’ institutes, and a new way [of organising them]; along with the professionalization of dancers as [specialist] dancing masters.

We must not forget that during these years -- while Dumanoir fought for his corporation and for the ‘new – ancient’ union of music and dance -- Lully and Molière devoted themselves to pleasing the King’s taste, creating between 1660 and 1670 the *comédies-ballets*, leading finally, after all the experimentations with *Pastorales*, *Ballets*, *Ballets Héroïques*, *Tragi - Pastorales*, to the *Tragédie en musique*, the *Tragédie lyrique*, and to the new genre of French Opera.

Dumanoir’s defence of the marriage of Music and Dance represents, in fact, the beginning of a historical divorce between musicians and dancers. In the play *The Bourgeois gentilhomme* by Molière this separation is illustrated in the theatrical dispute between the dancing master and the music master who both teach the bourgeois, now separated in their identical practice, and each arguing for precedence. This signals the plan of Louis XIV, to move towards using the arts for political ends and a conception where one can distinguish the sister disciplines, music, singing, dance and theatre.

#### **Acknowledgements.**

My thanks to Mark Franko for his wise advice and to John Whitelaw for his precious assistance.

---

#### **End Notes**

<sup>1</sup> Dumanoir, Guillaume, (1615-1697). Libel against the creation of the Académie Royale de Dance: *Le Mariage de la Musique avec la Dance, contenant la réponce au livre des treize prétendus Académistes touchant ces deux arts*, publié en 1664.

<sup>2</sup> *Lettres patentes*, 1662 verified 1663: « Louis par la grace de Dieu, Roy de France et de Navarre, À tous présents & à venir, Salut ».

<sup>3</sup> Id : « La danse, corrompue par des ignorants » « en la personne des gens de qualité. Ce qui fait », ajoute-t-il, « que nous en voyons peu dans notre cour et suite capables et en état d'entrer dans nos ballets et autres divertissements de dance, quelque dessein que nous eussions de les y appeler ».f

<sup>4</sup> Eighteen Parisian dancing masters react to the answer of Dumanoir affirming their contestation of his text: Fleurand Gallant Desairs, J-F Picquet, son frère Pierre, Jean de Grigny, Guillaume Regnault, Jean et Guillaume Reynal, F. Hilaire d'Olivet, Ribeyral, Jean Tanquerre de Saint Germain, Jean de Camp, Edmon Degan, Denis le Chantre, François de Riberal, espagnol, et des frères Nicolas de Grigny, Adrien et Bertin de St André de la Font, François de la Font, et gathered at the offices of the Parisian notary LeVasseur to draft an official protest to the registration of Dumanoir's lettres. Thanks to Jerome de la Gorce.

<sup>5</sup> Pruiksma, Rose. Generational Conflict and the Foundation of the Académie Royale de Danse: A re-examination, in *Dance Chronicle*, Vol 26, No.2 (2003) p. 176. Translated from: *Lettres Patentes dv Roy, pour l'établissement de l'Académie Royale de Danse en la ville de Paris* (Paris: Pierre le Petit, 1663), p. 33: 'Pour prouver que la Danse dans sa plus noble partie n'a pas besoin des instruments de Musique, & qu'elle est en tout absolument indépendante du Violon.'

<sup>6</sup> Id : '...faisant « défenses aux dits défendeurs & tous autres, de contrevenir aux dits statuts, ni de s'immiscer en l'Art & Maître de la Danse, ni tenir aucune Académie, ni jouer d'instruments, sinon aux conditions des Statuts desdits demandeurs, sur les peines portées de rupture de leurs instruments & de prison. »)

<sup>7</sup> See Christout, Marie-Françoise, *Le Ballet de Cour de Louis XIV, 1643-1672*, Mises en scène, Picard, CnD.

<sup>8</sup> *Princesse d'Elide*, 1664. Desbrosses will be the composer with Pierre Beauchamp for *Pomone* of Perrin and Cambert seen as the first french Opera of the Académie.

<sup>9</sup> Mazuel, Michel, participates in the Vingt-quatre violins and the ballets, including those of Molière (his cousin). He was also a Member of *la Confrérie* with responsibility for administration of the St Julien Capell.

<sup>10</sup> « Pour lui désormais jouir de ceste charge aux honneurs et autres prérogatives et privilèges dont jouissent ses autres officiers commensaux et aux gages qui luy seront ordonnés par les Etats de sa maison en vertu du présent Brevet qu'Elle a signé, etc. » BNF MS. N) 10252 in-f), p.146, verso.)

<sup>11</sup> '... l'intelligence que Michel Mazuel s'est acquise en la composition de la musique instrumentale et de l'affection qu'il a pour son service.'

12 One enters into the Académie on payment of 300 livres; or 150 livres only if one is a son of an academician.

13 *Ballet de la Nuit*, 1653, avec Bensérade: *Ballet du Temps*, 1654; *Ballet des Plaisirs*, 1655; *Un Dialogue de la Guerre avec la Paix*, livret anonyme, 1655; *Ballet des Bienvenus*, La revente des habits de Ballet et de la Comédie, 1655 ou 1660; *Psyché ou de la puissance de l'amour*, 1656; *Ballet de la Galanterie du Temps*, livret anonyme, 1656; *Ballet de l'Amour malade*, livret de Buti, 1657; *Alcidiane*, 1658, Première marche des mousquetaires pour les hautbois et les tambours, 1658, *Ballet de la Raillerie*, 1659, where he plays with the young King and Beauchamp as a dancer, in more or less comic roles, composes the intermèdes in tragedies (such as, in 1660, *Xersès* from Cavalli, livret Nicolo Minato, with Benserade, ballet –mascarade, 1660, Toulouse, *Ballet de l'Impatience*, livret de Buti, 1661, *Hercule amoureux*, 1662, livret Buti, *Ballet des Arts*, 1664, *Ballet des Amours déguisés*, livret of Président de Périgny, 1664, *Les Plaisirs de l'Île enchantée*, 1664, etc...). And, later on: *Les Noces de Pélée et Thétis*, 1655 and *Ballet de l'Ercole Amante*, 1662.

14 He is called “maître et compositeur de la musique de la reine mère Anne d’Autriche” for whom he composed music for her funeral in 1666. He conducted the music for *La Princesse d’Elide* (see Second registre de La Thorillère, Archives of the Comédie française, 9 December 1664, quoted after Powelle).

15 After Michel de la Guerre.

16 «Le Violon est à la danse ce que les Tambours et les Trompettes sont à la guerre », il « anime » les danseurs certes mais la danse n’a pas besoin d’elle puisque les académistes savent jouer et danser et que la Musique, ne laisse « aucune impression utile de son harmonie ».

17 The name of the confrères was then: « Compagnons, jongleurs, ménestreaux ou ménestrels » Fétis. Instead of speaking of a vielle player (hurdy gurdy), they call him a minstrel. They call too «menestrantie » the ensemble quite peculiar of these singers, instruments players, of baladins (dancers) and of maker of tricks (faiseurs de tours). Jugglers (Les jongleurs) and « appointeurs de vielle (hurdy gurdy)» gave up to tricks of hand (tours de passe-passe) and of juggler’s bag, and took the title of minstrels; but it was only under Charles VI, in 1467, that by the right of letters of confirmation of their statutes (qu’en vertu de lettres confirmatives de leurs statuts), it was seen in the new rules the appellation of « minstrels instruments players (on vit figurer dans les nouveaux règlements la dénomination « de ménestrels joueurs d’instruments, tant hauts que bas. »(2)) Luc Charles-Dominique, *Les ménestriers français sous l’ancien régime*, Paris, Klincksieck, 1994.

18 After Luc Charles-Dominique, *Les ménestriers français sous l’ancien régime*, Paris, Klincksieck, 1994.

19 Caussin, François, *Musiciens de la Cour et à Paris au 17e siècle*, April 2016. The charges of musicians were sold and bought to the Corporation: « La première différence essentielle est la proximité des musiques royales et princières: accéder à ces sommets, entrer en la Musique

du roi et donc en la Maison du Roy, constitue pour le musicien professionnel parisien un espoir d'aboutissement professionnel et de promotion sociale suprême ; pour y prétendre, les musiciens des provinces devront commencer par s'exiler et gagner la capitale. »

20 « Roi des violons, maîtres à danser et joueurs d'instruments tant haust que bas »: he succeeds his uncle Claude Dumanoir as « King of Minstrels» or 'King of Violins' - and thus as director of la Ménestrandise.

21 Dumanoir, *Lettre patentes*: « Aucune personne du royaume de France ou étrangère ne peut enseigner la musique, danser, se réunir de jour ou de nuit pour donner des sérénades ou jouer d'un instrument dans les mariages, les assemblées publiques ou ailleurs, ni, de manière générale, rien faire qui concerne l'exercice de la musique, s'il n'est reconnu maître et approuvé par le roi et ses lieutenants, sous peine, la première fois, d'une amende avec saisie et vente des instruments, et punitions corporelles la seconde fois.» See Ricardo Barros : Quarelling Brothers: The Establishment of the Académie Royale de Danse and change in dance teaching, academia.edu.

22 John Spitzer and Neal Zaslaw, “Quatre suites instrumentales de Dumanoir Guillaume”, in: *The Birth of the Orchestra: History of an Institution, 1650-1815*.

23 According the statutes of the Académie, it is a question of bringing together ‘the most experienced of the said Art, and whose address and ability is known by the experience that We have often made of them in our Ballets, where We have made the honour of calling them in recent years’ / « les plus expérimentés dudit Art, et dont l’adresse et la capacité Nous est connue par l’expérience que Nous en avons souvent faite dans nos Ballets, où Nous avons fait l’honneur de les appeler depuis quelques années ». Exécutée par des professionnels devenus académiciens, la danse burlesque, avatar de la gestuelle libre, est devenue un exercice virtuose apprécié par les spectateurs du ballet de cour, le roi reprenant de la sorte possession du corps dansant de la noblesse. »/ Interpreted by professionals who have become Academicians, the burlesque, fantasy style with an undefined gestic, has become a virtuoso exercise, appreciated by the Court. Thus the king asks nobles as dancers for his own.

24 Hubert Hazebroucq, “The appearance and the establishment of new repertoires do not replace the old styles until they go out of fashion until they are forgotten.” / « L’apparition et l’implantation de nouveaux répertoires ne font pas disparaître les pratiques en cours, du moins jusqu’à ce qu’elles se démodent au point d’être oubliées ».

25 See article of Patrick Blanc on the suite: La danse française entre Renaissance et baroque, in: *Le manuscrit Instruction pour danser* (vers 1610), Journée d’étude organisée par le Centre d’Études Supérieures de la Renaissance en partenariat avec le Conservatoire à Rayonnement Régional Francis Poulenc, le Département de musicologie (Université François Rabelais) et l’équipe REIGENN ( Représentations et Identités. Espaces germanique, nordique et néerlandophone, Paris-Sorbonne) avec le soutien du Centre de Musique Baroque de Versailles et le Centre National de la Danse avec la participation des musiciens François Lazarevitch et Patrick Blanc, Direction : Jean-Noël Laurenti.

26 See article of Christine Bayle « La pratique d’une esthétique nouvelle : la danse sous Henri IV », , CnD, Paris, Aide à la Recherche et au Patrimoine, 2013, mars 2015.

27 The Gavotte continues while having, like the Courant, already gone through several forms since the sixteenth century.

28 La sarabande est déjà présente musicalement dans les ballets de la première moitié du XVIIe, par exemple dans *le Ballet de la Merlaison* dans le Grand Ballet qui clôt les 19 Entrées.

En 1669 dans les Lettres patentes de l'Académie, revues à l'occasion de la création de l'Académie de Musique de Perrin, sont indiquées « les bohémiennes ou sarabandes legeres, et les sarabandes Françoises qui tiennent le milieu entre l'Espagnole et la Bohémienne. » La sarabande est associée dans les partitions et les textes (l'Abbé de Pure, 1668) à la Courante et à la Volte et dans la suite étudiée par Patrick Blanc, on voit bien cette suite courante-sarabande et gigue, en France, chez Mersenne, en Angleterre chez Playford.

29 « *La Duchesse* arrivée en Angleterre en 1663 que Samuel Pepys n'arrive pas à danser jusqu'au bout » (16 mai 1663), 1665 du Dancing Master de Playford (the Corant *la Dutchess* of 1657 is another piece, called the old Corant *la Dutchess* in 1665). The spatial figure in the beginning shows the man turning his back to the face of the lady when she is going around him!

30 Furetière: « Bocane: s. f. Sort of dance grave & figured. It was called the Bocane, because it is « figured, with measured steps and its own particular figures ». It was invented by Bocan; & it was danced for a long time because Bocan was the dancing master of the Queen Anne d'Autriche. It was in [sixteen] thousand and fortyfive that they began to dance la bocane. » In Mersenne, 1636, and *Dancing Master* de Playford en 1657 we find the Corant *la Bucan*). Later on, in the Dictionnaire Français, / Pierre Richelet indicates that *la Bocanne* was a 'dance grave and figured, which Bocan imagined, & that was danced for a long time, because Bocan was the dancing master of the Queen Anne of Austria. *La bocane* is no longer danced & they dance [ after what the young dancing masters say,] more gentle dances than those of the famous Bocan' quoted by Hubert Hazebroucq. *La Bocanne* is also quoted in *Le Grondeur* (1691) of Brueys as 'a dance grave and serious' all the same as the courant and the saraband.

31 *The Mariage*, p.31

32 'It is impossible to dance well with cadence and method without knowing the movements and the measures of music... in order to have effective harmony in Dance'.

33 Op. quoted, François Caussin reminds us that in 1660 there are 300 'joueurs d'instruments et maîtres à danser'. To become Master, it is necessary to be judged by a jury of 20 Masters, to pay 60 livres to the community, 60 to the King and 10 to the Confrérie. Sons have peculiar advantages. Catherine Massip reminds us that this community is very strong and very structured. Thus, the power of the Ménestrandise is not so important because there are many bands of violins, multiple, and corporations, even other minstrels who accompany balls, weddings, banquets, serenades, aubades, serenades, fests a and celebrations of all sorts.

34 *The Marriage*: 'La danse et la musique ne forment-elles pas une seule et même Communauté?' 'et de vouloir séparer deux Arts qui effectivement n'ont jamais composé qu'un seul corps?'

