An English Subject – Parallels to Country Dancing in Germany? The Newly Discovered *Ballets* for Six in *Thomas Morus*, Babenhausen 1655

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A New Dance Source – From a Play with Music

As practical dance sources from the 17th century, particularly from Germany and also regarding stage dance, are relatively rare, the discovery of five *Ballets* from a play with music from a small German court merits closer analysis.[1] The newly unearthed source stems from Babenhausen, today in the district of Unterallgäu in the South-West of Bavaria, Germany. During the period in question, it was a small territory in the Swabian Circle of the Holy Roman Empire under the sovereignty of the Imperial Count of Fugger-Babenhausen. The Fuggers, a merchant family dynasty from the Imperial City of Augsburg, are best known in their role as the Emperor's bankers during the early 16th century. During this period. they were ennobled for their services and purchased small sovereign territories (including Babenhausen, a market town still dominated by the Fugger château), elevating them to the status of an Imperial Estate. Later they lost money and influence, especially due to the effects of Thirty Years War. The important Fugger music collections of 16th century music assembled by different branches of the family are held by libraries in Munich, Vienna and the Vatican since the late 16th and early 17th centuries. In the Early Modern Period, Augsburg was one of the main cities in Central Europe where music was printed, and the Fuggers were important patrons for the arts there. The extensive library of music held by the Babenhausen line was largely destroyed by bombing in 1944. It bore witness to enduring musical activity there, especially Singspiele and chamber music from the second half of the 18th century.[2] The second half of the 17th century is relatively sparse as regards musical information regarding the Babenhausen Fuggers,. Here, the *Thomas Morus* manuscript helps fill a gap.

The Comico-Tragoedia *Thomas Morus* – A Repeated Carnival Play

The subject of the piece is Catholic drama on the martyrdom of Thomas More (1478-1535). It may be based on or influenced by a 1631 Jesuit school drama, one of many on the subject in Catholic Europe, given in Ingolstadt, a key educational centre for the Counter-Reformation in Southern Germany.[3] The play features spoken drama alternating with comical and musical interludes. There are indications that the play was given in two different versions on two dates: There are sources on a first performance with a prologue and epilogue in February 1655 (misdated in RISM as 1688)[4] and a second performance with an extended play and a new musical finale on 8 March 1666.[5] The sheet music is probably more closely reflects the 1666 version.[6] It is unclear where in the Babenhausen château the performances took place exactly, but the castle is clearly mentioned as the location for both performances. Both performances feature many of the same key participants, most of whom were employed as musicians by the small court – the 1655 title mentions servants, musicians and the youth from the local Latin School, which may also have been the or a location for the play that year.[7] Both libretti feature extensive participant lists. The *Ballets* seem to have featured in the prologue (and/or the epilogue?) of the 1655 staging.

The conjectural author and composer and perhaps also the choreographer of the anonymous piece may have been Franz Schwarzenberger from Munich, since 1649 School master at Babenhausen, mentioned with the profession of "Schulmeister & Chor Regent" [School Master and Choir Regent] in both performances.[8] Amongst other roles in *Thomas Morus*, he is most often in the comic role of the "Jodlbauer" [Yodelling Peasant], a character who is instrumental to the comic scenes which are interwoven with the tragic main plot. Since he is also the first of the "Bauren" [Peasant] dancers in the list of performers connected with the choreographies, he may also have been the choreographer.

The manuscript, held by the Bavarian State Library as Mus.ms. 5367, is composed of seven units preserved together:

- Unit 1 and 2: The two libretti (the 1655 and the 1666 version respectively)

- Unit 3: the organ part (titled "*Partitura*" despite featuring only a figured bass line)

- Unit 4: the parts for the "*Chorus*" (a term which in this source refers arias) and instrumental sections in the first act

- Unit 5: the parts for the second act

- Unit 6: the parts for the third act

- Unit 7: all the parts for Scene III,3 ("Morus in dem gefängnis" [Morus in the Jail]), probably added during the assembly of the 1666 version)

The dance descriptions are on both sides of a loose leaf which was inserted between f. 42 and 43 of the 1655 libretto. Sadly, there is no corresponding music: the surviving instrumental music only encompasses "*Ritornello*" and Italianate "*Sonata / Sonatina*" movements as well as accompaniment of arias / ensembles. The dances in the 1655 version seem to have been performed in the prologue and / or epilogue sections, which also included sung passages. No music survives for either prologue or epilogue in the 1655 manuscript.

The *Ballets* in *Thomas Morus* (1655)

While the whole bundle is hard to decipher, the 1655 libretto and the loose page with the *Ballets* are written in a particularly hasty version of the main hand. The text features words with non-standardised dialect-influenced spellings.

The dancers of the *Ballets* listed in the "Syllabus Actorum" of 1655[9] are six "Bauren" [peasant] dancers, all of them also the lead actors and singers of the main play: Next to Franz Schwarzenberger, they include Jörg Schwarzenberger, the court organist, Andreas Locher, court clerk and tenor, Simon Koppmayr, court cantor and tenor (similarly to Franz Schwarzenberger, a candidate for composer of the piece), Lorenz Thanner, court bassist, and finally Franz Stubenvoll, Stiftsknab (a talented pupil who received a stipend, who apart from the dancing also sang the soprano part of the angel in heaven). In a scene in the prologue, six "Bauren" appear, some of them while representing the seasons sing successively, then all sing together, and "Alle 6 Bauren tantzen ein Ballet" [all 6 peasants dance a Ballet].[10] However, in the epilogue there is also a reference to the peasants dancing: "Nach dem Epilogo […] 6 Bauren einen Baurentanz tantzen" [after the epilogue … 6 peasants dance a peasant dance].[11] The distribution (or repetition?) of the five described *Ballets* thus remains quite unclear.

The dance instructions contain five *Ballets* (see appendix 1 for transcription and translation), each with six dancers. The last one, the fifth *Ballet*, is the most elaborate, as it even features

actions "mit stengelen" [with sticks]. The "Rechte Ordnung" mentioned repeatedly seems to be the equivalent of a longways for six (in Playford terms).

As will become apparent, this dance source is not easy to reconstruct, due to lacunae, but also because important aspects such as phrase lengths were clearly not important to the writer as the dances were being described. Here are some important examples of problems with special terminology, especially since we lack a corpus of comparable sources:

- Herein/hinein/heraus and hinfür versus hinaus:
  Onto the stage and forwards (towards the spectators?) versus backwards / off stage (as in the play stage indications)[12]
  but also towards / away from the centre of the set?

- Creuzwaiß – Creuzwechsel – *Circumflexe*[13] - durcheinander:
  most likely hays / chains, but what are the differences between these terms?

Similarly, the action of "Handklopffn" clearly refers to clapping hands, but does this mean clapping one's own hands, or partner hand(s)?

Open questions also remain regarding steps, the phrasing and duration of figures, and dance figure interpretation:

- What steps are to be used? Except for "pirouette" in the second *Ballet*, marked in cursive to show its origin as a loanword, there are no step indications. Ergo, does one use doubles as a working solution in a practical reconstruction? Clearly, for the author, the figures of the group were much more important than the footwork.

- As the sheet music of the *Ballets* is missing, we do not know the meter or the phrasing – we do not know how long each figure (or part of a figure) lasted (or even how far back some of the indicated dance figure repeats are supposed to go exactly). Only terms such as *Cadence* give us any idea about the phrasing.[14] Some of the sections in the *Ballets* have only one short action (e.g. first *Ballet*, No. 3), whereas the text in some of the sections (e.g. fifth *Ballet*, No. 1.) are almost as long as some of the other *Ballets* in their entirety. The sections can thus most likely not correspond generally to a musical phrase. The *Cadence* occurs in the middle of the fifth *Ballet*, No. 1, showing that the end of some phrasing at least (whether an intermediary or a final cadence of a phrase) can occur in the middle of a section.

- Due to a lack of a corpus of similar sources and an established figure vocabulary or descriptions of figures in dance manuals (somewhat comparable to the issues in reconstructing the pre-Playford English Country Dance sources)[15], we have a hard time interpreting many passages, leaving room for many (tentative) interpretations.

Staging, Music & Dance in the Main Play

A non-exhaustive list of examples of the many stage indications in the libretti does yield some findings that can aid the understanding of the *Ballets*. In the somewhat longer version of the play in the 1666 version of the text, they are more abundant and written in a different ink. Here are some examples:

- "vor dem Theatrum" [before the Theatre] / speaking "ad spectatores" / "Cardinen" [Curtains]

- "geht halb hinein" [half inwards] / "geht hinab" [goes downwards] / "gehen hinfür" [goes forwards] / "Suffolcius hinaus" [Suffolk out onto the stage]

– Jodlbauer "weint" [Jodlbauer crying]

– "singt" / "stimmt", "spielt", "stillt" die Geige[n] [singing, violins being tuned, played and silenced on stage integrated with in the action of the play][16]

The spoken scene II,1 features unnotated and intermittent violin playing by two "Landfahrer" ["travellers"][17] as well as a "Kehraus" or wild peasant couple dance traditional at the end of a ball, but with three (!) characters, among them the Jodlbauer played by Schwarzenberger. In scene II,6, characters (among them the "Jodlbauer") "perform antics" ("machen Possen").[18] Here there are obvious parallels to Lambranzi's peasants.[19] In the next scene Six "Trabanten" [vagrants] (the actors of which are not identical with Bauren dancing the *Ballets* in the cast list) appear. There is also a scene with a blind man (once again a Lambranzi parallel).[20] A third parallel to Lambranzi is visible in the fifth *Ballet*, where the dancers have sticks and in one passage "Dance against each other with the sticks laid into the face", similar to the soldiers in Lambranzi.[21] The *Ballet* even features what reads like virtuosic throwing (fifth *Ballet*, No.2).

In the 1655 libretto, there are fewer stage indications, but there is a mention of additional staged dance music: "NB. 1 musiciert Corent" [one person plays a Courante].[22]

Observations

There are obvious parallels to English Country Dancing: some passages can be translated / interpreted using Playford assonances (e.g. *Grimstock*[23] and the third *Ballet* as well as the interpretation of first *Ballet* in appendix 2). Similarly one is reminded of elements in Italian group dances published around 1600 (e.g. Negri's *Cantena d'Amore*[24] and second *Ballet*, No. 5.). There is also some French influence (e.g. the use of *Pirouet*s in second *Ballet*, No. 1). Through the subject and structure of the play and the fact that there were no women on the stage, there is a connection to the Jesuit tradition more than the mixed *Ballet de Cour*.[25] The fifth *Ballet*, the longest and most complex, also employs sticks; some of the elements are reminiscent of Lambranzi, who probably draws on the same traditions in certain peasant scenes as those in the play, i.e. the mockery of the blind man and the antics of the peasants.

The *Thomas Morus Ballets* are thus part of larger European traditions for such stage group figure dances in the 17th century and can serve as another source from an under-researched area of Europe where the (hopefully hitherto uncovered) sources are sparse, thereby also aiding our general understanding of European dance during this transformative yet little documented period.

Appendix 1: Transcription[26] and translation[27]

1. Ballet.

1. 2 heraus, und wid(er) hinein

2. mehr 2. darmit herauß, und

wider hinein.

3. die letste 2. auch darmit heraus

4. Alle 6. hinein danzt, und wid(er)

hinfür, und glaich

5. die Rugg[e]ns zusamen, von ain-

ander danzt, wid(er) zusamen,

und Handtklopff. 2. mahl.

6. bey der Handt genom(me)n, umbkehrt,

Linckhs und Rachts.

7. Das 5. wid(er), und das 6. darauf.

8. durcheinnand(er) geshlossen hinain

über und über.

1. Ballet

1. 2 outwards and inwards[28] again

2. 2. more outwards with them, and

again inwards.

3. The last 2. also with them outwards

4. All 6. dance inwards and again

forwards, and immediately

5. the backs together, dance away from

each other, again together,

and clap hands 2 times.

6. take by the hand, turn around,

left and right.

7. The 5. again, and the 6. subsequently.

8. Through each other closed inwards

over and over.

2. Ballet.

1. Alle 6 hinaus mit halben *piroet(*en)

unnd also wid(er) herain.

2. Creuzwaiß hinaus.

3. Circumflexe durcheinander

4. die ganz 2. mahl.

5. das vorder Paar kehrt umb,

umbfasset ein Paar nach dem

ainder(en), und darmit umkehrt

und hinain.

6. das midtere Paar machts auch also.

7. Das letstere Paar mit geschlossn(en)

Händ(en) 2 mahl umbkehrt, und

auch hinein.

2. Ballet

1. All 6 outwards with half *piroet*s

and so again inwards.

2. Crosswise outwards.

3. Through each other *Circumflex*-wise.

4. All that 2 times.

5. the front couple turns around,

encircles one couple after the

other, and therewith turn around

and inwards.

6. The middle couple also does the same.

7. The last couple with closed

hands turn 2 times, and

also inwards.

3. Ballet.

1. Führ[e]n ainander Paar und Paar hinaus, biß midt(en) auf das *Theatrum*, dann stell(en) sich alle 6. nebenz einander.

2. Vorstell(en) für sich in die Rechte Ordnung unnd müasst(en) das 2 mahl machen.

3. die 2 vordere danzen hinder such u(nd) hereinwarts, die 2. hindere fürwarts, biß sie in der Midtn zusam(en) kom(men), und geb(en) einand(er) die Hände, auch 2 mahl.

4. Wann Jeder wid(er) an sain(en) Orth, höb(en) die 2. vordere die geshlossne Händt übersich, das die hindere

durchshlupf(en) könn(en), muest auch 2 mahl geshah(en), biß sie gahr hinein kom(m)e(n).

3. Ballet

1. Couple by couple lead each other outwards, up to the middle of the *Theatre*, then all 6. place themselves next to each other.

2. Each reposition in front of themselves into the Regular Order and they have to do this 2 times.

3. the 2 in front dance behind themselves and inwards, the 2. at the back forwards, until they come together in the middle and give each other

the hands, also 2 times.

4. When each is again in his place, the 2. in front lift the closed hands above themselves, so that those behind

can slip through, this also has to happen 2 times, until they come inwards completely.

4. Ballet.

1. Glaich im herausgehn eine(n) Creuz

wexel durcheinander.

2. Alle 6. hinfür danzt.

3. das Handt klopf(en) hinderwarts 2. mal.

4. Mit geshlossn(en) Händ(en) Paar und

Paar umbträht, Linckhs und Rechts.

5. di 2. vordere kom(men) zu hinderst

di 2. hindere zu vord(er)st, zugleich,

in dess(en) steh(en) die Midtere, biß

die andere 4. an Ihr(en) Orth sandt.

6. Alßdann danz(en) die 2. Midtere

auf die hinderste stell.

7. Allweil die vordere *Circum-*

flexe durcheinander hinein.

4. Ballet

1. Immediately in going outwards a cross-

change through each other.

2. All 6. dance forwards.

3. the clapping of hands backwards 2. times.

4. With closed hands couple by

couple turn around, left and right.

5. the 2 in front come to the rearmost [place],

The 2. in the back to the foremost, simultaneously,

during this those in the middle stand, until

the other 4. are in their place.

6. Then the 2. in the middle dance

to the rearmost position.

7. Meanwhile those in front *circum-*

flex-wise through each other inwards.

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5. Ballet

mit stangele(n).

1. Alle 6. gegen einand(er) heraus

mit stoss(en) auf d(en) bod(en), in die

Midte, alsdann hinfür danzt

wohl voneinander, in die Rechte

Ordnung, mit aufrechts in einer

Handt tragendt(en) stangel(en), in d(er) *Cadenz*

gegen einander gestellt. alsdann

gegen einand(er) danzt mit stangel(en)

aufs angesicht eingeleget, 2 mahl.

wid(er) von einand(er), doch gege(n) ein

ander gestellt blaiben.

2. Gegen einand(er) danzt mit stosse(n),

dann 2 mahl Linckhs und Rechts

umbkehrt, das sie wohl herein kom(m)e(n).

Dernach die stangel(en) auf de(n) boden

eingelegt, aufgeshupft, und umb-

kehrter gefange(n), darund(er) durchgange(n),

und Recht gestellt, wohl hin für,

also wid(er) Zurumbs herein.

3. Zwishe(n) einand(er) durchdanzt, anfänglich

gestosse(n), 2. mahl das,

4. Allweil das vord(er) Paar auswarts

umb kehrt, und auf die hinderste

ställ danzt, aussenher, 1. mahl

5. Ballet

With sticks.

1. All 6. outwards against each other

with thrusts on the ground, into the

Middle, then dancing forwards

well away from each other, into the Regular

Order, with upright sticks carried in one

Hand, in the *Cadence*

placed against each other, then

dance against each other with the sticks

laid into the face, 2 times.

again away from each other, but remain positioned against one

another.

2. Dance against each other with thrusts,

then turn around 2 times left and right,

so that they come well inwards.

Afterwards laying the sticks in on the ground,

flipping up, and

caught reversed, going through beneath,

and set regularly, well there forwards,

so again around inwards.

3. Danced through between one another, initially

thrusted, 2. times this,

4. While the front couple

Turns outwards, and dances to the hindmost

position, along the outside, 1. time.

5. wid(er) Zwishe(n) einand(er) durch, stengel[e]n

gewephet[29], 2 mahl.

6. die stengele(n) in d(er) Hand frey über die

Op(er)el[30] getrage(n), gege(n) einand(er) danzt,

in der midte umkehrt, und Jeder

wid(er) an sein Orth, 2 mahl.

7. das 4. wid(er) gemacht.

8. Die 2 vordere kehre(n) umb, danze(n)

Zwishe(n) die 2. midtere, sehe(n) hinder

warts, die 2. hindere danzen

hinfür ains nebe(n) die 2 midtere, das

sie alle 6. nebe(n) einand(er) stehe(n), alß

dann verstelle(n) sie sich Recht, dernach

alle 6. umb kehrt, und hinein danzt.

5. Again through between each other, sticks

woven, 2 times.

6. the sticks in the hand, freely

carried over the stage, dance against each other,

Turn around in the middle, and everyone

again to his place, 2 times.

7. the 4. done again.

8. The 2 in front turn around, dance

Between the 2. in the middle, look rear-

wards, the 2. behind dance

forwards, as one next to the 2 in the middle, so that

all 6. stand next to each other, then

they change into Regular positions, afterwards

all 6. turn around, and dance inwards.

Appendix 2: Interpreted and streamlined *1. Ballet* in a wording close to Playford

1. 1st couple lead up forwards and back.

2. 1st and 2nd couple lead up forwards and back.

3. All 3 couples lead up forwards and back.

4. Lead up forward

5. Lead to the wall & back, clap hands. Two times over.

6. Turn left & right hand.

7. Repeat 5. & 6.

8. Do the hay in going off stage.

Endnotes

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[1] I would like to thank Gertraut Haberkamp, who mentioned the music of the play in her article of 1996, capturing my interest in this source; the staff of the online RISM catalogue at the Bavarian State Library in Munich, who indexed the material comprehensively and first indicated that there are dance descriptions included in this source (as well as their support in providing access and selected scans); my parents Irene Bennett-Glaser and Stuart Bennett as well as the palaeographer Friedrich Ulf Röhrer-Ertl, who helped in the long and difficult process of deciphering the handwriting of the *Ballets* descriptions; Jadwiga Nowaczek and the Ismaninger Hoftänzer who helped with some very preliminary reconstruction experiments; as well as the EDC for inviting me to present this new dance source.

Haberkamp, Gertraut - Werke mit Musik für die deutschsprachige Bühne des 17. Jahrhunderts: Der aktuelle Quellenstand. In *In Teutschland noch gantz ohnbekandt: Monteverdi-Rezeption und frühes Musiktheater im deutschsprachigen Raum.* ed. M. Engelhardt, Peter Lang, Frankfurt am Main, 1996, 1-28, here 16f.

[2] For an overview of the Fugger family musical history, also after the period around1600, see Fisher, Alexander J.. "Fugger." Geschichte. In Laurenz Lütteken (Ed.), MGG Online (2016–). Article first published 2002. Retrieved from https://www-1mgg-2online-1com-1jvd8i9q40860.emedia1.bsb-muenchen.de/mgg/stable/46880 . Unless otherwise stated, all URLs were accessed on 31 August 2020.

[3] Thomas Morus, Ingolstadt: Hänlin, 1631, https://epub.ub.uni-muenchen.de/12881/. Herbert Huber disputes that there are sufficient similarities to establish this connection as well as the putative composer(s) suggested by RISM. Huber, Herbert – *Thomas Morus, eines der frühesten deutschen Musiktheater am Fuggerhof in Babenhausen: seltenes Notenmaterial entdeckt.* Beiträge zur Geschichte / Historischer Verein Babenhausen 28, 2010, p. [1] – [19], here [15f.]. Much of the metadata regarding the *Thomas Morus* manuscript referred to here can be found in the RISM catalogue: https://opac.rism.info/search?id=450100440&View=rism.

[4] The Babenhausen music historian Herbert Huber has identified the difficult to read date of this second manuscript on fol. 49r as 1655 instead of 1688. This is confirmed by a similar numeral five in the sequence of scene summaries, leaving little doubt (fol. 51v, 52r, and 53v – I would like to thank palaeographer Friedrich Ulf Röhrer-Ertl for confirming this reading after it popped up late in the research for this article). This means that the *Ballets* were performed 33 years earlier than the date given in RISM. Alas, there is no numeral eight in this section for comparative purposes. In 1655, the last possible date for a performance "in February" before lent

began would have been 9 February. The re-dating also solves other oddities, such as why almost all of the same main performers were able to reprise their sometimes quite agile and physical roles 22 years after the first performance and the addition of the extensive musical scene III,3 in the 1666 libretto not reflected at all in the other version. Huber, Herbert – *Thomas Morus,* p. [3].

[5] In the 1666 version, the manuscript notes 2394 verses in total, of which 2126 are acted and 268 sung. The 1655, fol. 54r notes a total of 1542 verses (despite the presence of the prologue and epilogue not included in the other version).

[6] Huber, Thomas Morus, [7]-[10].

[7] The school is mentioned in the 1655 title; the second, more extensive title on fol. 49r. leaves the location more ambiguous. The extensive stage directions of the 1666 version, which refers to the château as the performance location, may indicate more elaborate stage machinery. Huber [13f.].

[8] Herbert Huber, Musikpflege am Fuggerhof Babenhausen (1554-1836), Wißner, Augsburg 2003, 42f. mentions a bill paid to Franz and Georg Schwarzenberger in 1649 "wegen gehaltener Comoedi" [for performed comedy]. Thomas Morus was part of a carnival performance tradition in Babenhausen: Text books of other plays survive for 1656 and for February 1661, id. 43f.

[9] 47r-48v. In total, Huber counts 43 roles played by 26 persons, most of which do not sing or dance. Huber, Thomas Morus, [3f.].

[10] 49v-50v, the *Ballet* on 50v.

[11] 54r.

[12] Compare Gregorio Lambranzi, *Neue und curieuse theatralische Tantz-Schul*, Puschner, Nuremberg, 1716, part I: http://data.onb.ac.at/rec/AC10897670 and part II: http://data.onb.ac.at/rec/AC10897678. Both parts have "hinein" in the dance descriptions for leaving the stage at the end of a dance: I, 10 "u. geht hinein.". I, 12 "und laufen entlich mit fröhlichen Gebehrden in die Bühne hinein." I, 13 "nach ... Aria, begeben sie sich wieder hinein." I, 14: "und tantzen wieder hinein". I, 19: "und gehet ... hinein". I, 26: "geht ... hinein". I, 31: "gehen hinein". I, 33: "gehen sie miteinander hinein" – in the Italian translation of the texts of Part I in the foreword, this is given as "tornano tutti due in Scena" [p. 3 of the introduction], suggesting a built up stage where one can vanish into the wings. I, 42: "hinein". In Part II: II, 21: "wieder hinein". II, 25: und "gehen alsdan hinein". II, 49 "gehen hinein".

[13] Circumflexe: Greek ~ (or French ^?), used due to the Classicist background? Does this refer to a spatial path idea?

[14] Generally, most (later) entrée de paysans, Bauerntäntze and the like which evoke "simple" peasants have fairly regular phrases (4-, 8-, 16-bars) in common time – but of course there are many other examples, too (such as the Lambranzi I,9 Paesani melody quoted above – it is in common time, but with an 8-bar, 6-bar structure). More research on mid-17th century music, particularly in Central Europe, is required.

[15] Cf. Marsh, Carol G. - The Lovelace Manuscript. A Preliminary Study. In *Morgenröte des Barock. Tanz im 17. Jahrhundert. 1. Rothenfelser Tanzsymposion*, ed. U. Schlottermüller, fa-gisis, Freiburg im Breisgau, 2004, 81–90, http://fagisis.zeddele.de/morgenroete-pdfs/Marsh_.pdf.

[16] Act II, Scene 1, 22r-27r.

[17] Act II, Scene 5, 34v.

[18] Act II, Scene 6, 8v.

[19] Lambranzi I,9, also mentioning "Possen".

[20] 1655 libretto, Scene 4, 23r. Compare Lambranzi I, 32f. The blind man with his stick being made fun of is a form of humour which falls flat for us today.

[21] Lambranzi II, 33f. The grenadiers place their rifles perpendicularly on the ground. Subsequently they "bringen das Gewehr auf die Schulter[,] machen halb lincks, halb rechts usf." [bring the rifle on the shoulder and make half left, half right etc.].

[22] Before Scene 6, 16r.

[23] For Grimstock, see e.g. http://playforddances.com/dances/grimstock/.

[24] For this dance, see e.g. Cesare Negri, *Nuove inventioni di balli*, Girolamo Bordone, Milano, 1604, p. 278, seconda & terza mutanza, http://www.pbm.com/~lindahl/negri/facsimile/0294small.html. Also, like Negri's Ballo fatto da sei cavalieri, the 1655 *Ballets* are for six men and are performed in a staged context. Id., p. 274.

[25] Contemporaneous German court ballets at larger courts mostly did include the women of the court, even if professional female dancers only emerged later. Cf. Mourey, Marie-Thérèse - Dancing Culture at the Wolfenbüttel Court, In *Baroque Dance and the Transfer of Culture between France and Germany. Sources on Dance Culture around 1700*, ed. St. Schroedter, M.-Th. Mourey and G. Bennett, Olms, Hildesheim, 2008, p. 390–411, here e.g. 401f. the *Frühlings-Ballet*, Stern, Wolfenbüttel, 1656, p. [56]-[60], http://diglib.hab.de/drucke/textb-657/start.htm.

[26] The original lines are preserved. The *first* and *second* Ballet are on the right-hand side of the outside side of the twice folded folio, with the third and fourth *Ballet* on the left-hand side and the fifth *Ballet* on the right-hand side of the inside of the folio. On the outside of the folded folio, there is a title in the same hand: "5. *Ballet*.". Brackets denote abbreviations in the script.

[27] The translation closely follows the contrived structure in the original early modern German and preserves as much of the structure and as many ambiguities as possible in order not to prejudice the reader towards an interpretation stemming from the translation.

[28] As stated above, this may refer to leaving the stage or at least going backstage away from the audience.

[29] This word is particularly hard to read, but the interpretation as modern German "gewebet", woven makes sense in this passage and is paleographically plausible.

[30] This word is particularly difficult to read, as it contains an abbreviation in the script which does not occur anywhere else. Two meanings seem possible in the context: Either it refers to the space on stage (carry across the opera, i.e. the stage) or it refers to a part of the body or costume of the dancers (for example, it could refer to a Käppl or cap – or be similar to the presentation of the rifle in Lambranzi?). "Operel" or little opera, i.e. stage seems more plausible paleographically, so this reading has been chosen for the translation.