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9 St Margarets Avenue,

Torquay,

TQ1 4LW

eadhcommittee@gmail.com

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La princesse de Darmstadt – history and analysis of an early eighteenth century stage choreography

DR CAROLA FINKEL

La princesse de Darmstadt is an almost unknown German choreography from the early eighteenth century.¹ Firstly, the article will discuss the date of the manuscript and the context it was written for. In the second part, the choreography will be analysed and compared with other contemporary dance sources.²

Physical description of the manuscript

The manuscript is 17.5cm by 22.3cm in size and is bound in brown leather. It is undecorated in paste-down and contains twenty-four folios of paper without watermarks. The first folio and the last three folios are blank, the rest are written in ink. F. 2 verso and f. 3 contain a dedication by the author Olivier. The choreography is written on f. 4 to 21 and is paginated by the writer. F. 21v contains an empty stave.

The music is written in one voice without the bass line and the inner parts as is typical for dance notations of that time. The music is notated in the French violin clef. The notation of the choreography is aesthetically pleasing because it is very accurate and the paper's space is partitioned perfectly.

The choreography contains minor mistakes. For example, in the gentleman's part on p. 2, the point at the foot sign in bar one is missing and the foot sign needs to be corrected for the last step in bar three. On p. 6 in both parts the foot direction in bar two seems to be in the wrong direction.

Historical background

The undated manuscript was written by Olivier who was a dancing master at Solms-Rödelheim, a small county in the north of Darmstadt with only about

1 Olivier, *La princesse de Darmstadt*, shelf mark HS-1257, Universitäts- und Landesbibliothek Darmstadt. The manuscript is available as open source file: <http://tudigit.ulb.tu-darmstadt.de/show/Hs-1257> (accessed 31 August 2015).

2 This article is based on a paper given at the 17th Annual Oxford Dance Symposium, New College Oxford, 21–22 April 2015. I am grateful to Jennifer Thorp and Michael Burden for inviting me to speak at the symposium.

3,000 inhabitants.³ After the death of Count Lothar Wilhelm Ernst on 13 April 1722, the territory became part of the county Solms-Rödelheim-Assenheim.⁴ Concerning the dancing master Olivier, there is regrettably no further information other than his dance manuscript. Many parts of the county's archive do not exist anymore and in none of the eligible sources is a dancing master mentioned.⁵ Also, no indication of earlier or later employment at other German courts could be found. While there is no information about Olivier, it is possible to identify the 'Altesse Serenissime Madame la princesse Hereditaire de Hesse Darmstadt',⁶ to whom Olivier dedicated his choreography. In the first quarter of the eighteenth century only one woman at the court of Darmstadt was eligible: Charlotte Christine of Hessen-Darmstadt (2.5.1700–1.7.1726). She was born as Countess of Hanau-Lichtenberg and married the hereditary prince of Hessen-Darmstadt Ludwig on 5 April 1717.⁷ By comparing the historical dates of both counties it is possible to date Olivier's manuscript. It must have been written at the earliest for the marriage of Charlotte Christine and Ludwig and at the latest before the renaming of Solms-Rödelheim. This results in a reliable time frame from 5 April 1717 to 13 April 1722. It could perhaps even be narrowed to 1718/19 by considering two more aspects. Firstly, the music, on which a part of the choreography is based, was printed in 1718 (see below) which would raise the lower margin.⁸ Secondly, in the author's opinion it is also possible to lower the upper margin: in 1719 the court opera of Darmstadt was closed for economic reasons so the court would be unattractive for a dancing master from this point on.⁹

Why did Olivier dedicate his choreography to Princess Charlotte Christine? Regrettably much of the archive records of Hessen-Darmstadt were destroyed during the Second World War. So it is only possible to venture a guess by looking at the situation in Darmstadt. Ludwig's father, Landgrave Ernst Ludwig, also worked as a composer and had a great interest in Italian and German opera.

3 Busch, Tobias, *Herrschen durch Delegation. Reichsgräfliche Herrschaft Ende des 17. und im 18. Jahrhundert am Beispiel der Grafschaft Solms-Rödelheim*, Kassel, 2007, p. 48. Today Rödelheim is a district of Frankfurt/Main.

4 Busch, *Herrschen durch Delegation*, p. 194.

5 The sources are deposited at Hessisches Staatsarchiv Darmstadt.

6 Olivier, *La princesse de Darmstadt*, f. 2v.

7 Under the name Ludwig VIII he succeeded his father Ernst Ludwig in 1739, who had reigned as Landgrave since 1678. Eckhart G. Franz (ed.), *Haus Hessen. Biografisches Lexikon* (Darmstadt, 2012), pp. 303–305.

8 It is not sure if an earlier manuscript version of the music existed of which Olivier could have known about.

9 Johanna Cobb Biermann, *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler 1694-1762*, Mainz, 1996, pp. 25–26.

'In 1709 began the most brilliant period for music in Darmstadt.'¹⁰ Christoph Graupner – one of the principal German composers of his time became *Hofkapellmeister* and the opera house was rebuilt. In 1712 a French troupe of actors was also engaged. They not only performed plays at the court of Darmstadt but also took part in balls, *divertissements* and at the opera.¹¹ Usually the actors also made an appearance as singers and dancers.¹² Hessen-Darmstadt was nearly bankrupt and in 1719 the opera was closed due to enormous financial problems. The theatre troupe and most of the musicians had to leave the court.¹³ The Dancing master during that time was Jean Baptiste Tayault who was also violinist at the *Hofkapelle*.¹⁴ He was employed from 1709 at the latest until at least 1718. There is evidence that Tayault was succeeded by a dancing master called Ribon;¹⁵ a former member of the French troupe of actors.¹⁶ While Tayault earned 577 florin in 1718, Ribon surprisingly received 1,200 florin per annum.¹⁷ The reason for this enormous difference remains unknown.

It is in that period when Olivier sent his choreography to the court of Hessen-Darmstadt. Interestingly, he was not the only one. In May 1718 Pierre Dubreil, dancing master at the Bavarian Court, dedicated a dance collection to Charlotte Christine's husband, Prince Ludwig.¹⁸ Both their manuscripts show striking similarities. Their dance titles are connected with the county: Olivier's

10 Elisabeth Noack and Dorothea Schröder, 'Ernst Ludwig', in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edn. Oxford, 2001, p. 307.

11 *Kabinettskasse des Landgrafen Ernst Ludwig*, shelf mark D4 350/1, Hessisches Staatsarchiv Darmstadt.

12 Scharrer, Margret, *Zur Rezeption des französischen Musiktheaters an deutschen Residenzen im ausgehenden 17. und frühen 18. Jahrhundert*, München, 2014, pp. 157–167.

13 Cobb Biermann, *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler*, pp. 25–26.

14 In some documents he is only called Baptiste.

15 Hermann Kaiser, 'Ballett in Darmstadt. Ein Abriß der Geschichte des Balletts von den Anfängen bis zur Gegenwart mit einer Jahreszahlentabelle für Turnier, Invention, Carroussel, Feuerwerk und Ballett', in *Amtliches Adressbuch Darmstadt 1939*, p. 56.

16 *Kabinettskasse des Landgrafen Ernst Ludwig*, shelf mark D4 350/1, Hessisches Staatsarchiv Darmstadt. It could not be clarified if he is identical to a dancer called Ribou, who was active in Paris around 1704.

17 *Einrichtung des fürstlichen Hofetats, Auszug aus den Besoldungslisten*, shelf mark D4 350/1 and *Letter from Ribon to Landgrave Ernst Ludwig (Korrespondenzen des Landgrafen Ernst Ludwig mit Privatpersonen, R)*, shelf mark D4 363/1, Hessisches Staatsarchiv Darmstadt. According to the undated letter Ribon was later employed somewhere in France. The landgrave asked him to return to Darmstadt to educate Charlotte Christine and Ludwig's children. Ribon demanded a salary of 1500 gulden but it is unknown if that was accepted by Ernst Ludwig.

18 Dubreil, *La Hessoise Darmstat* [sic], shelf mark Mus Ms 1827, Universitäts- und Landesbibliothek Darmstadt.

choreography bears the title *La princesse de Darmstadt* while *La Hessoise Darmstat* [sic] is the title of Dubreil's manuscript. Both used tunes for their dances which were composed by the reigning Landgrave of Hessen-Darmstadt. Both dancing masters wrote couple dances for the prince and the princess as well as *contredanses*, albeit in a different context.¹⁹ Several times Olivier and Dubreil also make use of arm positions which are characteristic for the *allemande*. It is surely not a mere coincidence that two dancing masters from foreign courts sent dances to Darmstadt at nearly the same time. The author believes that both Olivier and Dubreil sought employment as *maître de ballet* at the court of Darmstadt. In the dedication of Dubreil's collection he wrote that he would be happy if he could serve Prince Ludwig. Indeed, Dubreil had a respectable appointment at the court of Munich,²⁰ but the historical records show that he did not receive his money for many years.²¹ So he was certainly unsatisfied with his situation. Regarding Olivier, it is to be supposed that he earned not much at such a small court as Solms-Rödelheim.

The music

The music for the choreography consists of two parts with the titles *La princesse de Darmstadt* and *La Contredanse*. The tune of *La princesse de Darmstadt* is in G major and is written in duple time with a quarter-note up-beat. It has the three-part structure | |: 8A : | |: 8B 8A : | | which consists of regular four-bar phrases. The tune has a hymn-like solemn character. The origin of the composition could not be identified by the author.

19 Olivier combined *belle dance* and *contredanse* in one choreography while Dubreil's collection amongst others contains three *danse à deux* which are followed by three *contredanses* to the same tune.

20 Between 1715 and 1732 Pierre Dubreil was dancing master, choreographer and *valet de chambre* under the reigns of the Bavarian electors Max Emanuel II and Karl Albrecht.

21 *Pierre Dubreil*, shelf mark Hofamtsregistratur I Fasz. 466 Nr. 403 and *Besoldungsbücher 1715–1732*, shelf mark Kurbayern Hofzahlamt 755–772, Bayerisches Hauptstaatsarchiv München. A book about Dubreil's life and works is in preparation by the author.

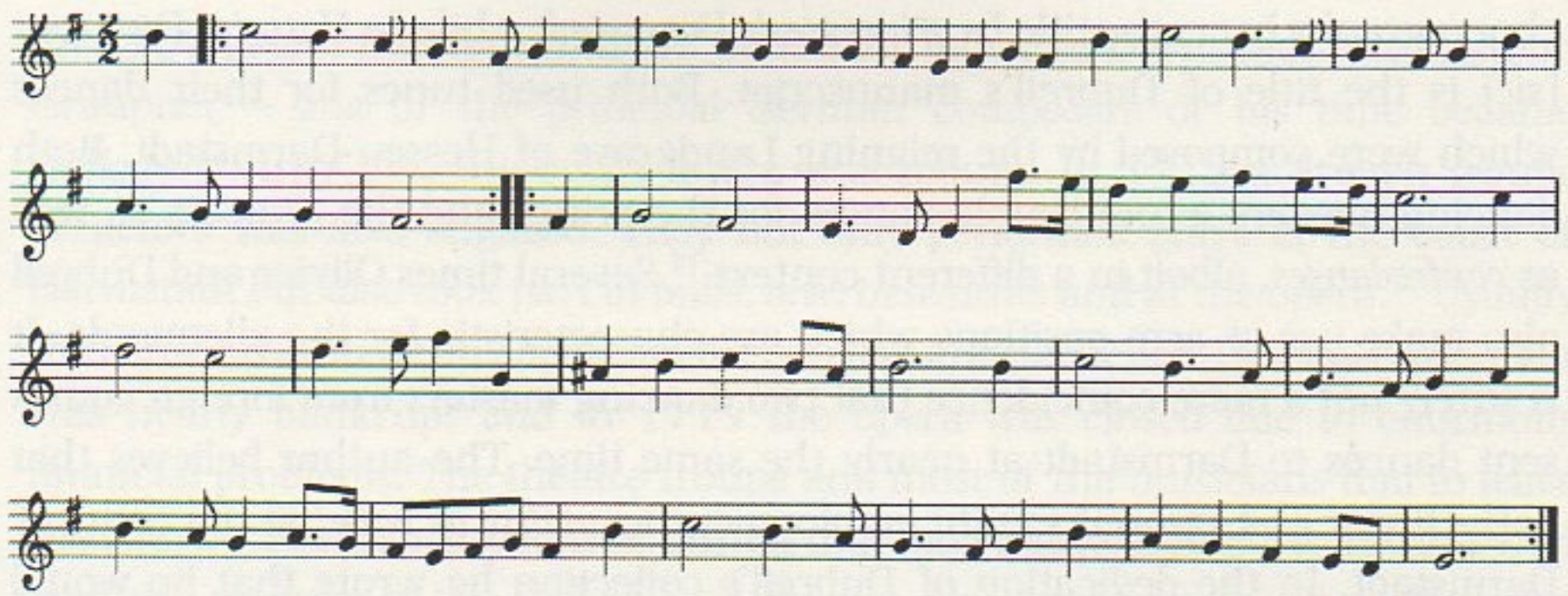


Figure 1 Music of *La princesse de Darmstadt*

The second part *La Contredanse* has the character of a gavotte; it is written in duple time with a half-note up-beat. The melody is structured in three four-bar phrases of which the last one is the repetition of the second phrase.



Figure 2 Music of *La Contredanse*

The author of the tune can be identified as the above mentioned Landgrave Ernst-Ludwig von Hessen-Darmstadt, father-in-law of Princess Charlotte Christine. His *Partition de douze suites et symphonies* was published in 1718 in which the tune can be found. It is called *Air* and is the tenth of thirteen movements in the first Suite in A major.²²

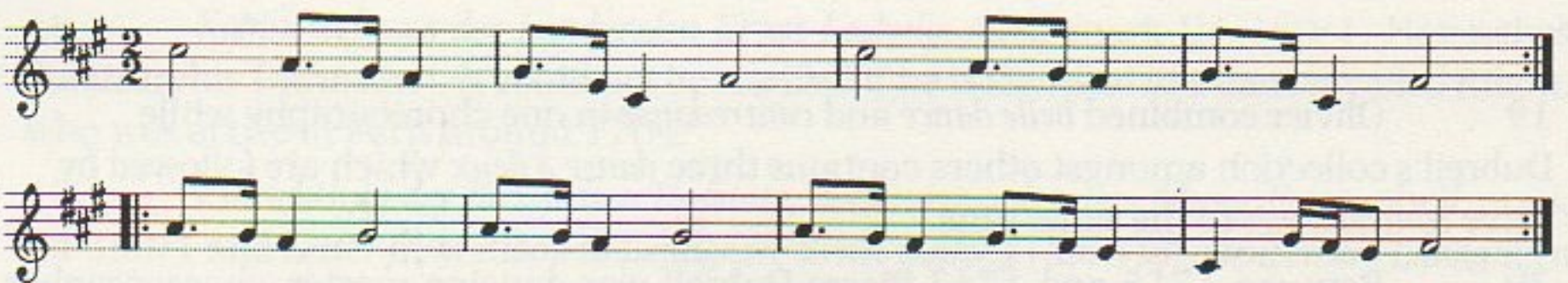


Figure 3 Ernst Ludwig von Hessen-Darmstadt: *Air* from *Suite in A major*

²² Ernst Ludwig von Hessen-Darmstadt, *Partition de douze suites et symphonies* (1718), f. 6v. Shelf mark Mus-268, Universitäts- und Landesbibliothek Darmstadt (RISM A/1 E 770).

Besides Olivier forgoing the repetition of the first four bars, one significant distinction attracts attention: the dancing master displaced the bar so that the tune got a half-note up-beat which gives it the character of a gavotte. In the foreword of his manuscript Olivier refers to this. He wrote that he improved an already existing dance and made it perfect.

La danse que j'ai l'honneur de vous presenter aujord'huy et que je nomme la princesse De Darmstadt—nèst pas toute de moi; mais je pourrois bien m'en dire l'auteur, puisque de toute imparfaite qu'elle étoit, je crois l'avoir renduë parfaite je l'ai rectifiée autant qu'il m'a été possible, et je n'ai rien oublié pour la metre dans un bel ordre de choregraphie.²³

Olivier's statement is quite bold, considering that the composer of the tune is the reigning Landgrave. On the other hand, it is understandable that for a dancing master, a dance was only perfect when it was possible to dance it.

The above mentioned dancing master, Dubreil, wrote in the dedication of his collection *La Hessoise Darmstat* that he also wrote dances to music by Ernst Ludwig. However, in this case the tunes cannot be found in the extant musical sources. So it cannot be excluded that the first tune in Olivier's choreography also originated from the Landgrave.

The choreography

The choreography consists of 180 bars and is written on 35 pages. Depending on the chosen tempo it has a duration of between four and five minutes. As mentioned above, the dance has two parts of which the first one bears the title *La princesse de Darmstadt*. It is choreographed for a solo couple and written in Beauchamp-Feuillet notation. The second part is entitled *La Contredanse*. Here a group of four couples and the solo couple alternate with each other. At the end, they all dance together. The group parts are written in Feuillet's *contredanse* notation²⁴ while the solo part is first notated in Beauchamp-Feuillet notation and later in *contredanse* notation, too. On some pages the choreography also contains verbal descriptions for arm positions. The following table shows the main structure of Olivier's choreography.

23 Olivier, *La princesse de Darmstadt*, f. 3r.

24 For his *Recüeil de contredances mises en chorégraphie ...* (1706) Feuillet developed a simplified notation system based on Beauchamp-Feuillet notation.

Bars	Musical Structure	Dancers	Notation
1–48	: 8A : : 8B 8A :	La princesse de Darmstadt Solo Couple	Beauchamp-F. Notation
49–60	4C 8 D	La Contredanse Four Couples	Contredanse Notation
61–84	: 4C 8D :	Solo Couple	Beauchamp-F. Notation
85–108	: 4C 8D :	Four Couples	Contredanse Notation & verbal descriptions
109–120	4C 8D	Solo Couple	Contredanse Notation
121–132	4C 8D	Four Couples	Contredanse Notation
133–180	4x : 4C 8D :	All dancers	Contredanse Notation

Table 1 Structure of the choreography

The choreography starts with *La princesse de Darmstadt*, which is a typical *belle danse* for a solo couple. While the soloists open the dance, the couples of the group part stand in their starting positions. The floor tracks make more use of straight lines than curved lines. The floor pattern is axially symmetric except on p. 3 and p. 5. On p. 3 the dancers imitate each other but with reversed step sequence.

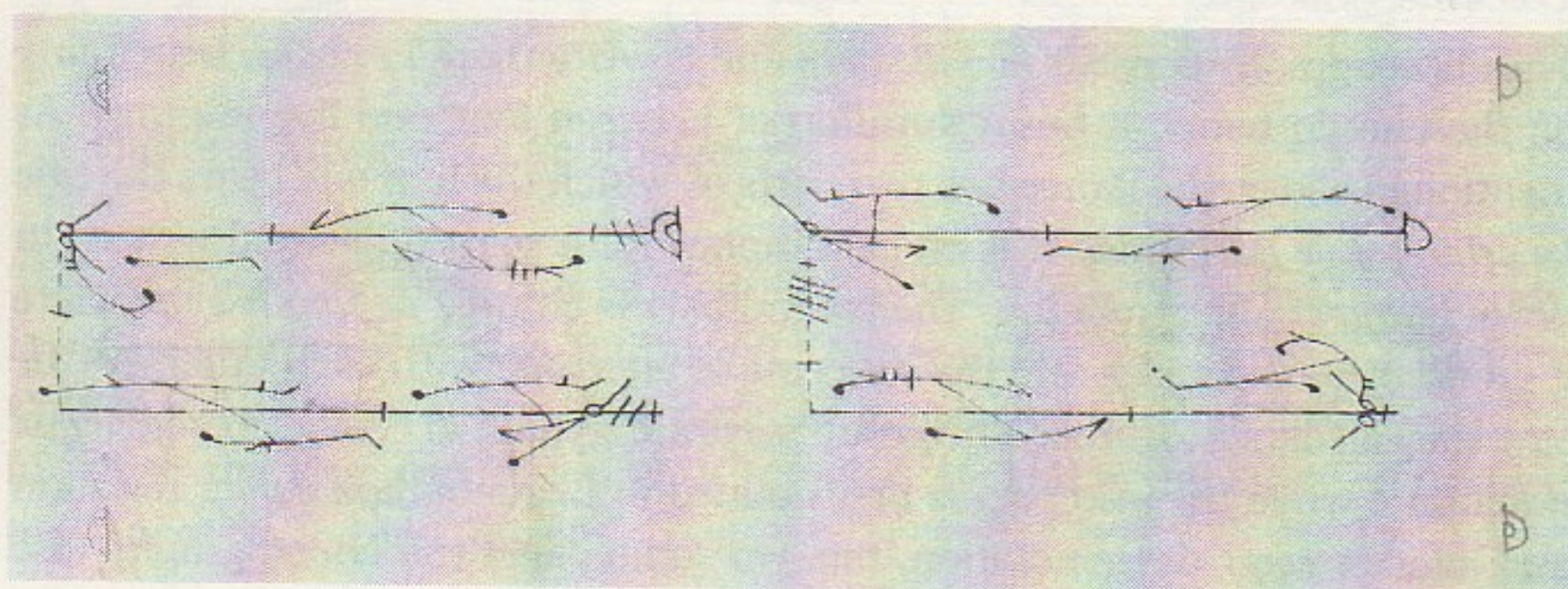


Figure 4 Olivier, *La princesse de Darmstadt*, p. 3 (detail)

On p. 5 the gentleman has four quarter *pirouettes* while the lady circles around him with three *pas de bourrées* and one *pas coupé* and with taken hands. The figure is repeated reversely. One page before, a step sequence occurs,²⁵ which is found in a similar way in Pecour's *L'Allemande*:²⁶ *contretemps ballonné – contretemps ballonné – pas de bourrée – pas assemblé*. While in *L'Allemande* it is danced in allemande hold, Olivier demands right hands taken. Jennifer Thorp analysed several

25 Olivier, *La princesse de Darmstadt*, p. 4 bars 5–8.

26 Louis-Guillaume Pecour, *L'Allemande*, Paris, 1702, bars 9–12 and 13–16.

dances which contain this step sequence and came to the conclusion that 'it is possible to see a link between the steps and what might have been perceived as rustic, outlandish or eccentric dance.'²⁷ This characterisation applies here less to Olivier's solo couple part than to the second part *La Contredanse* which is shown below. The level of the *danse à deux* is moderate because of the imitation structures and the step repertoire. The most elaborate steps which appear in the choreography are *pas de gaillarde* (bar nine) and *contretemps battu* with half turn (bar forty-one).

After the '*entrée*' of the solo couple, the second part of the choreography follows which is named *La Contredanse*. Olivier used Feuillet's *contredanse* notation, which means that, except for figures on the spot like *pas de rigaudon*, no steps are indicated.²⁸ Despite its title, it is not a typical *contredanse* at all for several reasons. Firstly, a group of four couples alternate with a solo couple, and secondly, its choreographical structure is quite free and has no repetitions. *La Contredanse* starts in an improper longways formation which is abandoned immediately. During the dance the four couples will not return to their starting positions. The only aspect that is characteristic of a *contredanse* is the music, because it has a simple melody which is repeated constantly; in this case, eleven times.

In the beginning, two couples interact with each other and change places. The phrases end with a turned *sauté* (sometimes as part of the *pas de rigaudon*). After twelve bars the dancing of the four couples is interrupted by a performance of the soloists which is again written in Beauchamp-Feuillet notation.²⁹ The floor pattern is axial symmetric. In the first eight bars the two dancers imitate and reverse their steps. The gentleman starts with *contretemps* and *pas de bourrée* which is imitated by the lady in the next two bars. Then both dance simultaneously but with the steps in inverted order. The gentleman has two half-*pirouettes* followed by a *pas de rigaudon* while the lady starts with the *pas de rigaudon* and ends with two half-*pirouettes*. In a symmetrical way, the soloists dance back to their starting positions. The page is repeated with changed roles; now the lady starts the sequence.

After the solo part, the next group part follows. Couples two and four always interact with each other, which is copied by couples one and three but with reversed gender roles.³⁰ Here a peculiarity in the notation occurs: at the bottom

27 Jennifer Thorp, 'Pecour's *L'Allemande*, 1702–1765: How "German" was it?', *Eighteenth-Century Music*, vol. 1 no. 2, 2004, p. 194.

28 In the chapter *Avis sur le pas qui conviennent le mieux sur le contradanse* of his *Recueil de contredances* (1706) Feuillet gives recommendations on which steps can be used.

29 Olivier, *La princesse de Darmstadt*, p. 11.

30 In this part of the dance couple two is always positioned top left and couple four top right. Couple one is notated bottom left and couple three bottom right.

of the page Olivier notates the end positions of the eight dancers.³¹

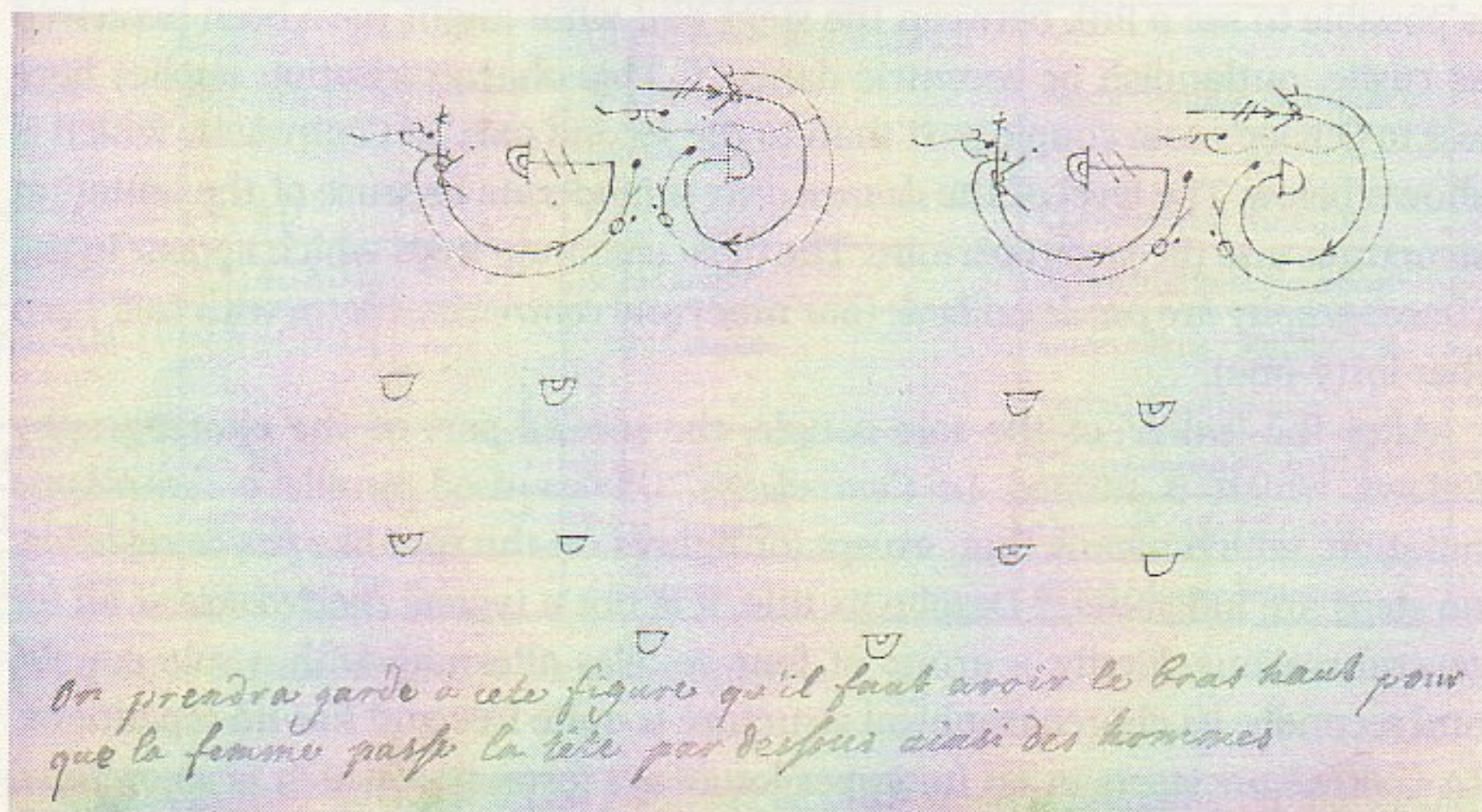


Figure 5 Olivier, *La princesse de Darmstadt*, p. 14 (detail)

This section of the choreography is characterised by the use of several arm positions which are typical for the allemande and for which Olivier gives verbal descriptions. In the first figure one dancer turns his partner under their raised arms and reversely. 'On prendra garde à cete figure qu'il faut avoir le bras haut pour que la femme passe la tête par dessous ainsi des hommes' (see figure 5).³² This arm position is illustrated on the well-known engraving *Le bal paré* (side couples).³³ The couple in the middle show the allemande hold which follows in Olivier's choreography immediately on p. 15. When Pecour published his *L'Allemande* in 1702, he illustrated this arm position by small sketches in the notation because it was unusual at that time.³⁴ Olivier describes it as: 'On observera que la femme doit passer la main gauche derriere le dos de l'homme pour lui prendre la main gauche et l'homme pas sera sa main droite derriere le dos de la femme de maniere qu'ils se tiennent les deux mains et chassent en

31 Olivier, *La princesse de Darmstadt*, pp. 13 and 14. The notation of end positions occurs in rare cases in Beauchamp-Feuillet notation, for example in *Le Passepied à quatre*, Feuillet, Raoul-Auger, IX. *Recueil de danses pour l'année 1711*, pp. 11–15.

32 Olivier, *La princesse de Darmstadt*, p. 14. As the choreography shows, the description also applies to the opposite case. In his dance collection for the court of Darmstadt Dubreil also used this arm position in *La Florentine*, Dubreil, *La Hessoise Darmstat*, f. 22v.

33 Antoine-Jean Duclos after Augustin de Saint-Aubin, *Le bal paré*, 1774.

34 Pecour, *L'Allemande*, pp. 2, 3, 8 and 9. Also see Thorp, Pecour's 'L'Allemande', p. 189.

face'.³⁵ In Olivier's choreography the couples dance to the side in *allemande* hold, presumably with *chassés* which is also reminiscent of Pecour,³⁶ and end the phrase with a *pas de rigaudon*. Three pages later the dancers shall place their hands on their hips while dancing. 'On observera ici qu'il faut metre les mains sur les côtés'.³⁷ This was also illustrated by Pecour when it was used for the first time in a notated dance and is described in Isaac's *The Morris*.³⁸ This arm position gives the dance a bit of a rustic character. While the floor track otherwise is notated without steps, Olivier here writes the first two bars in Beauchamp-Feuillet notation (half-turned *coupé to point* – quarter-turned *coupé*) which is quite an exception in *contredanse* notation.³⁹

A short episode of the solo couple follows, this time in *contredanse* notation. The two dancers meander through the other couples and after dancing successively a *pas de rigaudon* they return to their starting positions. The final part of the choreography starts with the eight group dancers who change their places in several ways before the soloists join them. Now the four gentlemen of the group stand to the left and the four ladies stand to the right. The two soloists dance to the front side of the room and come back to their places by circling with each dancer on their side.⁴⁰ The choreography ends with a *grande ronde* of all ten dancers which is danced half anti-clockwise and half clockwise. Instead of a *référence* the choreography finishes with the departure of the dancers and with the soloists as the last ones who leave the stage.

35 Olivier, *La princesse de Darmstadt*, p. 15. An English description occurs around the same time in *The Morris*, 1716, by Mr Isaac, Thorp, *Pecour's 'L'Allemande'*, pp. 193–194, while Dubreil in *La Salamaleck*, 1718, adopts Feuillet's arm notation for the *allemande* hold, Dubreil, *La Hessoise Darmstat*, f. 23r and f. 23v.

36 Pecour, *L'Allemande*, p. 8.

37 Olivier, *La princesse de Darmstadt*, p. 18.

38 Pecour, *L'Allemande*, p. 4 and Thorp, *Pecour's 'L'Allemande'*, pp. 193–194.

39 More examples can be found in Dubreil's *La Bavaroise*, Dubreil, *La Hessoise Darmstat*, f. 10r, and in the collection *Chorégraphie*, shelf mark Durlach 209 and 210, Badische Landesbibliothek Karlsruhe. The last named collection contains an unusually large amount of notated step sequences.

40 Olivier, *La princesse de Darmstadt*, pp. 25–30.

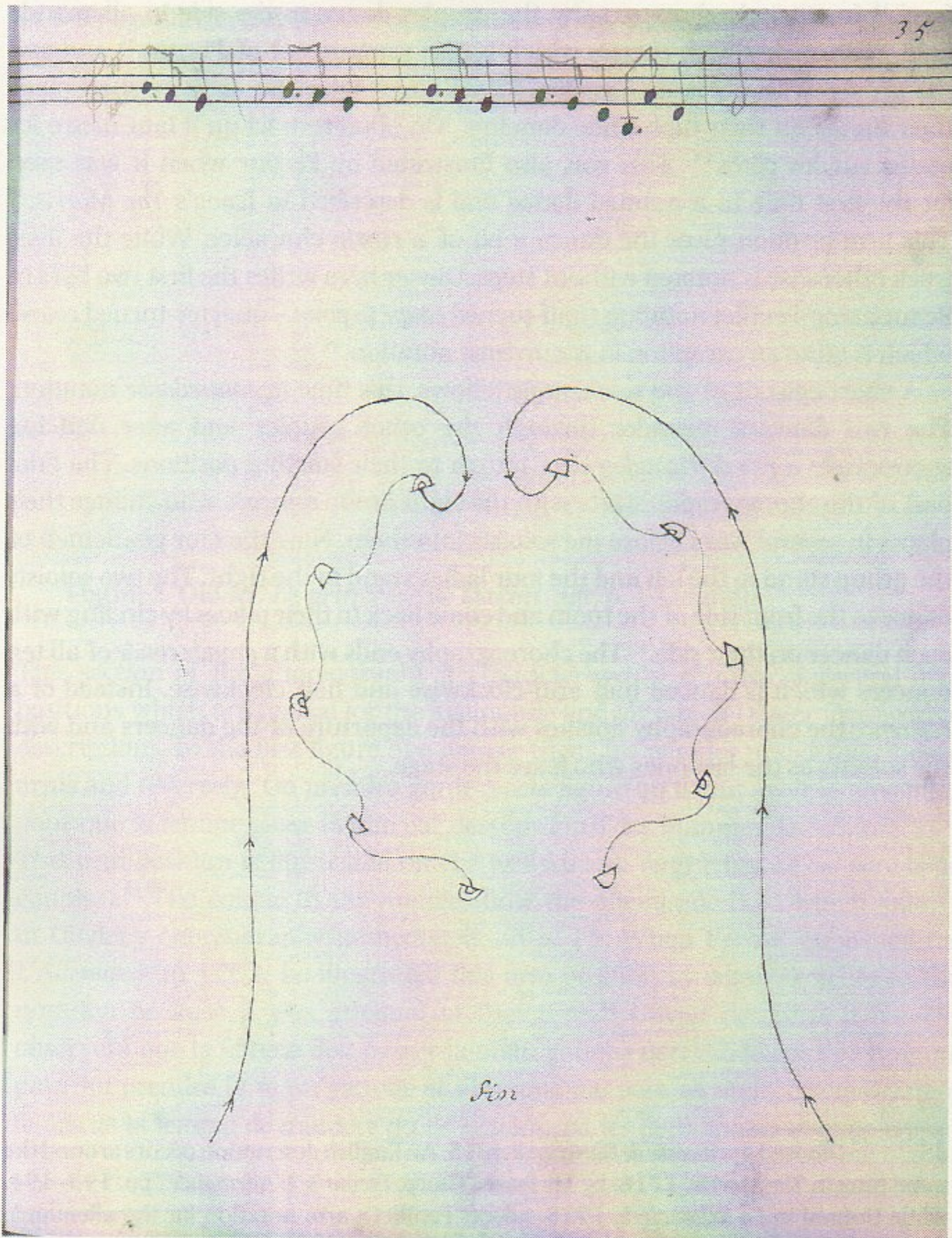


Figure 6 Olivier, *La princesse de Darmstadt*, p. 35

Conclusion

Three aspects of *La princesse de Darmstadt* are particular: the use of different allemande arm positions, the structure of the choreography and the use of different notation systems. The dances of the early eighteenth century which use special arm positions had, apart from that, nothing in common with the

social dance called *allemande* which was very popular in the second half of the eighteenth century. *Allemande* arm positions were less used in a 'German manner' than in a rustic or unusual context. However, it is striking that Olivier and Dubreil, who were dancing masters at German courts, made use of several kinds of arm positions in their choreographies. As shown above, the floor pattern of *La princesse de Darmstadt* is also influenced by Pecour's *belle danse* choreography *L'Allemande*.

In his dedication, Olivier commends the dancing skills of the princess ('La danse étant un art aussi difficile à apprendre, que délicat à bien exécuter, ... tout le monde rend la justice qui Vous est due, en confessant que Vous excellés si fort en cet art.')⁴¹ and so it is to be supposed that he had the princess and her husband in mind for dancing the solo parts. The way *La princesse de Darmstadt* is choreographed – the alternation of soloists and ensemble as well as the free structure of the *contredanse* part – indicates that it is written not for the ballroom but for the stage. Extant sources with complete theatre works are rare; so far discovered are *Le mariage de la grosse Cathos* by Jean Favier l'aîné (1688) and *Ludus pastoralis* by D. Dalizon (1734).⁴² In comparison, many other dances in Beauchamp-Feuillet notation exist which were (initially) written for the stage. Normally, they are written for one or two dancers. Exceptions are the *Balet de neuf dancers* by Feuillet (1700)⁴³ and the eight 'figure dances' in Pemberton's collection *An essay for the further improvement of dancing ...* (1711). They are written for 3, 4, 5, 6, 8, 9, 10 and 12 ladies respectively.⁴⁴ In this context, *La princesse de Darmstadt*, a two-part choreography for ten dancers, has to be added. Except for the first dance in Pemberton's collection, all dances are jigs and minuets (separate or as a two-part dance) which are mostly written in Feuillet's *contredanse* notation. Concerning the notation, the two-part dance *An ecchoe by Mr. Groscort* for three ladies comes nearest to *La princesse de Darmstadt*. The *bourrée* is written in Beauchamp-Feuillet notation while the minuet part makes use of the simpler *contredanse* notation. In the jig and minuet *By Mr. Couch* for nine ladies, only the first figure is notated in Beauchamp-Feuillet notation. In

41 Olivier, *La princesse de Darmstadt*, f. 2v.

42 Favier's masquerade was performed at the court of Louis XIV and is unique because of its own dance notation system which was invented by the choreographer. The dances are written for two to eight people. *Ludus pastoralis* was choreographed for the Jesuit college in Metz. It is written for one to eight male dancers and is completely notated in Beauchamp-Feuillet notation.

43 Raoul-Auger Feuillet, *Recueil de dances*, Paris, 1700, pp. 67–84.

44 Little and Marsh wrote that these dances possibly 'were intended for use at schools for young ladies.' Meredith Ellis Little and Carol G. Marsh, *La danse noble. An inventory of dances and sources*, Williamstown, New York, Nabburg, 1992, p. 106. The structure of the choreographies suggests that they were less intended for social dancing than for performances.

the choreographies of the Pemberton collection all dancers are treated equally. Feuillet's *Balet de neuf dancers* is completely written in Beauchamp-Feuillet notation and is choreographed for a male soloist and four couples. In contrast to Olivier's choreography, they do not dance together. A clear division of a solo couple part and a group part, written in mixed notation, is only given by Olivier.

Despite some similarities to other contemporary dances, both the disposition and notation of *La princesse de Darmstadt* are a peculiarity amongst the extant sources. Olivier's choreography is another missing link for the reconstruction of eighteenth century stage dancing.