PECOUR'S *L'ALLEMANDE*, 1702–1765: HOW 'GERMAN' WAS IT?

JENNIFER THORP

ABSTRACT

Louis-Guillaume Pecour's couple-dance called L'Allemande *introduced in 1702 a mode of dancing that in some respects was different to anything that had been seen before on stage or at court in France, and that was to influence a number of dances for the theatre and ballroom in the following years. Particular characteristics of Pecour's dance were its unusual arm positions, which seem to have indicated a specifically 'Germanic' character, and some sequences of steps which, although also occurring in other dances of the time, nevertheless seemed to reinforce some notion of 'Germanic' dancing. Some of these characteristics also appeared in dances devised in London after 1714 for the Hanoverian royal family, perhaps as a deliberate allusion to their German ancestry. This article examines the structure and form of Pecour's* L'Allemande, *and the extent to which it, and some of the dances it influenced, may have represented a stereotype of 'Germanic' culture as something outlandish or uncultivated unless redeemed by an overlay of French choreographic sophistication.*

By the opening years of the eighteenth century the danced allemande was quite a different creature to its sixteenth- and early seventeenth-century predecessors, and by the late eighteenth century it would become a different creature yet again. This article considers the era of the early to mid-eighteenth century, when the frequent appearance of 'allemande' movements in suites of concert and chamber music gives the misleading impression that it was a generic dance form, when in fact the status of the allemande was particularly ambiguous during this time – it was neither a generic dance nor wholly 'Germanic' in character. It is worth considering not only what a danced allemande was during the earlier eighteenth century but also the extent to which such dances might have satisfied contemporary perceptions of 'Germanic' characteristics in dance for the theatre and ballroom.

According to Mersenne, the sixteenth-century duple-metre danced *alman* as described by Arbeau[1] was defunct in France by 1636, and it had little in common with the *almain* of seventeenth-century English country dance and masque traditions.[2] Neither *alman* nor *almain* showed any similarity to those theatrical and ballroom dances surviving in choreographic notation from the first half of the eighteenth century that either include 'allemande' in their titles or exhibit characteristics that might be regarded as 'Germanic'. Nor, apart from some of their complicated interwoven arm positions, were any of these early eighteenth-century

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1 Thoinot Arbeau, *Orchesography* (Langres, 1589), ed. Julia Sutton from the translation by Mary Stewart Evans (New York: Dover, 1967), 125–127.

2 Meredith Ellis Little and Suzanne G. Cusick, 'Allemande', in *The New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie and John Tyrrell (London: Macmillan, 2002), volume 1, 394–395; Ian Payne, *The Almain in Britain c. 1549 – c. 1675: A Dance Manual from Manuscript Sources* (Aldershot: Ashgate, 2003), 20n.

notated dances anything like the immensely popular social dances emerging in the second half of the century as French allemandes or allemande country dances.[3] Late eighteenth-century allemandes, as depicted in the delightful illustrations of St Aubin and Guillaume,[4] were written in duple, triple or compound time and developed along lines that had more in common with cotillions, quadrilles and the early waltz[5] than with any earlier allemande forms. Danced allemandes of the eighteenth century thus did not conform to any constant musical or choreographic model, and it is fruitless to analyse or play their music as if it were, say, by Couperin or Bach (who did not write allemandes to be danced to). The danced forms deserve study in their own right, and in their own right each can help inform perceptions of the dance music of the time.

This article concentrates on notated dances that reveal specific links with what might have been perceived as 'Germanic' characteristics during the first half of the eighteenth century. Their starting-point is Louis-Guillaume Pecour's *L'Allemande* of 1702, a dance devised by the leading choreographer of the Paris Opéra for a ballet by André Campra but very quickly taken into ballroom repertory, as much for its novel 'Germanic' characteristics as for its status as a souvenir of a dance popularized on stage by two of the leading dancers of the day, Claude Balon and Marie-Thérèse de Subligny.

Campra's ballet [Les] *Fragments de M. de Lully* opened at the Paris Opéra on 10 September 1702, with choreography by Pecour. Before the year was out, Pecour's notator and publisher Raoul-Auger Feuillet published one of the dances as a duet for the ballroom, under the title *L'Allemande*, noting that 'since the Allemande danced by Monsieur Balon and Mlle Subligny in the ballet des Fragments de Mr de Lully gave so much pleasure to everyone, I could not ignore the wishes of all to have it engraved'.[6] Even if Feuillet and Pecour were simply cashing in on the popularity of the ballet and its leading performers, there is no reason to believe that, in choreographic terms, the ballroom version differed much from the theatrical original.[7]

Fragments proved an immediate success and, according to the livret published in 1703, ran for eight months.[8] Its popularity derived partly from its form, a series of independent scenes or entrées which allowed great flexibility of content and running order, and partly from the fact that most of its music consisted of

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3 Marie-Françoise Bouchon and Rebecca Harris-Warrick, 'Allemande', in *Dictionnaire de la Musique*, ed. Marcelle Benoit (Paris: Fayard, 1992), 13–14; Richard Hudson, *The Allemande, the Balletto and the Tanz* (Cambridge: Cambridge University Press, 1963), volume 1, 219–210; Rebecca Harris-Warrick, 'Allemande', in *International Encyclopaedia of Dance*, ed. Selma Jean Cohen (Oxford: Oxford University Press, 1998) [hereafter *IED*], volume 1, 45–47; Jean-Michel Guilcher, *La Contredanse*, revised edition (Paris: Centre Nationale de la Danse, 2003), 133–134.

4 For example, Duclos' well known engraving of Augustine St Aubin's *Le bal paré*, 1774, and Simon Guillaume's *Almanach dansant, ou positions et attitudes de l'allemande* (Paris, 1770).

5 Some of Guillaume's linked-arm positions are very similar to those found in the earliest forms of the waltz: compare them, for example, with the reference plate illustrating Thomas Wilson's *Description of the Correct Method of Waltzing* (London, 1816), frontispiece.

6 'Je croyois avoir assés fait en donant au public un petit Recueïl de deux Danses nouvelles pour le Bal qui sont la nouvelle contredanse et la Paysanne mais comme l'Allemande que danse Monsieur Balon et Madamoiselle de Subligny dans le ballet des fragment de M[r]. de Lully a fait tant de plaisir a tout le monde je n'ay pu me dispencer ala solicitation d'un chacun de la faire graver': *L'Allemande dance nouvelle de la composition de Mons. Pecour. . .mise au jour par Mr. Feuillet* (Paris, 1702), *avertissement*. For the dance careers of Claude Balon (also Ballon) and Marie-Thérèse de Subligny see the relevant entries in *IED*.

7 It is rather a myth that all early eighteenth-century theatrical dances were ipso facto more complex or technically demanding than ballroom dances; any study of the extant repertory reveals that both genres contained examples ranging from the dull and simple to the sophisticated and technically brilliant.

8 *Recueil general des opera representez par l'Académie Royale de la Musique* (Paris, 1703), volume 7, 392. Some of the additional entrées were revived in 1717 and 1731; see Théodore de Lajarte, *Bibliothèque musicale du théâtre de l'opéra: Catalogue* (Paris: Librairie des Bibliophiles, 1878), volume 1, 95–97.

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extracts from early staged works by Lully that had proved themselves popular up to fifty years earlier,[9] to which Campra added some of his own more recent music.[10]

It is not clear when and where in *Fragments* the dance subsequently published as *L'Allemande* first occurred. Francine Lancelot's catalogue of French dance sources describes it as having been danced in the first entrée,[11] and this is confirmed by Feuillet's assertion that it was performed by Balon and Subligny, since the *Fragments* livret (if accurate) indicates that in 1702–1703 the first entrée was the only one in which they danced together. But the first entrée was a *fête marine*, with dances for male and female sailors and music taken from Lully's *Le bourgeois gentilhomme*, *Les amants magnifiques*, *Le ballet des Muses* and *Le triomphe de Bacchus dans les Indes*.[12] A *fête marine* does not seem a likely setting for a German dance, and the music of *L'Allemande* does not occur in Ballard's score of *Fragments* published in 1702 or in any of the Lully works listed above. Lancelot, however, notes that it appears in an undated manuscript version of the score (where it is labelled 'air anglois, allemande') for the first entrée, and that it also appears in the *Recueil d'airs sérieux et à boire de différents auteurs* (published 1702), where it is described as 'danse de Mlle Subligny et Monsieur Balon, non imprimée dans les Fragments'.[13] All this suggests that *L'Allemande* was an interpolated duet, perhaps set to music provided by Campra for a different entrée. A strong contender for such a provenance might be his *Sérénade Venitienne*, which was added to the *Fragments* perhaps during the winter of 1702–1703. According to the livret, it included, among the various nationalities of its dancing characters, 'un allemand' and 'une allemande'.[14] The livret names neither Balon nor Subligny as one of these characters in 1702–1703, though they may have made occasional appearances that have not been noted in the published record.

Whatever the mysteries of its theatrical origins, the reissuing of Pecour's *L'Allemande* in notated form for over sixty years attests to its continued popularity.[15] Manuscript and published notations of the dance circulating in France between 1702 and 1732 show remarkably little change in its choreographic form beyond the usual human errors in renotating and copying. Even the differences apparent in the Kinski manuscript copy, compiled in Lisbon in 1751, suggest inept notating skills and a faulty memory of the original steps and patterns rather than substantial changes to the choreography. The most striking change in the final Paris reissue (published in Claude-Marc Magny's *Principes de chorégraphie*, 1765) is not that many of the original steps and floor patterns were changed but that the dance was now set to a tune in 6/8 instead of to the original music in duple time.

Guillaume-Louis Pecour was the most influential French choreographer and dancing master of the early years of the eighteenth century. Trained by Pierre Beauchamp, he had appeared in court ballets since 1671 and performed in many of the operas staged by the Académie Royale de Musique. After Lully's death and Beauchamp's retirement, Pecour became the main choreographer for the Académie and from 1695 was formally recognized as its *compositeur des ballets*.[16] At court he also taught members of Louis XIV's family,

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9 Including *Le ballet d'Alcidiane* (1658), *Le ballet des Muses* (1666), *Le bourgeois gentilhomme* (1670) and others identified in Herbert Schneider, *Chronologisch-Thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully* (Tutzing: Hans Schneider, 1981) [hereafter *LWV*], 79.

10 *Le triomphe de Vénus*, *La sérénade Vénitienne* and *Le bal interrompu*. The Lully and Campra sources are discussed in greater detail in Jérôme de la Gorce, 'De l'opéra-ballet aux fragments', *XVIIᵉ Siècle* 198 (1998), 46–48.

11 Francine Lancelot, *La belle danse: Catalogue raisonné* (Paris: Van Dieren, 1996) [hereafter FL], 40.

12 *LWV* 79/13–23.

13 F-Pn/Vm² 177, f.20v; F-Pc Rés 1302, 208. Lancelot notes that it also appears, as *La lemande de Mr Pecours*, in the early eighteenth-century Philidor manuscript *Suite de danses . . . qui se jouent ordinairement a tous les bals chez le Roy*; FL, 40–41.

14 In the reshuffled order of the ballet in or by 1717, this additional entrée had become the first entrée: Lajarte, *Bibliothèque musicale*, 96.

15 Extant editions, issues and manuscript copies of the dance now held in public repositories and academic libraries are listed in Meredith E. Little and Carol G. Marsh, *La Danse Noble: An Inventory of Dances and Sources* (New York: Broude, 1992) [hereafter LMC], 8 (LMC1200), and FL, 40–41.

16 Jérôme de la Gorce, 'Guillaume-Louis Pecour: A Biographical Essay', *Dance Research* 8/2 (1990), 3–26.

including the teenage Marie-Adelaide of Savoy, Duchesse de Bourgogne, who was an excellent dancer and for whom Pecour must have helped devise the *mascarades* and balls given in her honour at Versailles and Marly; and it may have been with one of these balls in mind that he authorized the publication of *L'Allemande* in late 1702.

Given that Pecour was so thoroughly French in background and training, and *L'Allemande* so Germanic a title for a French dance, three questions should be asked concerning its cultural status. First, what did the term 'German' mean to French society in the early eighteenth century? Second, what were the characteristics of Pecour's *L'Allemande* that made this dance seem 'Germanic' to French eyes? And third, were any of these characteristics shared with other dances of the time (not necessarily by Pecour) that also had 'Germanic' associations?

It is probably fair to say that most people in France, or indeed in Europe, in 1702 would have found it difficult to explain precisely who the 'Germans' were. Furetière identified them as 'the inhabitants of old Germany, who live along the rivers Rhine, Danube, Elbe and Oder' but quickly added that the term was actually much wider in application.[17] No modern sense of 'nation' was yet held by, or applied to, the inhabitants of the huge land mass of what later became Germany. It has been described as a 'picture of political atomization' consisting of some 360 autonomous kingdoms, duchies and electorates, loosely associated into a group of nine quarrelling principalities which in theory elected the Holy Roman Emperor, although de facto that title was virtually hereditary to the Austrian Habsburgs and carried little real authority.[18]

It seems likely that, for most Europeans, the term 'German' probably implied different things depending on the context. In terms of prestige and sheer size the most significant German states were the Austrian Habsburg empire, with its centre in Vienna, and Brandenburg-Prussia, with its centre in Berlin. Neither, however, could be said to be wholly 'German' in composition, even within its main city: it has been estimated that in the early years of the eighteenth century approximately one-fifth of Berlin's population consisted of French Huguenot refugees, while Vienna was described as late as c1730 as 'a mish-mash of all nations'.[19] Little evidence has survived of a common culture between (or even within) any of the German states at the beginning of the eighteenth century, and little interest is discernible even in vernacular literature: Gottfried Leibniz's advocacy of a German literary culture as early as the 1670s struggled against the apparently invincible fashion for all things French, and a flourishing vernacular book trade was slow to develop in any of the German states before the mid-eighteenth century.[20] In nearly every aspect of culture, local styles were invariably overlaid to some degree with French or Italian influences. Even in music, although recognizably German forms did develop in Prussia, Saxony and elsewhere, France and Italy still made a significant impact,

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17 Antoine Furetière, 'Allemand', in *Dictionnaire universel* (Paris, 1692), revised edition 1727 (facsimile, Hildesheim: Georg Olms, 1972), volume 1.

18 The nine Imperial electors were: the kingdom of Bohemia (Habsburg dynasty); the electorates of Saxony (the Augustine court at Dresden), Brandenburg/Prussia (the Hohenzollern court at Berlin), Hanover (the Guelph court at Herrenhausen) and the Palatine (the von der Pfalz court at Mannheim); the duchy of Bavaria (the Wittelsbach court at Munich) and the archiepiscopates of Mainz, Cologne and Triers. All had several residences and palaces, and their courts tended to be peripatetic. Since the Thirty Years War the political relations between them all were further complicated by the northern states, including Saxony, Brandenburg and Hanover, staunchly championing Protestant-ism against the predominantly Catholic southern states. See Matthew Anderson, *Europe in the Eighteenth Century*, fourth edition (London: Longman, 2000), 280–284.

19 Markus Völkel, 'The Hohenzollern Court', in *The Princely Courts of Europe 1500–1750*, ed. John Adamson (London: Weidenfeld and Nicolson, 1999), 219; *The Quodlibet of Vienna, c1730*, quoted in Susan Wollenberg, 'Vienna under Joseph I and Charles VI', in *The Late Baroque Era*, ed. George Buelow (London: Macmillan, 1993), 324.

20 Timothy Blanning, *The Culture of Power and the Power of Culture* (Oxford: Oxford University Press, 2002), 237–239; Anderson, *Europe in the Eighteenth Century*, 285.

particularly in opera and dance, for which foreign performers were brought in as symbols of prestige.[21] In the upper ranks of society, French court culture and ceremonial left a deep impression on much of Europe, partly because culture was still largely cosmopolitan, partly because French court culture was so spectacular and partly because such ceremonial was recognized as an effective way of sustaining royal authority.

For Louis XIV the term 'German' had additional dynastic connotations. He was connected by blood to several German princely families: his mother was Anne of Austria; his eldest son, the Grand Dauphin, married Marie-Anne-Victoire of Bavaria; and his brother the Duc d'Orléans married Liselotte, Princess of the Palatine. (She found Versailles dreary and hated dancing – Pecour's *L'Allemande* would have found no favour with her – and her dislike of French court culture is well documented in her letters home. By 1718 her comments to her half-sister Luise reveal a deep resentment of the adverse influence of French culture on those of her countrymen who had 'fallen into such outrageous ways' by aping the French.[22]) In 1702, however, Louis was at war with most of the German states. France had allied herself with the Spanish Habsburgs and the Bavarians against the Austrians, Prussians, English and Dutch in the War of the Spanish Succession, which would drag on for eleven years and aggravate the xenophobia of nearly all concerned.

Timothy Blanning's authoritative study of the relationship between culture and power in eighteenth-century Europe discusses the generally dismissive attitude of the French to German culture, noting that the French used the adjectives *germanique* and *allemand* to mean 'ponderous' and 'uncultivated'.[23] The early editions of Furetière's *Dictionnaire* included several derisive French expressions such as 'You could have taken me for a German', meaning someone easily duped; 'a German quarrel', for an argument without a subject; and 'I mean nothing more than high German', for something completely unintelligible.[24] Moreover, similar views were to be found even within some of the German states: Leibniz himself, the great protagonist of German culture, admitted that Germany might seem uncouth on the surface.[25] If this perception also extended to dance, ought we to be looking for something unsophisticated and cloddish in Pecour's

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21 The court theatre at Dresden, for instance, maintained a resident troupe of dancers, actors and musicians, all imported from France, and in 1709 a new ballet, *Le theatre* [*sic*] *des plaisirs*, was directed by Angelo Constantini, an Italian *commedia* actor who had worked in Paris, with choreography by Louis de Poitier, formerly of the Paris Opéra. See Helen Watanabe-O'Kelly, *Court Culture at Dresden* (London: Palgrave, 2002), 208; George Buelow, 'Dresden in the Age of Absolutism', in *The Late Baroque Era*, 219. Several other Francophile German courts followed suit in the second decade of the eighteenth century, for example at Ludwigsburg; see Peter Wilson, *War, State and Society in Württemburg 1677–1793* (Cambridge: Cambridge University Press, 1995), 127. The French-style dances from the court ballet created by the French dancer Pierre Debreuil for the court of Maximilian II of Bavaria (to music by Ernst Ludwig, Landgraf von Hessen) survive in his *Hessoise Darmstadt* (Munich, 1718); see LMC, 117–118. For a discussion of the extant French-style dances of the Italian choreographer Gaetano Grossatesta in 1726 see Gloria Giordano, 'A Venetian Festa in Feuillet Notation', *Dance Research* 15/2 (1997), 126–141.

22 Elborg Forster, ed., *A Woman's Life in the Court of the Sun King: Letters of Liselotte von der Pfalz, Elizabeth Charlotte Duchesse d'Orléans, 1652–1722* (Baltimore: Johns Hopkins University Press, 1984), 53, 88, 163, 207, 209.

23 Blanning, *The Culture of Power*, 234–242. The English, despite acquiring a Hanoverian monarch in 1714, were just as rude about the Germans (Catholic or Protestant), and indeed the French as well. Addison's famous article in *The Spectator* described a dream in which he had watched painters at work, and seen 'VANITY . . . with his hair tied behind him in a ribbon, and dressed like a Frenchman', drawing all his figures 'with a smirking air' and ostentatious clothes, while next to him 'stood a laborious Workman who I found was his humble Admirer, and copied after him. He was dressed like a German, and had a very hard name that sounded something like STUPIDITY'; see *The Spectator* 83 (5 June 1711). Jonathan Swift was also to describe the Germans as 'the most stupid people on earth'; see Blanning, *The Culture of Power*, 243.

24 'Vous me prenez bien pour un Allemand; c'est à dire, pour une duppe, pour un homme qui ne connoit pas le prix des choses . . . On dit aussi, une querelle d'Allemand, c'est à dire, une querelle faite sans sujet . . . Je n'entends non plus cela que le haut Allemand, c'est à dire, que c'est une chose qui n'est point intelligible'; see Furetière, 'Allemand', in *Dictionnaire universel*.

25 Blanning, *The Culture of Power*, 238.

L'Allemande, redeemed only by an overlay of French choreographic good taste? Or was this dance simply a portrayal of something 'different' or non-French, as opposed to specifically 'German'?

In construction, Pecour's *L'Allemande* is a conventional piece of early eighteenth-century French choreography in *la belle danse* style. This term, coined by Michel de Pure in 1668 to describe 'a certain finesse in movement, steps and deportment which cannot be expressed or taught through words',[26] describes a particular aesthetic of, and attitude to, dancing held by people of high social standing and intuitive good taste. In practical terms dances in *la belle danse* style consisted of a recognized step vocabulary capable of appropriate ornamentation or embellishment and fitting precisely with the music; danced duets also employed recognized conventions of symmetry and the use of space. Dances could be serious or comical, represent passions or moods, depict characters or abstract geometrical patterns. Simply because they conformed to such levels of orthodoxy, it was possible to record these dances in one of the notation systems of the day (which was not the case with genuinely grotesque or acrobatic dance), and this is significant for the survival of repertory in *la belle danse* style.[27]

Pecour's *L'Allemande* exhibits all the characteristics of *la belle danse*. It has a recognizable vocabulary of steps, it has symmetrical floor patterns, it opens and ends in mirror symmetry, switching to axial symmetry (allowing the dancers to circle round each other) in between. It starts and finishes upstage, and its floor tracks make use of straight and curved lines, the dancers occasionally crossing and recrossing their paths but ending up as they began.

Example 1   The music for Pecour's *L'Allemande*, as published in 1702. Dance notations at this date very rarely included bass lines, and never included inner parts. (Transcription from F-Po Rés 841/5, *avertissement: L'Air de L'Allemande*)

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26 Michel de Pure, *Idée des spectacles anciens et nouveaux* (Paris, 1668), 180–181. See also Natalie Lecompte and Eugénia Roucher, 'Danse', in *Dictionnaire de la musique en France aux XVIIᵉ et XVIIIᵉ siècles*, ed. Marcelle Benoit (Paris: Fayard, 1992), 201–204. By 1694 the Académie Française had adopted the expression 'la danse noble' to refer to similar qualities: *Dictionnaire de l'Académie Française* (Paris, 1694), 304.

27 The most widely used dance notation system in the first half of the eighteenth century was Beauchamp-Feuillet notation. Reference tables of individual steps, for the use of dancing masters and dancers wishing to read dances in this system, were published by Raoul-Auger Feuillet in his dance manual *Choréographie* (Paris, 1700). Thereafter complete dances were published separately, either as individual dances or as collections, and also existed in manuscript form. They include, for characters such as Harlequin, 'dances in grotesque figures', which made use of unorthodox steps, gestures and 'false' foot positions, but these nonetheless still fall within the scope of *la belle danse* – albeit towards the end of a sort of sliding scale towards the fully grotesque stage movements of tumblers and acrobats performing in the theatres and fairgrounds.

The tune of *L'Allemande* (see Example 1) is in duple time, and has been likened to a rigaudon, a dance type popular in France from the 1680s onwards.[28] Its very regular structure, all in four- or six-bar phrases, is not as ubiquitous as some historians would have us believe for dance music of this date, but this does give the music an air of predictability, as does the repeated AABB structure.[29] Although the steps do not repeat very often, a large number of them are paired (that is, one step happening twice in succession before going on to the next step), to a greater extent than is found in many extant theatre or ballroom dances of the time. Moreover, the opening two bars of the music contain a direct repeat, which is unusual for French dance music.[30] Perhaps such repetition alluded to choreographic cloddishness, so far as French good taste would permit, but there is nothing in the overall structure or form of this dance that would have made it seem 'German' to French practitioners or audiences in 1702. For telling indications we must look more closely within the dance itself, and specifically at how the arms were used and how some of the steps were grouped together.

The novelty of Pecour's dance lay in the way the two dancers occasionally linked arms, a way so unusual for French dancers in polite society in 1702 that it was illustrated by small sketches on the published pages of notation (see Figure 1). Since it had no formal name, it might for convenience be called the 'allemande hold'. It allowed the two dancers, facing in opposite directions with right arms linked, each holding the other's left hand behind his or her back, to circle round each other or move sideways in very close physical contact. This was quite alien to *la belle danse* style of this period, in which physical contact between the dancers rarely went beyond one-hand or two-hand holds in the ballroom minuet or in country dances. Another arm position that warranted a sketch in the published notations of *L'Allemande* was placing the hands on the hips. This involved no physical contact between dancers, but again was unusual in *la belle danse*, being a posture confined mainly to folk dances or theatrical dances for peasants and other 'low' characters such as may be seen in Gregorio Lambranzi's dance for 'two peasants in love' (see Figure 2) published in his *Neue und Curieuse Theatrialische Tanz-Schul* of 1716.[31] So perhaps Pecour was deliberately using these very specific arm positions to allude to a 'Germanic' lack of sophistication.

Other unusual hand-holds may also have been perceived as being especially 'Germanic'. For example, in the collection of notated dances by Pierre Dubreuil, compiled in 1718 in honour of his dance pupil the Prince of Hesse-d'Armstadt[32] and given titles that indicate various nationalities or social classes, there are passages where one dancer turns his partner under their raised arms (this is also seen in a dance for 'a sailor and his

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28 FL, 41.

29 FL, 40, notes that the manuscript score has the form AAB, but it was not unusual for notated dances, particularly those danced in the theatre, to require a different number of repeats from what is indicated in the published scores.

30 Another instance of the opening bar of music being repeated immediately occurs in bars 1 and 2 of the A sections of a peasant dance in rondeau form from Lully's *Roland*; I am grateful to Rebecca Harris-Warrick for bringing this to my attention. In the case of *Roland*'s peasant dance, the equivalent steps in the extant dance notation (F-Po Rés 817/6; LMC3040) do not repeat on the first A, but do repeat at the beginning of the second and third A sections. The same use of a repeated bar with repeated steps at the beginning of one or more A sections occurs in Pecour's *Rigaudon à quatre* (set to music from *Philomelle*, in which spirits dance in the guise of sailors; LMC7300), his *La bacchante* (from the same work, an entrée for bacchantes; LMC1280), in Balon's *La bouree nouvelle* (set to music from *La triomphe de Thalie*, in which Jeux and Plaisirs dance; LMC1540) and in Dubreuil's couple dance *La Palatine* (LMC6440). A variant appeared in England, in Mr Groscourt's *Ecchoe* (LMC2560), which treated the repeated steps opening the A sections of the bourrée as a 'question-and-answer' sequence in which two dancers move while the third stands still, then the third repeats that step (and the music also repeats) while the other two are still.

31 Gregorio Lambranzi, *Neue und Curieuse Theatrialische Tanz-Schul* (Nuremberg, 1716), volume 1, plate 8. The arm position is also notated in Feuillet's *Entrée de paysan*, which dates from before 1710: F-Po Rés 817/5 (LMC3060).

32 *La Hessoise Darmstadt* (Munich, 1718) (LMC, 117–118). Dubreuil, an ex-Paris Opéra dancer, was by this date *valet de chambre* to the Elector of Bavaria. It may be not too far-fetched to note that Dubreuil had danced the role of Scaramouche in *Fragments* in 1702, and would have seen the Balon-Subligny duet subsequently published as *L'Allemande.*
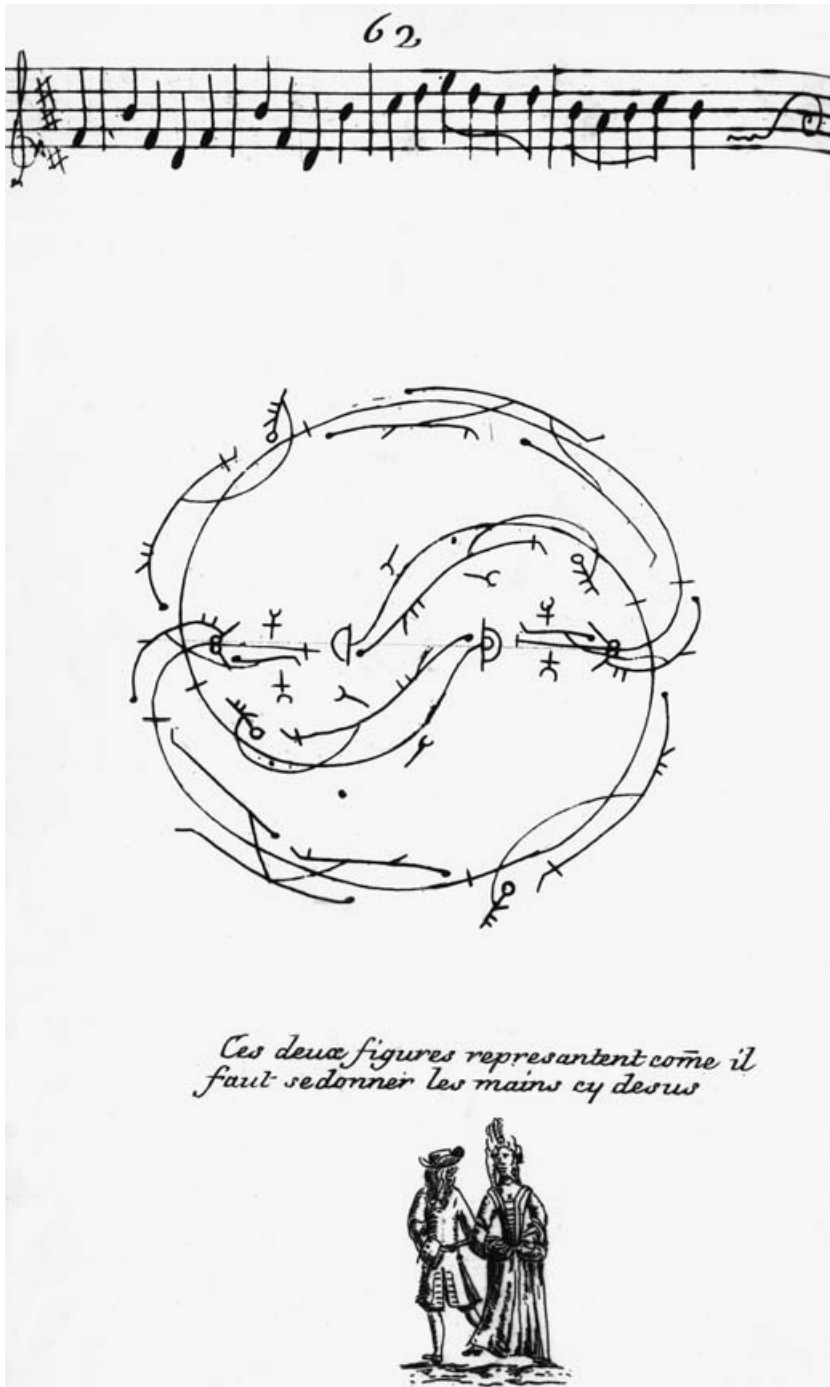
Figure 1 Dancers in 'allemande hold', as sketched and also notated beside the relevant steps and floor track, in Pecour's *L'Allemande* 1702, plate 2. The appearance of both pictorial and notated arm positions in couple-dances of this date was highly unusual. (F-Po Rés 841/5(2)). By permission of the Bibliothèque Nationale

Figure 2   Gregorio Lambranzi's dance for 'two peasants in love', published in his *Neue und Curieuse Theatrialische Tanz-Schul* of 1716, volume 1, plate 8. The dancers have their hands on their hips and seem to be performing a version of 'Sequence C' steps (GB-Lbl Hirsch I.298 plate 8). By permission of the British Library

wife' by Lambranzi[33]), or the couple take crossed hands in a two-hand hold, or – uniquely in the extant dance sources of this date - the woman places one, then both, hands into one hand of her partner in a long circling sequence.[34]

Although individual steps may not of themselves have great significance, the ways in which they were combined into certain sequences might have helped to indicate a 'Germanic' quality, and even more so if combined with some of the hand-holds already discussed. In this respect three sequences in Pecour's *L'Allemande* are striking.

The first, which I have called 'Sequence A', is a four-bar sequence of travelling steps moving forwards, the dancers working either in mirror symmetry or circling round each other in axial symmetry. The steps consist of a series of hops and springs which could be described as 'hop-spring, hop-spring, step-step-step, spring-step', or variants of the same. This sequence occurs six times and accounts for a sizeable portion of the dance (twenty-four out of eighty bars); it becomes even more distinctive when accompanied by the 'allemande hold' in two of those instances.[35]

The second distinctive group of steps, 'Sequence B', is a series of travelled *chassés* sideways,[36] either preceded or followed by a jumped quarter- or half-turn on the spot. It is a weighty sequence of steps, with the accent down into the floor and a precise rhythm. This sequence (which varies in length) occurs four times in *L'Allemande*, first with hands on hips and twice later with 'allemande hold'.[37]

The third distinctive group, 'Sequence C', forms a four-bar symmetrical sequence resembling an ornamented setting step, with a two-hand hold.[38] Its steps may be described, in their basic form, as 'hop-spring, step-step, hop-spring, step-step', and one of its characteristics is this rhythmic predictability, which underlies any ornamentation that might be added to the basic steps. It need not, however, suggest lack of sophistication. Indeed, the 'hop-spring' (*contretemps balloné*), which opens both this sequence and Sequence A, was thought by the French dancing master Pierre Rameau to be particularly graceful – with all the connotations of balance and harmony, in both the physical sense of movement

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33 Lambranzi, *Tanz-Schul,* volume 1, plate 14. Another link between sailors and Germans?

34 The contredanses *La Florentine*, *La Palatine* and *Lallemande*, and the couple dance *La Palatine* respectively. I am grateful to Jørgen Schou-Pedersen, who has reconstructed many of these dances, for drawing my attention to this collection. Moreover, the contredanse called *Lallemande* in this collection uses standard or crossed two-hand holds for a total of eleven out of its twenty-two bars' duration, which again suggests that the *frequency* of hand-holds was a German trait – an observation also borne out by the much later allemande country dances. Allemandes in general seem to have allowed more physical contact in terms of taking hands than did any other dance of the time except the formal ballroom minuet.

35 *Contretemps balloné, contretemps balloné, pas de bourrée, pas assemblé* and transfer the weight onto one foot. Occurs in bars 1–4 (variant step on the third bar, with one-hand hold on the first two bars), bars 9–12 and 13–16 (all with 'allemande hold'), bars 17–20 (variant step on first and second bars), bars 53–56 (with a left-hand turn), bars 57–60 (variant, taking the *contretemps balloné* first backwards and then on the spot). See Appendix, Table 1.

36 A *chassé* at this date began and ended with the feet apart and the weight equally on both. To travel sideways, one foot drives the other away, rather like galloping sideways but with a slight pause whenever both feet are on the floor (rather than in the air as in the later *pas de galope*).

37 Bars 21–24 (six *chassés*, half-turn *demicontretemps* (or, in some versions of the notation, half-turn *pas assemblé* and pause)); bars 61–64 (four *chassés*, jump the feet together, jumped half-turn and step on to one foot) and bars 65–66 (two *chassés*, jumped half-turn and step on to one foot). Kinski and Magny reduce the number of *chassés* in bars 61–64 and replace the jump before the half-turn *pas assemblé* (bar 63) with the first half of a *pas de rigaudon*. See Appendix, Table 2.

38 *Contretemps balloné* followed by a beaten *pas coupé*, the whole thing immediately repeated on the other foot. This occurs in bars 29–32.

and the spiritual sense of inner poise and purpose, that are implicit in early eighteenth-century notions of 'grace'.[39]

All the other steps in *L'Allemande* are found in many other notated dances of the time.[40] Thus this dance seems to consist of a mixture of orthodox and elegant French steps, with occasional hints of something unusual in arms and sequences of footwork. That these hints of something unusual might sometimes have connotations of the outlandish, or even a specifically 'Germanic' character, is reinforced when we find some of them appearing in other early eighteenth-century dances with such associations.

The three distinctive sequences (or variants of them) occur in a number of extant theatrical and ballroom dances, listed in Tables 1–3 in the Appendix. They might also have been used in those country dances for which the simplified notations do not specify steps but the floor tracks, body directions and symbols for hand-holds are strongly suggestive of them. They occur in dances or sections of dances in duple, triple and compound metre, although duple metres dominate (in fifty-two of the seventy-nine dances or sections of dances listed[41]); and they occur in French, English, German and Italian sources, although dances by French dancing masters predominate (in fifty of the seventy-nine dances or sections of dances, together with another eighteen by expatriate Frenchmen working in England and Germany).

The dance that comes nearest to Pecour's *L'Allemande* in its use of step sequences and arm positions comes from an English source. This is Mr Isaac's *The Morris*, created as 'a new Dance for the Year 1716' and thus probably performed at court before members of the Hanoverian royal family, and also performed on stage at Lincoln's Inn Fields Theatre by Charles Delagarde and Mrs Anne Bullock. Mr Isaac had been the dancing master most closely associated with the court of Queen Anne, and in that capacity had provided dances for her birthday and other celebrations at court. Although the new monarch, George I, held no court assemblies in 1715 and 1716, it is known that Caroline of Ansbach, Princess of Wales, hosted several balls at St James's Palace during the winter of 1714–1715, and there is no reason to doubt that she continued the practice until the rift between the King and the Prince of Wales occurred in 1717.[42] Thus Mr Isaac was probably continuing the tradition of creating annual dances in the monarch's honour, as would his successor, Anthony L'Abbé. Given that the new royal family was Hanoverian, perhaps Mr Isaac's *Morris* therefore contained deliberate allusions to what he thought of as 'Germanic' dance characteristics. If so, they take the

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39 Pierre Rameau, *Le maître à danser* (Paris, 1725), 171, 173. See also Jennifer Thorp, 'The Notion of Grace: Mlle Guiot's Dances in Lully's *Atys*', in *Proceedings of the Dance and Literature Conference, Lincoln College Oxford, April 2003* (forthcoming).

40 Over three hundred notated dances survive; most of them are inventoried in LMC, and those by French dancing masters are also catalogued in FL.

41 Twenty-four out of thirty-four dances or sections of dances employ Sequence A steps; thirteen out of twenty-one dances or sections of dances employ Sequence B steps; fifteen out of twenty-four dances or sections of dances employ Sequence C steps: see Appendix, Tables 1–3. By comparison, only four out of the seventy-nine dances or sections of dances using these sequences are in triple time, twenty-three in compound time.

42 LMC6120. Caroline of Ansbach's court balls in the early years of George I's reign are discussed in John Beattie, *The English Court in the Reign of George I* (Cambridge: Cambridge University Press, 1967), 13, and Peggy Daub, 'Music at the Court of George II' (PhD dissertation, Cornell University, 1985), 46. *The Morris* was performed at Lincoln's Inn Fields Theatre on 10 January 1715/1716 specifically 'at the Request of several Masters'; see Emmett L. Avery, ed., *The London Stage 1660–1800*, Part 2, *1700–1790* (Carbondale: Southern Illinois University Press, 1960), volume 1, 384. This suggests that Delagarde and Bullock may have already performed it at court and that the London dancing masters who had purchased the published notation were keen to see it. It is not clear from the *London Stage* reference whether the 'Dancing as 18th November 1715' (which included these two dancers) also included this particular dance, but it seems unlikely: advertisements in the *Evening Post* and *The Post Man* indicate that the dance notation did not become available until early December 1715, and Walsh did not start to sell the music until early February 1716. See Moira Goff, 'Edmund Pemberton, Dancing-Master and Publisher', *Dance Research* 11/1 (1993), 72 note 42; William C. Smith, *A Bibliography of the Musical Works Published by John Walsh during the Years 1695–1720* (London: The Bibliographical Society, 1968), 142 (inventory number 490).

form of two passages of the travelling step Sequence A, preceded by a different version of Sequence B,[43] and making use both of hands on the hips and of the 'allemande hold', which are described verbally beneath the dance notation: 'At ye 2^d Bar set the Arms a Kimbow, & at ye 5th Bar ye left hands behind, and with ye right hands . . . with each others left, joyning the inward parts of ye right arms together.'[44]

Table 1 in the Appendix surveys the use of Sequence A (the four-bar sequence of hopped and sprung travelling steps) in thirty-four extant dances or sections of dances, twenty-four of which (including forlanes, gigues and contredanses) are in duple, nine in compound and only one in triple time. As a sequence it predates *L'Allemande*, having already appeared two years earlier in two of Pecour's *La mariée* dances. However, *L'Allemande* is the first extant dance in which these steps are made with 'allemande hold'. Other dances exhibiting the use of Sequence A steps are again the creations of Mr Isaac and Anthony L'Abbé respectively, to honour the new Hanoverian court in England in their dances *The Friendship* (1715) and *The Royal George* (1717).[45] Beyond that, it is difficult to see a direct link between this step sequence and 'Germanic' dance, but it is possible to see a link between the steps and what might have been perceived as rustic, outlandish or eccentric dance. Three *Mariée* dances – a form identified by Rebecca Harris-Warrick as carrying strong connotations of rustic humour when it occurs in village wedding celebrations on stage[46] – include this sequence of steps, as do eight other dances with peasant or rustic connotations in either their choreographic form or their musical associations, including much of Dalizon's *Ballet general* in his *Ludus pastoralis*. Dubreuil's one contredanse in the *Hessoise d'Armstadt* collection to include the 'allemande hold', and which might therefore have used Sequence A (although no steps are specified), was *La Salamaleck*, the title of which derives from Hebrew and Muslim expressions of greeting,[47] and there are two or three other instances of dances using this sequence of steps to represent something distant and alien to French culture. Le Roussau's use of the same sequence (but without the characteristic hand-holds) in *The Dütches* and *The Two Virgins* was probably intended to be eccentric, as was a dance like Feuillet's *La fanatique*.

Table 2 surveys the use of Sequence B steps (the series of variable length comprising travelled *chassés* and jumped half- or quarter-turns) in twenty-one extant dances or sections of dances, of which thirteen are in duple, seven in compound and only one in triple time. Again, Pecour had already used a short form of the sequence before 1702, but in *L'Allemande* it reached a fully developed form that appears not to have been used in quite the same way in any other dance, and it also also incorporated the 'allemande hold' in most of its versions.[48] Otherwise, apart from *The Morris*, which employed an extreme variant of the Sequence B steps, the only dance to incorporate 'allemande hold' (and by implication either Pecour's or Isaac's version of Sequence B steps, since the notated floor tracks, body directions and 'allemande hold' arm positions don't allow much else) is again Dubreuil's *La Salamaleck* of 1718. Dances with specifically 'Germanic' associations that also employ Sequence B steps are Pecour's *Branle allemand* of c1715 (this also includes Sequence C steps) and – again by inference from the notation – Dubreuil's *La Bavaroise* in the *Hessoise d'Armstadt* collection of

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43 Two *pas glissés*, *pas assemblé*, jumped half-turn, *pas coupé*.

44 *The Morris*, plate 4. On plate 5 the direction is to do the same 'only Arms with y^e contrary Hands', in order to go round in the opposite direction.

45 There are some additional dances by Isaac which make use of unsprung *contretemps ballonés* either to start or to end a phrase: these have not been included in the survey as the remainder of the four-bar sequence is also atypical. His use, however, of three such sequences (one to open the dance and the other two in irregular symmetry with a one-hand hold) for effect in *The Spanheim* (1706) is noteworthy, Ezekiel Spanheim being the Prussian Ambassador to the court of Queen Anne at the time.

46 Rebecca Harris-Warrick, 'La Mariée: The History of a French Court Dance', in *Jean-Baptiste Lully and the Music of the French Baroque*, ed. John Hajdu Heyer (Cambridge: Cambridge University Press, 1989), 246–248.

47 'Salutation des Turcs, des Arabes, et de tous les Mahometans prise des Syriaques'; Furetière, 'Salamalek', in *Dictionnaire universel*.

48 Kinski's version of 1751 shows a bizarre and ambiguous one- or two-hand hold for one sequence, followed by a simple two-hand hold for the next sequence. It is likely that he intended an 'allemande hold' for the first sequence even if not the second, but could not notate it.

1718. No other dances in this list have any particular 'Germanic' associations, but Sequence B steps are present in one *Mariée* dance and three rustic-pastoral dances, while, in an interesting parody of his own compatriots, Le Roussau's *Entrée for Two French Country Men* is certainly cloddish in form and intent.[49]

Table 3 surveys the use of Sequence C steps (the extended setting step) in twenty-four extant dances, of which fifteen are in duple, seven in compound and two in triple time. Its chronology suggests a step sequence which may have begun as something characteristic of 'Germanic' dance but was quickly taken into wider use. Its first notated appearance is in Pecour's *L'Allemande* of 1702, and he used it again in his *Branle allemand* of *c*1715, but it reappears (sometimes with variants in either the steps or their orientation, or in the degree of ornamentation, and sometimes with a different time signature) in twenty-three other notated dances for the theatre or ballroom between 1704 and 1733.[50] None of them employ the 'allemande hold' because it is impracticable for this step sequence, but half the extant examples (twelve out of twenty-four) employ two-hand holds throughout or use right and left hands during the sequence to match the symmetry of the steps. Several instances of the sequence occurring without any hand-holds do so because the floor tracks are turned inside out, so to speak, the dancers working back-to-back and moving away from each other.

There are several clear 'Germanic' connections with Sequence C steps. In England two dancing masters included this sequence in dances named after the Hanoverian royal family: John Essex in his *The Princess Passpie*, created to honour Caroline of Ansbach, Princess of Wales, when she arrived in England in late 1714 for the coronation of George I; and Anthony L'Abbé, who, as dancing master to three of her daughters, used the sequence in no fewer than seven of his royal birthday dances between 1721 and 1733, dedicating all but a few of them[51] to members of the royal family. In Germany, Dubreuil also employed variants of Sequence C in his country dances *La Palatine* (implied) and *La Bavaroise* (notated) and his duet *La Palatine* (notated) of 1718. Yet in Venice in 1726, for the prestigious wedding of Loredana Duodo and Antonio Grimani, the sequence was included in one of the *balli* created by Gaetano Grossatesta in a wholly French *belle danse* style. How typical this was of Italian choreography of the time is very difficult to appraise, as it appears to be a unique survival.[52] The sequence also appears in dances with a rustic or 'low' character, and (without hand-holds) in Balon's *Entrée de Matelott*, notated in 1720.

In conclusion, although the structure and steps of Pecour's *L'Allemande* were not confined to dances with 'Germanic' associations, either on stage or in the ballroom, there does seem to be something about this dance, and some of the dances it influenced over the following years, that hints at a particular stereotype or perception of 'Germanic' dancing, or at least of rustic and unusual dancing from beyond the cultural confines of the French court. This image seems to have derived from the use of certain hand-holds with certain step sequences, but its popularity may have been no more than a harmless means of questioning the early eighteenth century's strict formality concerning physical contact with a dancing partner in the ballroom. Or it may have reflected a humorous perception of the relationship between outlandish culture and (French) civilization in general, or specifically of German culture as the unsubtle aping of French elegance. The *Mariée* dances, other dances with rustic connotations, either choreographically or musically, and the dances specifically devised for stage peasants or sailors add up to some two dozen dances or sections of dances employing one or more of the three step sequences discussed in this article. While no direct connection can be shown consistently between 'Germanic' and 'low' characters portrayed in, or suggested

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49 Jennifer Thorp, 'Serious and Comic Dance in the Work of F. Le Roussau', in *Structures and Metaphors in Baroque Dance: Proceedings of a Conference Held at the University of Surrey Roehampton, 2001,* compiled by Kimiko Okamoto (Roehampton: University of Surrey, 2001), 14–17.

50 The sequence fits uneasily into triple time signatures. The minuets and passepieds surveyed employed *pas de menuet* and *contretemps de menuet* along the distinctive floor track required for Sequence C to avoid the problem.

51 In view of the sometimes stormy relations between the King and the Prince of Wales, some of L'Abbé's dances were tactfully issued 'for the year' rather than for a specific royal birthday.

52 It is 'at present the only example we have of choreography in the French style created by an Italian, transcribed in Beauchamp-Feuillet notation'; Gloria Giordano, 'Gaetano Grossatesta, an Eighteenth-Century Italian Choreographer and Impresario', *Dance Chronicle* 23/1 (2000), 2.

by, dance through these sequences of steps, there is a striking similarity in the way they manipulate or depart from *la belle danse* style in order to create the characterization – and this inevitably leads one's thoughts back to the comments of several writers of the late seventeenth and early eighteenth centuries concerning the lack of sophistication in German culture.

Whether a native of the German states would have recognized any of these French-inspired 'Germanic' dances is a different matter, and whether the French gave much thought to what others made of their perceptions is a different matter yet again. Nearly all the extant dances influenced by *L'Allemande* (as opposed to those influenced by burgeoning forms of the later allemande-contredanse) were created by French or French-trained dancing masters. Pecour, Ballon, Feuillet and Dezais were French dancers working in France; L'Abbé and Le Roussau were expatriate French dancers working in London, and Dubreuil, another expatriate, worked in Munich. Siris was (probably) English but had been trained in France, and Isaac may have been French or (more likely) English, but is probably the same person who had taught country dances and performed in France before returning to London to develop his own choreographic style. In England, Essex and Tomlinson stood outside this French background, yet both of them were well acquainted with French writings and concepts of *la belle danse*. It is likely that they all knew, or knew of, each other. Moreover, the deep respect in which most European courts held *la belle danse* was enough to ensure that the French perception of anyone else's culture was accepted without questioning its accuracy - at least in the first few decades of the eighteenth century. It was probably a different matter later in the century, when a growing commitment to verisimilitude in literature and the arts had taken hold, and when concepts of 'national' cultures were becoming more clearly articulated. Thus it may have been no coincidence that Pecour's *L'Allemande* did not survive long after 1765, for, as the English dancing master Thomas Wilson was to note a generation later:

> You from their titles would expect to find
> Some steps and figures of a national kind.
> The name is all that's national, the rest
> Is but mere Imitation at the best.[53]

APPENDIX

THE USE OF 'GERMANIC' STEPS IN EXTANT NOTATED DANCES

In each of the three tables the six columns convey information compiled from the extant dance notations, as follows:

Column 1 lists the dancing masters who created the dances, arranged by country and subdivided by the time signature (duple, compound duple or triple time) used for the dance or section of the dance in which the step sequence occurs.

Column 2 gives the title of the dance as it appears in the notation, the date and the dance type or time signature as it appears in a subheading or in the music at the top of each page of the dance notation, if it is not already obvious from the title of the dance. It should be noted that the date is the first known date of publication of an engraved dance notation, or the known or deduced date of a manuscript dance notation; it is not necessarily the original date of composition of either the dance or the music.

Column 3 notes how many times and in which bars the sequence occurs.

Column 4 gives more detail about each of the sequences at each occurrence.

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53 Thomas Wilson, *The Danciad* (London, 1824). He was actually writing about Scottish quadrilles and how a true Scot would never recognize them, but his comments apply equally well to Pecour's *L'Allemande*. I am grateful to Anne Daye for this reference.

Column 5 denotes the notated hand-holds or arm positions, for example by taking one hand, two hands or specialist arm positions such as the 'allemande hold' during the step sequences under discussion. The comment 'no hands' indicates that the notation gives no directions verbally or by means of symbols, implying that the dancers did not take hands or link arms in any way. Some later versions of the engraved notations or copies of the manuscript notations omit hand-holds, so this column is accurate only for the earliest or most authoritative notation of the dance concerned.

Column 6 gives the relevant inventory number in Meredith Little and Carol Marsh, *La Danse Noble*,[54] for more details on the dance and music concerned. The reference (5140) to dances from Debreuil's *La Hessoise d'Armstadt* (1718) appears inside brackets because the Little and Marsh inventory does not describe the individual dances within that collection. Neither Grossatesta's *Balletti in occasione delle felicissime nozze . . . Grimani* (Venice, 1725–1726) nor Dalizon's *Ludus pastoralis* (Metz, 1734) is listed in the Little and Marsh inventory.

Table 1 is concerned with Sequence A steps. They consist of a four-bar sequence of travelling steps comprising four steps (*contretemps balloné, contretemps balloné, pas de bourrée, pas assemblé*) and a pause (or step onto one foot) to complete the fourth bar. 'No variant' indicates that the step sequence takes this form; 'variant 4th step' indicates that a different step is notated for the last bar of the sequence, and substitutions of other steps elsewhere in the sequence are similarly noted. 'Extreme variant' indicates that the sequence is still recognizable as a unit but that at least three of its four steps are variants, or that the dancers suddenly move in a direction not seen in the basic version of the sequence. 'Unspecified' steps are those in contredanses for which the simplified notation system does not identify steps but where the length of the dance phrase, the form of the figure being traced out (for example, 'circling') or the arm positions (for example, 'allemande hold') make Sequence A steps very likely. A single asterisk * denotes a five-bar phrase, and thus a distortion or stretching of the four-step sequence; a double asterisk ** denotes two steps to a bar in certain types of dance, so that only two bars of music are required to complete the four-step sequence.

Table 2 is concerned with Sequence B steps. These form a sequence of variable length, comprising a jumped quarter- or half-turn, preceded or followed by a series of *chassés* travelling sideways, and sometimes including one or two other steps between the jumped turn and the series of *chassés*. The column lists only the number of consecutive *chassés*, since they can vary. Normally two consecutive *chassés* fill one bar of music, but in the one instance marked by a double asterisk ** they require only half a bar of music. 'Extreme variant' denotes the substitution of two gliding *pas glissés* for the two *chassés* (see note 43) in a sequence that nevertheless is still recognizable as a close relation to Sequence B. As in Table 1, 'unspecified' indicates that, although no specific steps are notated, the evidence of the hand-holds and direction of travel strongly suggest a series of *chassés* or *pas glissés*.

Table 3 is concerned with Sequence C steps. They consist of a four-bar sequence comprising an extended setting figure of four steps (*contretemps balloné, pas coupé, contretemps balloné, pas coupé*). Any of the four steps can be made with or without a spring, and with or without ornamentation such as extra *mouvemens* [*sic*] (bends and rises) and beats. The sequence is usually made facing one's partner, but can also be made facing and moving away from one's partner, in which case hand-holds become impossible. The concepts of 'no variant' and 'variant 4th step' apply in the same way as in Table 1. 'Extreme variant' here means that different steps are substituted in part or all of the sequence, either to accommodate minuet steps or to alter the shape of the floor track without rendering the sequence unrecognizable.

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54 LMC: see note 15 above.

Table 1   Sequence A

In France:
Pecour

Choreographer	Title and Date	Instances	Nature	Hand-holds	LMC ref.
duple time	La mariée, 1700	1 (bars 37–40)	var. 4th step	one hand	5360
	Pavane des saisons, 1700	1 (bars 18–22)	var. 3rd and 4th steps*	no hands	6760
	La seconde nouvelle mariée, 1700	1 (bars 33–35)	var. 4th step**	two hands	8000
	L'Allemande, 1702	1 (bars 1–4)	var. 3rd step	one hand	1200
		2 (bars 9–12)	no var.	allem. hold	
		(bars 13–16)	no var.	allem. hold	
		1 (bars 17–20)	var. 1st and 2nd steps	no hands	
		1 (bars 53–56)	no var.	one hand	
		1 (bars 57–60)	extr. var.	no hands	
	La paysanne, 1702	1 (bars 50–53)	var. 4th step	one hand	6780
	Autre entrée à deux (Hezionne), 1704	2 (bars 1–4)	var. 4th step	no hands	2640
		(bars 5–8)	var. 4th step	no hands	
	2e entrée pour un berger & une bergère (Ulisse), 1704 (bourrée)	2 (bars 1–4)	var. 4th step	one hand	4320
		(bars 5–8)	var. 4th step	no hands	
	La bacchante, 1706 (bourrée)	1 (bars 62–65)	no var.	two hands	1280
	La nouvelle bourgogne, 1707 (bourrée section)	1 (bars 25–28)	no var.	two hands	6300
	Entrée d'un pastre et d'une pastourelle (Semelé), 1713	1 (bars 9–12)	var. 2nd and 4th steps	no hands	4080
	Rigaudon à quatre, 1713	2 (bars 39–42)	var. 4th step	no hands	7300
		(bars 59–62)	var. 4th step	two hands	
compound time	La nouvelle forlanne, 1710 (6/4)	1 (bars 53–56)	var. 3rd and 4th steps	no hands	6320
	La contredanse, 1713 (6/4)	2 (bars 23–26)	no var.	one hand	2160
		(bars 29–32)	var. 4th step	no hands	
	Gigue à deux (Philomelle), 1713 (6/4)	1 (bars 23–26)	var. 4th step	two hands	4420

Table 1 *Continued*

Choreographer	Title and Date	Instances	Nature	Hand-holds	LMC ref.
Feuillet					
duple time	*La fanatique*, 1705 (march)	1 (bars 78–81)	no var.	no hands	4680
	La nouvelle mariée, 1707	2 (bars 14–17)	var. 4th step	no hands	6360
		(bars 18–21)	var. 4th step	no hands	
compound time	*Gigue à deux* (*Roland*), 1700 (6/4)	2 (bars 1–4)	var. 4th step	no hands	4940
		(bars 9–12)	var. 4th step	no hands	
	Canary à deux, 1700 (3/8)	1 (bars 1–4)	extr. var.	no hands	1740
Dezais					
duple time	*L'Asturienne*, 1712 (rigaudon)	1 (bars 53–56)	no var.	two hands	1240
	La denain, 1713	1 (bars 45–48)	var. 4th step	two hands	2460
Balon					
duple time	*La silvie*, 1712 (bourrée sections)	2 (bars 32–36)	var. 4th step*	two hands	8060
		(bars 48–52)	var. 4th step*		
compound time	*La Poitevine*, 1720 (6/4)	2 (bars 34–37)	no var.	no hands	6860
		(bars 38–41)	no var.	no hands	
Dalizon					
compound time	*Ballet general* (*Ludus pastoralis*), 1734 (6/8)	6 (bars 1–4)	var. 3rd step	no hands	
		(bars 33–36)	var. 3rd step	no hands	
		(bars 41–44)	var. 3rd step	no hands	
		(bars 49–52)	var. 3rd step	no hands	
		(bars 67–70)	var. 3rd step	no hands	
		(bars 87–90)	var. 3rd step	no hands	
		1 (bars 95–98)	var. 3rd step	two hands	
In England:					
Isaac					
duple time	*The Marlborough*, c1710	2 (bars 65–68)	var. 4th step	one hand	5380
		(bars 69–72)	var. 4th step	one hand	

Table 1 *Continued*

Choreographer	Title and Date	Instances	Nature	Hand-holds	LMC ref.
	The Godolphin, 1714	2 (bars 1–2)	var. 1st and 4th steps**	one hand	5100
		(bars 6–7)	var. 3rd and 4th steps**	one hand	
	The Friendship, 1715	1 (bars 69–72)	var. 3rd step	one hand	4820
	The Morris, 1716	2 (bars 45–48)	no var.	allem. hold	6120
		(bars 53–56)	no var.		
Tomlinson					
triple time	*The Submission*, 1717	1 (bars 29–32)	var. 4th step	one hand	8120
L'Abbé					
duple time	*Royal George*, 1717 (rigaudon)	1 (bars 17–20)	var. 4th step	no hands	7480
	Passagalia Venus & Adonis, 1725 (duple section)	1 (bars 129–132)	var. 3rd and 4th steps	[solo]	6580
compound time	*Türkish Dance*, c1725 (6/8)	1 (bars 113–116)	no var.	one hand	8220
Le Roussau					
duple time	*The Dütches*, 1720 (rigaudon)	1 (bars 29–32)	no var.	no hands	2540
	The Two Virgins, 1720	2 (bars 57–60)	no var.	one hand	3240
		(bars 61–64)	no var.	one hand	
In Germany: **Dubreuil**					
compound time	*La Salamaleck*, 1718 (contredanse 6/4)	1 (bars 17–20)	unspecified	allem. hold	(5140)

Table 2   Sequence B

Choreographer	Title and Date	Instances	Nature	Hand-holds	LMC ref.
In France:					
Pecour					
duple time	*Pavane des saisons*, 1700	1 (bars 38–40)	(two *chassés*)	no hands	6760
	La seconde nouvelle mariée, 1700	1 (bars 27–28)	(two *chassés*)**	no hands	8000
	L'Allemande, 1702	1 (bars 21–24)	(five *chassés*)	on hips	1200
		1 (bars 49–52)	(two *chassés*)	no hands	
		1 (bars 61–64)	(four *chassés*)	allem. hold	
		1 (bars 65–66)	(two *chassés*)	allem. hold	
	Autre entrée à deux (*Hezionne*), 1704	1 (bars 11–13)	(two *chassés*)	no hands	2640
	Entrée à deux (*Arethuse*), 1704	1 (bars 7–10)	(two *chassés*)	no hands	2660
	Entrée d'un pastre & d'une pastourelle (*Semelé*), 1713	1 (bars 68–70)	(two *chassés*)	no hands	4080
triple time	*La Biscayenne*, 1719 (tambourin)	1 (bars 52–54)	(two *chassés*)	no hands	1380
	Entrée (*Thézée*), 1704	1 (bars 36–39)	(three *chassés*)	no hands	2680
compound time	*Entrée de deux* (*Hezionne*), 1713 (louré? 6/4)	1 (bars 27–28)	(two *chassés*)	no hands	2860
	Entrée de deux bacchantes (*Philomelle*), 1713 (6/8)	2 (bars 1–4) (bars 16–18)	(two *chassés*) (two *chassés*)	no hands no hands	2880
	Le branle allemande, c1715 (6/8)	2 (bars 40–41) (bars 42–43)	(two *chassés*) (two *chassés*)	no hands no hands	1580
	La Venitienne, c1715 (6/4)	1 (bars 41–43)	(two *chassés*)	no hands	8300
	La primeroze, 1724 (forlana 6/4)	2 (bars 40–44) (bars 45–46)	(two *chassés*) (two *chassés*)	no hands no hands	6900
Feuillet					
duple time	*La fanatique*, 1705 (march)	1 (bars 20–21)	(two *chassés*)	no hands	4680

Table 2 *Continued*					
Choreographer	Title and Date	Instances	Nature	Hand-holds	LMC ref.
Dalizon					
compound time	*Ballet general* (*Ludus pastoralis*), 1734 (6/8)	2 (bars 37–40) (bars 45–48)	(three *chassés*) (three *chassés*)	no hands no hands	
In England:					
Isaac					
duple time	*The Godolphin*, 1714	2 (bars 3–4) (bars 5–6)	(two *chassés*) (two *chassés*)	no hands no hands	5100
	The Morris, 1716	2 (bars 41–44) (bars 49–52)	extr. var. extr. var.	on hips on hips	6120
Le Roussau					
duple time	*Entrée for Two French Country Men*, 1720	1 (bars 27–30)	(two *chassés*)	no hands	4130
In Germany:					
Dubreuil					
duple time	*La Palatine*, 1718 (contredanse)	2 (bars 9–12) (bars 13–16)	unspecified unspecified	two hands two hands	(5140)
compound time	*La Bavaroise*, 1718 (contredanse 6/4)	1 (bars 5–8)	(two *chassés*)	no hands	(5140)
	La Salamaleck, 1718 (contredanse)	1 (bars 13–16)	unspecified	allem. hold	(5140)

Table 3   Sequence C

Choreographer	Title and Date	Instances	Nature	Hand-holds	LMC ref.
In France:					
Pecour					
duple time	*L'Allemande*, 1702	1 (bars 29–32)	no var.	two hands	1200
	Le branle allemand, 1715 (gavotte)	1 (bars 33–36)	no var.	r & l hands	1580
	Entrée de deux (*Issé*), 1713 (gavotte)	1 (bars 17–20)	no var.	two hands	2820
triple time	*Sarabande* (*Issé*), 1713	1 (bars 67–70)	extr. var.	no hands	7660
compound time	*La nouvelle forlanne*, 1710 (6/4)	1 (bars 41–44)	no var.	r & l hands	6320
	La primeroze, 1724 (forlana 6/4)	1 (bars 25–28)	var. 4th step	no hands	6900
Feuillet					
compound time	*La Bretagne*, 1704 (passepied 3/8)	1 (bars 37–40)	extr. var.	r & l hands	1620
Balon					
duple time	*Rigaudon*, 1714	1 (bars 17–20)	no var.	r & l hands	7360
	La Montpensier, 1719 (gavotte)	1 (bars 9–12)	no var.	r & l hands	6100
	La Villeroy, 1722	1 (bars 49–52)	var. 4th step	no hands	8400
compound time	*Entrée de Matelott*, 1720	1 (bars 1–4)	var. 4th step	no hands	5440
Marcel					
duple time	*The Prim Rose*, 1721 (rigaudon) (reissued as *Rigaudon nouveau*, 1724)	1 (bars 55–58)	var.	no hands	6880
In England:					
Isaac					
compound time	*The Royal Portuguez*, 1709 (6/4)	1 (bars 21–24)	extr.var.	no hands	7500

Table 3 *Continued*

Choreographer	Title and Date	Instances	Nature	Hand-holds	LMC ref.
Essex					
compound time	*The Princess Passpie*, c1715 (3/8)	1 (bars 37–40)	extr. var.	r & l hands	7140
Tomlinson					
duple time	*Prince Eugene*, 1718 (march)	1 (bars 29–32)	extr. var.	r & l hands	6920
Le Roussau					
duple time	*The Dütches*, 1720 (rigaudon)	1 (bars 41–44)	no var.	r & l hands	2540
L'Abbé					
duple time	*Prince William*, 1721 (rigaudon)	1 (bars 25–28)	no var.	r & l hands	7020
	The Canary, 1724 (bourrée)	1 (bars 17–20)	no var.	r & l hands	1720
	Prince of Wales, 1727	1 (bars 17–20)	var. 4th step	no hands	6980
	Queen Caroline, 1728 (march)	1 (bars 17–20)	var. 4th step	no hands	7180
	Prince of Orange, 1733	1 (bars 56–59)	var. 4th step	no hands	6960
triple time	*Prince Frederick*, 1725 (minuet)	1 (bars 57–60)	var. 4th step	no hands	6940
In Germany:					
Dubreuil					
compound time	*La Bavaroise*, 1718 (contredanse 6/4)	1 (bars 9–12)	no var.	one hand	(5140)
In Italy:					
Grossatesta					
duple time	*Ballo primo*, c1725/1726 (bourrée)	2 (bars 37–40)	no var.	no hands	
		(bars 47–50)	var. 4th step	no hands	